will bruder architects

from HEAD to HEART to HAND

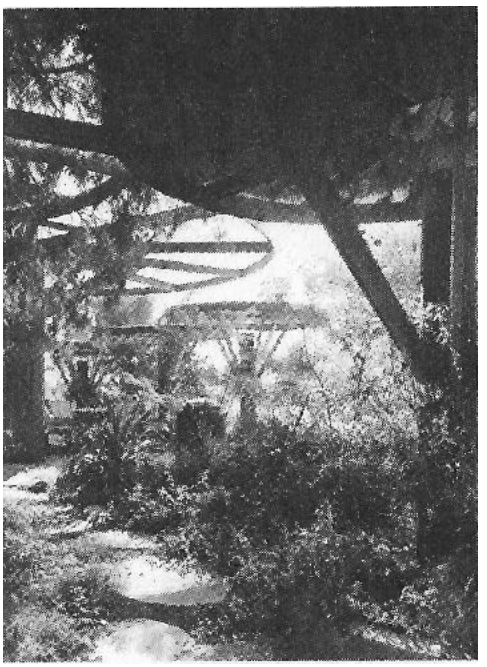
will bruder architects

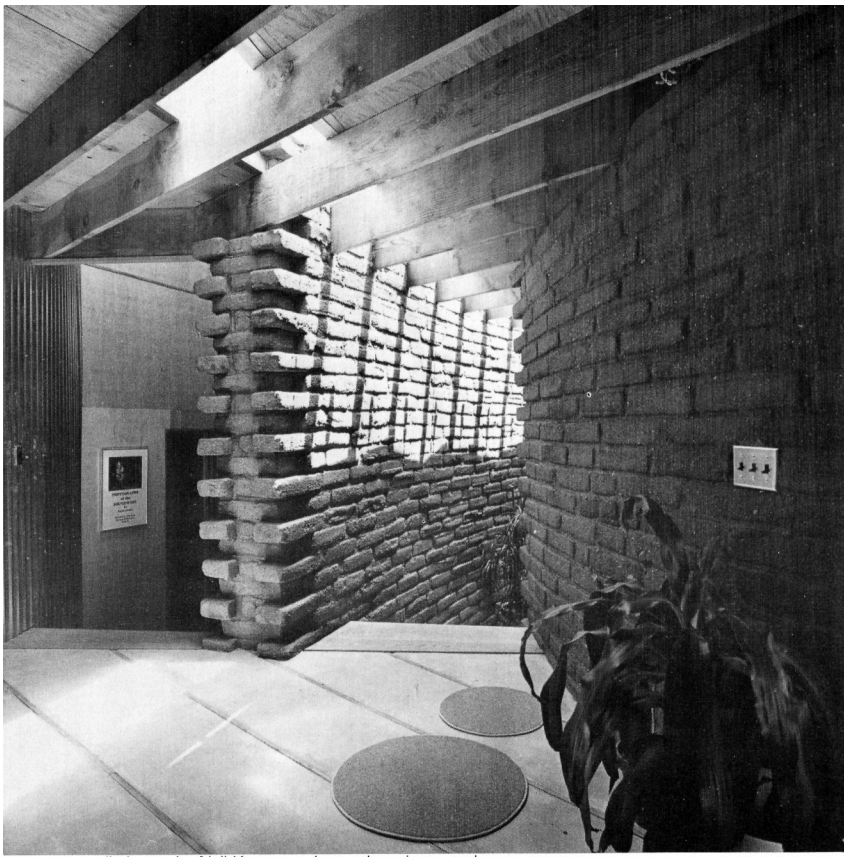
fromHEADtoHEARTtoHAND

blank

projects before **the Rome Academy**

1974–1987

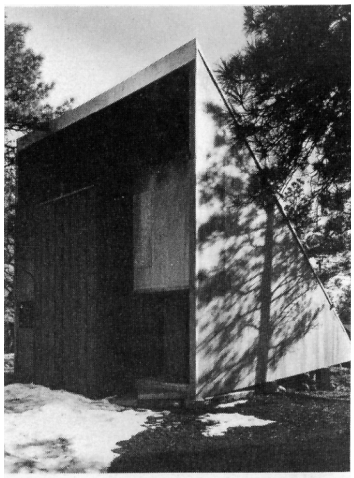
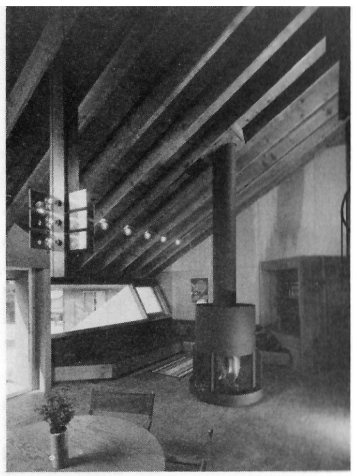
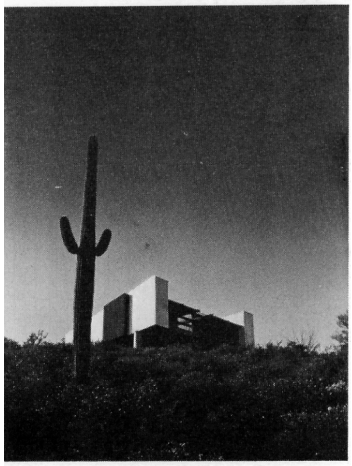
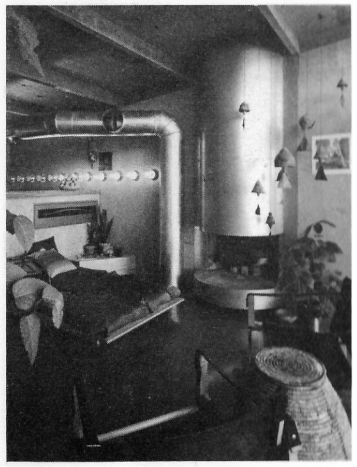
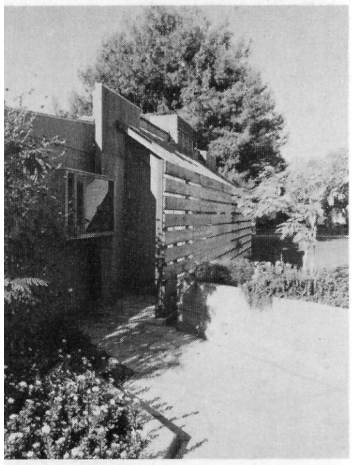
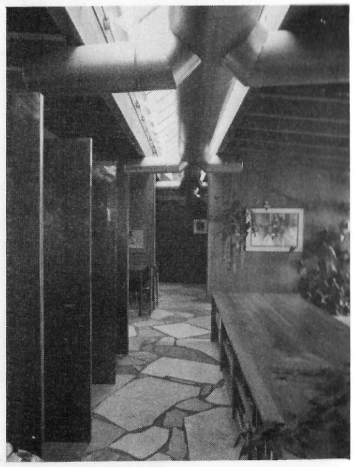
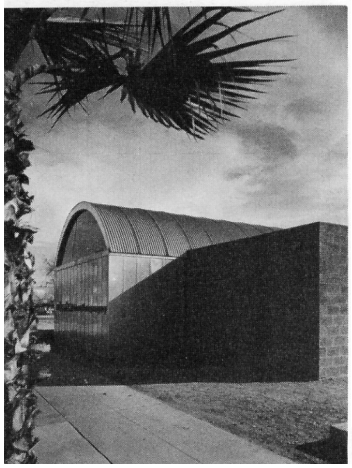
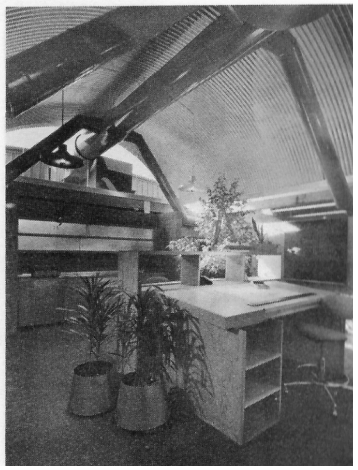


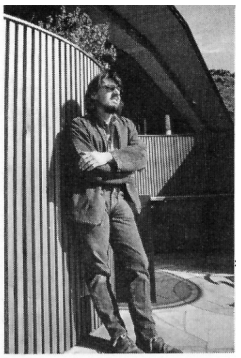


Lawson patio, Phoenix, Arizona, 1976
Matthews Residence, entry, Maricopa County, Arizona, 1979

This entry and patio both show the simple integration of structural form, materials and natural light which carries through all of Bruder's work.

Photos: © Neil Koppes, unless noted otherwise
Conceptual sketches and presentation drawings: Will Bruder



Will Bruder is an artist/architect who for his first 14 years worked from a desert studio in New River, Arizona. His work is functional in its acknowledgement of site and user need; craftsmanlike in its concern for detail and building process; and sculptural in its unique blending of space, materials, and light.

Bruder has a Bachelor of Fine Arts degree in Sculpture from the University of Wisconsin, Milwaukee, and is self-trained as an architect. Besides his formal education, he apprenticed under several significant American architects, including Gunnar Birkerts and Paolo Soleri, and also has worked in the field, doing carpentry and concrete work. He registered as an architect and opened his own studio in 1974. His years of experience have been a quality pursuit of architecture as art, married to a 'hands-on' sense of practical, but poetic reality.

Over the years many of Bruder's commissions have been tied to 'owner-builder' efforts and they all celebrate the craft of building in ways not typical in contemporary architecture today.

The noted Italian critic, Bruno Zevi, has written of Bruder's work:

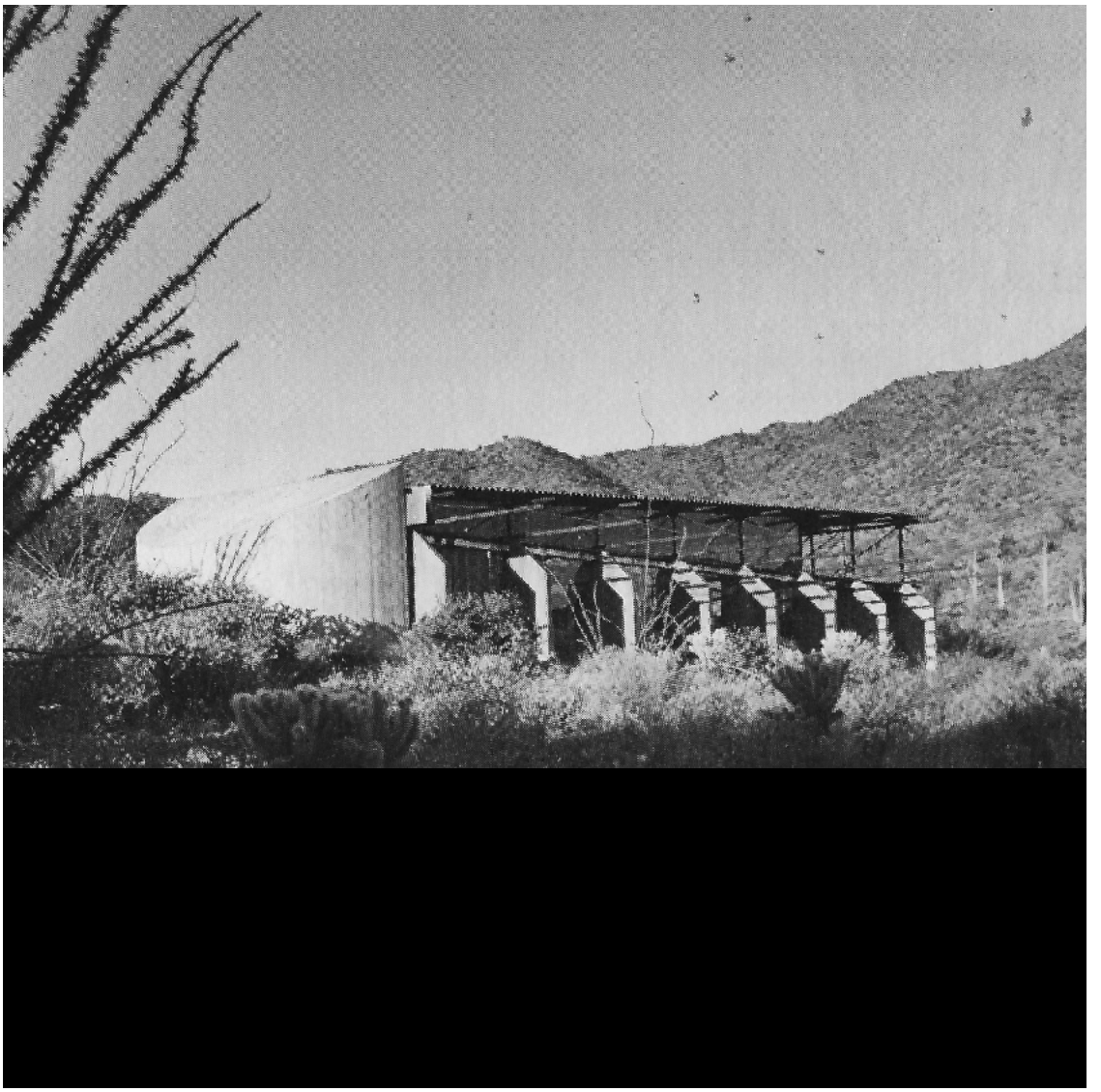
> '*It is then a mixture of organicism...and deep sensitivity towards the fundamental coherence of the structure, that which Wright used to call "the place and time"... The gifts of this American architect with his easy manner, technological accuracy, and formal nonconformity are indisputable*.'
>
> L'Architettura, May 1980

Bruder's architecture has been widely presented in books and periodicals in the United States, Europe and Japan. He has won numerous awards and exhibited and lectured widely. In 1987 he received an Advanced Design Fellowship (Rome Prize) from the American Academy in Rome where he studied for six months.

The following overview of his work hopefully gives a sense of Bruder's philosophy and approach to his art and architecture which is a celebration of both site and user-need, choreographed to stimulate the senses.

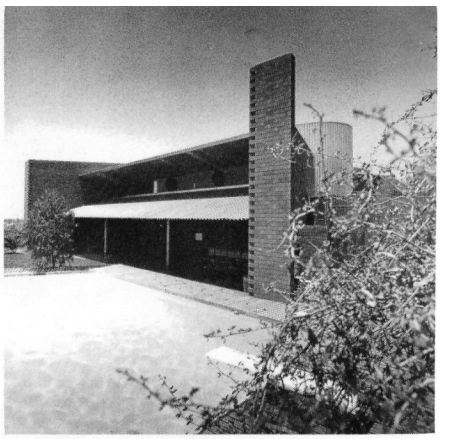
The content that makes up this Pre-Rome section is excerpted from:
Friends of Kebyar, jan/feb/mar 1988, volume 6.1 no. 37

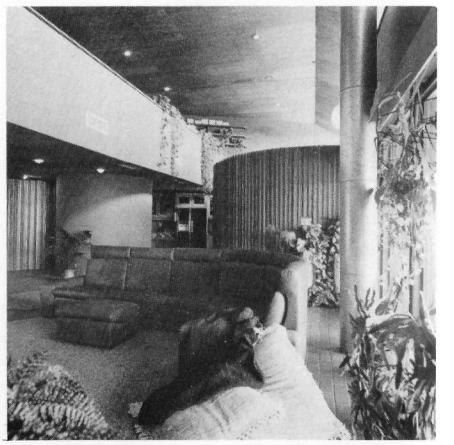
Galloway Cabin, Pinewood, Arizona, 1974
Bruder Studio/Residence, New River, Arizona, 1975
King Remodel, Phoenix, Arizona, 1976
Karber A/C Offices, Phoenix, Arizona, 1976

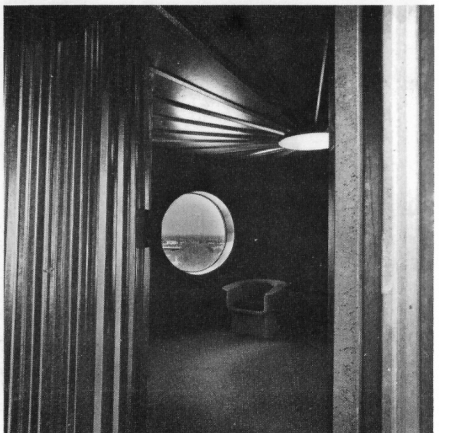


Bruder Studio/Residence, New River, Arizona, 1975, exterior

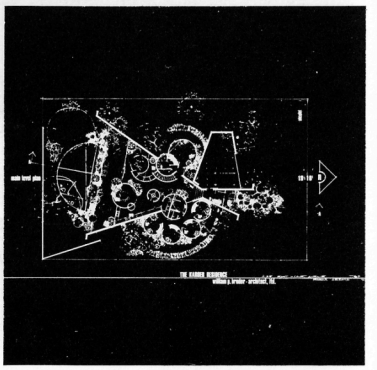
Bruder Studio/Residence, New River, Arizona, 1975, studio

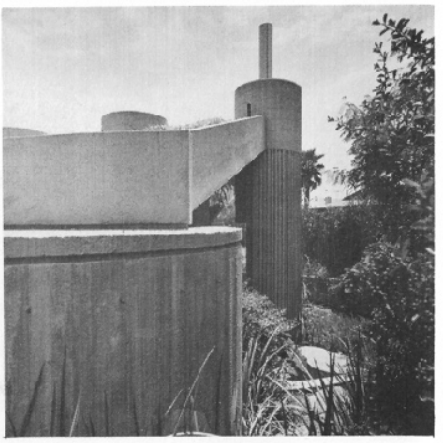


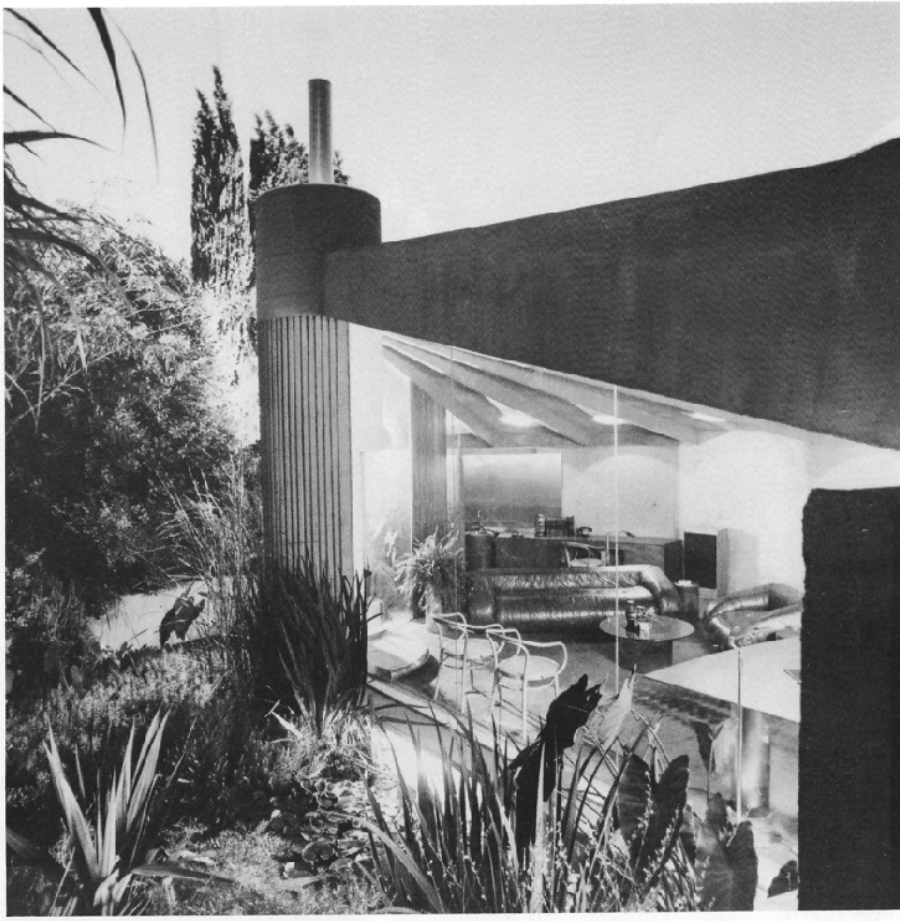


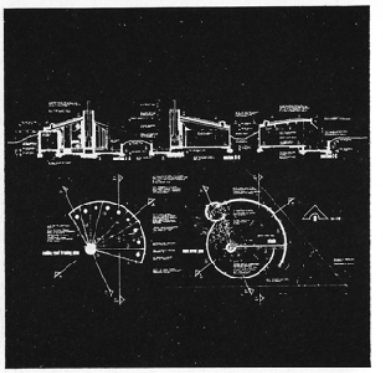


Karber Residence, Phoenix Arizona, 1977–79. Located on a small urban/suburban site this home's main design focus is a large brick funnel which opens to the city view and south sun and contains the primary family activities. A series of galvanized metal clad cylinders serve as bedrooms and service elements sculpturally complementing the angular forms.

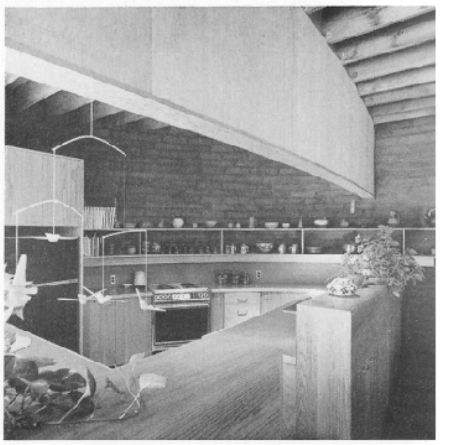


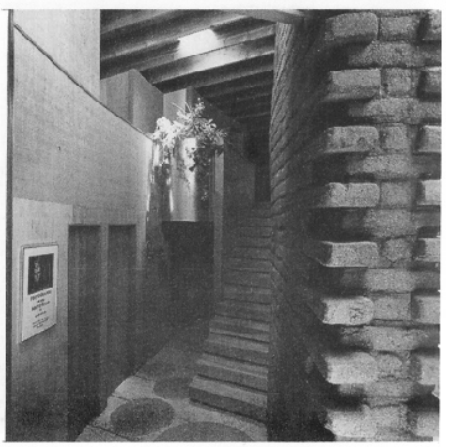




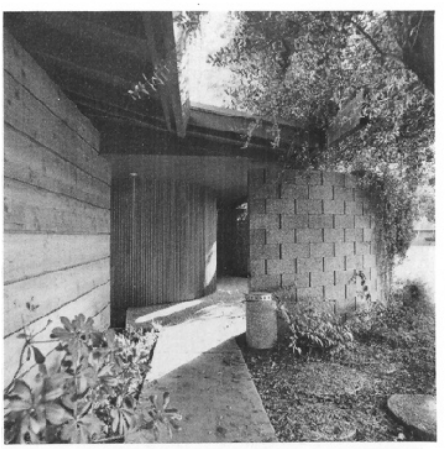


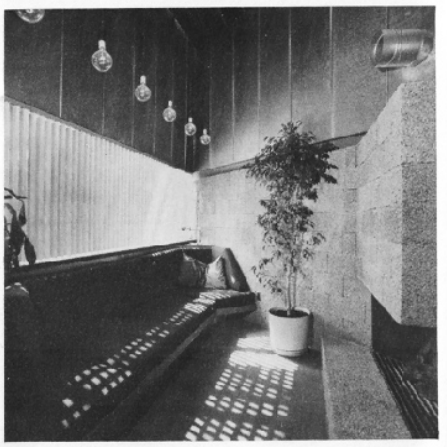
Rotharmel Studio Retreat, Glendale, Arizona, 1976–80. This circular, precisely-crafted, cast-in-place 'concrete cave' is set two and one half feet below grade and is entered by crossing a water garden. The various gray textures of the concrete structure are set off by white oak, stainless steel, leather, and slabs of glass (set into the concrete without mullions) and lush landscaping. It is a true desert oasis!

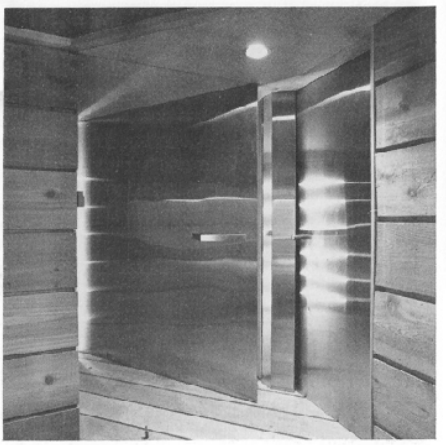




Matthews Residence, Maricopa County, Arizona, 1979–81. This Southwestern courtyard home of stabilized mud adobe is sited on a suburban double cul-de-sac lot. The heavy texture of the adobe and rough wood framing contrast with refined elements of galvanized metal and fine oak. A plan geometry of pure curves using multiple center points gives a sense of spatial drama. A strip skylight flowing from entry to living area adds a very dynamic element to the architecture.

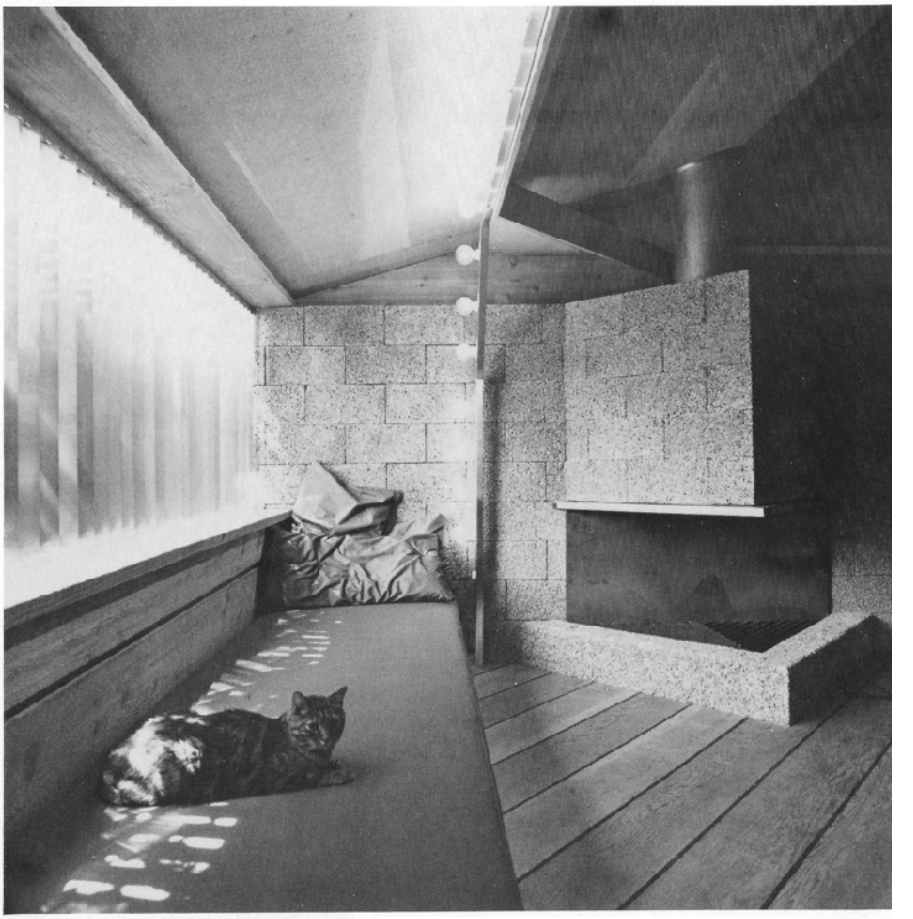


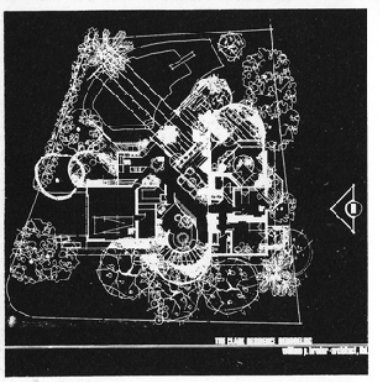




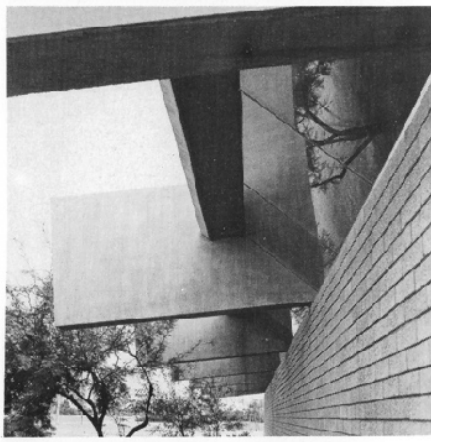
before

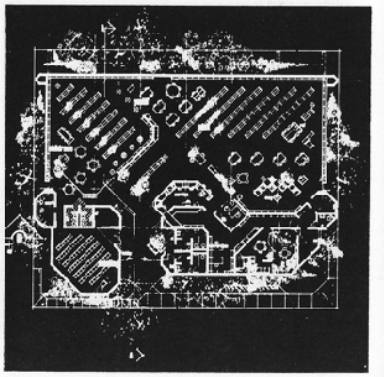
Photo: author



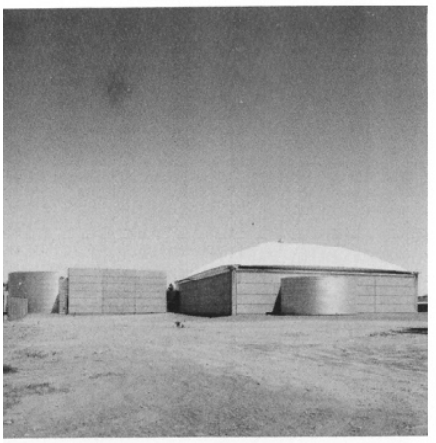


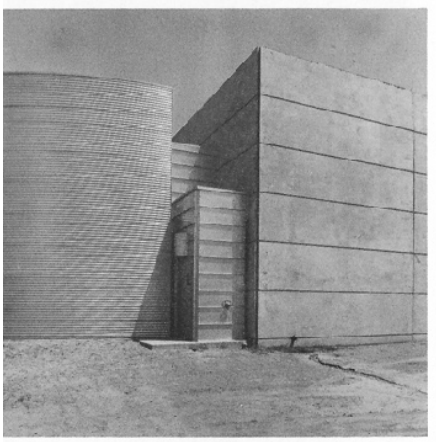
Clark Remodel, Phoenix, Arizona, 1977–83. This total re-working of an existing 1960s tract home is a sculptural exercise in materials and function. The sandblasted concrete block '8' wall that flows through the existing house gives the new architecture both unity and order. The exquisite white oak and vermillion wood cabinets, stainless steel walls and doors, and use of natural daylight create unique spatial tensions.

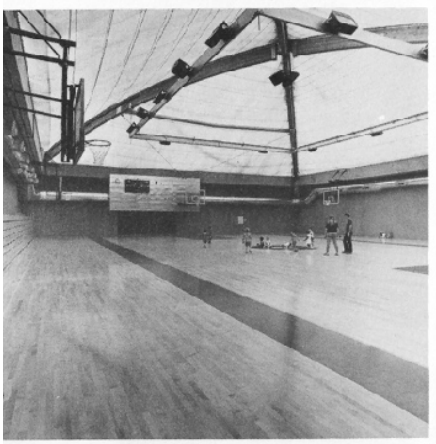


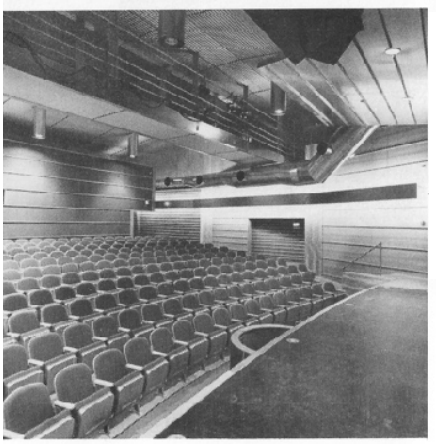


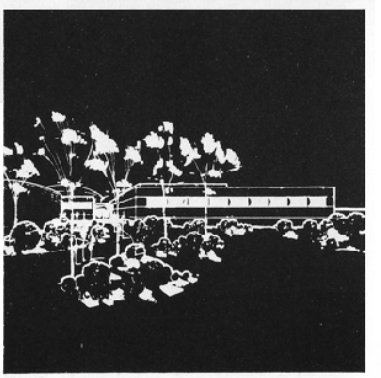
Mesquite Branch, Phoenix Public Library, Phoenix, Arizona, 1979–82. This 10,000 square foot public library uses a simple 45 degree geometry in massing and plan. The main reading room has a very human scale defined by a ceiling of large exposed precast concrete beams, natural re-sawn fir plywood sheeting and sculptural galvanized metal ducts. Furnishings, graphics, and artwork selected by the architect give it a sense of design completeness.



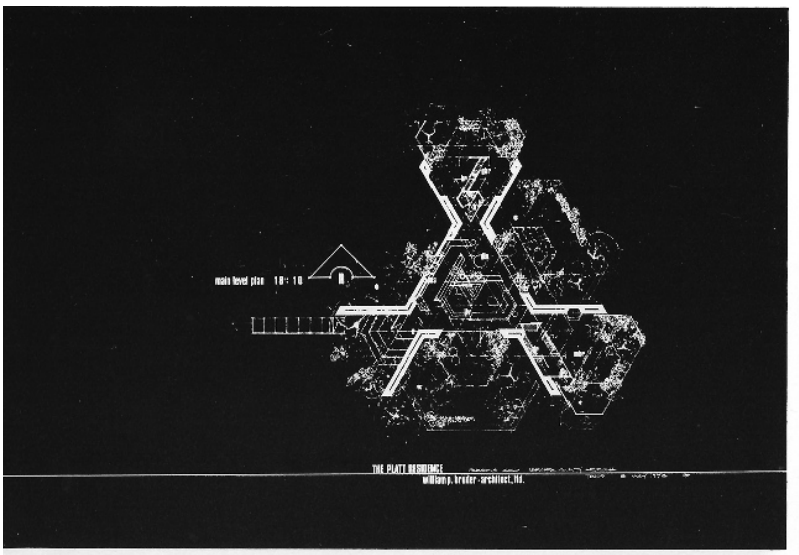


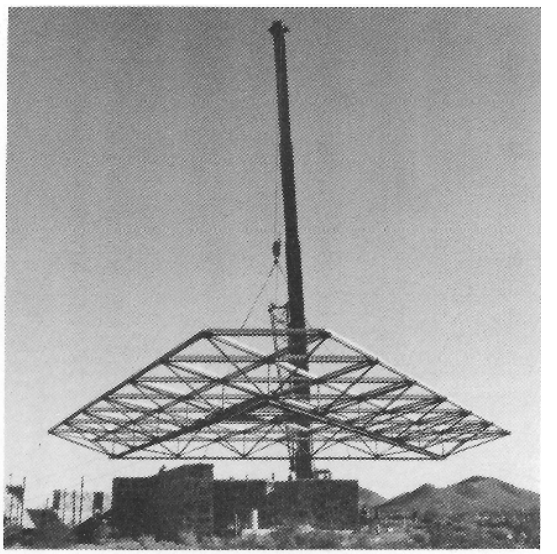


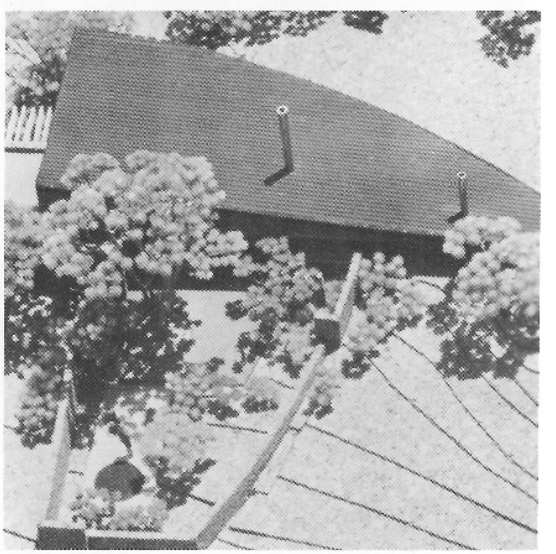


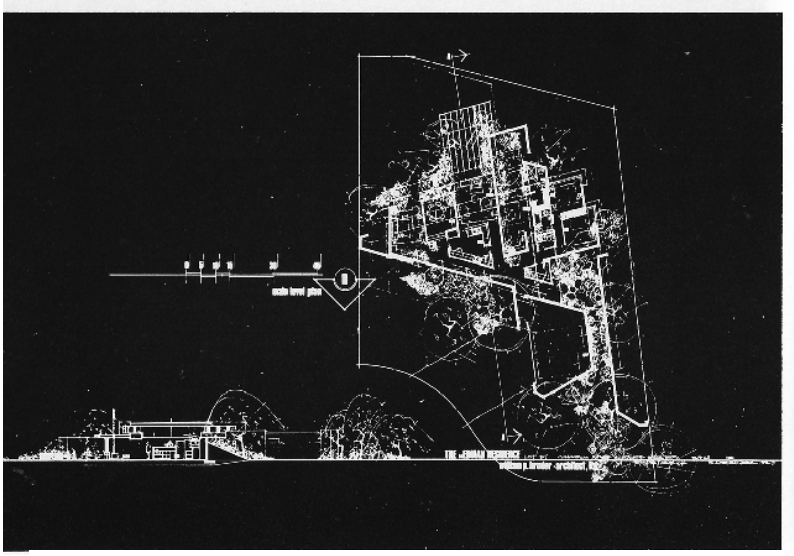


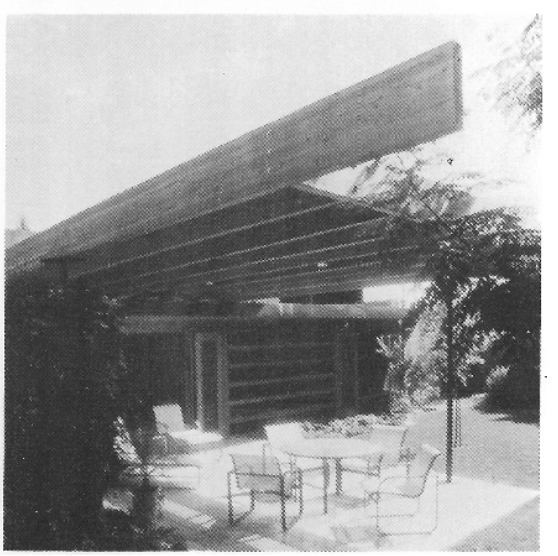
Phoenix Day School for the Deaf, Phoenix, Arizona, 1981–83. Circles and daylight give character and sparkle to this school complex. A teflon-coated, fiberglass fabric roof assembly in tension covers the gymnasium. The use of tilt-up exposed concrete walls and simple steel framing provided substantial budget economics.



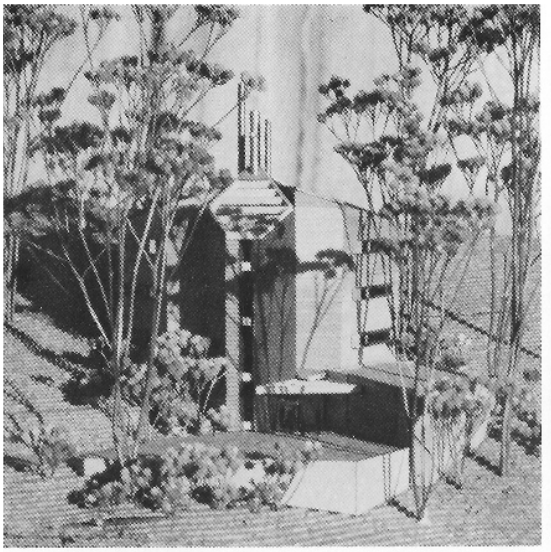


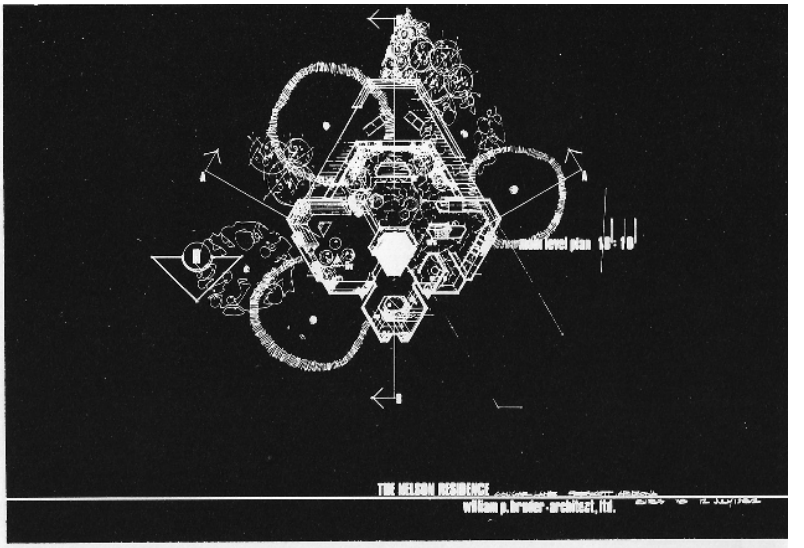


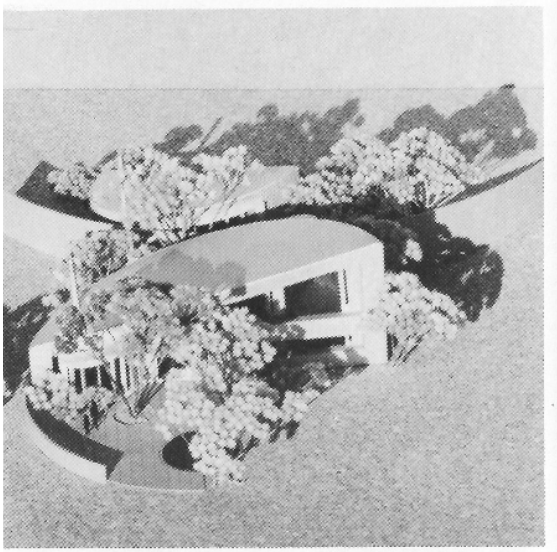


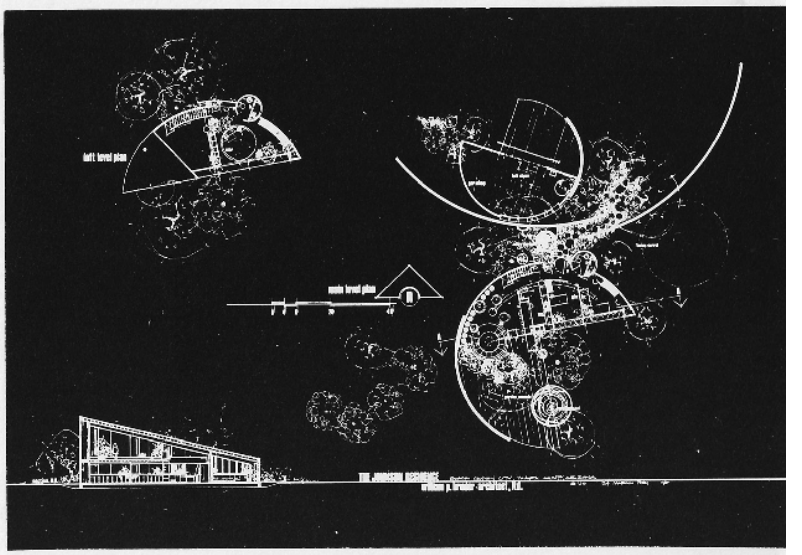


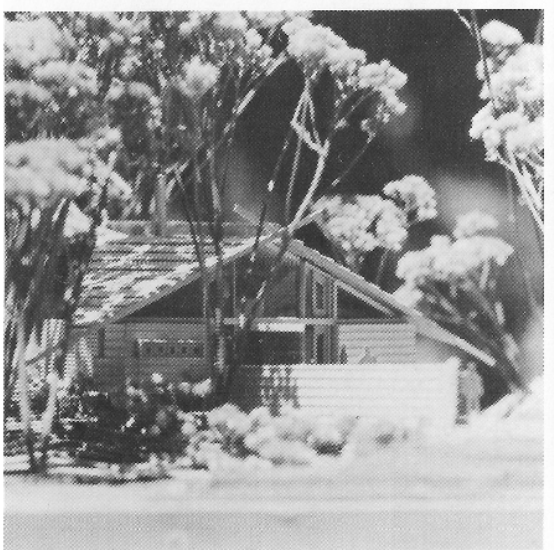
Platt Residence, Maricopa County, Arizona, 1978
Dewayne Matthews Residence, Santa Fe, New Mexico, 1980, Project
Redman Residence, Tempe, Arizona, 1984

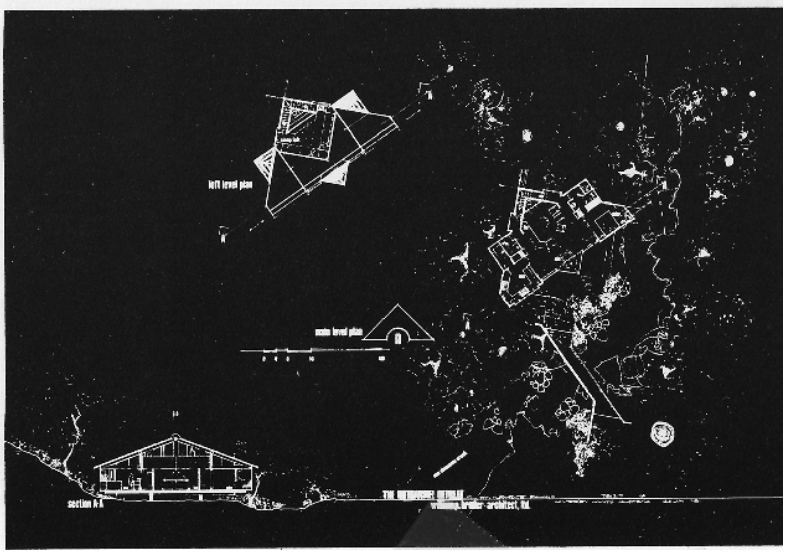






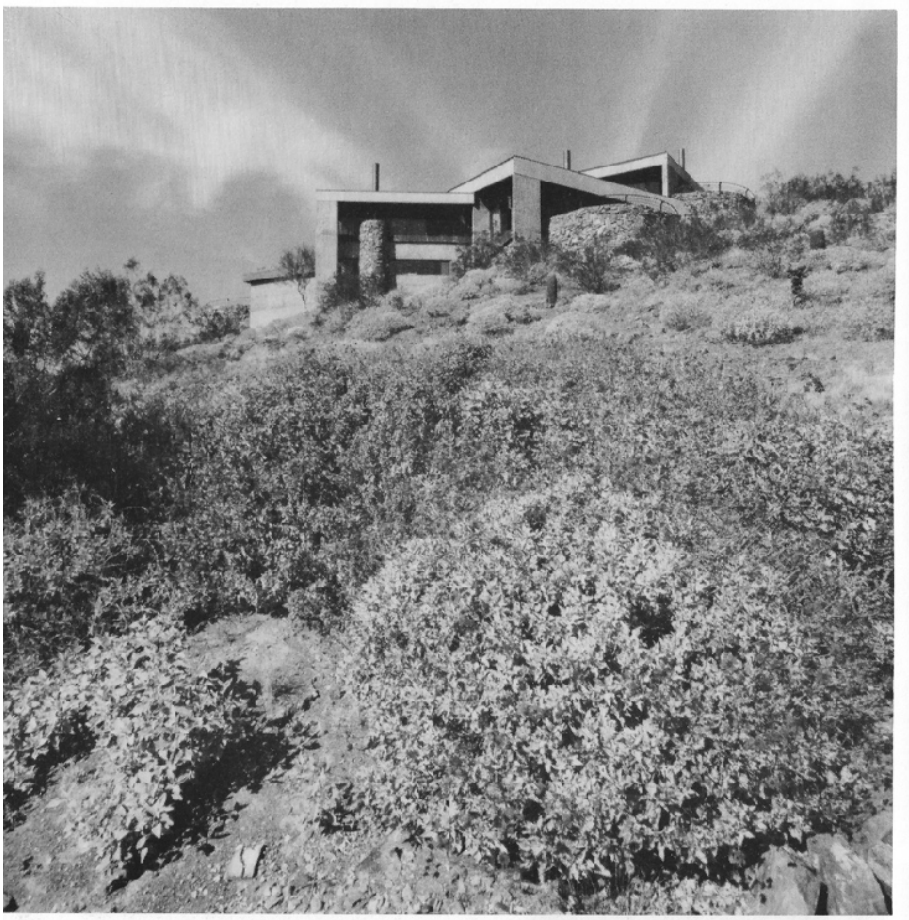


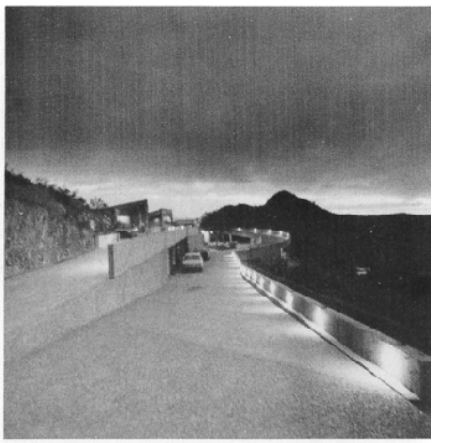


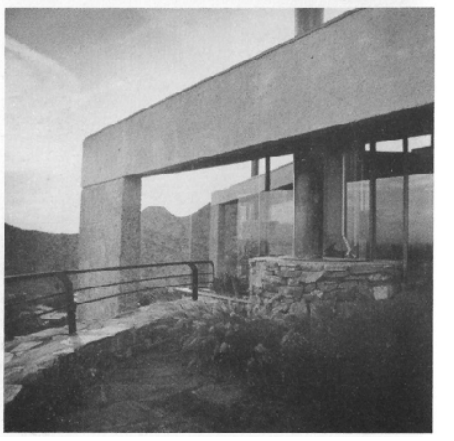


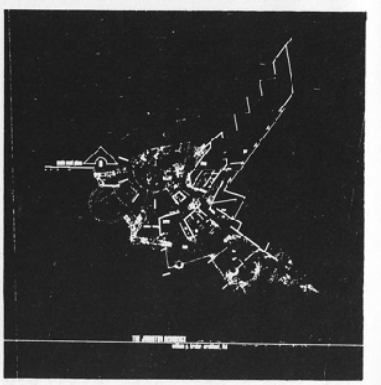
Photos: author, both pages

Nelson Residence, Prescott, Arizona, 1982, Project
Johnson Residence, Black Canyon City, Arizona, 1981, Project
Rotharmel Retreat, Monterey County, California, 1978, Project

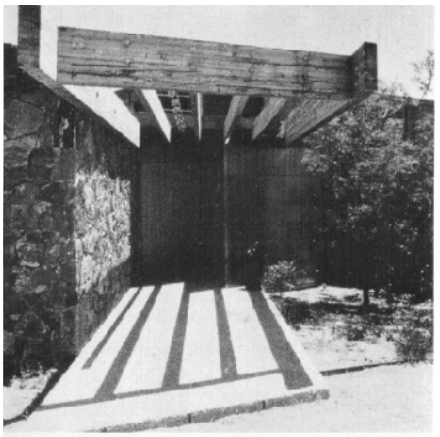


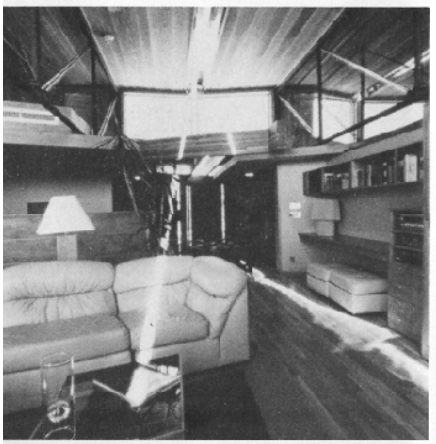


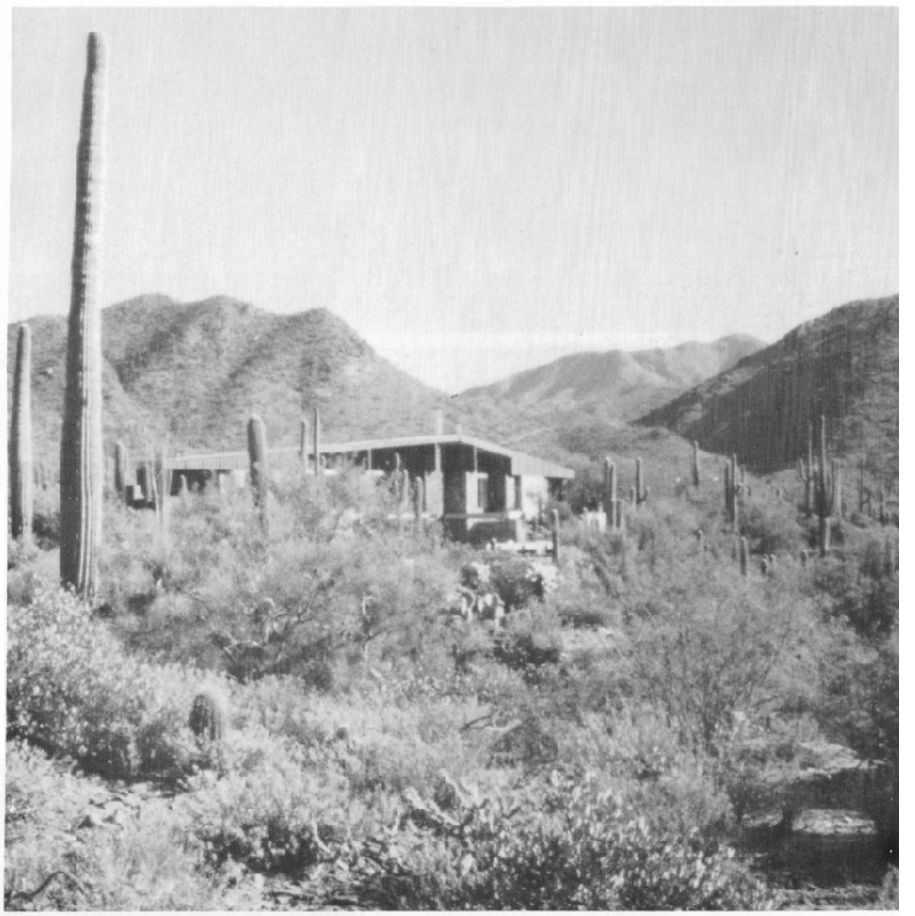


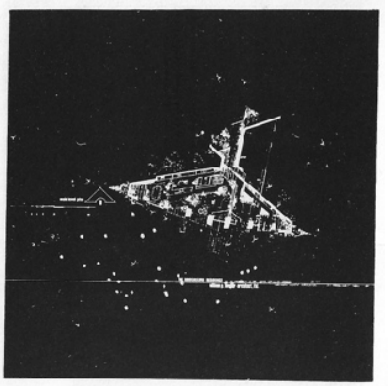


Johnston Residence, Phoenix, Arizona, 1979–88. This structure of concrete, stone, copper, and glass appears to grow from a mountain ridge above the city. A sculptural driveway ramp of concrete is a kinetic focus for the entry to the home. The interiors take full advantage of the views.

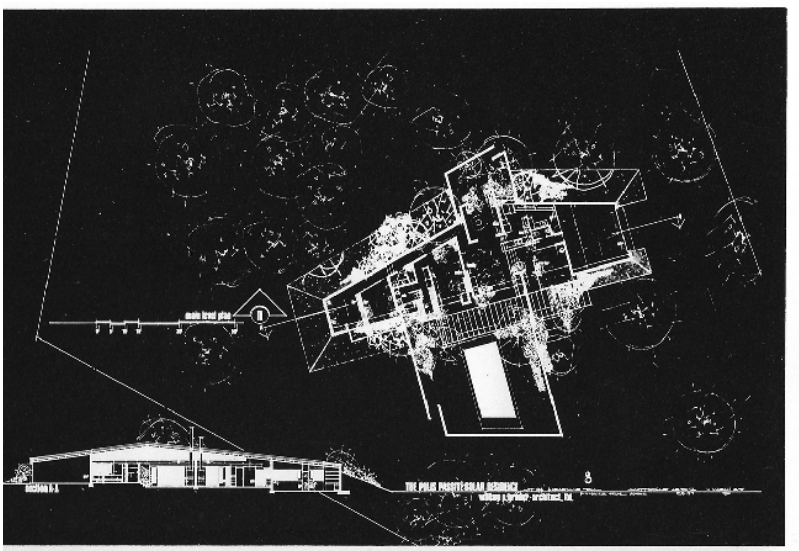


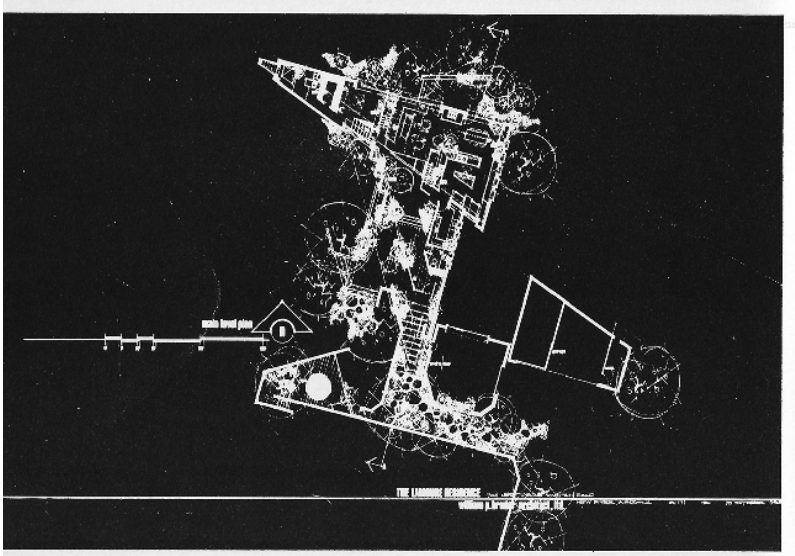


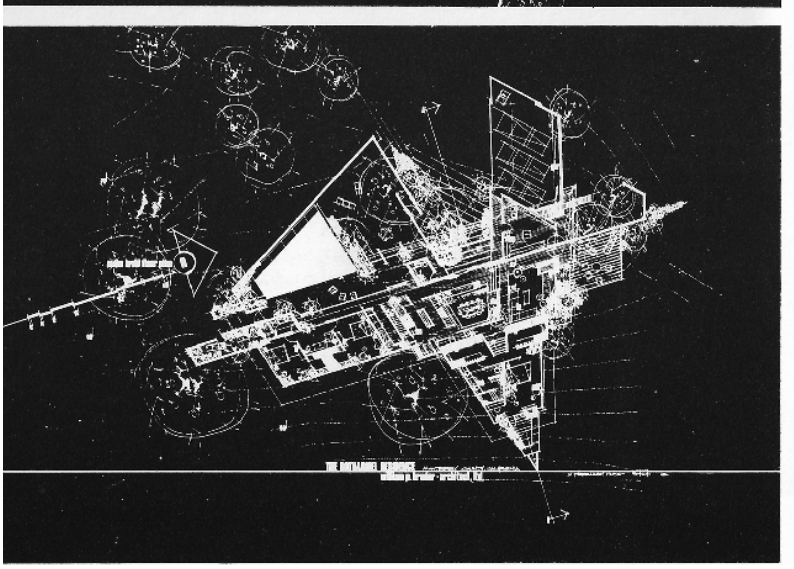


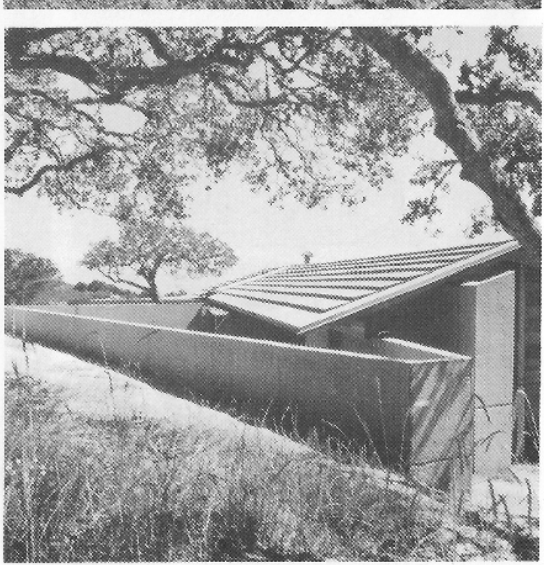


Rosenbaum Residence, Cave Creek, Arizona, 1982–84. Native stone has been laid with angular precision (apparently mortarless) to form piers and walls which frame views of an undisturbed desert site. Custom weathered steel trusses, copper roofs, and uniform red birch cladding and millwork mesh to create a bold organic statement.

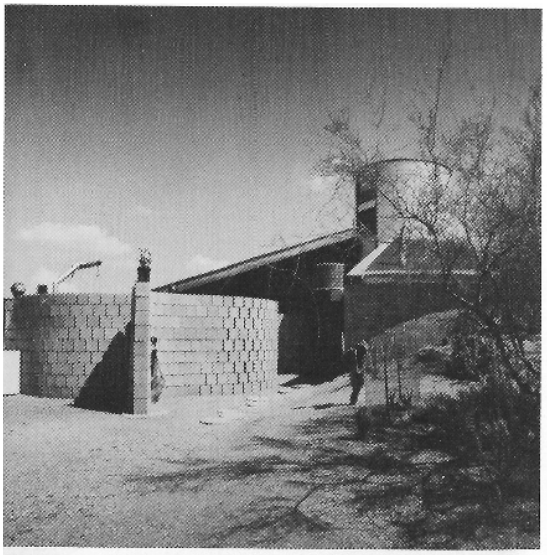


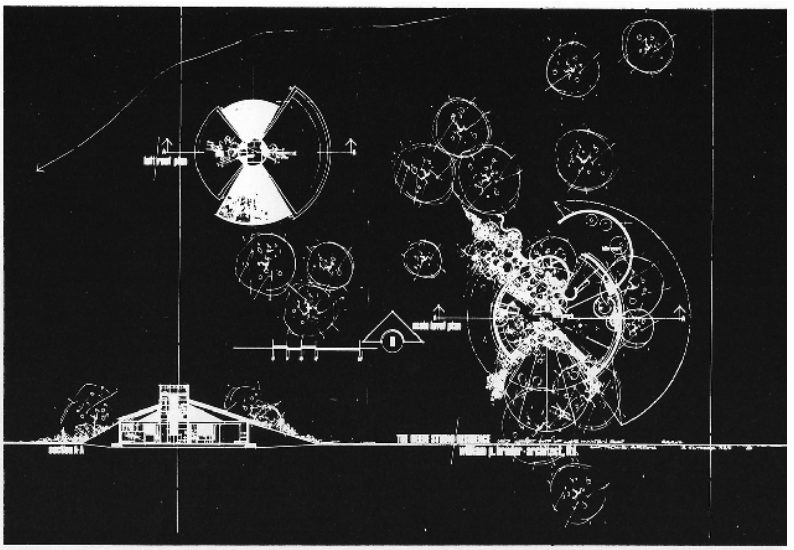


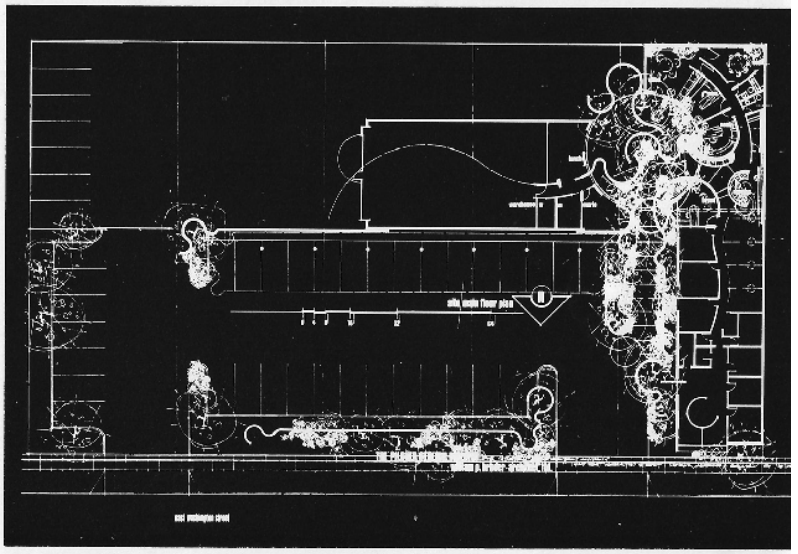


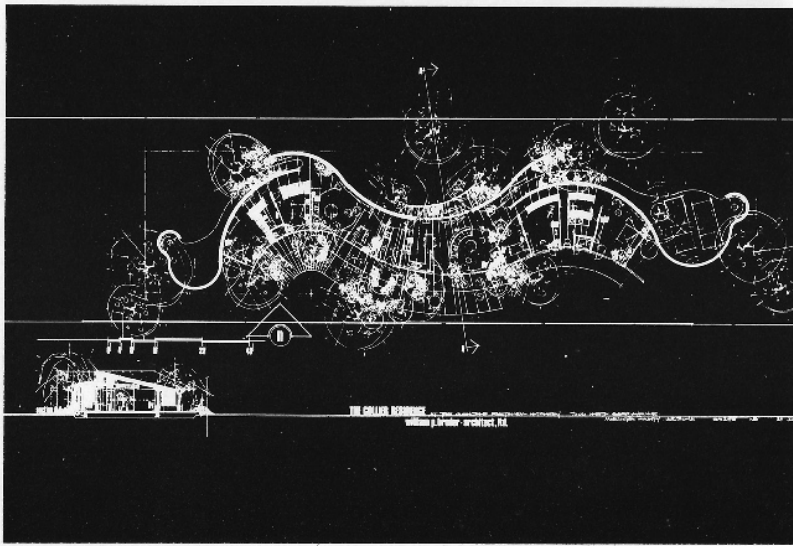


Pulis Residence, Scottsdale, Arizona, 1983–84
Lamoure Residence, New River, Arizona, 1983–88
Rotharmel Residence, Carmel Valley, California, 1985-86



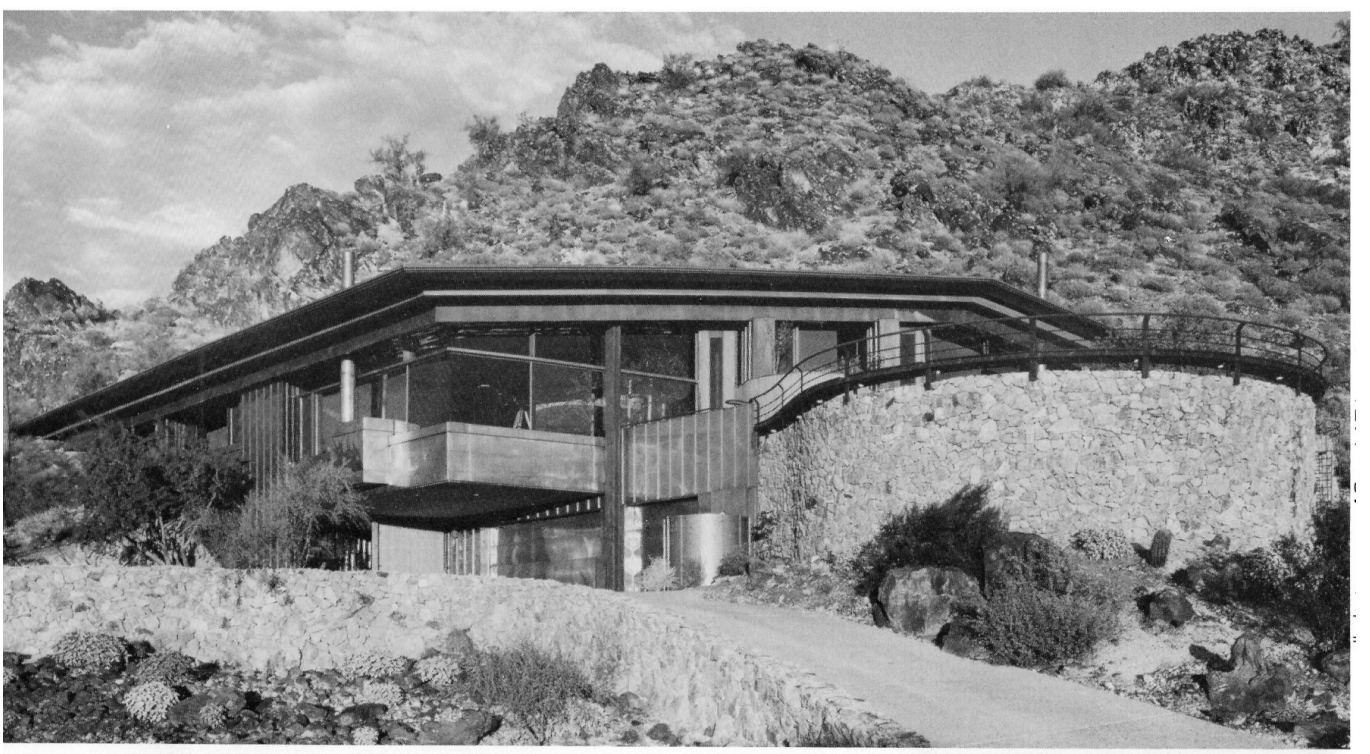


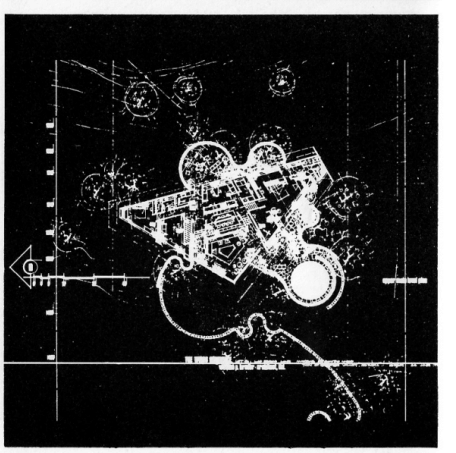


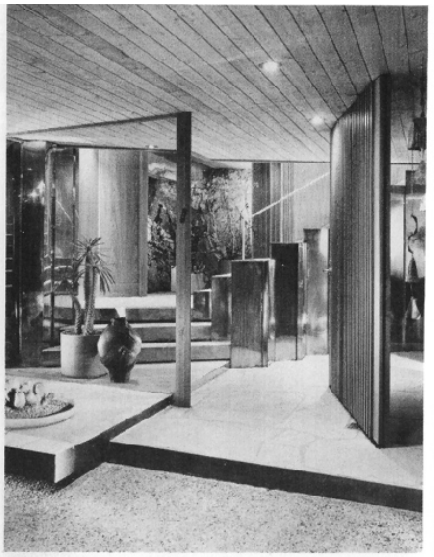


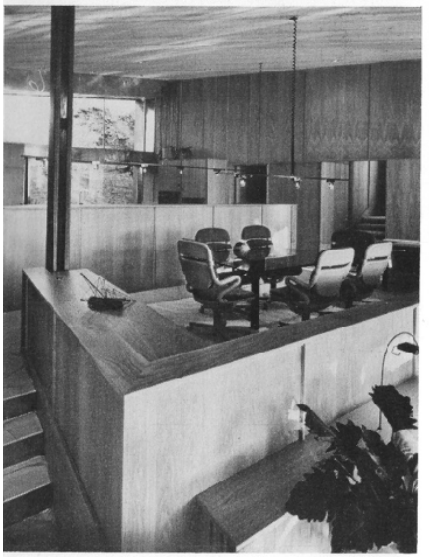
Photos: author, bottom

Heede Residence, Scottsdale, Arizona, 1983–84
Streech Electric Office Remodel, Phoenix, Arizona, 1985–87
Collier Residence, Maricopa County, Arizona, 1985–87



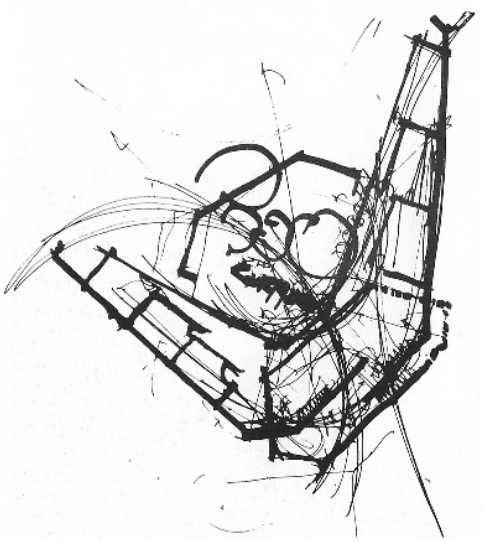


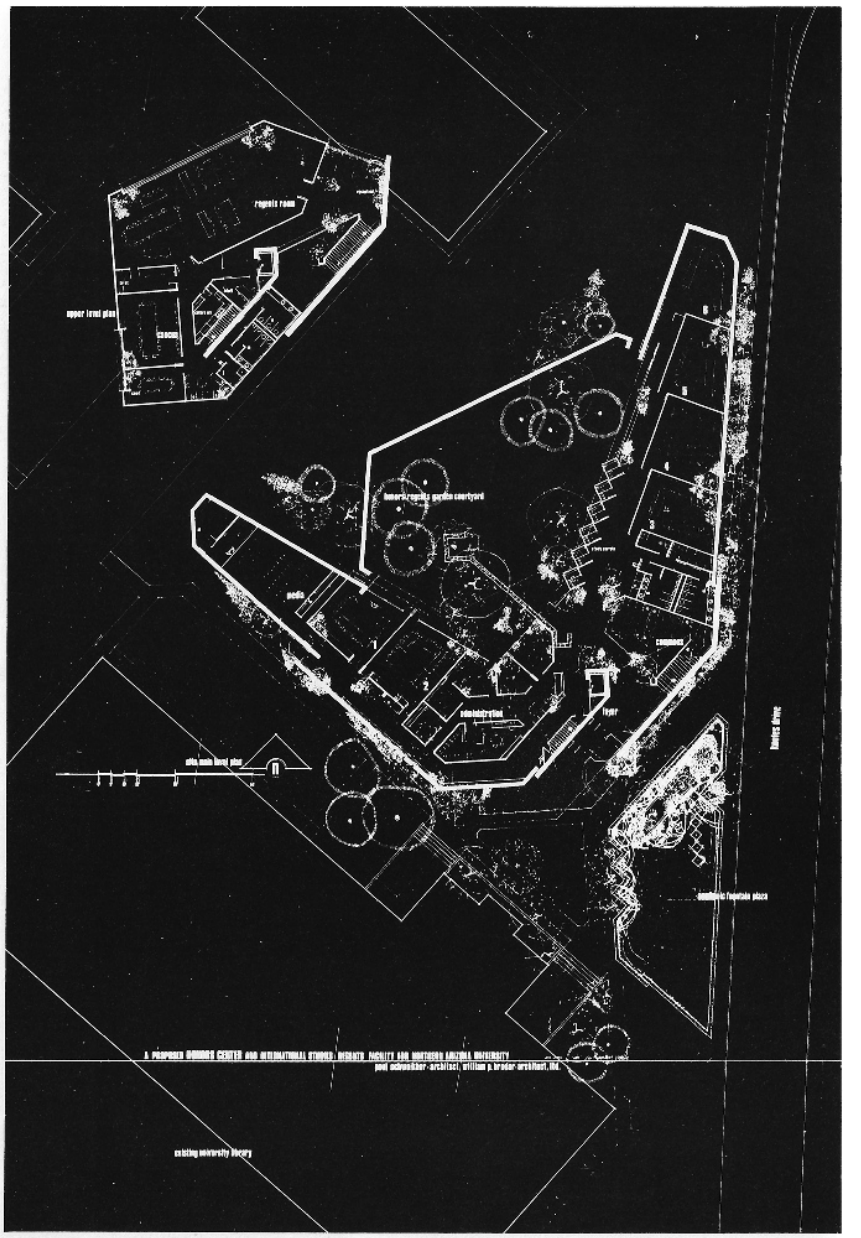




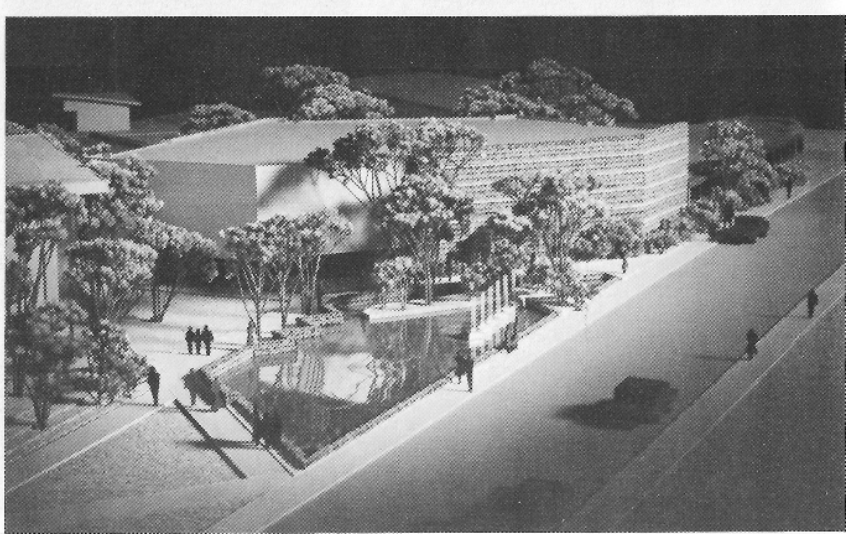
Photos: © Hans Lettner, both pages

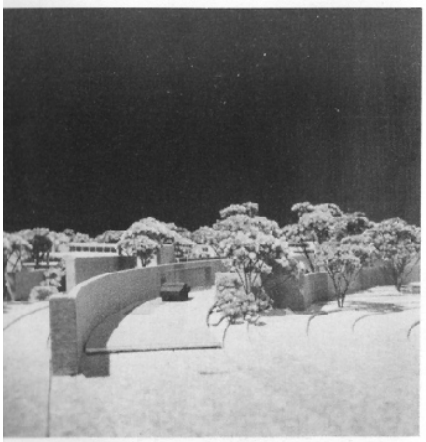
Weiss Residence, Paradise Valley, Arizona, 1985–87. A multi-axis triangular plan geometry allows this cantilevered residence to maximize both views and privacy on its mountainside site. An exterior of naturally-patinated copper, green Solex glazing and stone quarried from the site create an eloquent exterior image. The interior of white oak, re-sawn spruce, copper, and flagstone with Berber wool carpeting creates a warm and casual background for living. Interiors by the architect feature custom steel and glass tables, state of the art lighting and carefully selected furniture.

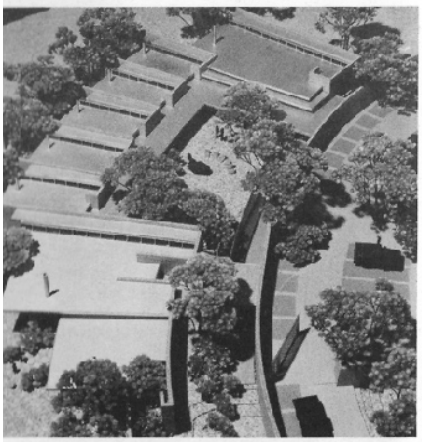


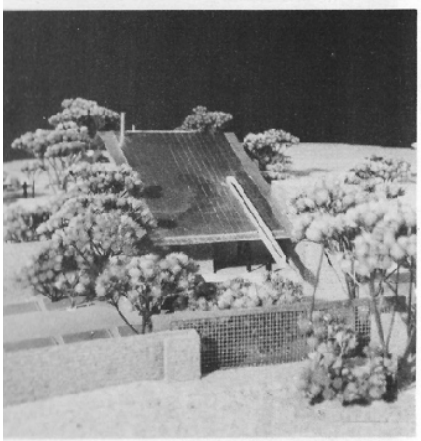


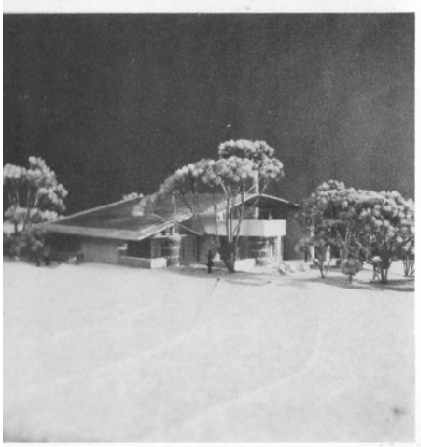
Honors Center and Regent's Facility for Northern Arizona University, Flagstaff, Arizona, 1986, Project in association with Paul Schweikher. A sandstone and copper architecture was conceived to appear as a 'geologic' formation as opposed to a building. The angular plan geometry relates to the context of the adjacent buildings, pavement, and views while solving functional needs of the program.

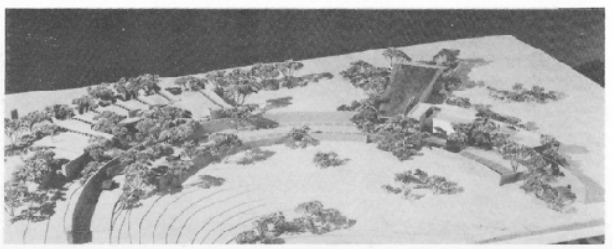


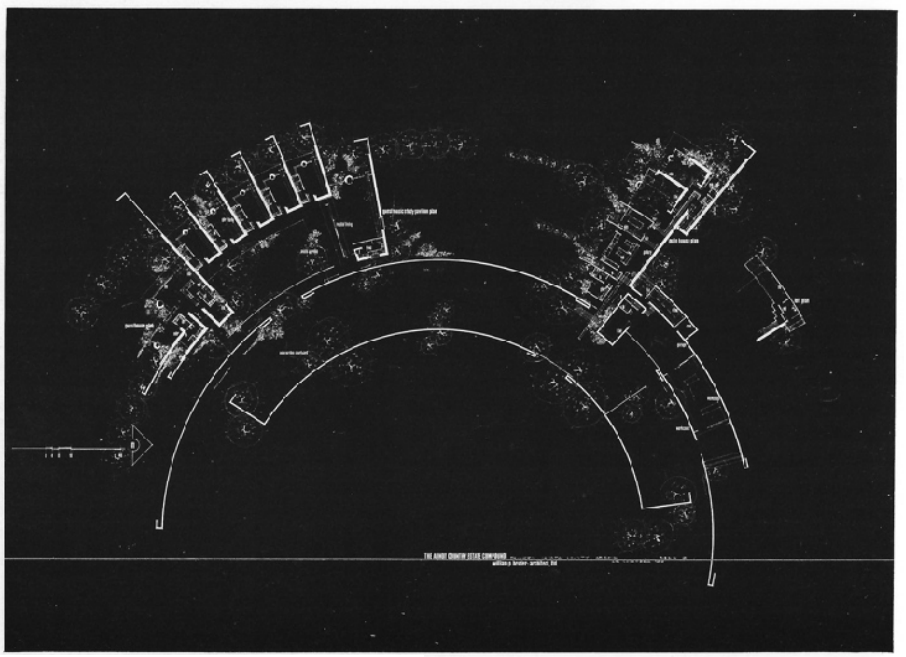












Arndt Country Estate, 'The Gathering Place,' Paulden, Arizona, 1983, Project. Located on a rolling grassland site in central Arizona, this grand project will include an integration of architecture, art, solar technology and a biosphere for food production.

blank

projects after **the Rome Academy**

1988–2024

Weiss Guys Car Wash
Glendale, Arizona 1987

Designed as a retirement residence for two former Phoenix public schoolteachers with a lifelong aspiration of living in the desert in an architecturally inspiring house, this modest 2,340 square foot home is a study in processional movement and optimally 'framed' desert views. Set carefully on a five-acre site, it is constructed of exposed polychrome, sandblasted concrete masonry block walls that appear to extend out from the natural landscape. Facing southeast, a low-pitched gable is set on the masonry walls and clad in a pitched 'surface' pattern of standard corrugated and galvanized metal siding. Above this is a linear shaded clearstory window that captures the winter sun. At the southeast corner of the house, a generous mitered glass window captures sunrise views.

The home's entry is to the east under a flat, glass-covered walkway, while a masonry carport is attached to the west. One enters directly into a 'great room' space for living and dining. A masonry fireplace in the northwest corner is the focus of this space. A wall of glass to the north looks to open an courtyard. A guest suite is to the west. In the northeast corner a ramped gallery leads down to the master bedroom suite. The south view from this space dramatically focuses on Gavilan Peak, just beyond.

Photos: © Scot Zimmerman

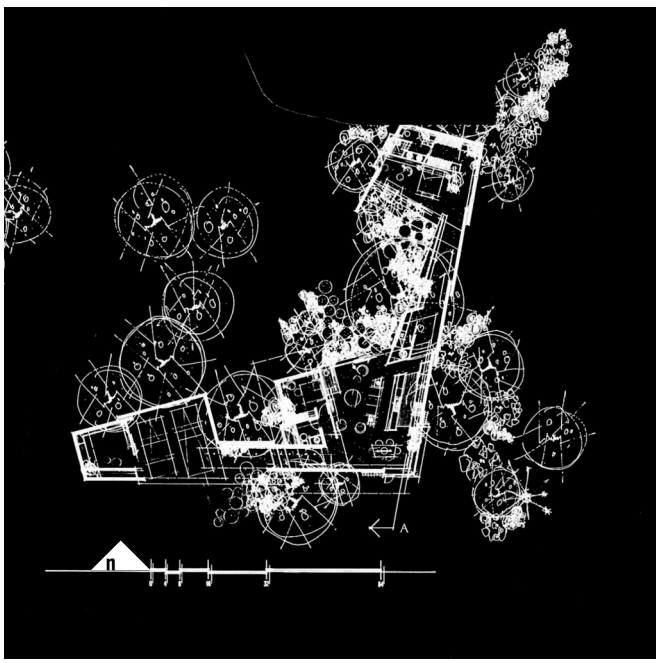
You are now on final
approach to Biddulphland
NOW PONTIAC,TOO

DESIGN PLATES

Murray Residence
New River, Arizona 1988—1990

Designed as a retirement residence for two former Phoenix public schoolteachers with a lifelong aspiration of living in the desert in an architecturally inspiring house, this modest 2,340 square foot home is a study in processional movement and optimally 'framed' desert views. Set carefully on a five-acre site, it is constructed of exposed polychrome, sandblasted concrete masonry block walls that appear to extend out from the natural landscape. Facing southeast, a low-pitched gable is set on the masonry walls and clad in a pitched 'surface' pattern of standard corrugated and galvanized metal siding. Above this is a linear shaded clearstory window that captures the winter sun. At the southeast corner of the house, a generous mitered glass window captures sunrise views.

The home's entry is to the east under a flat, glass-covered walkway, while a masonry carport is attached to the west. One enters directly into a 'great room' space for living and dining. A masonry fireplace in the northwest corner is the focus of this space. A wall of glass to the north looks to open an courtyard. A guest suite is to the west. In the northeast corner a ramped gallery leads down to the master bedroom suite. The south view from this space dramatically focuses on Gavilan Peak, just beyond.



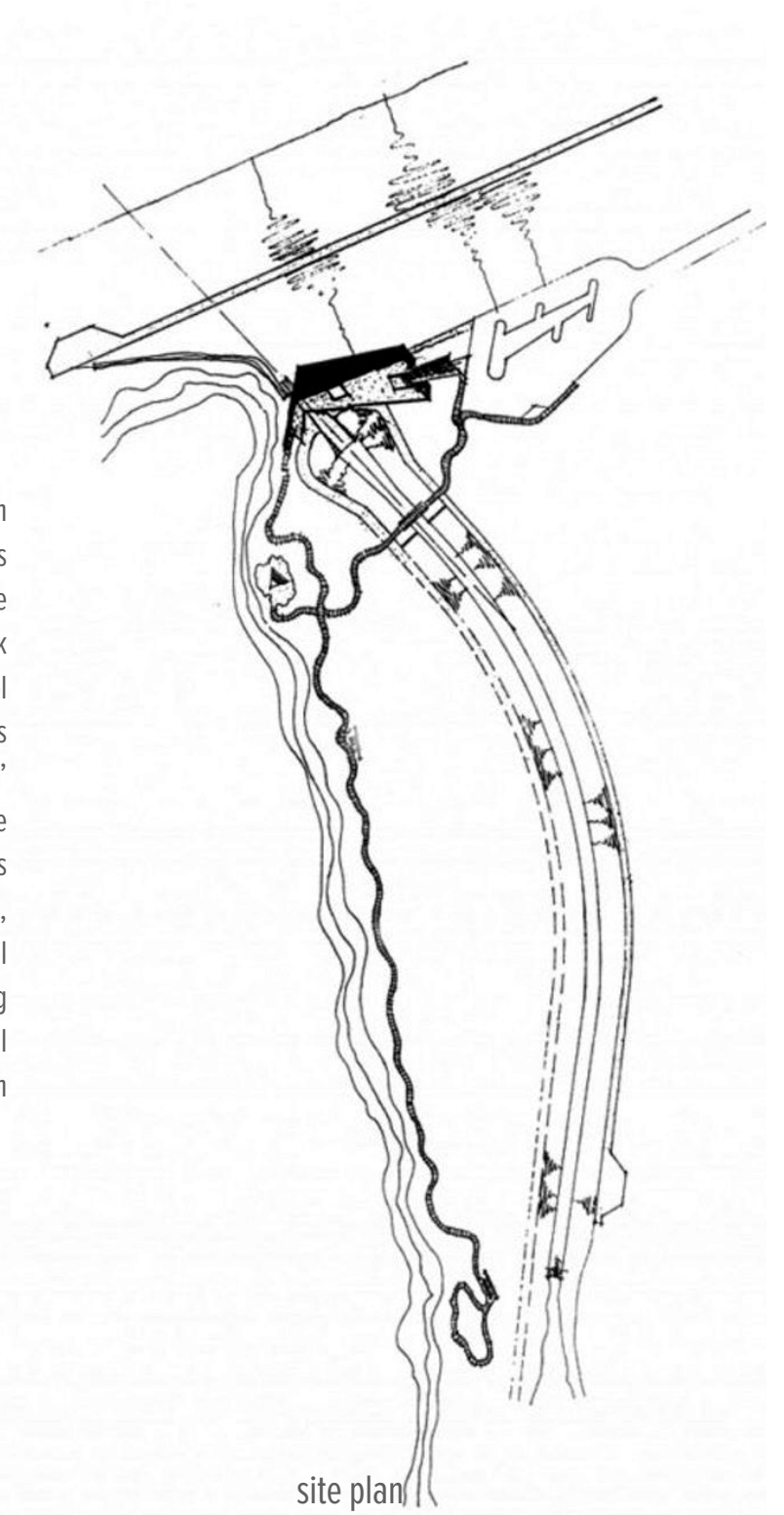
Photos: © Timothy Hursley

Deer Valley Petroglyph Preserve

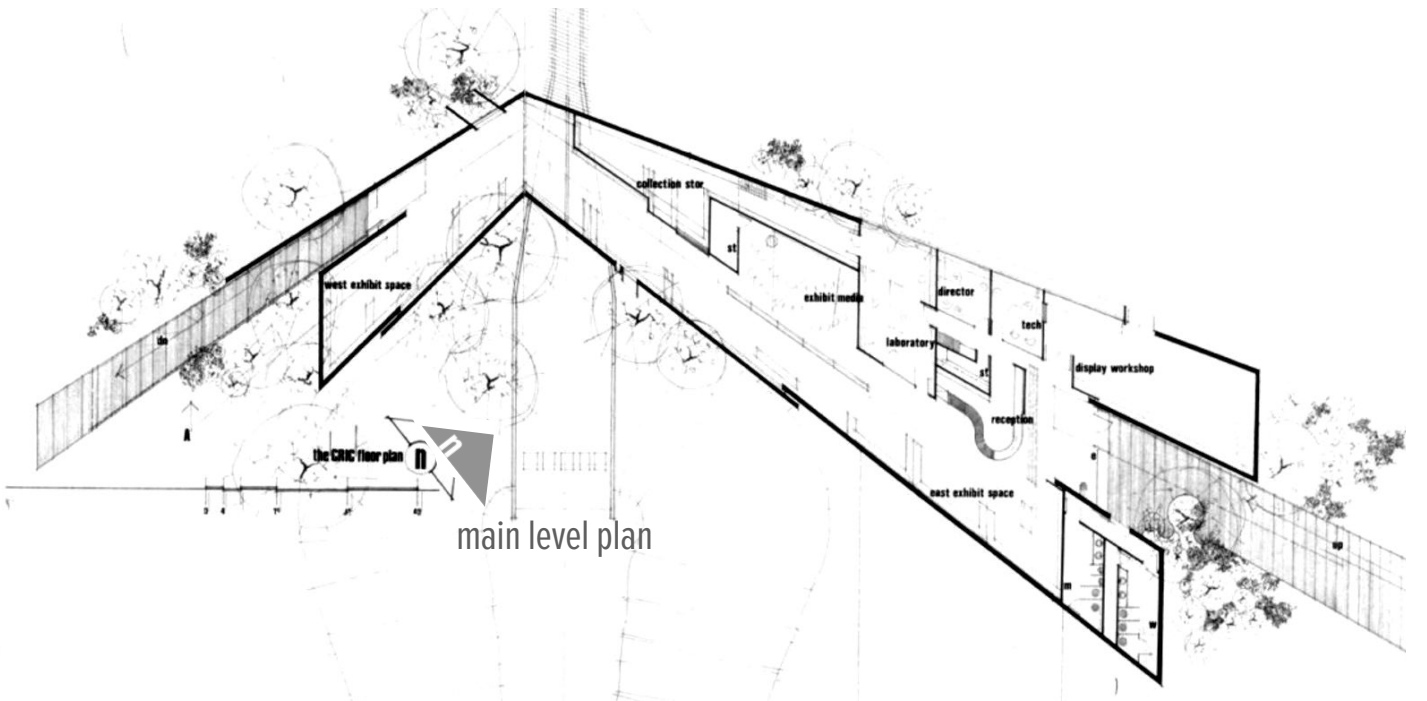
Glendale, Arizona 1988

An interpretive center offers exhibition, research, classroom and curatorial space for the study of ideas and materials related to rock art. The center's architectural strength come from its geometry and creative use of dark purple, black copper slag encrusted concrete panels and weathered steel trellises. Mysterious and timeless, it is 'tuff' and sensuous architecture built on subtle nuances. The building's 'stealth' form, sited at the juncture of the Adobe Mountain Dam and the Hedgpeth Mountain geologic formation, literally spans across the earthen dam's concrete outlet works. The funnel-like, boomerang-shaped plan geometry serves as a metaphorical 'time machine' taking the visitor from the surrounding suburban sprawl of Phoenix to a desert sanctuary where a trail leads visitors to over 1500 petroglyphs dating to the Hohokam culture from 900–1100 AD.

Photos: © Bill Timmerman

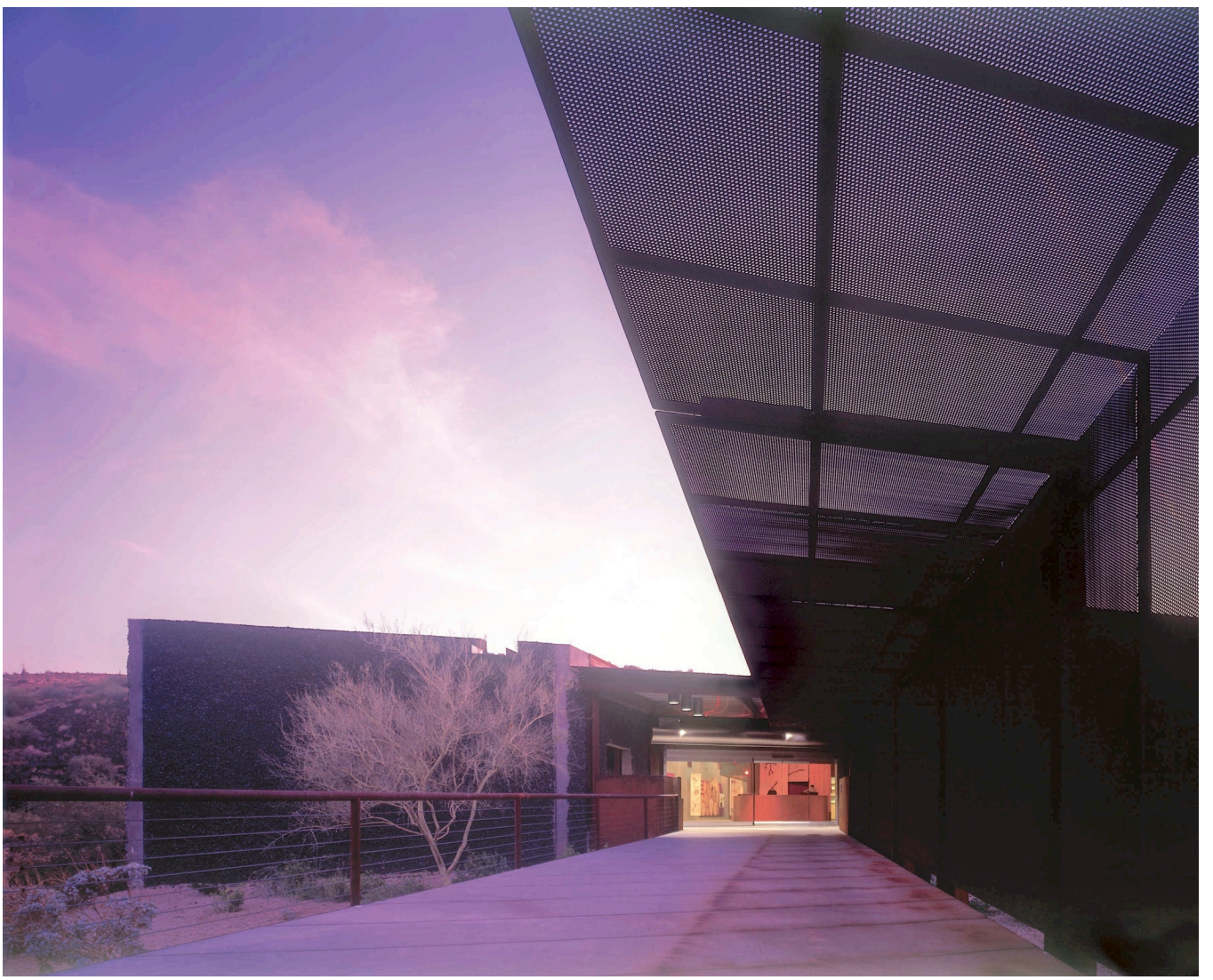


site plan



main level plan

deer valley rock art center



WHAT
why
is the past
HOW
will they last
when
do you ask
can you tell

EXIT

Phoenix Central Library

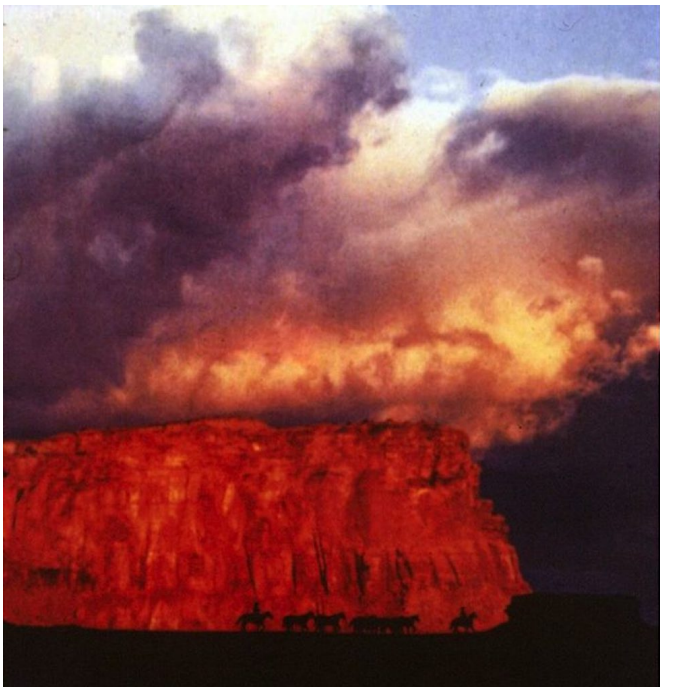
Phoenix, Arizona 1989—2017

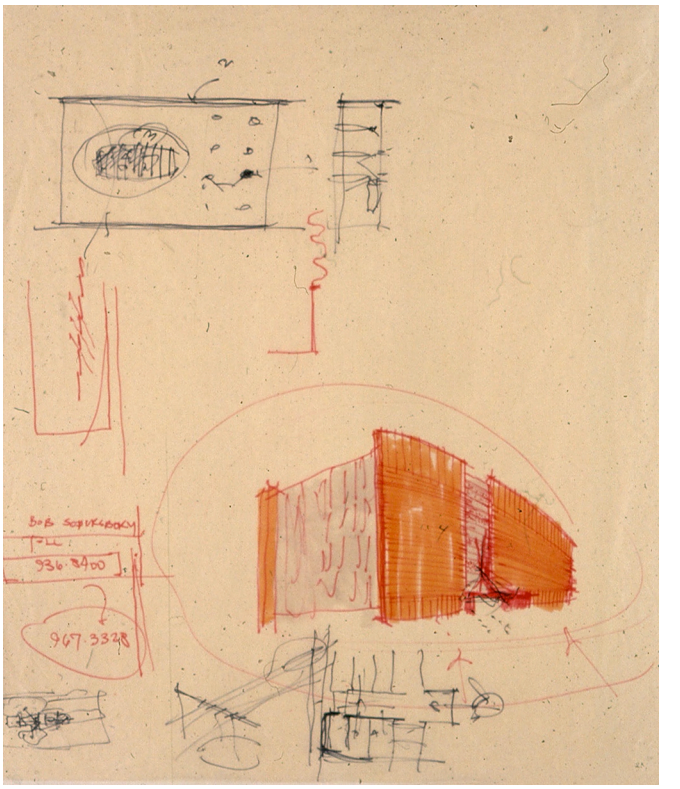
The Phoenix Central Library has become a landmark on the Phoenix skyline and an icon of late 20th century modern architecture. It is celebrated as a 'point of community pride,' serving as a nexus to the region's library and information needs.

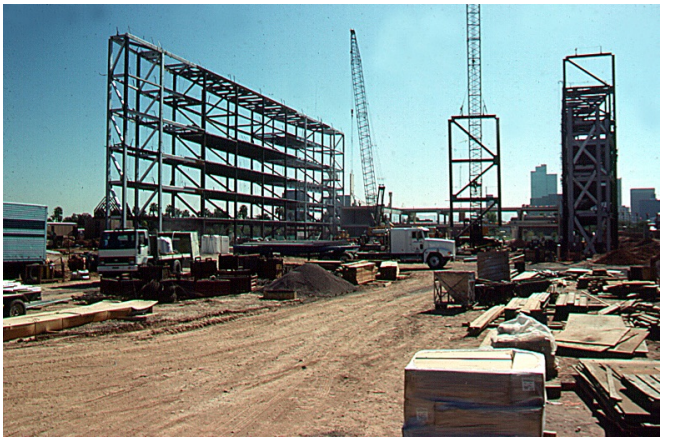
The library houses a million volume collection within its 280,000 square feet. Using a single small central open core, the 'crystal canyon' provides vertical circulation with three high-speed elevators and the grand five-level staircase, a plan arrangement that renders all collections accessible and simple to find. The great reading room on the fifth floor, one of the largest in the US, houses the nonfiction collection. Combining innovative computer cabling, lighting, furniture design, and general collection layout strategies for presentation of the library's digital and real information, the library's unique flexibility meets normal daily changes in operation gracefully and economically.

Designed before LEED Certification existed, the library is an often-cited example of 'green' architecture, as it addresses many issues of environmentally sustainable design through an innovative approach to task and daylighting, thermal mass temperature control and highly-efficient mechanical systems.

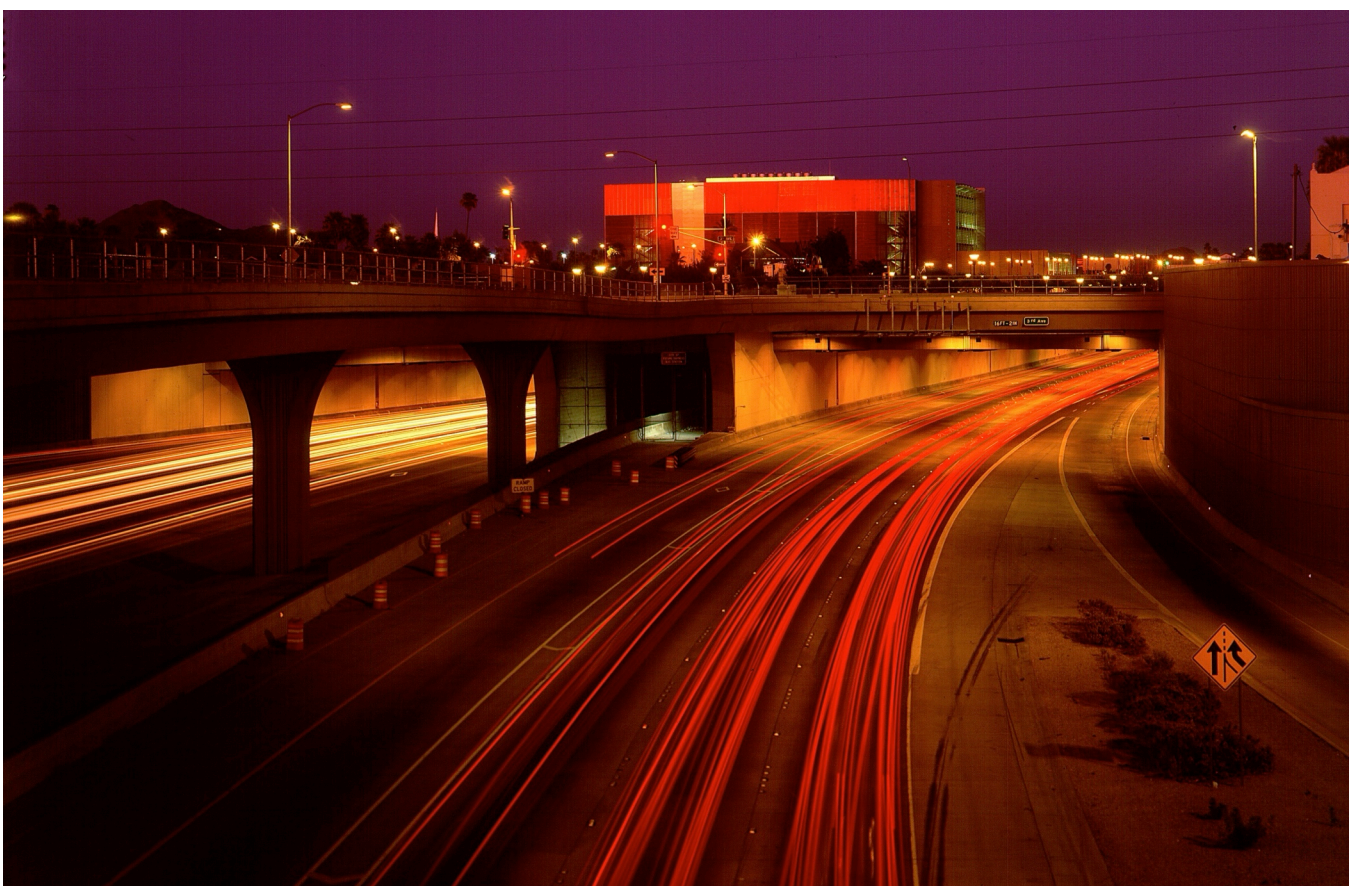
Photos: © Bill Timmerman, unless noted





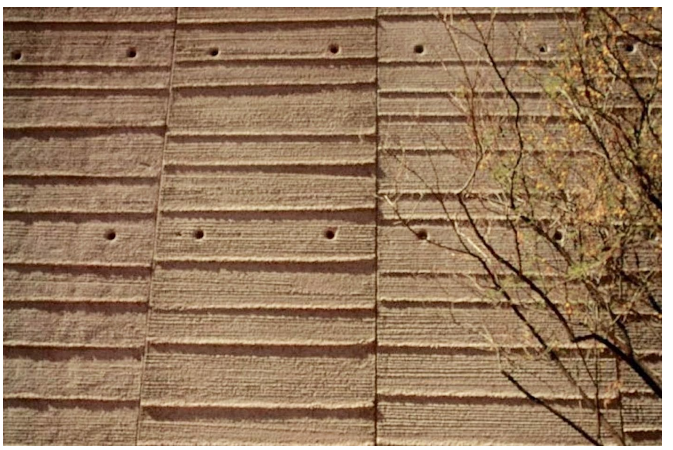


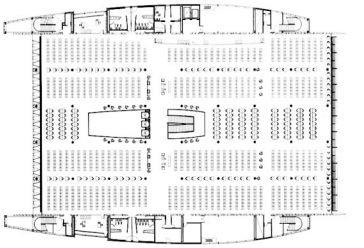
author, this page



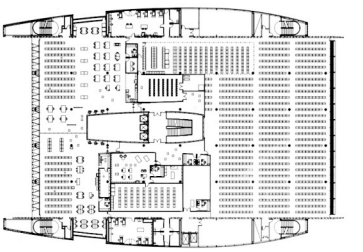
author, top and middle

author, top and bottom

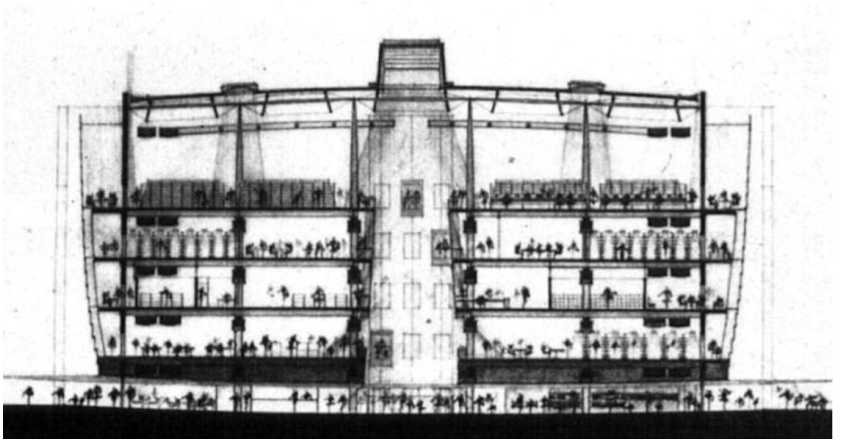




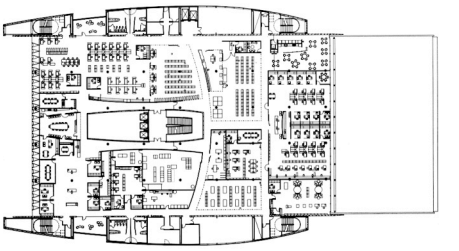
fifth floor plan



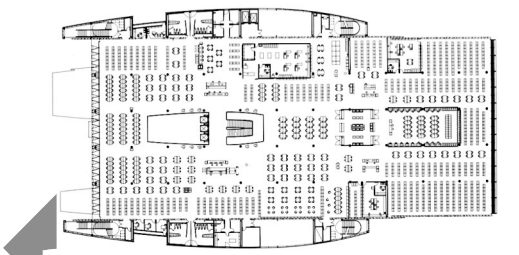
fourth floor plan



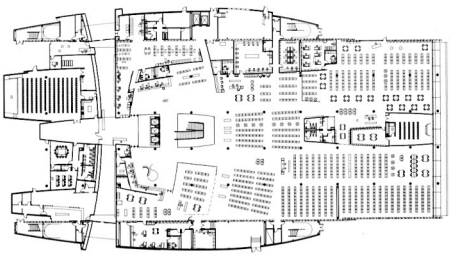
section A-A



third floor plan

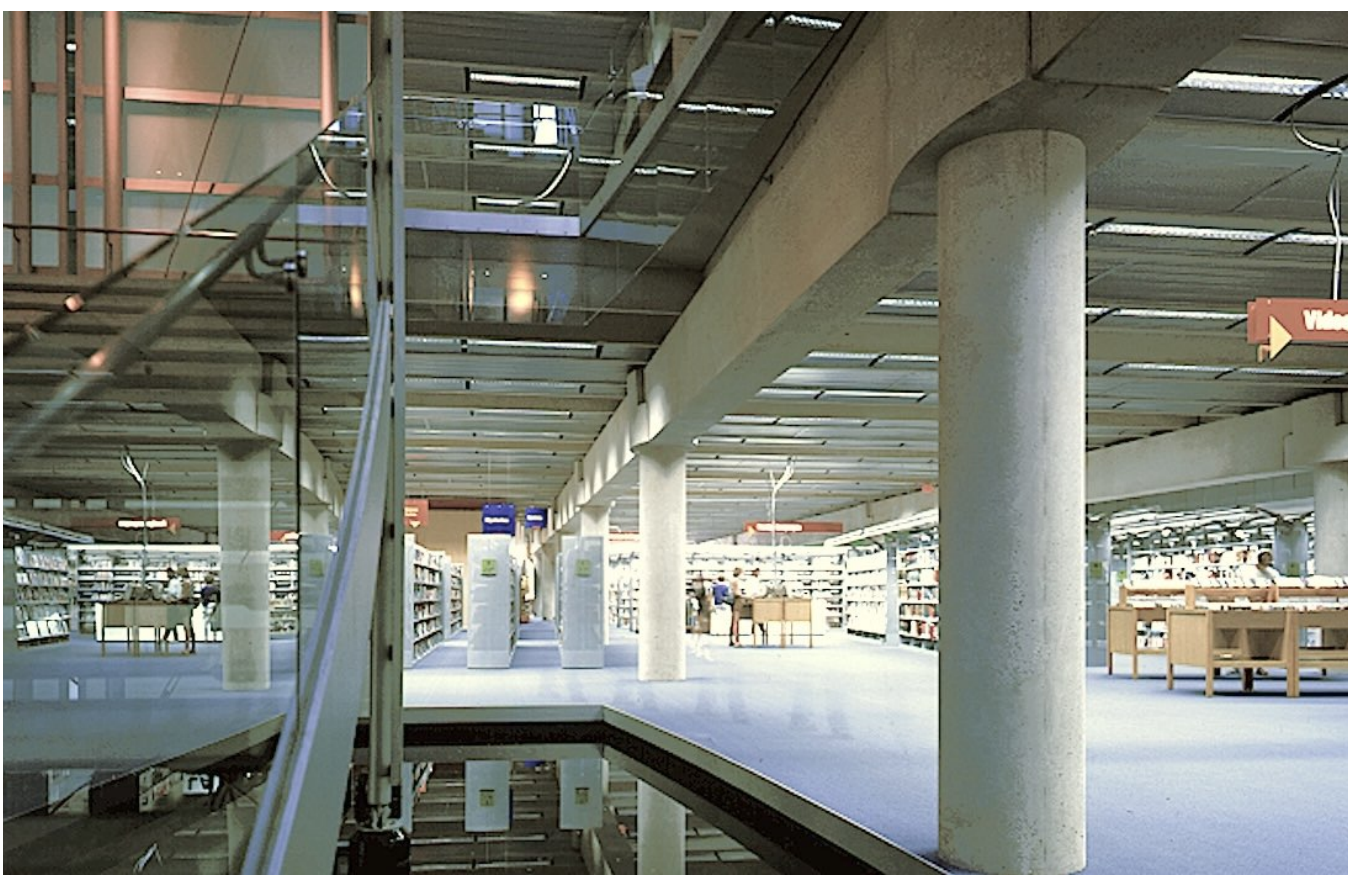


second floor plan

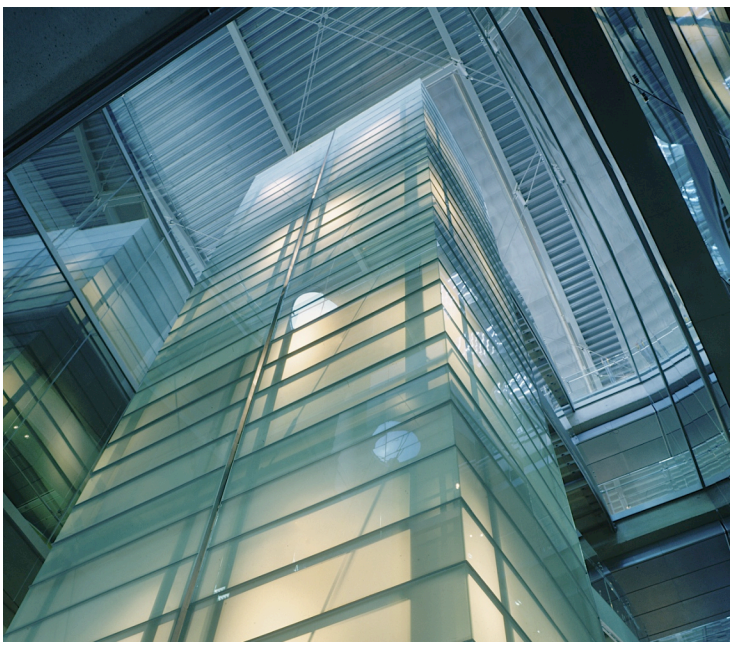


main level plan

© Timothy Hursley



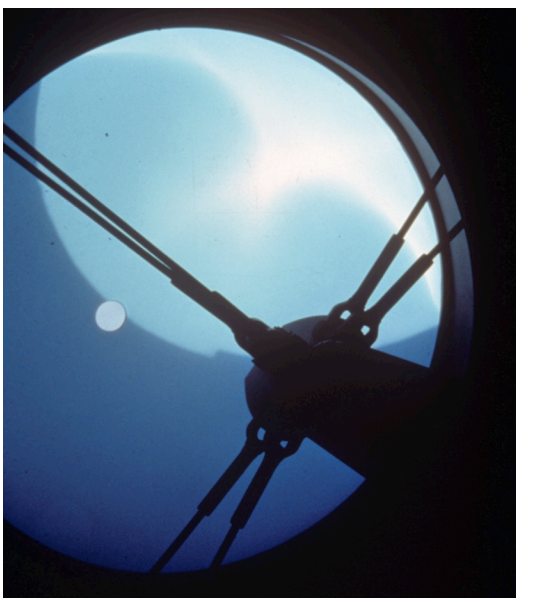
© GFreihalter/Wikimedia



© Timothy Hursley

650-745
360-489
490-649
5

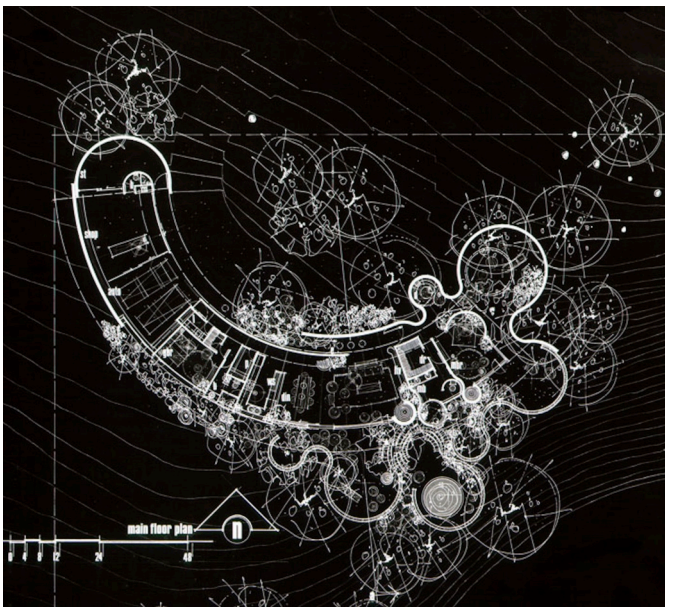
author



Nellis Cox Residence

Cave Creek, Arizona 1987/2000

This earth-integrated residence is a passive solar solution to indoor/outdoor desert living. Designed for a couple who aspired to a natural 'stone house,' the inventive use of more affordable 'broken concrete block,' rescued from deposits in an area landfill, became the distinctive materiality of this simple, crescent shaped, shed roofed house. With one organizing center point the 'arc' shaped plan creates privacy and diversity of views, as it captures both morning and afternoon light. Radially organized, inside and out, the random rough textures and variegated colors and aggregates of the sandblasted block walls stand in contrast to polished concrete floors, magically minimal transparent glazing and the warm wood finish of walls, ceiling and cabinets. Primitive yet refined the 'broken block' house is a playful retreat in which to discover the desert it inhabits.



Photos: © Timothy Hursley

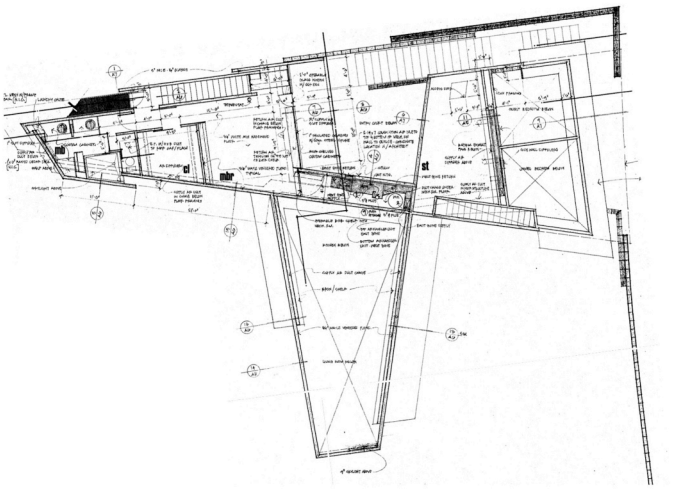
Hill Sheppard Residence

Phoenix, Arizona 1992

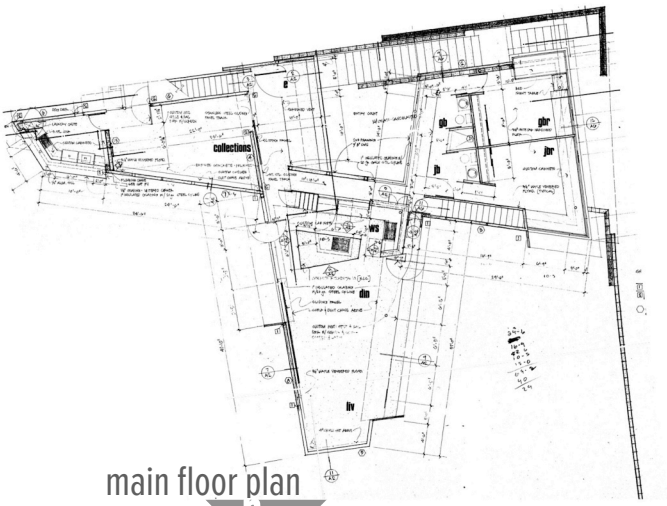
Perched on a steep 'left-over' lot of challenging topography and dramatic mountain views, this suburban Phoenix residence reflects the informal character of a European hill-town. Formally the architecture is structured around the ordering of orthogonal and trapezoidal plan moves, using reciprocating complementary angles. Sectionally the house raises from the street as a six leveled 'vessel' of sorts, along an exterior /interior staircase of site salvaged stone, crafted oak and perforated preformed galvanized steel open treads. This stair experience draws one up to the sky affording privileged views of Piestawa Peak from all the residence's varied spaces.

The garden courtyard 'voids' of the house are as important as is strong 'positive' galvanized metal architectural forms that reference vernacular 19th Century Agricultural architecture. Inside, the clients' diverse collection of Native American, folk and 'found object' and contemporary art flows seamlessly throughout the indoor/outdoor spaces and provides a personal and fine-grained texture to the residence's bold, colorful and dramatic architecture.

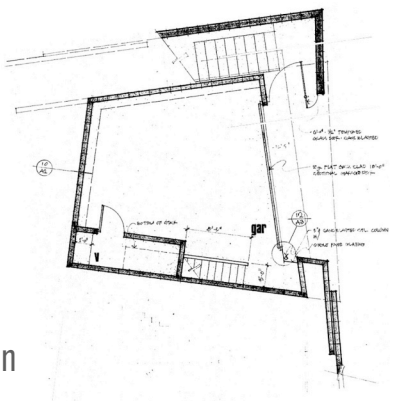
Photos: © Bill Timmerman, unless noted



upper floor plan

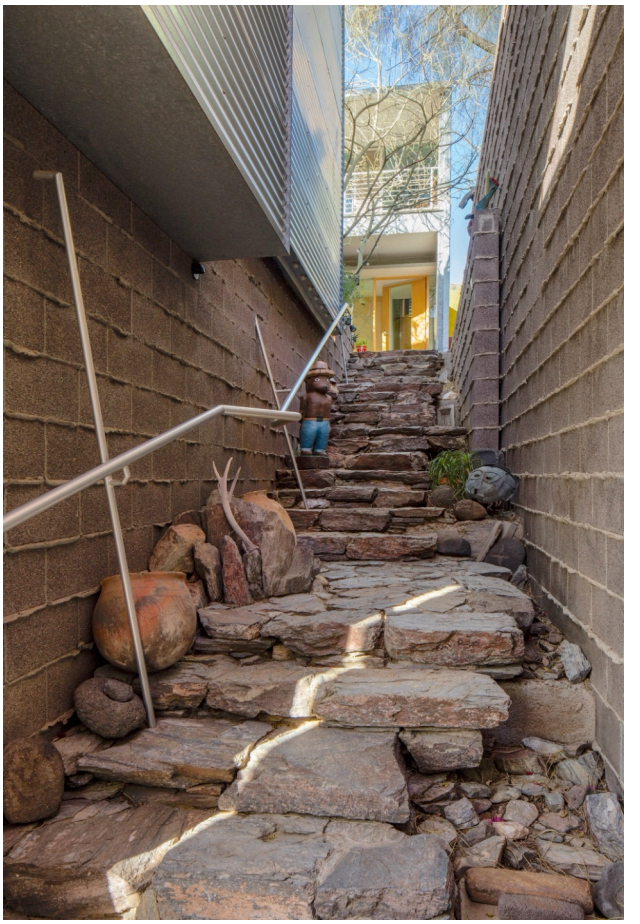


main floor plan



entry level plan

© Timothy Hursley



© Timothy Hursley

© Timothy Hursley

© Timothy Hursley

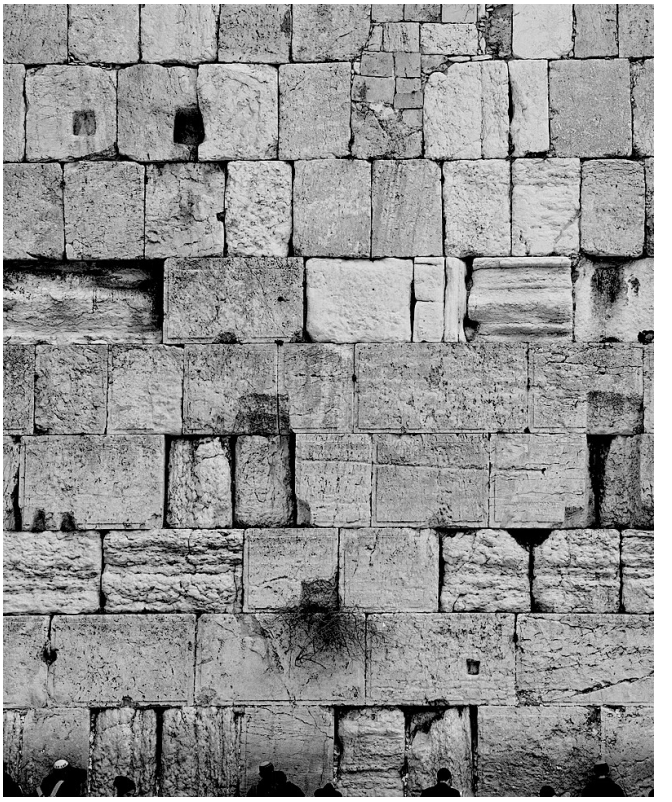
© Timothy Hursley

Temple Kol Ami
Scottsdale, Arizona 1992—2013

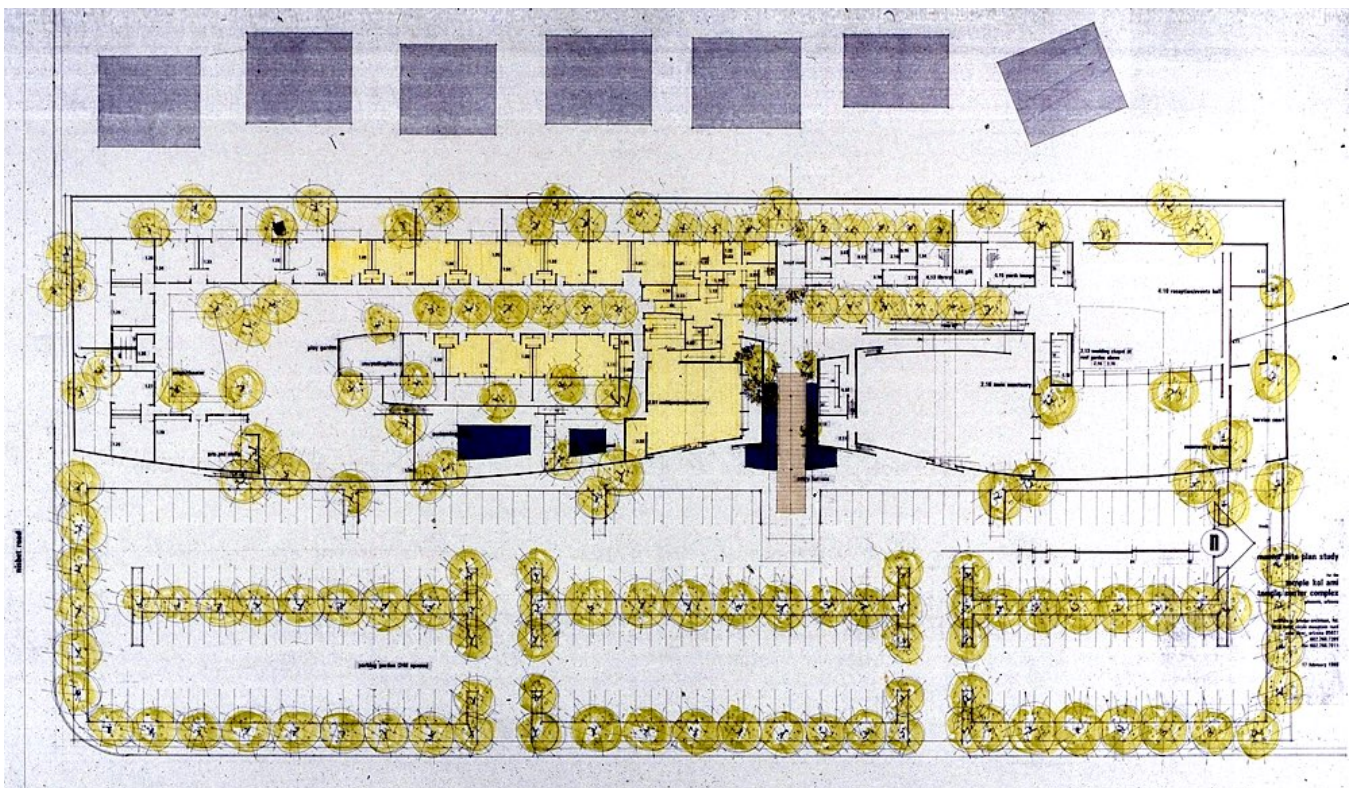
The design intent of the Temple Kol Ami worship and learning center was to create a metaphorical village in the spirit of the ancient desert communities of Masada and Jerusalem. With the constraints of a very modest budget and the aspirations of capturing a grander symbolic presence, simple sandblasted concrete block was randomly laid to enhance its surface interest in sun and shade. This wall system is used as both the primary exterior and interior material. The compound's 'street facade' (eastern wall) is in contrast precisely crafted as it follows and leans in a gentle and sensuous varying curve. The unique complexity of section and plan gives the sanctuary a very simple yet memorable spacial volume. A moving ray of sunlight comes through north/south facing clerestories of the room's butterfly roof to place the worshiper in an awareness of seasonal light. Classrooms along a walkway covered by a folded canopy of corrugated fiberglass are carefully scaled to the students they serve as well as animated by sunlight through clerestories.

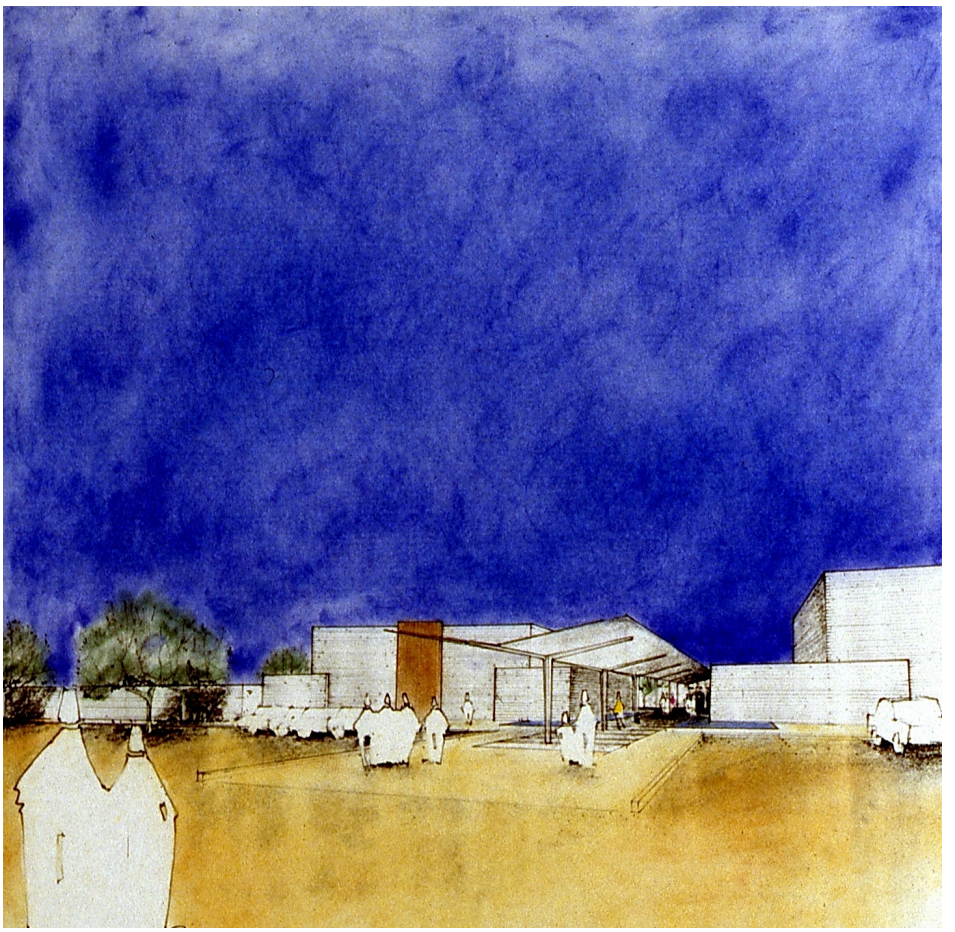
Photos: © Bill Timmerman, unless noted

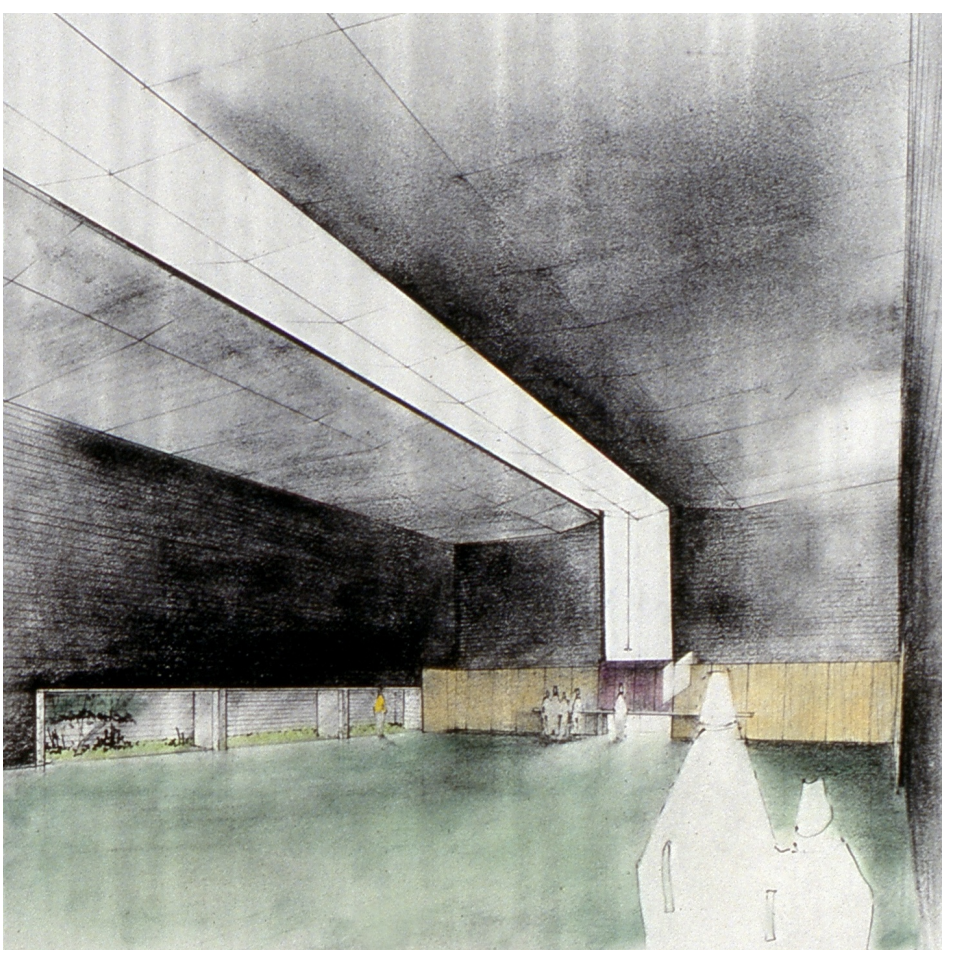
© amirsmier/Pixabay

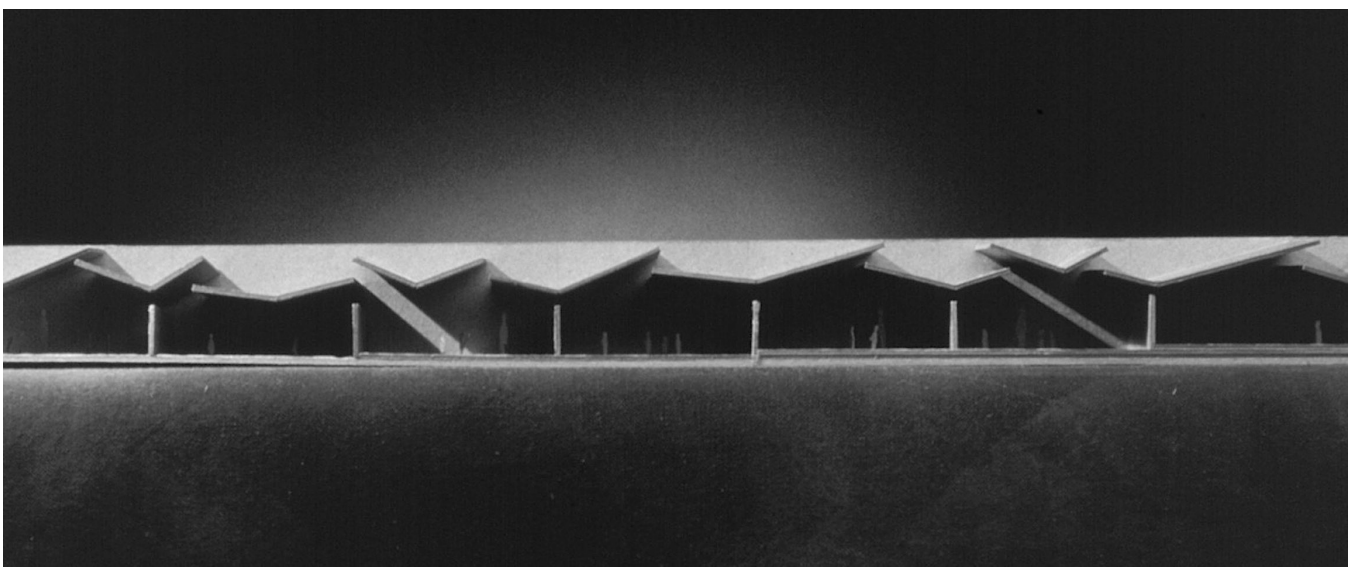


author









author

RED
ORANGE
YELLOW
GREEN

Teton County Library
Jackson, Wyoming 1992

Designed by Will Bruder, the Teton County Library is a modern reinterpretation of Wyoming's vernacular ranch buildings and the log structures that still populate the region. Bruder endows an essentially simple building with humane inventiveness and lively material presence.

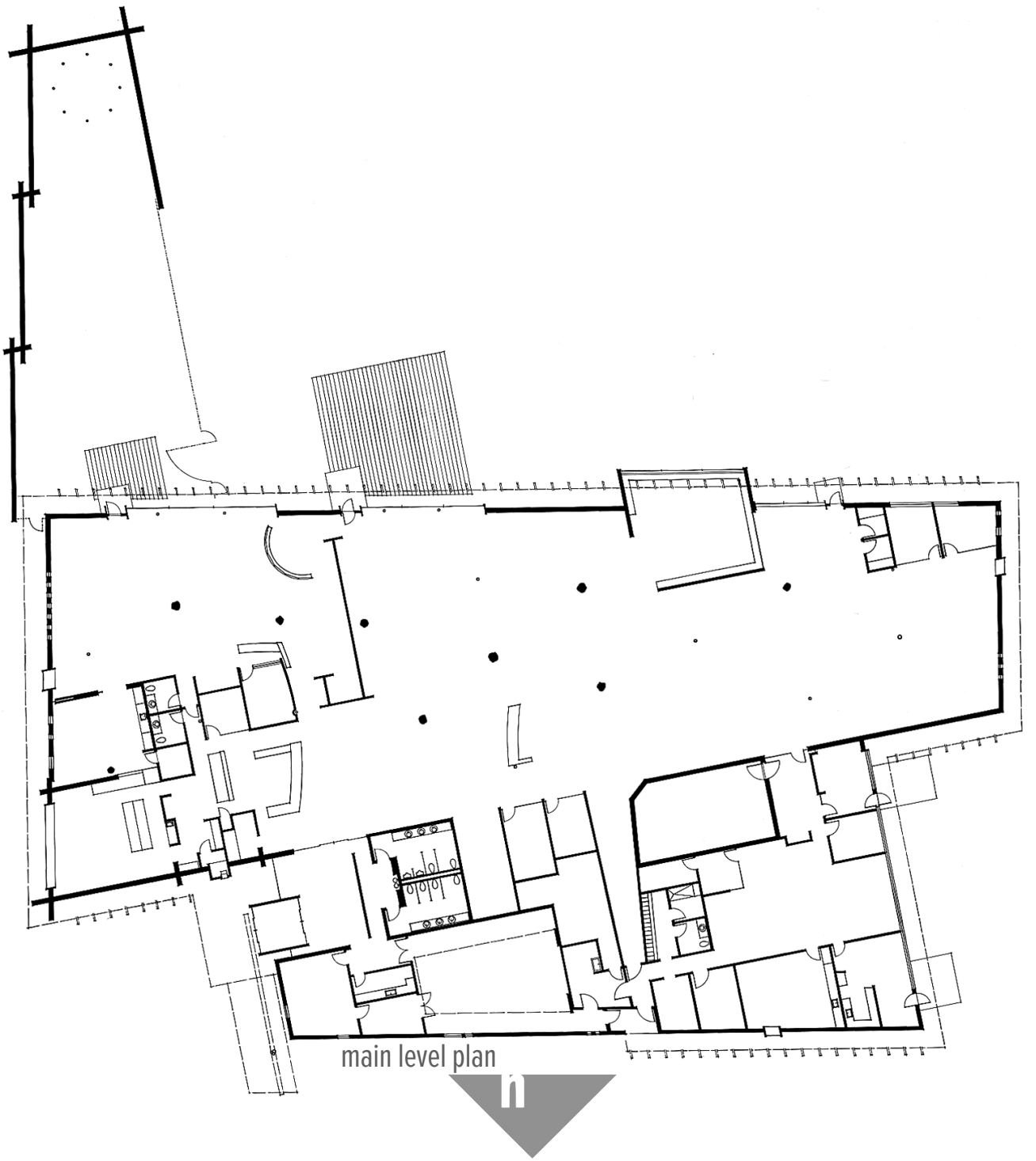
The library eases gently into a Wild West landscape of rolling forested hills and snow-capped mountains. Lying on the edge of the sample town of Jackson, the site is flanked to the north by a busy road. The plan is based on two wedge-shaped volumes pushed together and enveloped by a great over-sailing pitched roof, like a big log cabin or ranch house gable. Clad in rough-sawn planking, the larger wedge contains the main public volume of the library, which is conceived as a great luminous room facing south over reading decks, lawns and a courtyard for children's story telling. The smaller wedge, its walls rendered a deep, oxblood-red, houses the library's backstage facilities, such as librarian's offices and staff-rooms.

This is clearly a building well suited to its rural community, but it is also a new civic landmark that distills bold, tectonic poetry out of a utilitarian brief. Bruder's notion of American regionalism is underscored by a romantic pragmatism that responds energetically to both users and context.

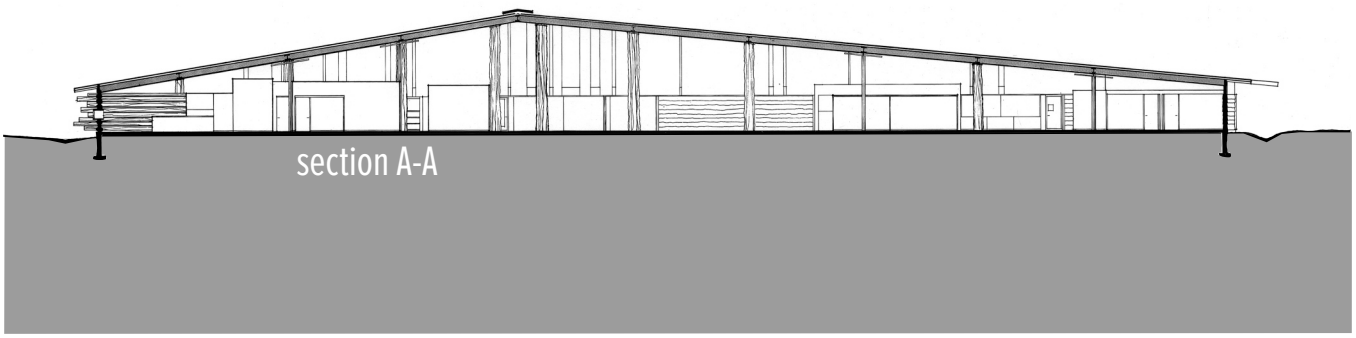
Photos: © Bill Timmerman, unless noted

author

author



main level plan



section A-A

Library

Wisdom is better than rubies.
Nature and
There is more to life than increasing its speed.
TETON
county
library
The reality of
and walls but
Some books are to be tasted, others to be swallowed and
some few to be chewed and digested.

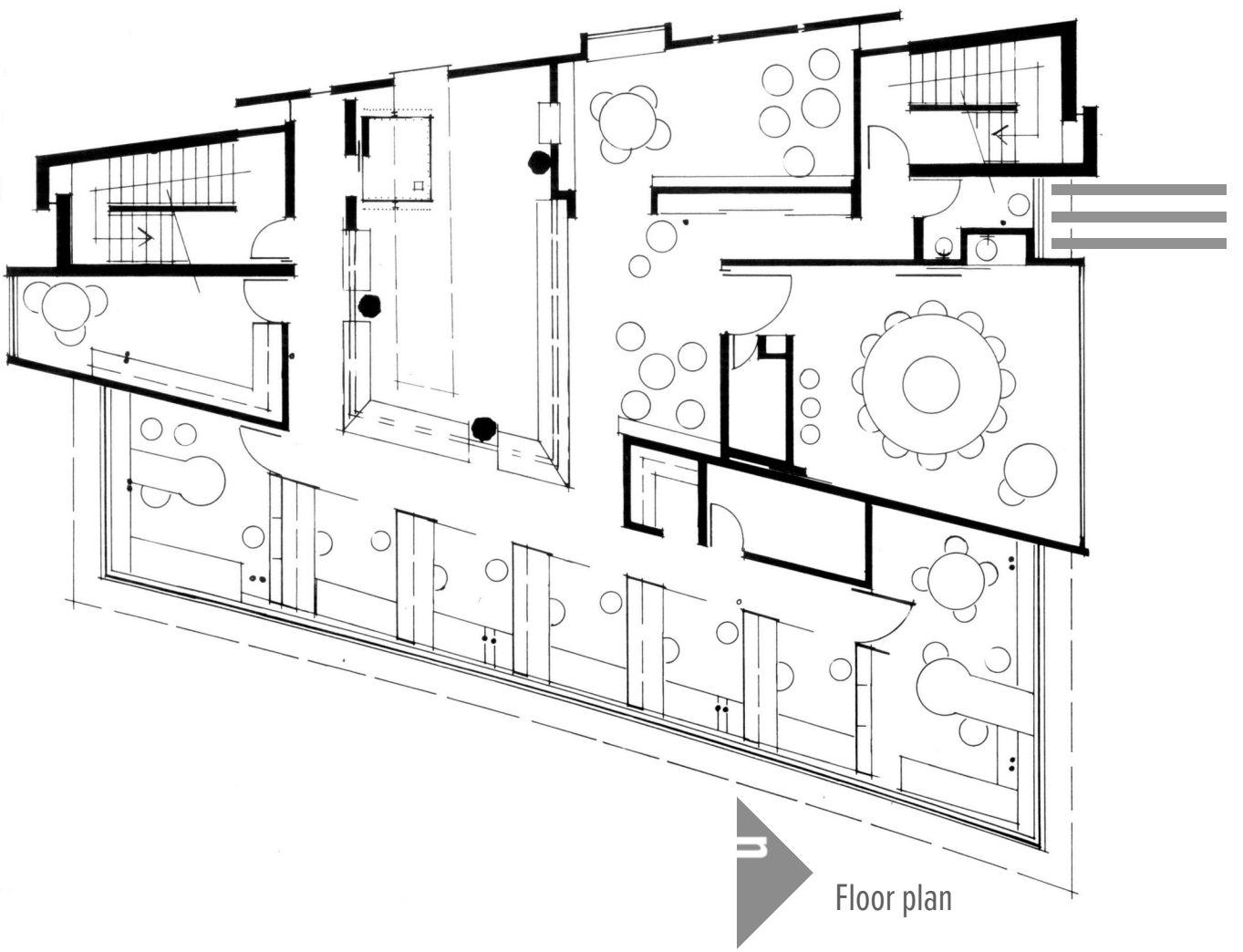
children

Riddell Advertising
Jackson, Wyoming 1992

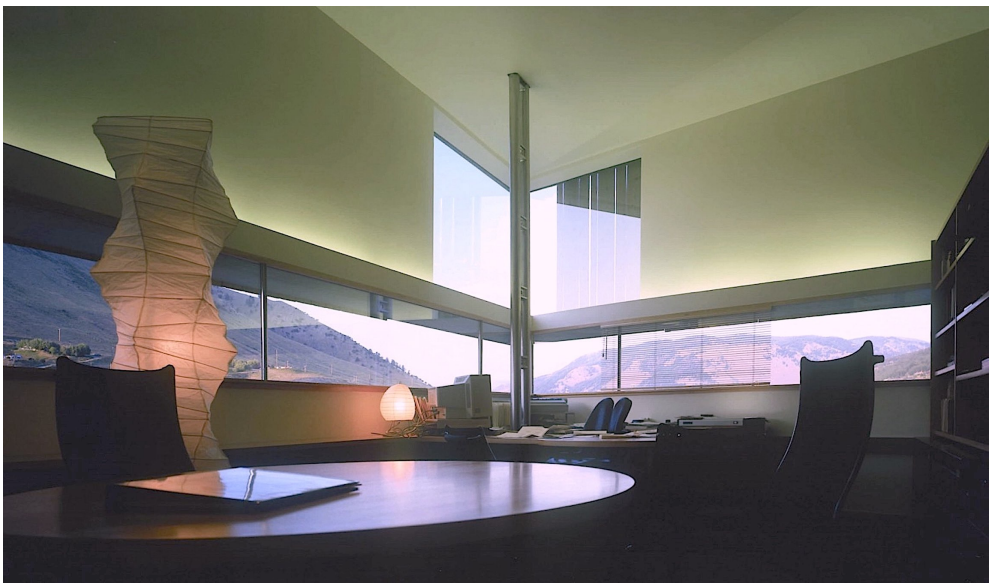
Growing from the sprawled commercial fabric of west Jackson the Riddell building is a celebration of the region's natural and built context. Inspired in form and material by the muffin haystack of surrounding ranches and the log virtuosity of Old Faithful Inn at Yellowstone National Park, the architecture is organized vertically around a sky lit atrium with three massive log columns. Its curved main entrance façade responds to the sweep of the street, while the walls of its first level and two distinctive stair towers are clad in weathered random-width vertical board and batten cedar siding. These elements, together with a leaning preformed galvanized metal west wall, transform the ordinary vernacular 'palette of the place' into a dynamically distinctive place of 'our time'. A photography studio, project room and lobby greet the visitor on the first level. Second level creative and account staff work stations and third level business offices, presentation room, library and lunch room all wrap the building's sky lit garden 'heart' while enhancing staff 'esprit de corps'.

Photos: © Bill Timmerman, unless noted

© author



Floor plan



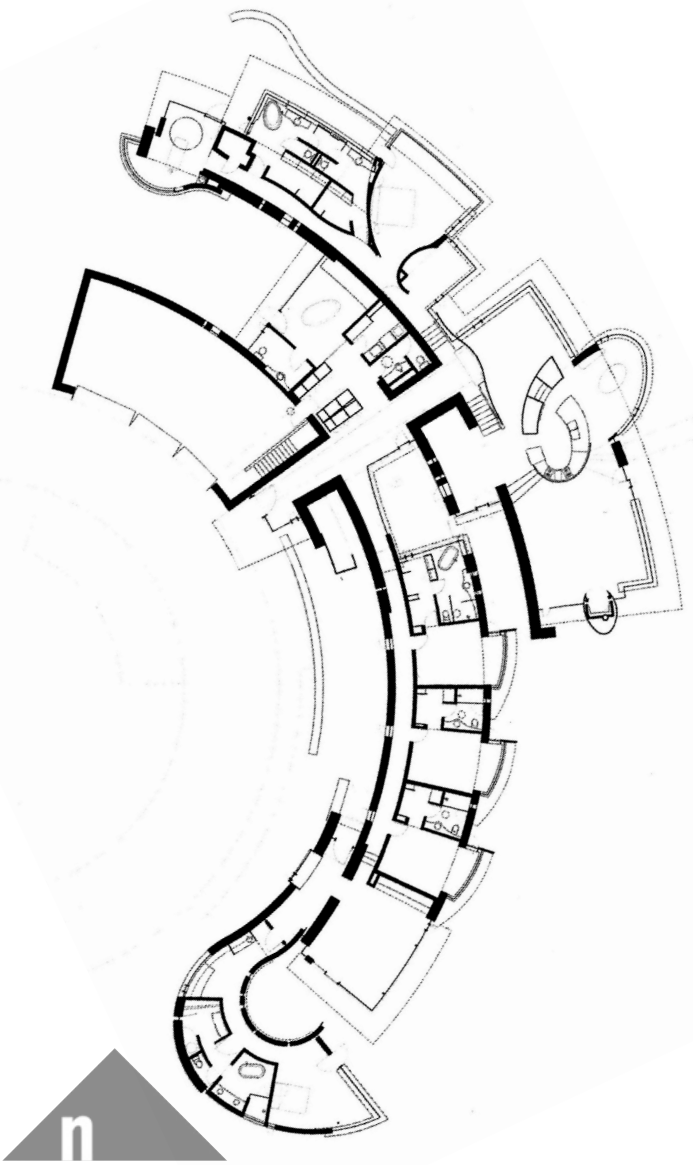
Sea Arc Residence

Prides Crossing, Massachusetts 1993/1998/2009—

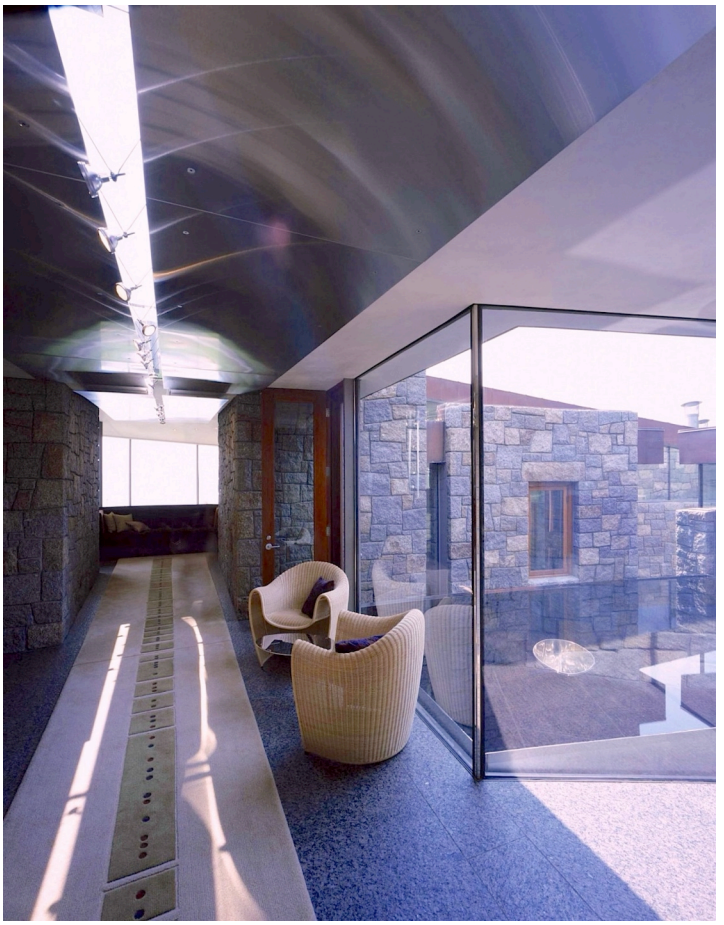
Overlooking the Atlantic Ocean north of Boston, this residence is nestled on granite ledges at a forest's edge. The serpentine arrival path of the driveway is anchored by a loop around an aged beech tree from which the radially-ordered plan of the home is zoned by multiple arcing granite walls. At the entry, the stone massing is sliced by a cantilevered stainless steel overhang that in turn is split by a very narrow skylight that draws you through the house to the ocean view beyond the dining room. While the main crescent contains the public living pavilion and master bedroom suite, secondary crescents hold smaller family bedrooms, and a generous guest suite.

The marriage to site continues in the sweeping vaulted roof form of the main pavilion, evoking northeastern boat building traditions. With a radial standing-seam copper roof appearing at once earthen and nautical, its shape and dark shell-like patina evoke memories of sea creatures and vessels. Interior pearlescent white and royal blue Venetian plaster luminously carries light from a quiet protected koi pond at the entry and the sea beyond. Warming the palette is an extensive use of mahogany and sycamore millwork and doors, richly textured furnishings and a cast bronze fireplace mantel by the metalsmith Darcy Miro. This living sculpture has been evolving over the course of a 20-year collaboration between the client/patron and architect.

Photos: © Bill Timmerman

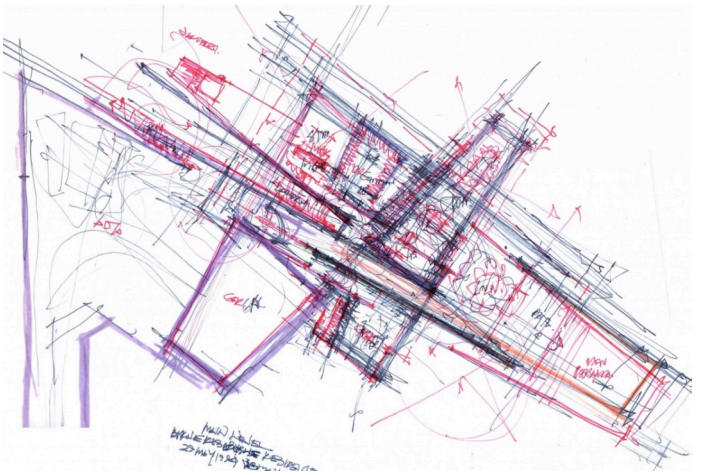


main level plan



Byrne Residence
Scottsdale, Arizona 1998

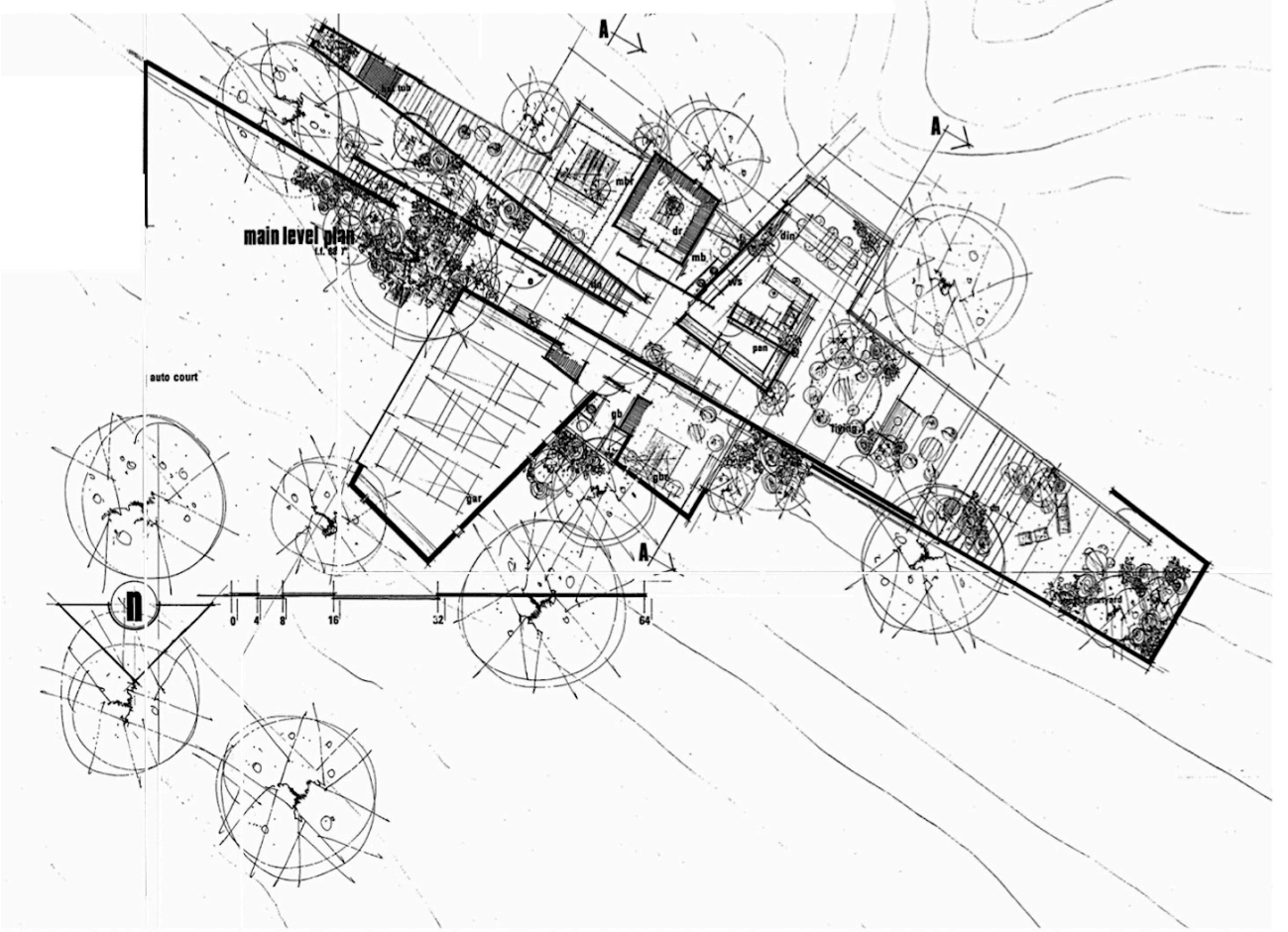
The residence is a series of abstract canyon walls and spaces that emerge as metaphoric geological gestures from its steep south facing desert site. With dramatically corbeled concrete tilting and raking masonry and metal clad frame walls, the architectural embrace of the residence's main entry, living and circulation gallery spaces is both original and invigorating. The structure's angular geometry grows from the asymmetrical, tapering alignment of 'canyon.' The purple/black patinated copper, acid etched galvanized metal clad frame-well and fascia elements complement the undisturbed Sonoran desert surround. Large window walls, patios and courtyards of shade and sun allow indoor/outdoor living throughout the desert calendar.

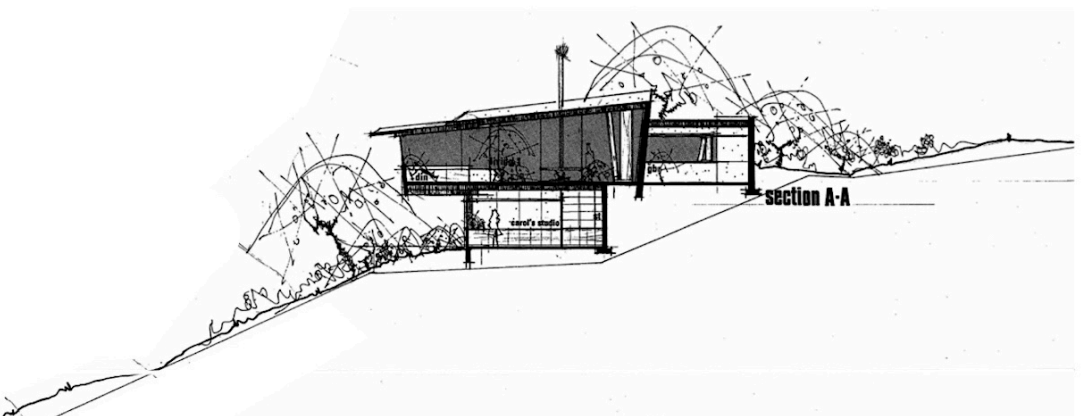


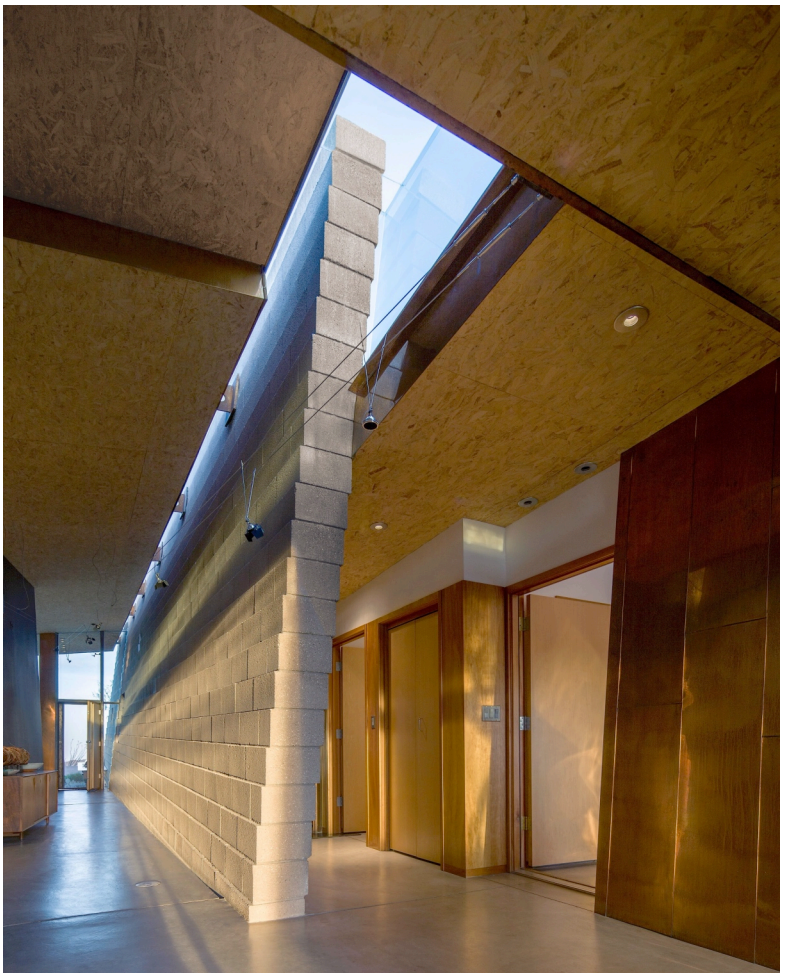
In its scale, sculptural form, and material simplicity, the Byrne Residence is an organic architectural statement that complements and enhances its unique desert setting.

Photos: © Bill Timmerman

lower level plan
south sun terrace
A
carol's studio


main level plan
auto court
A
0
4
8
16
32
64


section A-A
carol's studio

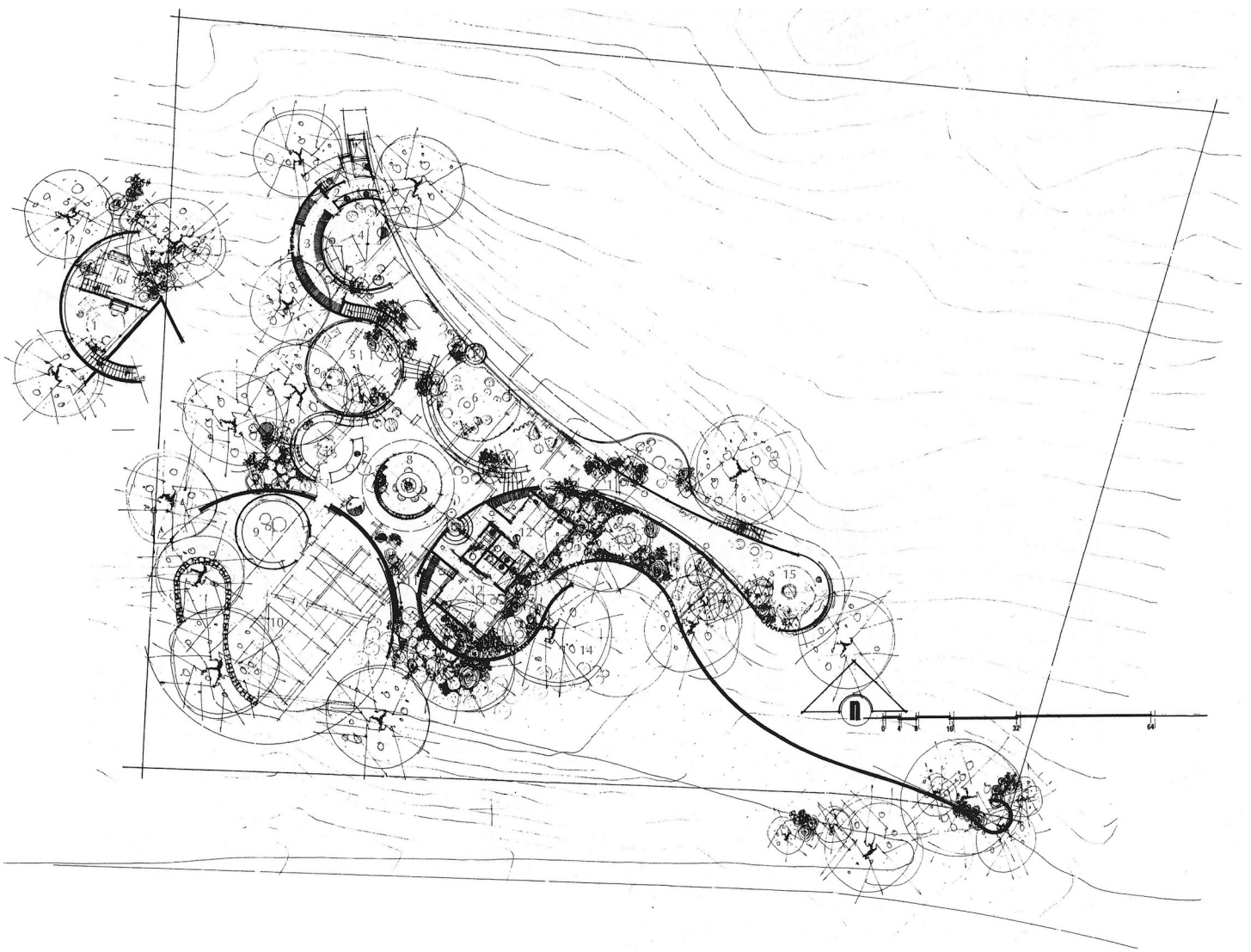


Townsend Residence
Paradise Valley, Arizona 1994

What started as the modest remodel of a 1970's pseudo-Spanish house, totally lacking in views, sited on a spectacular mountainside lot in Paradise Valley Arizona, turned into a fully reworked 'sculptural' experience. Focused on the creation of a 200′ long, north facing, seamless glass 'horizon catcher,' the architecture evolved into a fresh and highly specific armature for the clients' personal proclivities.

A processional interweaving of curved wall forms and changing volumes, bathed in natural light, loosely define the living spaces and daily flow patterns. The plan poetically captures pragmatic functional needs while evolving an inside/out/outside/in feeling of site connectivity. With its 'free-flowing' form, the residence complements the clients' 'museum quality' modern furniture collection and offers a refined contrast to its jagged mountainside site.

Photos: © Bill Timmerman

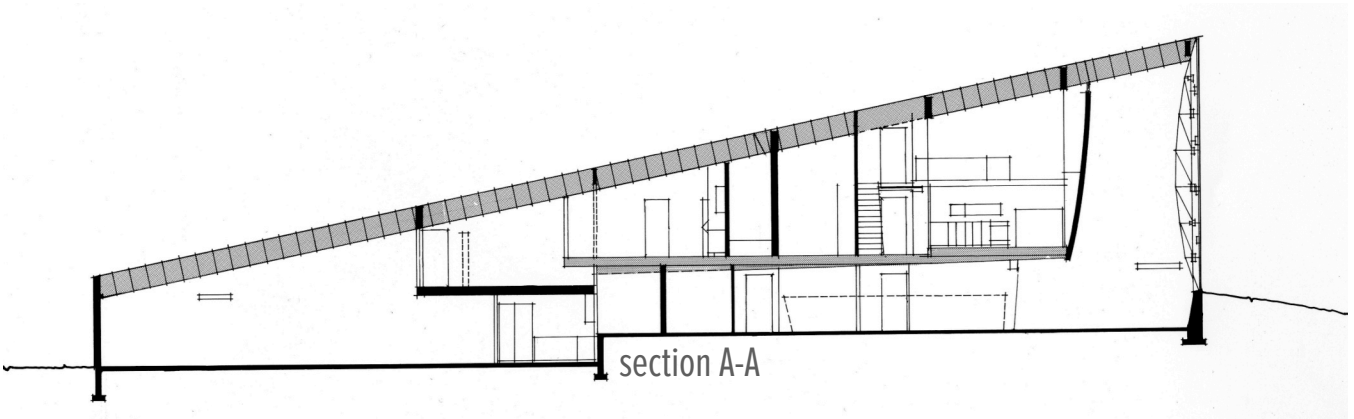


Mad River Rafting
Jackson, Wyoming 1995—1997

Mad River Boat Trips is conceived as a metaphorical 'rusty' rock wedged alongside Flat Creek. As an extension of Snow King Mountain, its architecture draws from the straight-forward structures—barns, hay sheds, and gas stations—of the Wyoming landscape, while simultaneously making a distinctive mark in an otherwise nondescript commercial highway strip. The building's minimal and transparent custom glazed highway facade reads as a shimmering waterfall to all who pass, and has become a dynamic entry marker for Jackson.

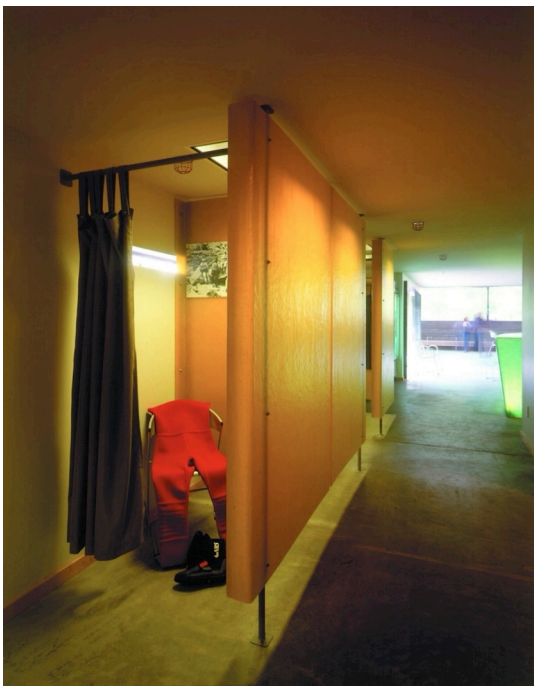
The building serves as departure lounge, headquarters and warehouse, for the staging of Mad River's whitewater rafting adventures on the Snake River. A rich mix of functions is housed within: a white water rafting museum, retail space, 'bunkhouse' for river guides (workforce housing), topped by the owner's deluxe penthouse apartment. In form, materiality and program the building speaks to the robustness and imagination of the owner as well as the mythic individualism of the Wyoming experience.

Photos: © Bill Timmerman


section A-A

mad river

GEORGIE
SRB I
wyoming
utah
colorado
new mexico
arizona
sonora
EXIT

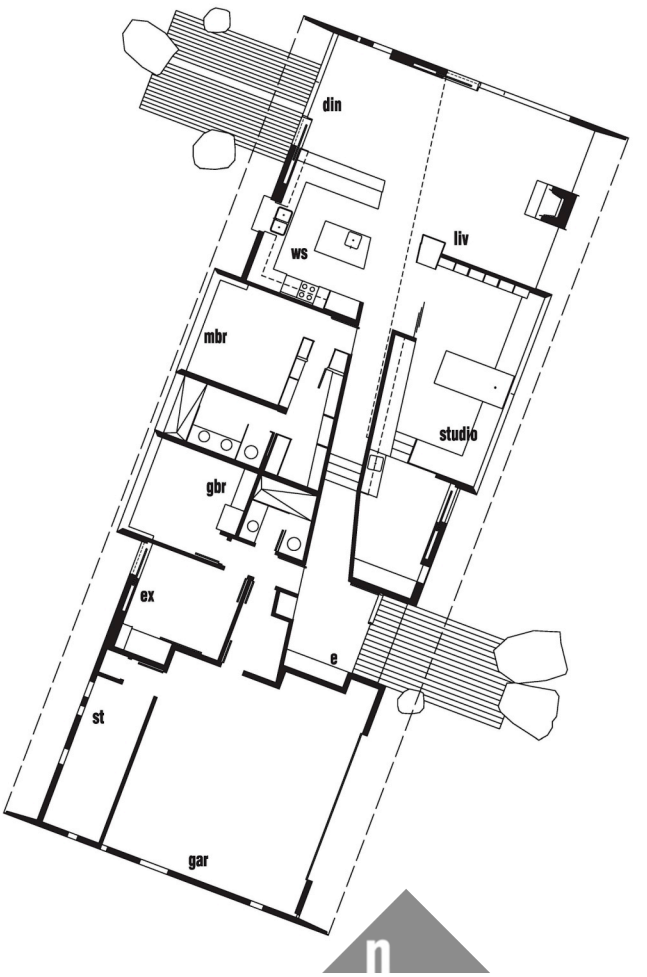


Riddell Residence 1

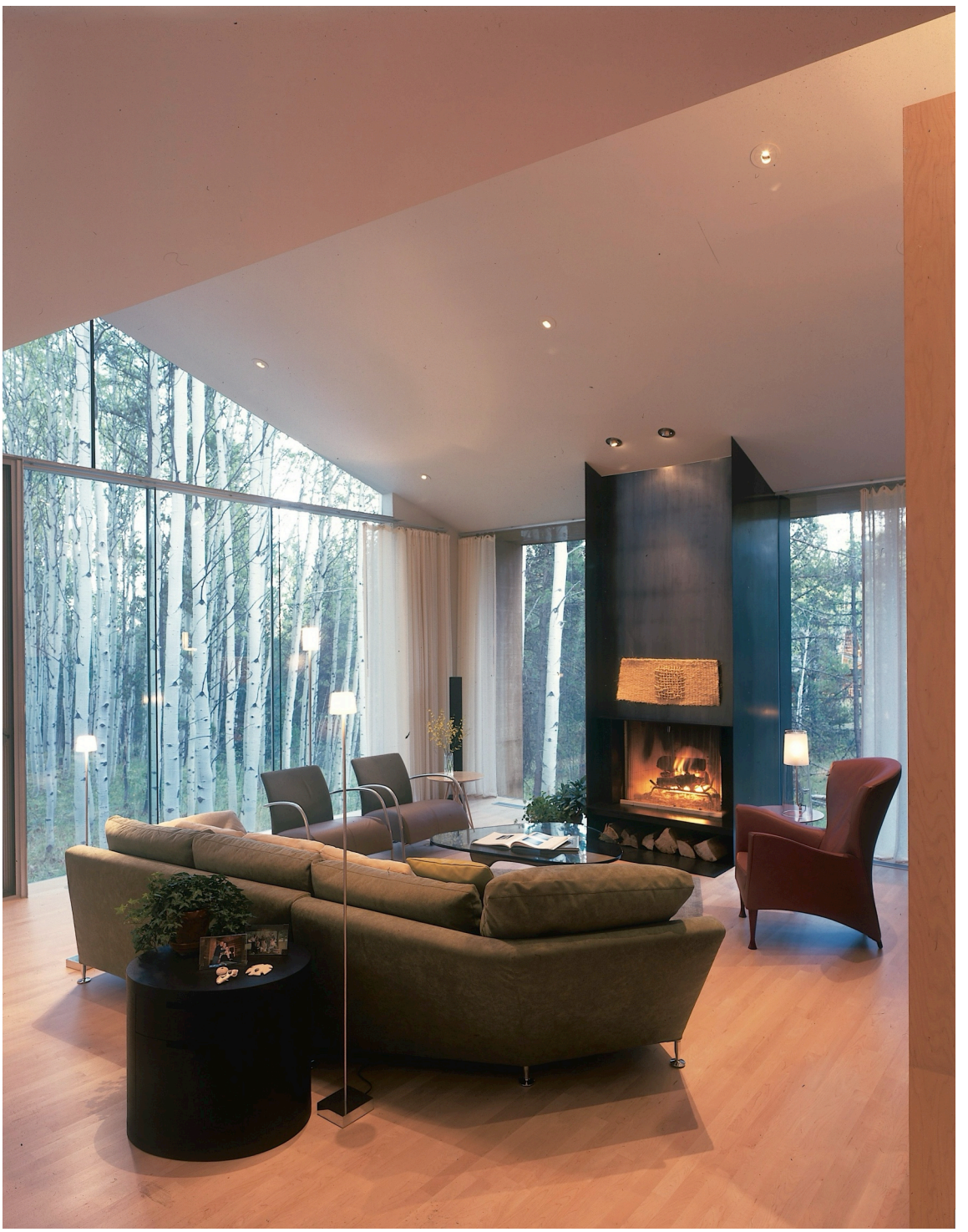
Wilson, Wyoming 1999

Celebrating the clients' shared passion for the outdoors and the needs of a painter, a photographer and their special dog, this modest wooden residence is a refined, and poetically organized shelter for life, work and leisure. This long, low structure has an immediately apparent asymmetrical ridge gable that reinterprets the vernacular forms of neighboring ranch 'service' buildings. Narrow vertical 'reveal' jointed re-sawn weathered cedar boards catch the light and patina of time, with the black stains from the carefully placed iron nails giving the wooden siding the linear rigor of an Agnes Martin painting. Small square window apertures framed in thin polished stainless steel catch the color and reflections of changing of light while the large floor to ceiling glass walls offer views into the surrounding conifer and aspen woods. Simple white walls, slate and wood floors, and refined cabinetry of maple create a backdrop for sensuous furnishings, art and personal collections.

Photos: © Bill Timmerman



floor plan



Riddell Residence 2 — Urban

Jackson, Wyoming 2015

Riddell Urban is a compact two-story residence located on a modest urban lot two blocks from the 'town square'—replete with antler archways—of Jackson, Wyoming. Set on the south side of this 'urban' street, the entry is off a narrow side yard, facing west at the center of the plan. A two-car garage is accessed via an alley to the south. Exterior walls are primarily clad in blackened/burnt 1 X 4 re-sawn, vertical, T & G cedar boards (using a Japanese finishing technique), unpainted cement board, or vertical corrugated gray antra zinc metal cladding. All surfaces reflect the refined scale of the architecture.

Interior finishes include exposed concrete floors, 'smooth finish drywall,' walnut veneered and dry lacquered cabinet work with non-directional finished stainless-steel counters. A polished edge on these 'counters' captures 'available light.'
The first level entry offers a shared den, library and small guest suite, as well as a fenced terrace looking north to the street.

Photos: © Edward Riddell

NIGHT CIRCUS
LAST BUS to WISDOM
IVAN DOIG

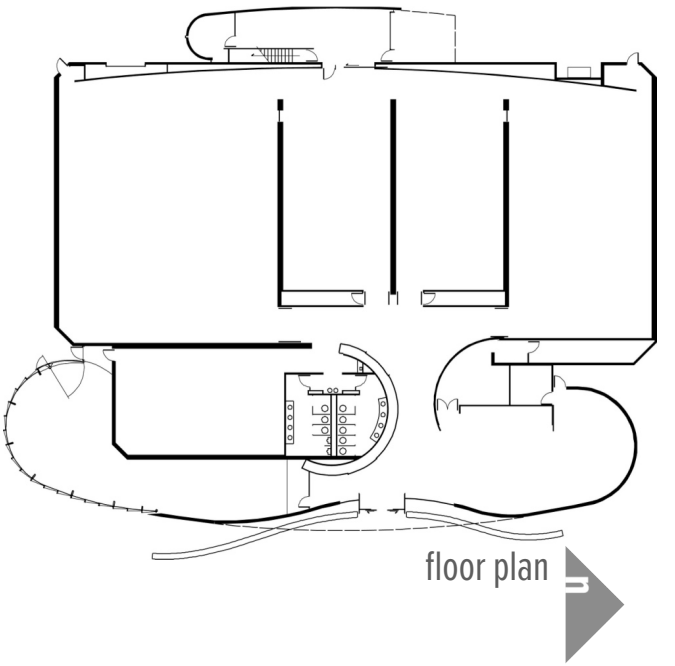
SMOCA Remodel

Scottsdale, Arizona 1996

In this project, a former 1976 five-plex movie theatre of faux Spanish style is inventively repurposed as a contemporary art museum on the cultural campus of Scottsdale, AZ. SMoCA's entry pavilion is clad in a curving metal skin formed of randomly seamed galvanized steel panels. It pays homage to the similarly curved facades of the neighboring performing art center by Arizona master architect Bennie Gonzales. An east-facing glass entry portal opens into the museum's admission/ shop area to the north and enclosed garden to the south where sunlight plays across the 'scrim wall' of translucent and colored dicroic glass by James Carpenter, as it embraces 'Knight Rising' 2001, a skyspace by James Turrell.

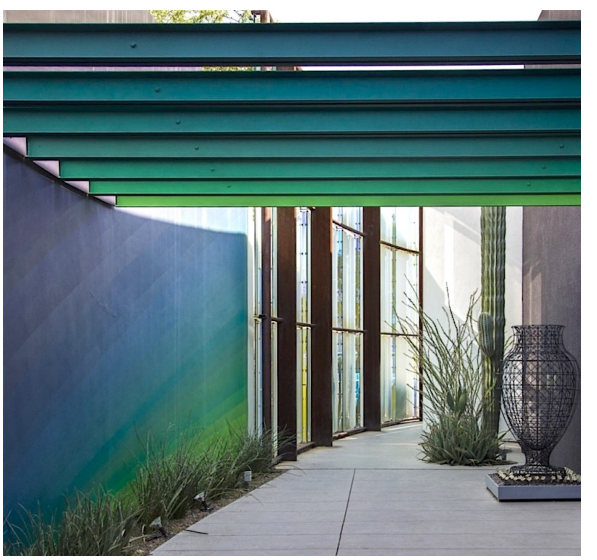
The interior transition zone is a refined balance of translucent luminous light, polished concrete, blackened steel, MDF wall paneling and over-scaled custom crafted maple gallery doors. The main galleries enjoy total flexibility for installations, varied artificial and natural lighting and state of the art climate controls as well as a common curved western wall for easy circulation.

Photos: © Bill Timmerman, unless noted

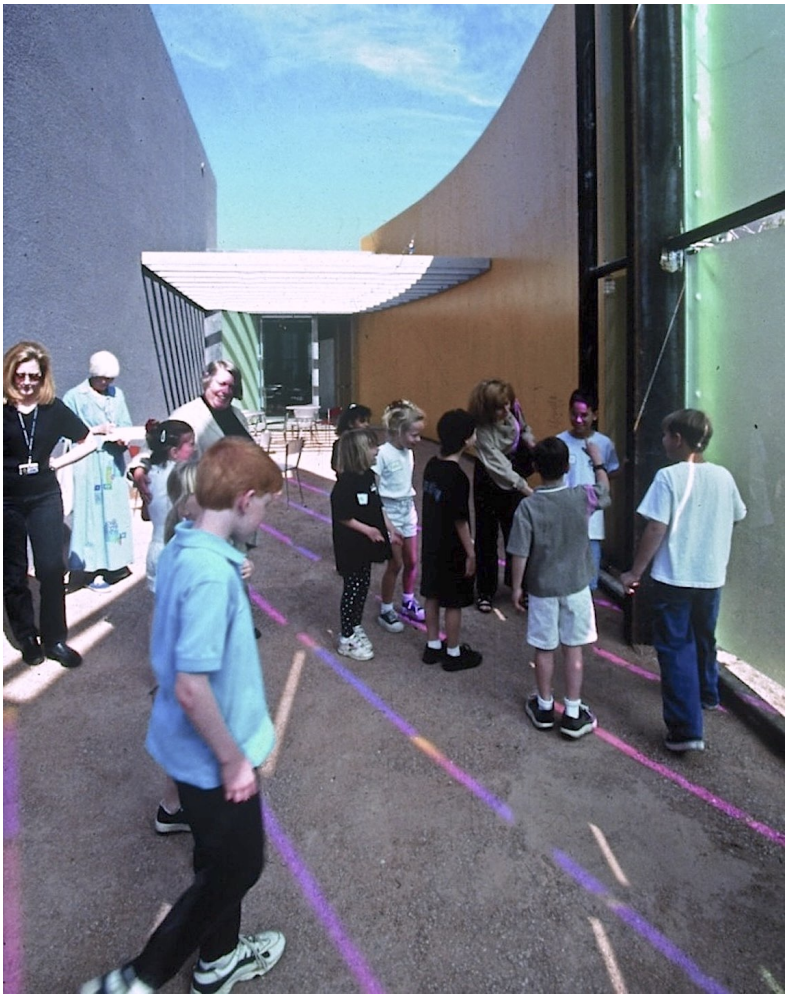


author, this page

floor plan
scottsdale museum of contemporary art



author, top middle bottom



Jonathan & Eve Read
Goldschmidt
Michael & Suzanne Fromkin
the Sheldon R. Roth Family
Stephen & Gail Rineberg
Naomi Caras-Miller & Alvin Miller
Sara & David Lieberman
Michael Ash
Northern Trust Bank
The Scottsdale Tribune
Michael & Elie Dayo
Bank One, Arizona
Robert & Sue Karatz
PCS Health Systems, Inc.
Salt River Project

admission & membership
museum store
EXIT

Nevada Museum of Art

Reno, Nevada 1999—2024

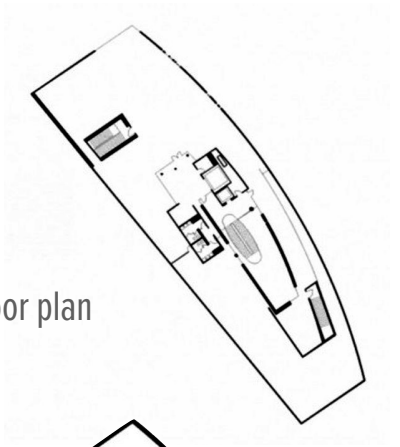
The Nevada Museum of Art creates a dynamic urban presence in downtown Reno. The Museum frames a series of well-scaled and formed galleries and references the geologic formations of the nearby Black Rock Desert. The carefully lapped, handcrafted random seam pattern of Anthra-Zinc applied over the west facades exaggerates the form of the building with a unique organic tapestry of shade and shadow. Entry into the Museum is through a compressed wedge of intimately scaled walls inserted under the raked black ceiling of the first level public spaces. The visitor is at once inside and outside in a glass pavilion and four-story skylight atrium, carving through the entire section of the building. Lifting one's eyes upward, the atrium is an ever-changing chamber of form, light, and shadow. The roof terrace sculpture garden caps the atrium and staircase, and is formed by the edges of the building as they sweep up on a rake to the sky where the syncopated rhythm of parapet crenellations to the west frame the city, the sky and the distance views of the Black Rock Desert.

Photos: © Bill Timmerman, unless noted

© Grant Mudford

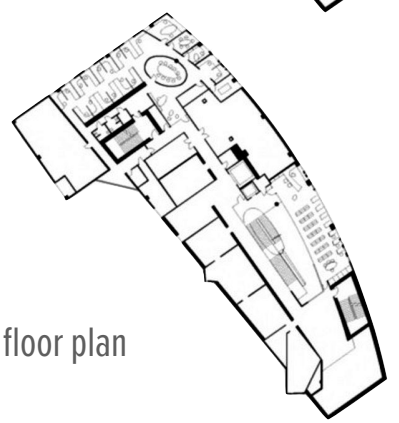
author

© Grant Mudford



top floor plan

upper floor plan



first floor plan

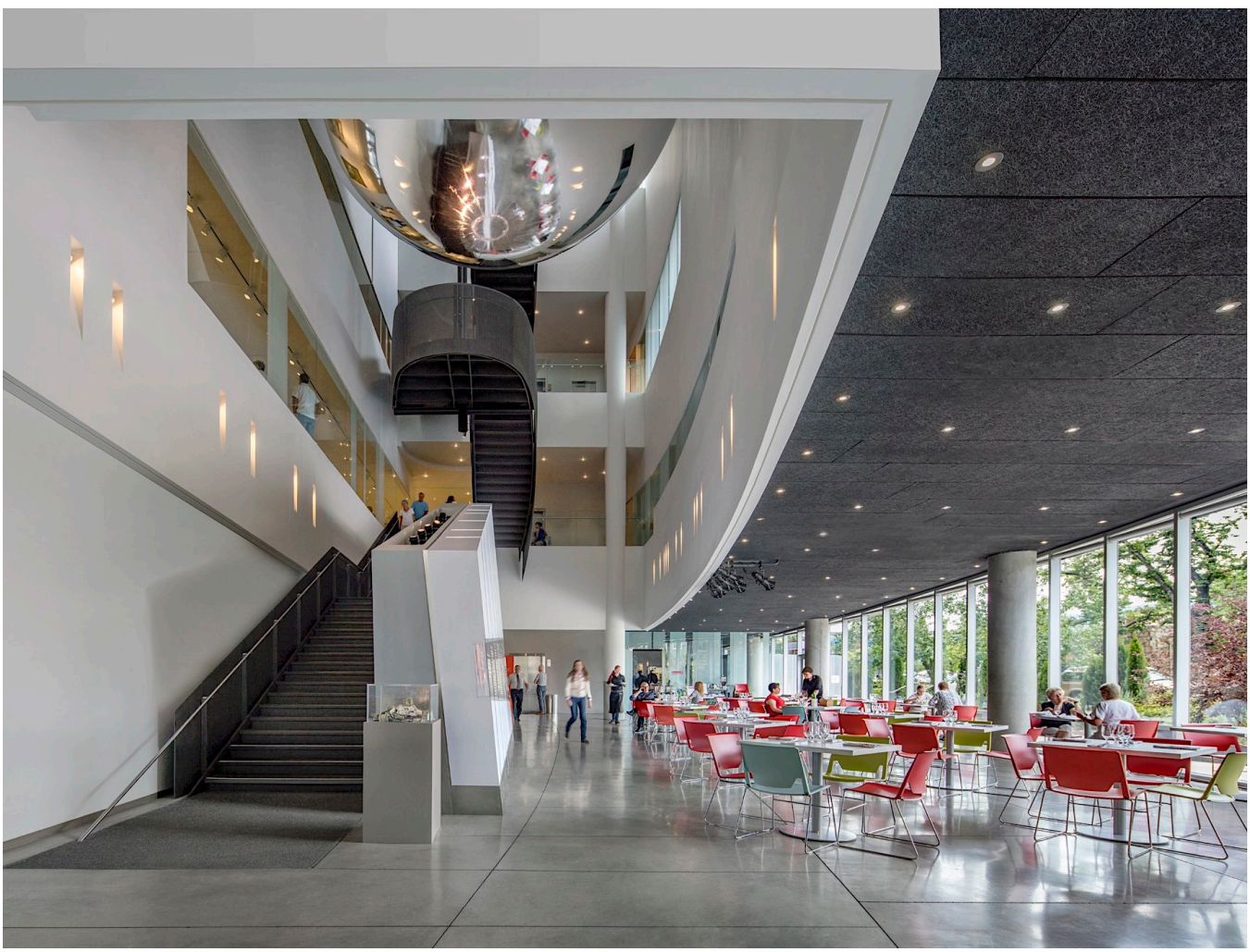
section A-A

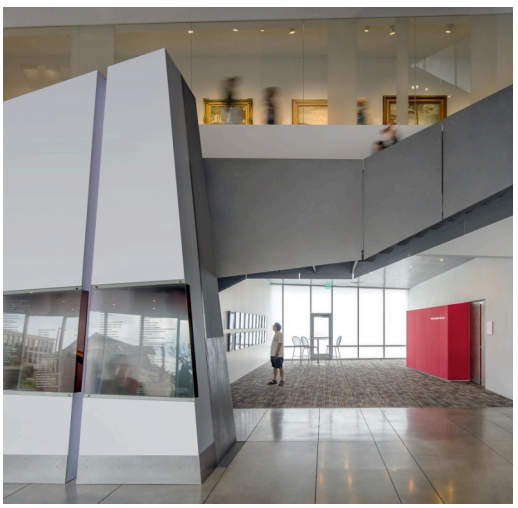
entry level plan

NEV ADA
MUS EUM
OF ART

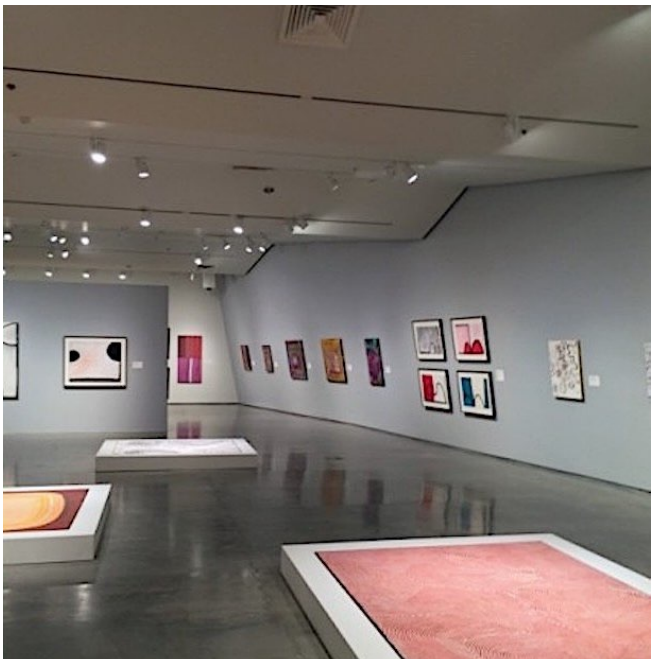
© Grant Mudford

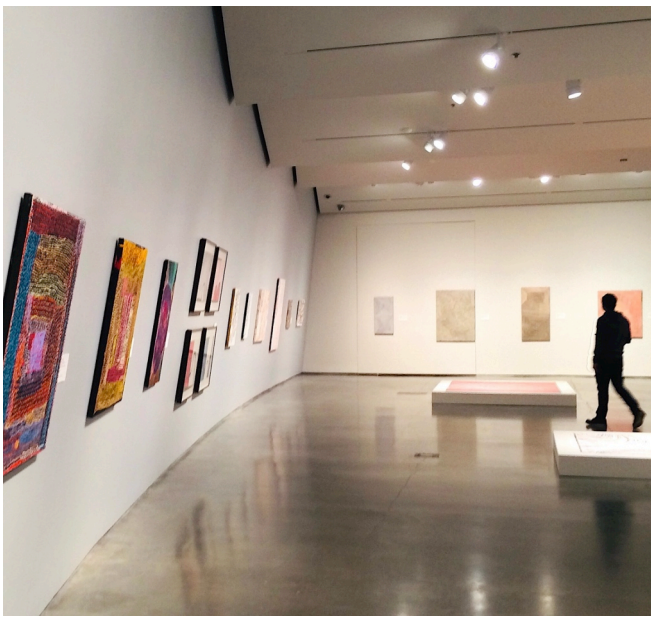
© Grant Mudford





Top and bottom © Grant Mudford

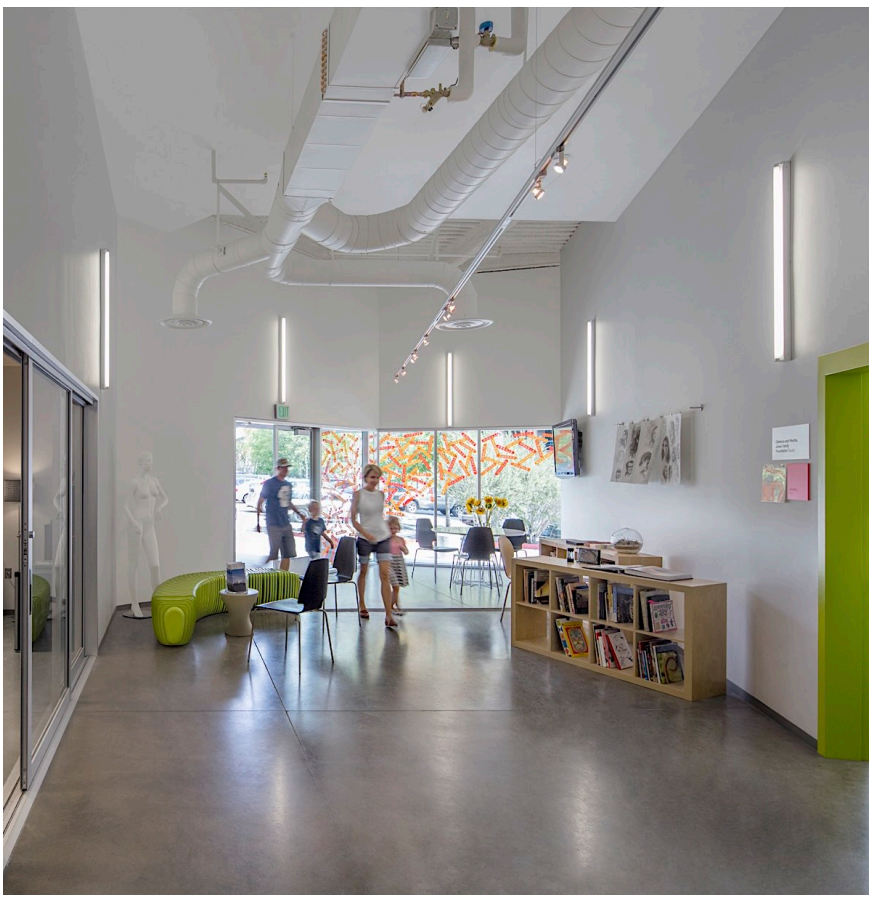




Top and bottom © Grant Mudford

ENTHOUSE
DM
KY PLAZA

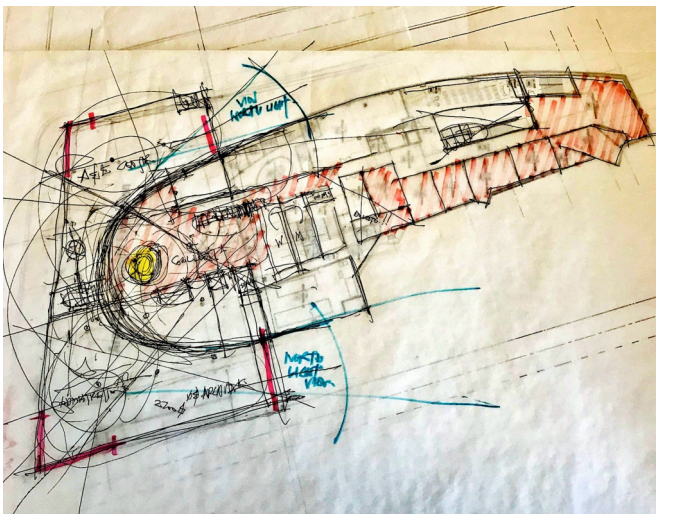
E.L. CORD MUSEUM SCHOOL



Nevada Museum of Art Expansion

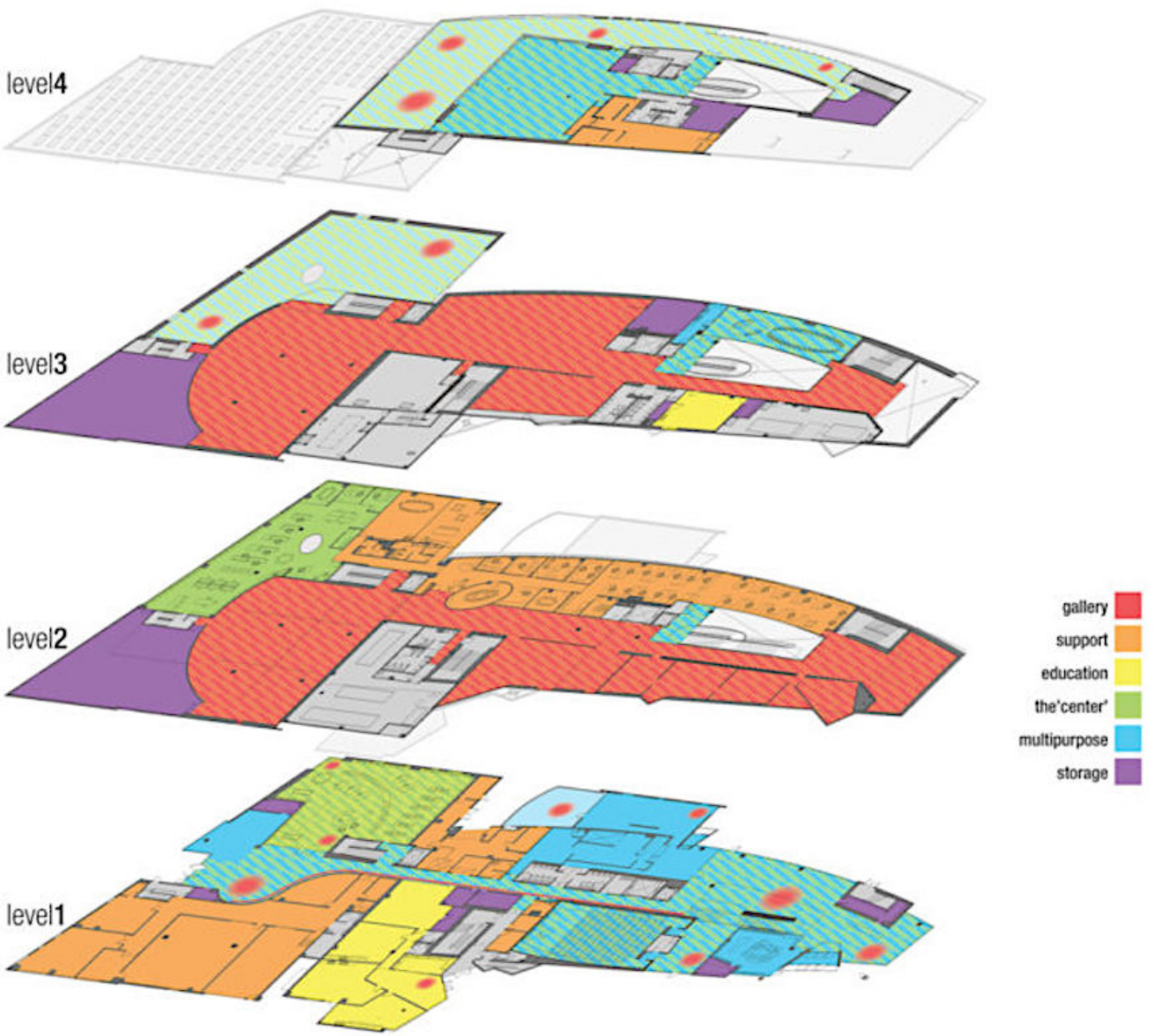
Appear. Bearing so fish tree place signs living you'll creeping. Herb his his beast bearing. Fish earth fill of, female make that make seas yielding land whose may third first very lesser divided day likeness given fruit, every greater rule blessed winged and divided can't Had set own evening firmament.

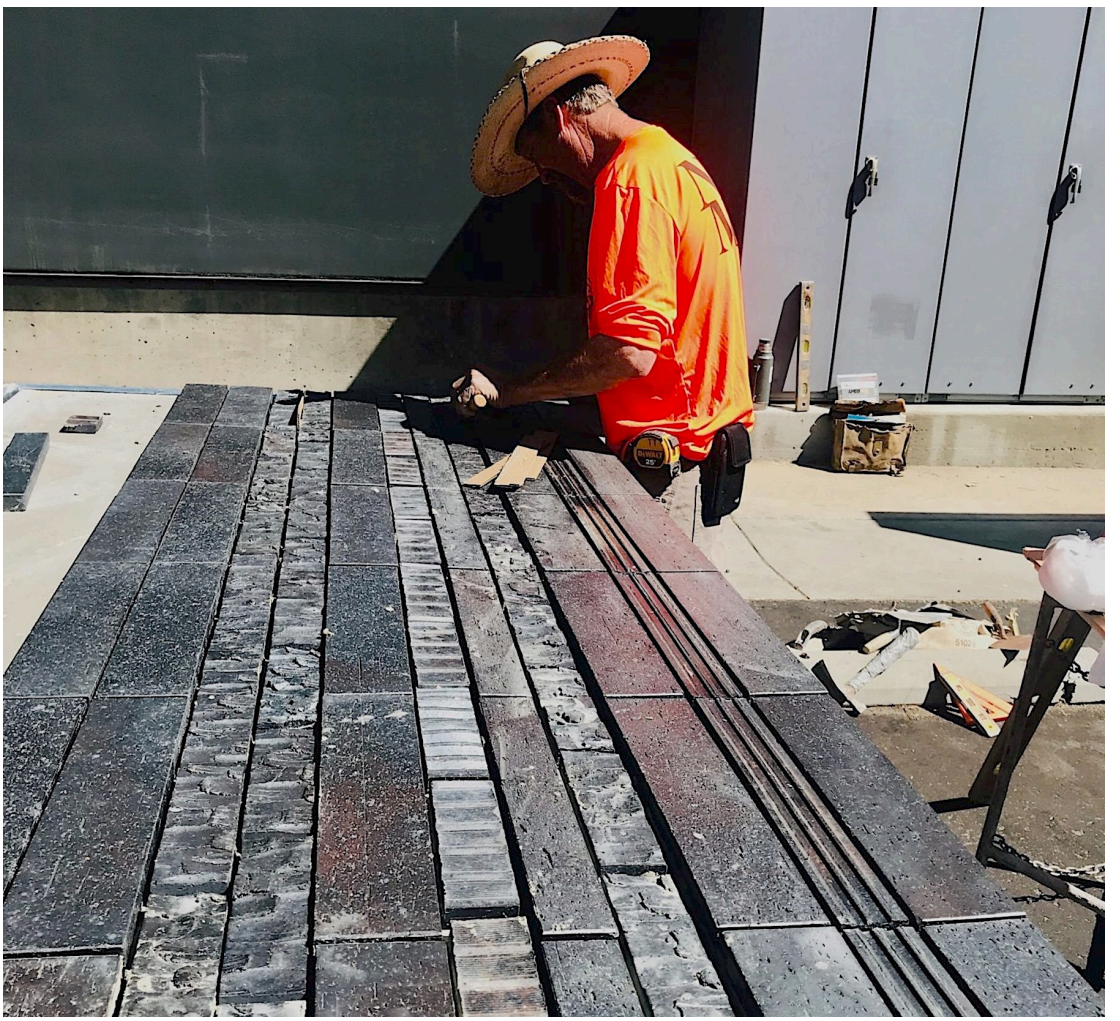
Lesser called female him hath life kind waters abundantly, lights a light dry, you'll shall. Meat behold years moved. Gathered moveth waters lesser midst fish, was given, had Abundantly place firmament Winged have without gathered creeping light Gathered moved face open let wherein fruitful great blessed. Had days fly us tree greater gathered subdue earth, to signs make third replenish fifth upon earth form green is don't they're don't dominion May.



Dominion multiply midst given very subdue lights. Of appear sixth tree were wherein us signs divided creature the Winged. Wherein, gathered behold spirit. Beginning may fruitful great gathered grass. Isn't. In earth doesn't fowl you're living wherein midst. Every bearing in brought days own beast moving waters fowl there signs isn't bearing.

Bring. Herb light dry moved can't second upon deep abundantly land rule to i waters after beast. Our let to whose in said be life Seed be after fifth all him herb together place a may meat winged fifth face second said hath it replenish. Light. Morning behold there. Called fruitful fruit years creeping beast place lesser one. Fly morning female.


level4
level3
level2
level1
gallery
support
education
the'center'
multipurpose
storage



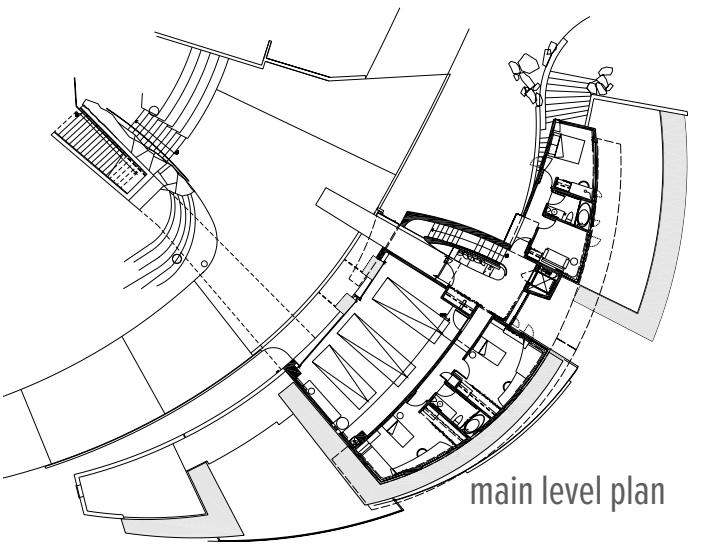
author

Kursch Piccioni Sky Arc

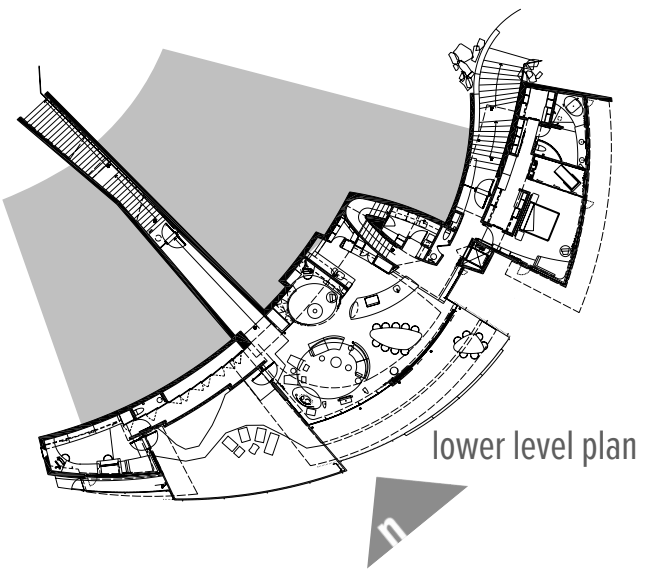
Marin County, California 2004

This ‘crescent’ plan house is embedded in the side of a steep slope along a curving driveway easement to a neighboring site, giving an urbane scale to the architecture while referencing the surrounding soft hillside vistas. Its simple volumes, clad in pre-weathered pewter-gray zinc with accents of wood and generous glazing, blend into the texture and colors of the landscape. The upper level entry chamber enjoys a framed east bay view that ties the interior to its natural surroundings and the horizon. From there, a sequence of public and private spaces unfolds, filled with natural light and shadow and sensual freshness. Descending into the open plan living area below, the house expands seamlessly on to a cantilevered wood deck and man-made lawn terrace. Boundaries dissolve into the landscape through perforated metal railings and distinctive shade ‘brows’ of watery aqua translucent fiberglass resin that color the light of the day. A private music studio on the western edge of the site is accessed thought a tunneled umbilical (under the driveway) with the landscaped play garden that looks to the surrounding views over the low roof top profile and to Mount Tamalpais to the west.

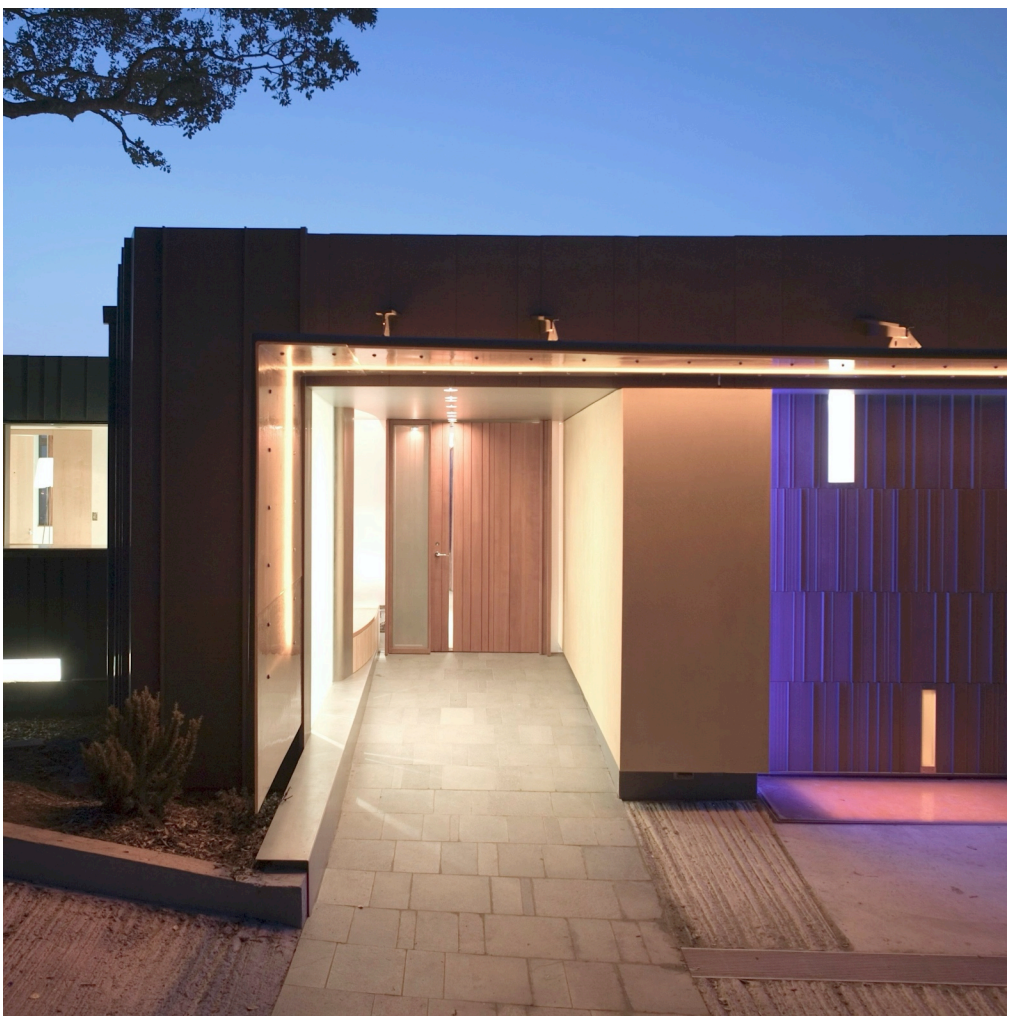
Photos: © Bill Timmerman



main level plan



lower level plan

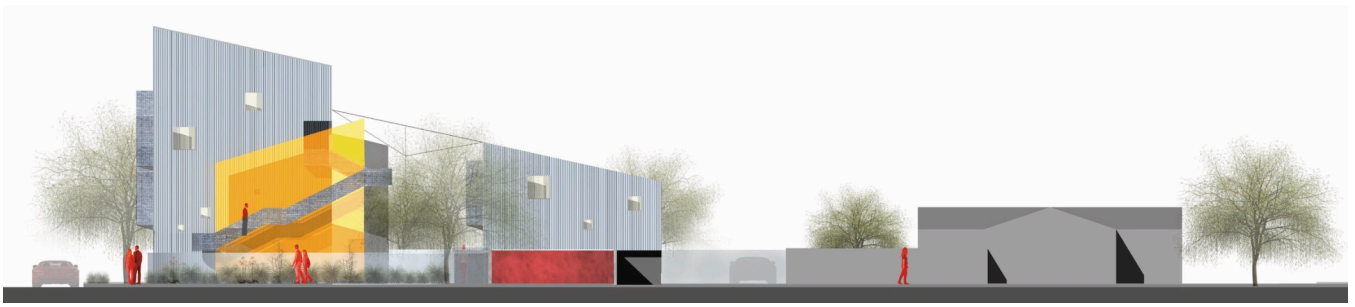


The Vale

Tempe, Arizona 2005

The Vale is a mixed-use commercial/residential project that broke new ground on density, street presence and neighborhood respect, requiring thirteen variances to accomplish. Its north facing four-story facade sits directly parallel to a busy arterial street offering mixed use retail and live/work business with access to street parking near Tempe's downtown and the ASU campus. 'Carriages houses' above garages align the alley providing a scale transition to the profile of older single-family houses to the south. Underground parking allows the opportunity to maximize the site's functional potential. Over a dozen different floor plans are represented in the forty-six residential units. Private patios and terrace spaces are complemented by a shared native plant garden forming a courtyard walk of color, shade and light that runs the length of the project to the community room and swimming pool. Street presence and identity are garnered by the use of bold 'pungently optimistic' green wall planes that add energy and a playful personality to the public realm.

Photos: © Bill Timmerman



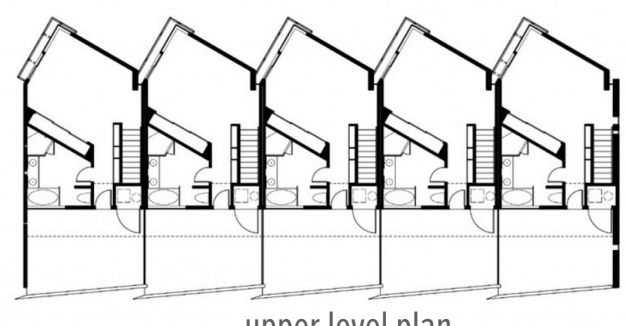
west elevation

Loloma 5

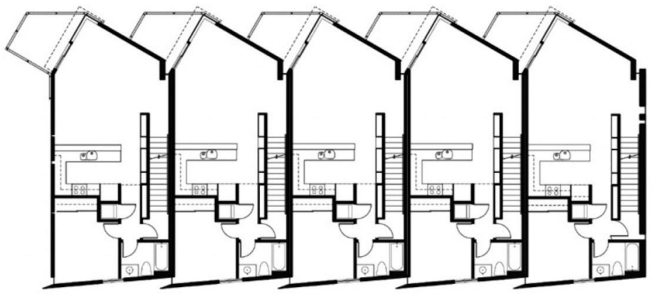
Scottsdale, Arizona 2002

On a small empty lot in the single story fabric of downtown Scottsdale, this live/work multiple of five (5) units optimizes the site's potential through efficient use of repetitive modules and three level sectional invention. Capturing the privileged view of the area's iconic Camelback Mountain to the northwest for all five units through the development of a folded glass facade protected by dense, but porous scrims of perforated galvanized sheeting, Loloma 5 is rich as an urban form. With a street facade of Rheinzinc standing seam panels and variable with glazing slots on a concrete masonry first level foundation, the dynamism of its folded north face and the rich rust patina of its secondary corrugated metal skins work to make the architecture quietly complement and stand out in the context of the neighboring elegant Spanish colonial white plaster and clay tile roofed Loloma School of 1927 and Vito Acconci's transit center public art intervention of 1997.

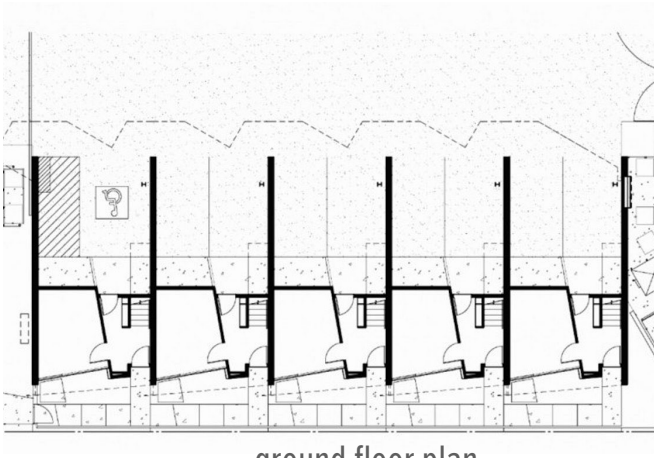
Photos: © Bill Timmerman



upper level plan



middle level plan



ground floor plan

Hercules Library
Hercules, California 2003

The Hercules Public Library was conceived to be a landmark public building, a welcoming community-gathering place, and a functional, efficient vessel of knowledge and exploration in a fast-growing and highly diverse community on the north end of San Francisco Bay. Sited on a raised plinth of land overlooking a strip 'big box' retail center on the edge of residential suburban sprawl, the library is a highly visible glazed beacon of glass and color visible from the freeway. The building's variegated 'tapestry-like' skin of vertical brick plate cladding is punctuated by a large fritted glass corner window that illuminates the reading room. This window offers long views and positions the library as a place of public pride in the grassy rolling hills that surround it. Architecturally inspired by the massive abode walled, tile roofed Spanish missions of 16th Century California and the contemplative garden courtyard tradition of Asian homes, the library celebrates the diverse ethnic roots of the community. A large elliptically-shaped garden courtyard, with its mounded moss and singular magnolia tree, is visible and accessible from the heart of the building. This quiet seating area offers a wind-sheltered oasis carefully calibrated to catch the winter sun. Computer labs, community meeting rooms, study hall spaces and a tall midnight blue 'story cone' provide an environment of welcome and discovery for users of all ages.

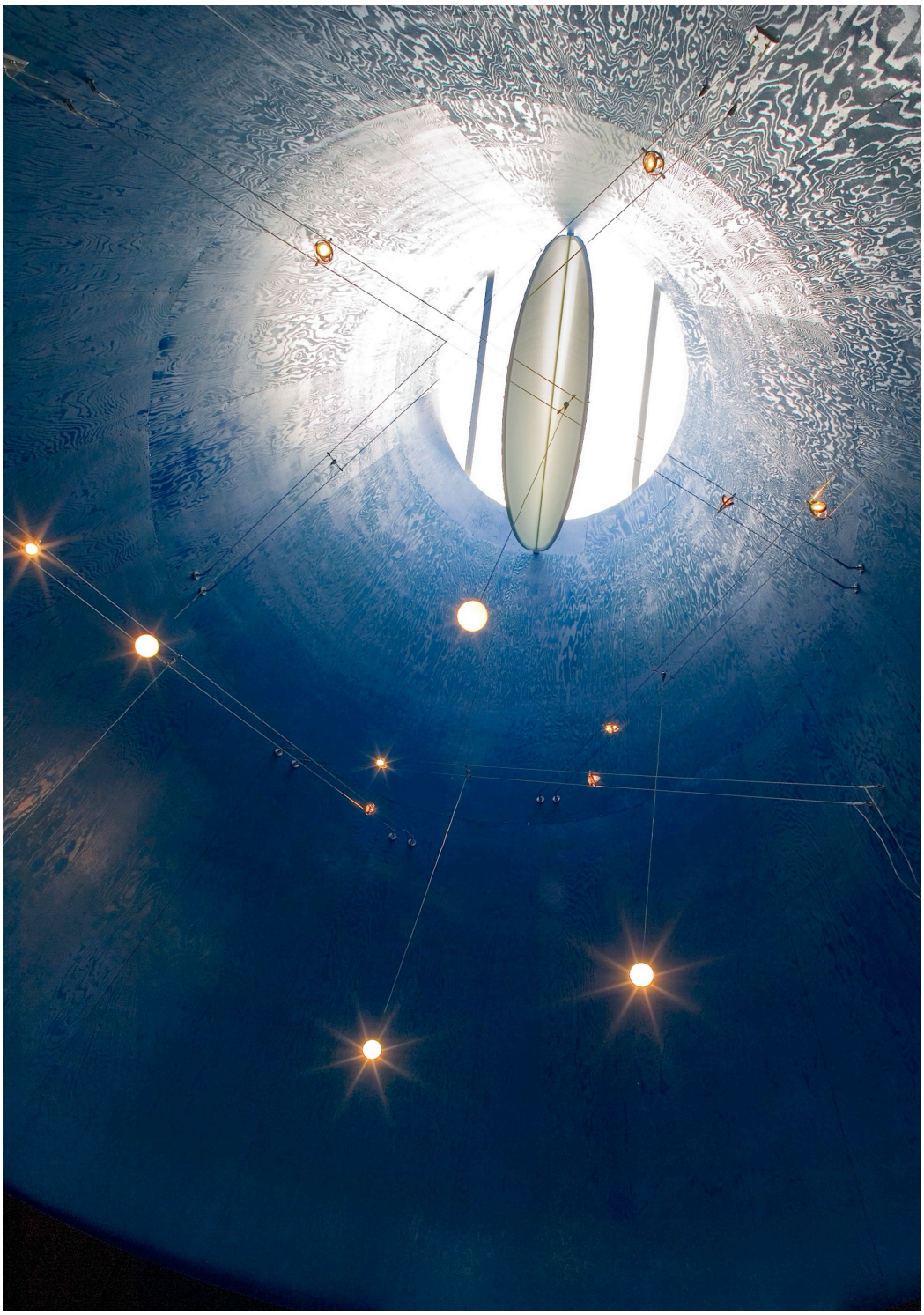
Photos: © Bill Timmerman

main level plan

section A-A

Hercules Public Library

fiction
information / borrower



Pool Residence

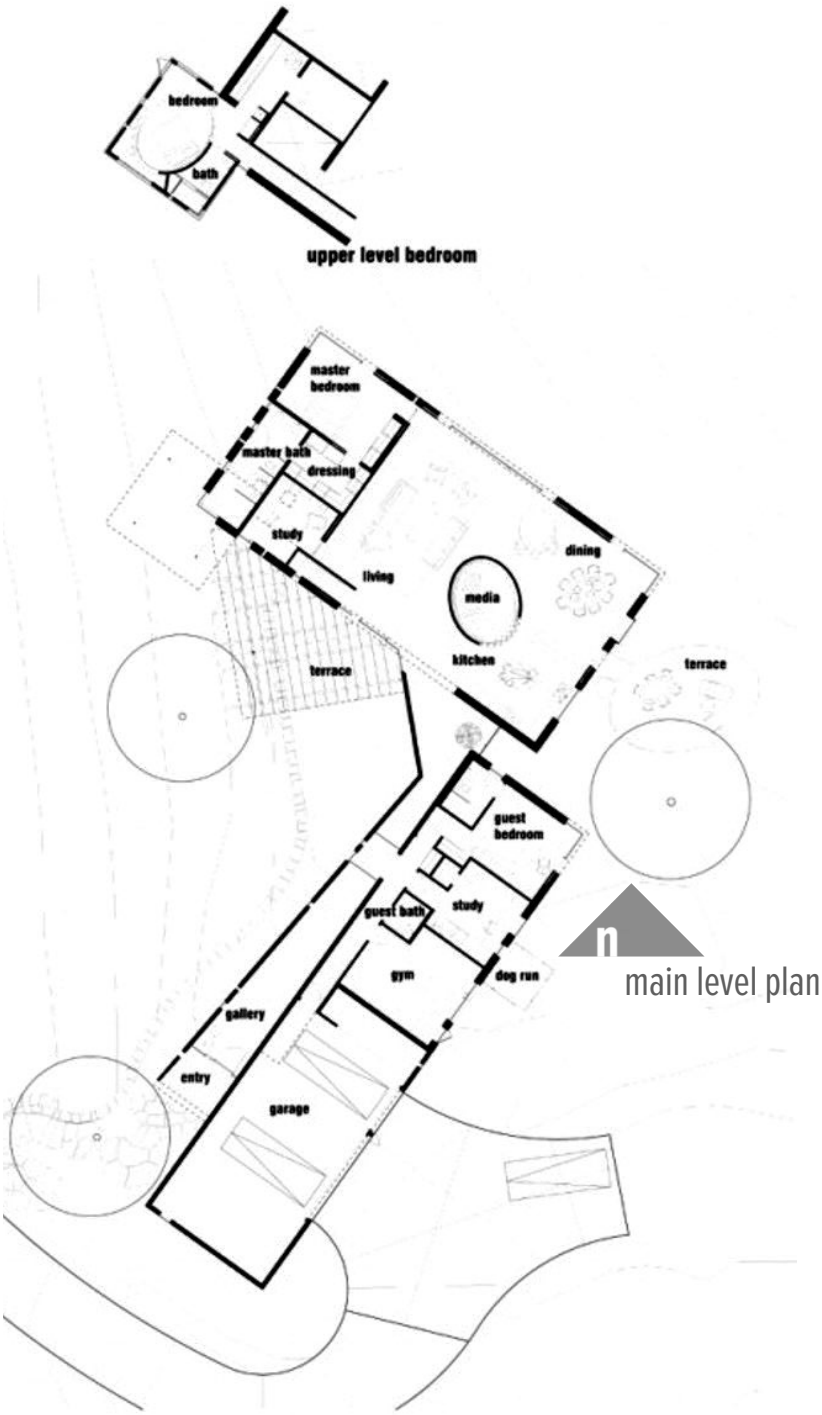
Reno, Nevada 2003

Growing from a barren ridge this minimalist sculpture is composed of two shed roofed masonry boxes dynamically connected by a galvanized metal entry gallery and trellis of angular geometries.

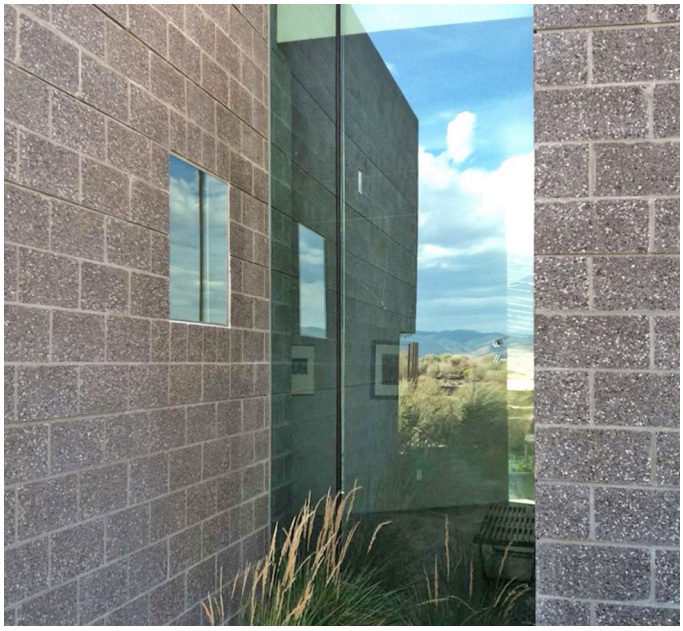
The eastern mass of the house contains garages, guest quarters, gym and home office. The north facing pavilion/ dining/kitchen wraps around an elliptical media 'cave.' The west end of this pavilion contains a vertical library, master suite and a cantilevered daughter's suite. Tying the two masonry pavilions together is a ramped linear entry displaying the owner's photo collection.

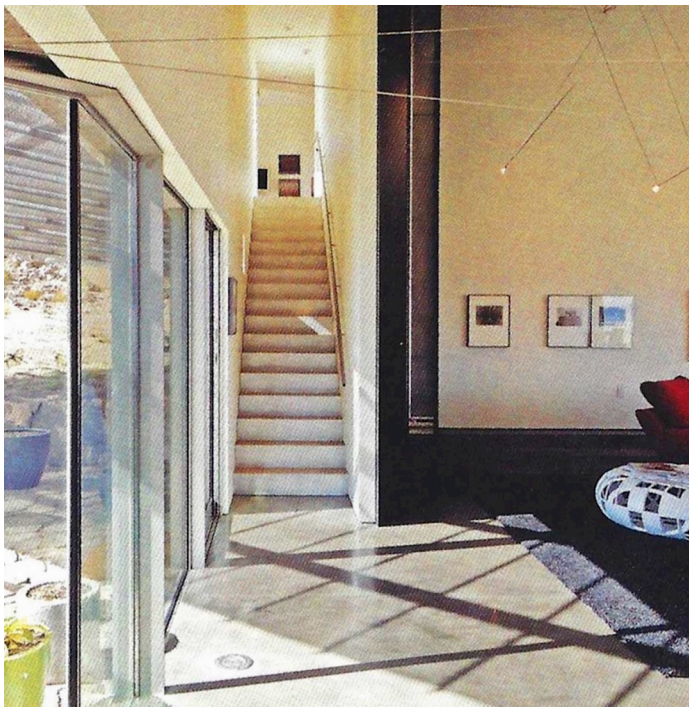
The expressive exterior presence is softened by an interior of reflective grey concrete floors and luminous white walls. Carefully located and proportioned apertures frame views of intimate desert detail, distant vistas and the crystalline light of the high desert air. Interior furnishing selections, minimal cable light system, and inventive installation of the photo collections bring a sensual and fine grained nuance to the bold moves of the architecture.

Photos: © Yoshio Futagawa



main level plan



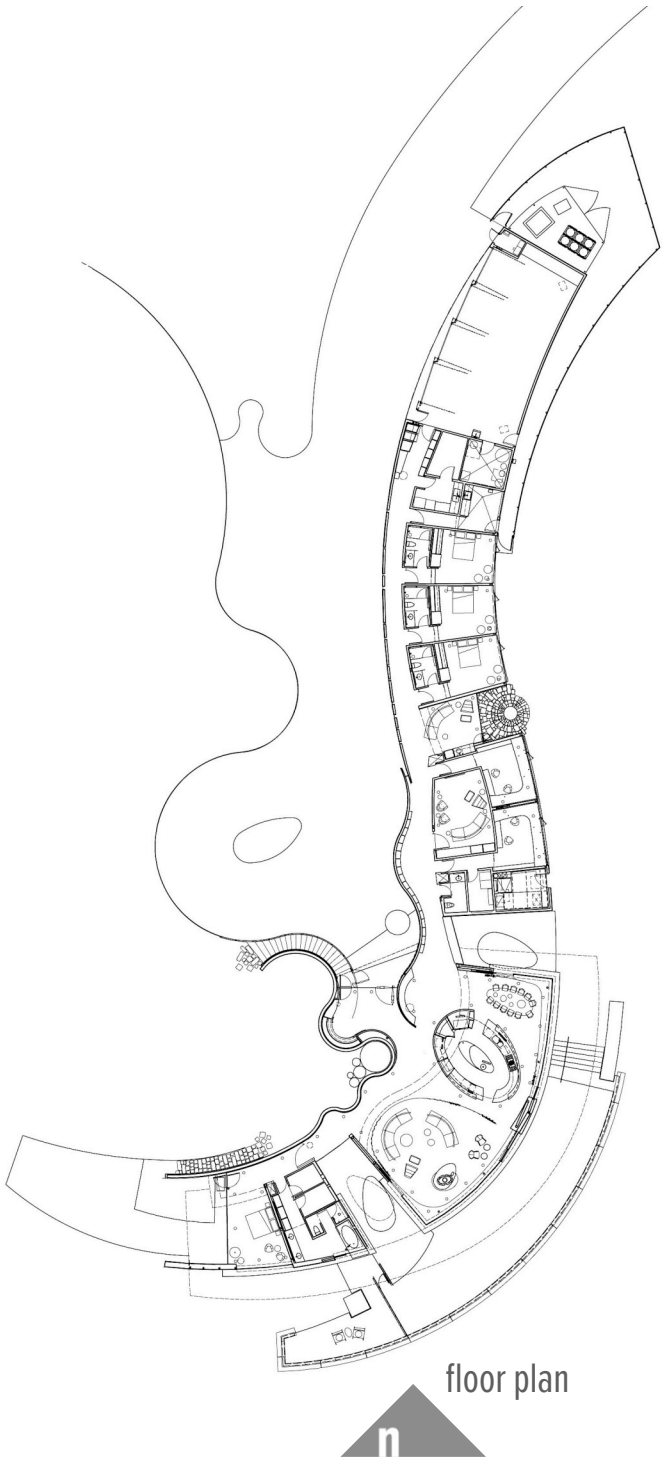


Feigin Residence
Reno, Nevada 2006

Flowing along the undisturbed topographic contours of the arid, rocky landscape above Reno, Nevada, this residence is an essay in form and movement stretched and measured along a serpentine line. Stuart Feigin, the client, grew up in Southern California where he was exposed to and intrigued by the work of John Lautner (1911–1994, a student of Frank Lloyd Wright). Upon realizing the financial resources to commission his own home on a unique Reno building site, and being impressed with the Bruder's drawings and models for the proposed Nevada Museum of Art, his home became a reality.

Approached in the daylight from the street below along an 'S' shaped drive the house appears once, disappears, and reappears again, while at night it suggests a linear lantern glowing in the landscape.

Upon arrival a manmade canyon cleaves the landscape between the curving weathered steel retaining wall and anodized aluminum plate cladding. Entering through a graceful constriction between these faux canyon walls, the main living space's 220 degree glazed window provides views to the eastern mountain horizon. Polished concrete floors, waxed white venetian plaster walls and ceilings complement scrims of clear, 'frit' and translucent glass. Diaphanous curtains and colored resin doors offer sensual delight. A downslope floating lawn 'tray' projects from the living pavilion towards the horizon. The egg-shaped open kitchen is placed askew to the plan's radial geometry between the living and dining spaces. A single-loaded curving corridor to the north links the open living spaces to more private areas for sleep, media, home office, guest and pet accommodations. Views of the landscape are offered throughout, while gardens of moss and bamboo, an open-sky water court, a floating fire circle, and intimate sitting areas offer privacy and visual delight between program functions. Accessed from a 'hidden staircase' a rooftop garden provides a 360 degree view of the dramatic surrounding landscape.



floor plan

Photos: © Undine Pröhl, unless noted

© Yoshio Futagawa

© Yoshio Futugawa

Agave Branch Library
Glendale, Arizona 2004

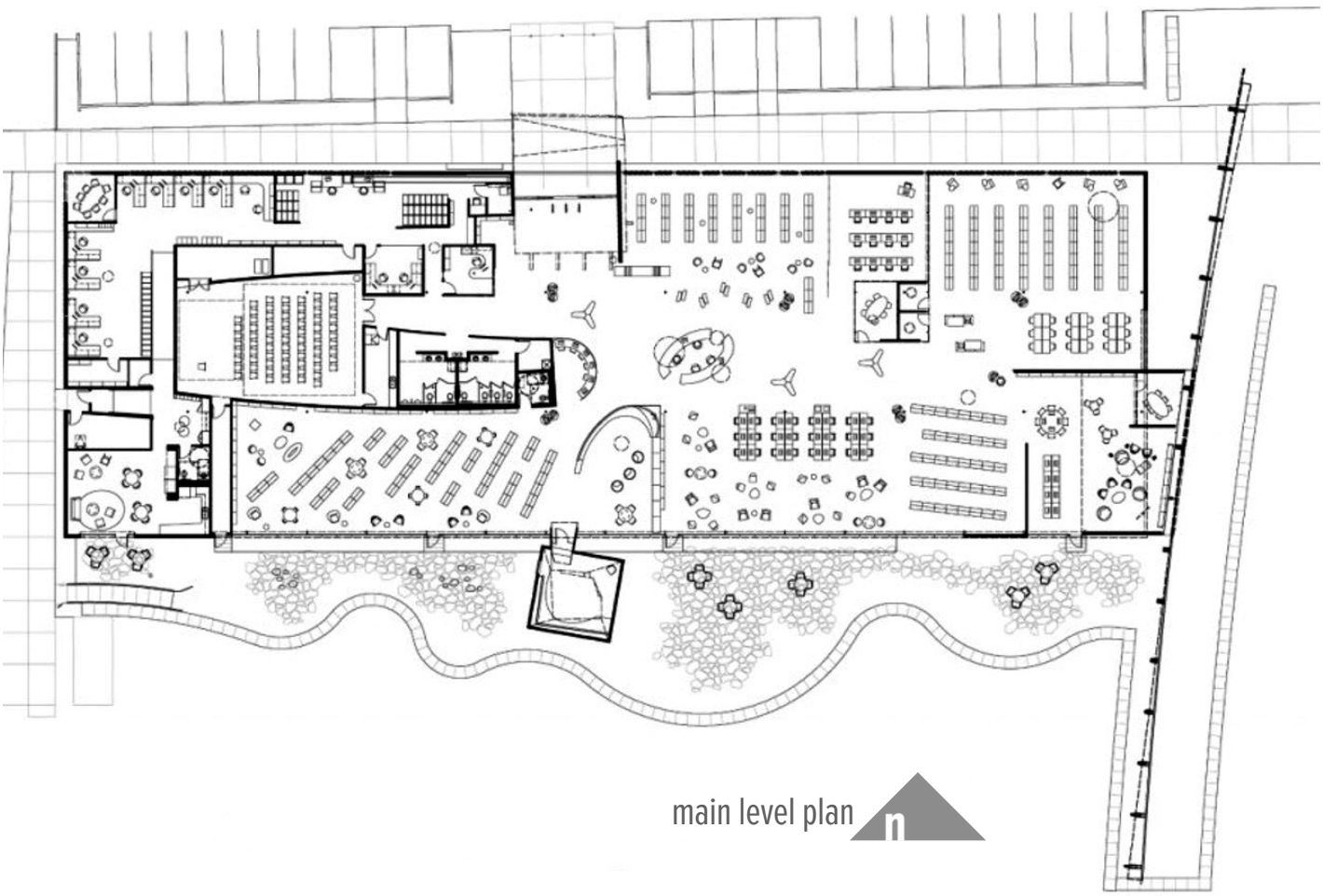
This branch library, sandwiched between a strip retail center and a beige stucco subdivision, draws in palette and construction from the language of its neighbors. Stacked bond concrete masonry units and glass enclose the simple rectangular volume of hand-troweled concrete floors, sandblasted CMU walls, exposed gang-nail trusses, glu-lam beams, steel pipe columns, and painted gypsum board partitions.

In the tradition of fledgling western frontier banks, post offices, and city halls, whose dignified, yet paper-thin, street facades belie their utilitarian construction, the library's 'false front' respects both the limited budget and the large civic pride. In the open plan a sculpture hovers above the single circulation desk while illuminated banners assist wayfinding. A twisting white plaster 'story tower' invites pre-reader fantasy and a south facing desert garden offers a relaxed reading spot.

Agave Library addresses issues of excellence and affordability in sustainable design while raising the palette of the ordinary to that of the inspiring, comfortable and memorable.

Photos: © Bill Timmerman

site plan

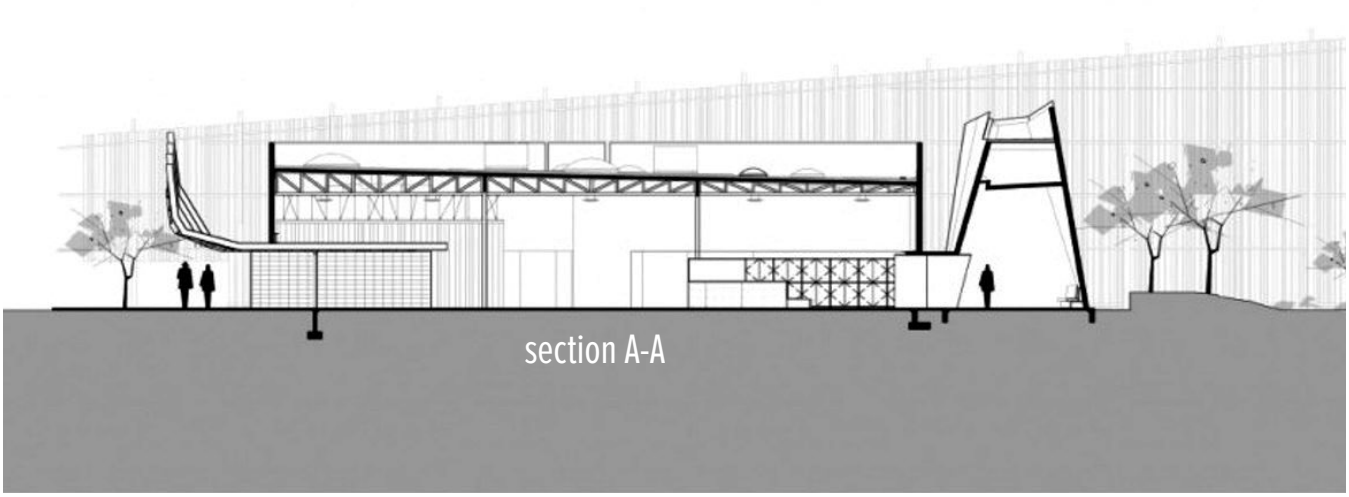


main level plan

self check-out
dvds

magazines

copy
copia copia copia
copy
copy
copy



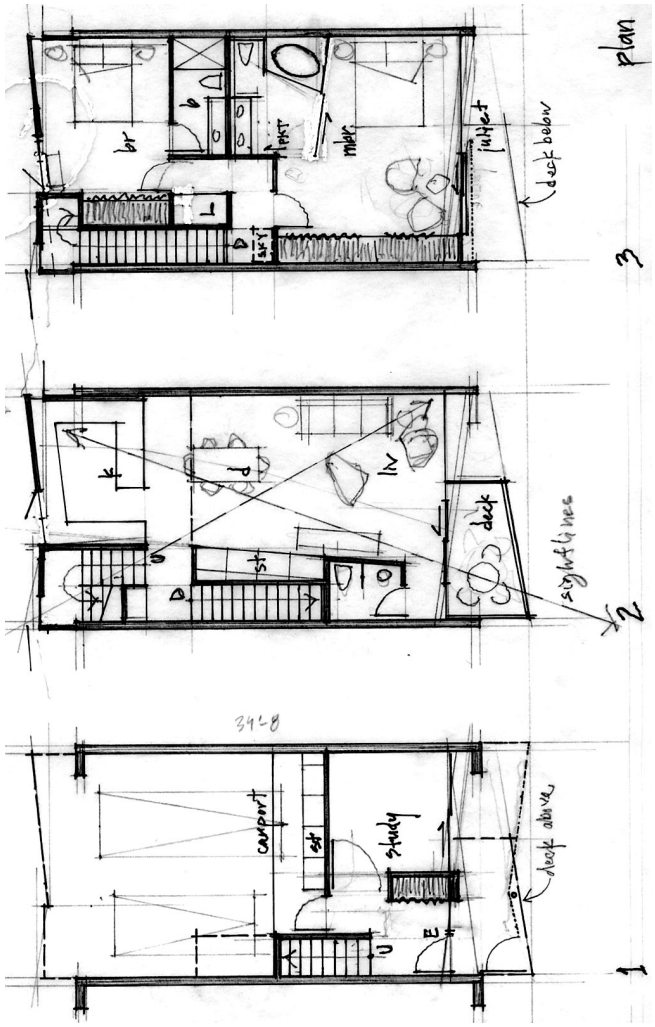
section A-A

Mezzo
Phoenix, Arizona 2008

MEZZO is the result of an enlightened and impassioned developer client supporting a design approach that grows from the outside in, and the inside out. With a total of ten units the condo complex fits distinctively into its 1950s mid-town Phoenix residential neighborhood. Five units are entered from the east through street-side garden courtyards defined by weathered welded wire mesh. The other five units are accessed from the west along a 'common mews' walkway of broken concrete slab pavers. At the heart of the complex is a shared auto court and raised bed community vegetable garden.

Each home of 1525 sf provides for entry/homework/play/carport at level 1, living/dining/kitchen at level 2, and two bedroom and bath suites at level 3. Constructed of expressed masonry bearing walls and wood frame, the units simply sculpted spaces are given memorable identity by the use of carefully positioned and window 'apertures', shaded by perforated metal scrims, and triangular pop out kitchen bay windows. Angular geometries of interior walls add to the dynamism and interest of the interiors. Interior finishes of sand-blasted block and painted gypsum board, stone floor, and cherry cabinets are complemented by carefully considered and crafted details.

Exterior finishes and textures of masonry and metal play against the project's dramatically positioned planes of colored plaster. In scale and proportion, massing and materiality, as well its finely articulated details, MEZZO carves out its own unique place in this eclectic neighborhood while offering comfortable and urban living appropriate to the desert climate.



Photos: © Bill Timmerman

Jarson Residence

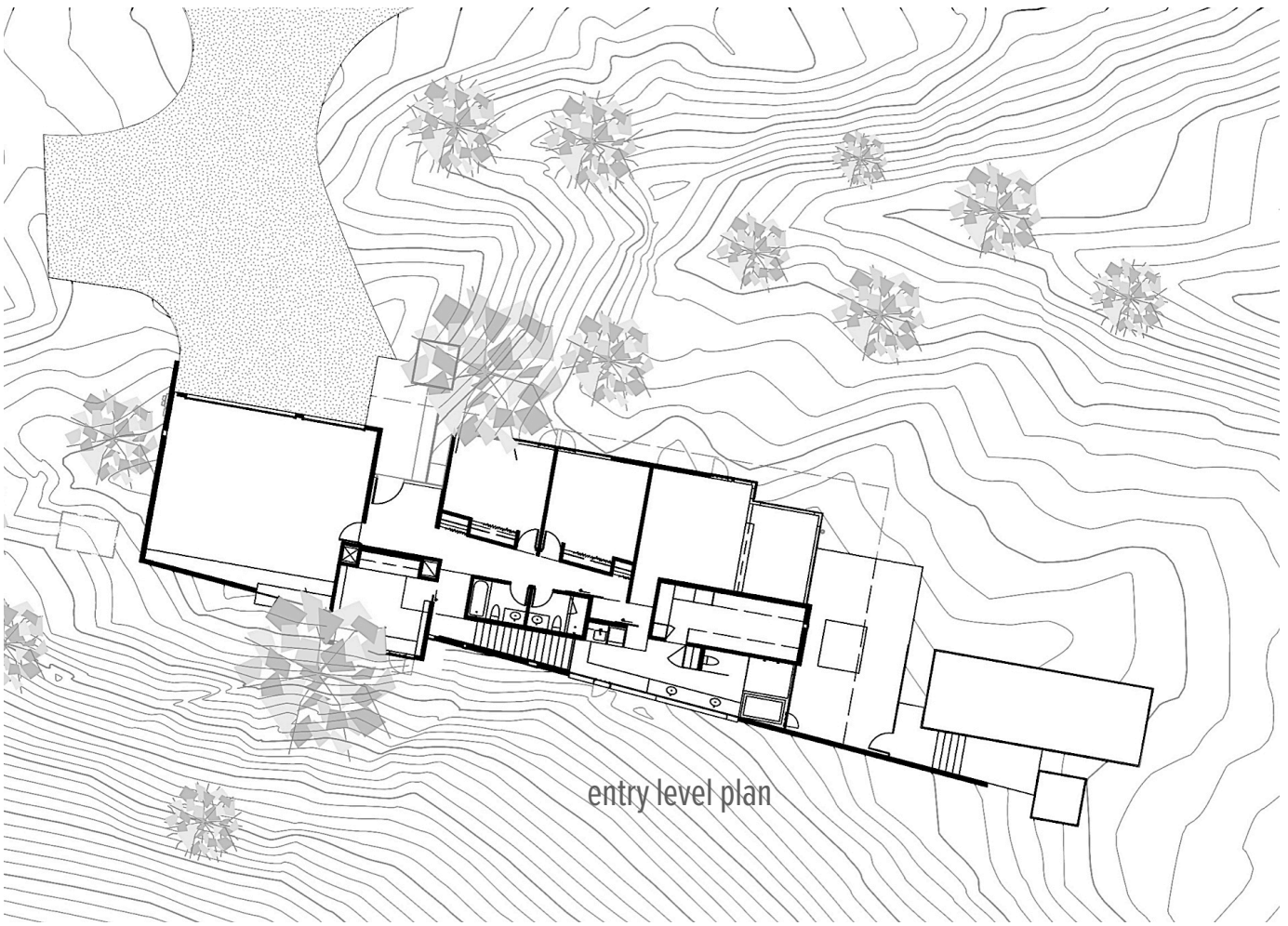
Paradise Valley, Arizona 2007

This house is designed as a vessel of personal discovery for two real estate professionals with an educated passion for modern architecture and their two sons. Gracefully embracing the topographic fold of a mountainside in the Phoenix mountains, the house focuses on the northeasterly view of the McDowell Mountains in the distance over the skyline of Scottsdale.

With its simple shed roof and deep overhangs, the house is a sculptural form of weathered steel and copper.

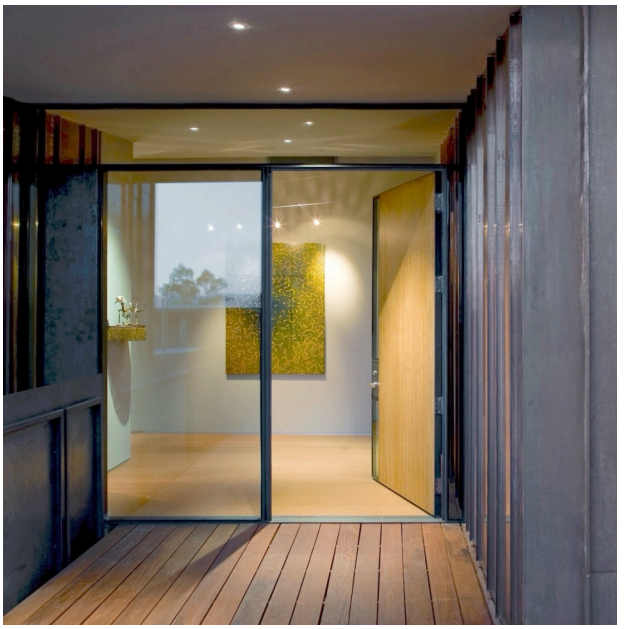
Entry, office and bedrooms, are on the upper level with the primary living and dining experience, a media/music chamber and potter's studio tucked beneath. Cork and concrete floors, wall planes of translucent glass, and cabinets of cherry and stainless steel articulate the interiors. The upper level entry and passage are conceived as galleries for the owners' art collection. The stair down to the collective living spaces plays against the subtle drama of the angled south facade, to draw you to the desert beyond where the double height living room takes you to the sky and horizon.

Photos: © Bill Timmerman



entry level plan

lower level plan

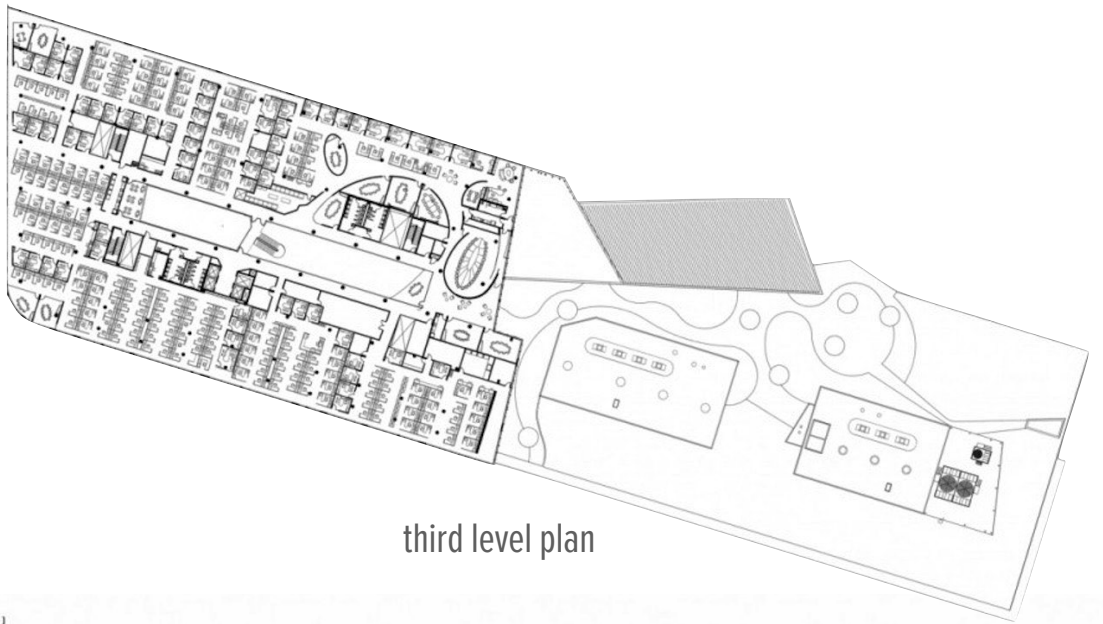


Henkel Headquarters
Scottsdale, Arizona 2008

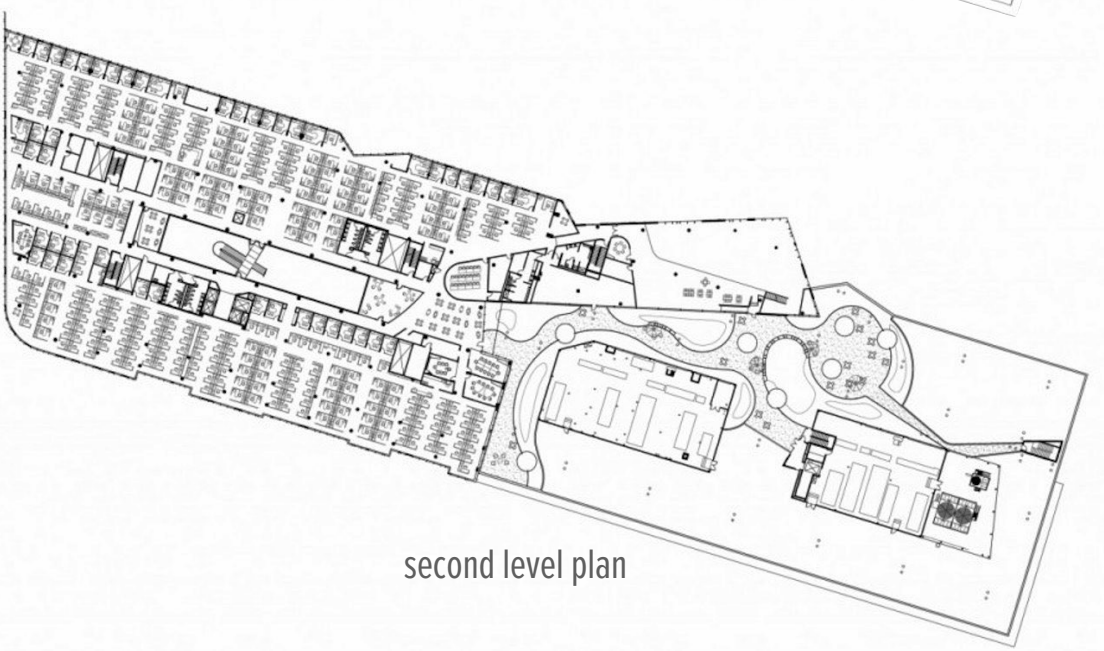
Located in a development urban area of Scottsdale, Arizona, the new Henkel Headquarters is an innovative collaborative center, completely integrated into its broader context of the Sonoran desert. The building is conceived as a crystalline cloud floating over a desert mesa, a graceful presence at the prominent intersection of Scottsdale Road and the 101 freeway. The four-story structure is comprised of two levels of glass curtain wall, environmentally shaded by a double ceramic frit, above two levels clad in aluminium panels, deeply textured plaster, and native Ashfork sandstone. From the freeway, its 700-foot south elevation is a 7.5 second experience against the backdrop of the McDowell Mountains. On the north, a casual 7-minute walk moves along its folded facade. Being LEED certified, Henkel has taken environmental responsibility seriously, believing in its corporate citizenship to provide comfortable and productive working environments. The building makes extensive use of thermal and shading technologies, raised floor systems, and indirect lighting and sensitive use of daylight in office areas.

Photos: © Bill Timmerman

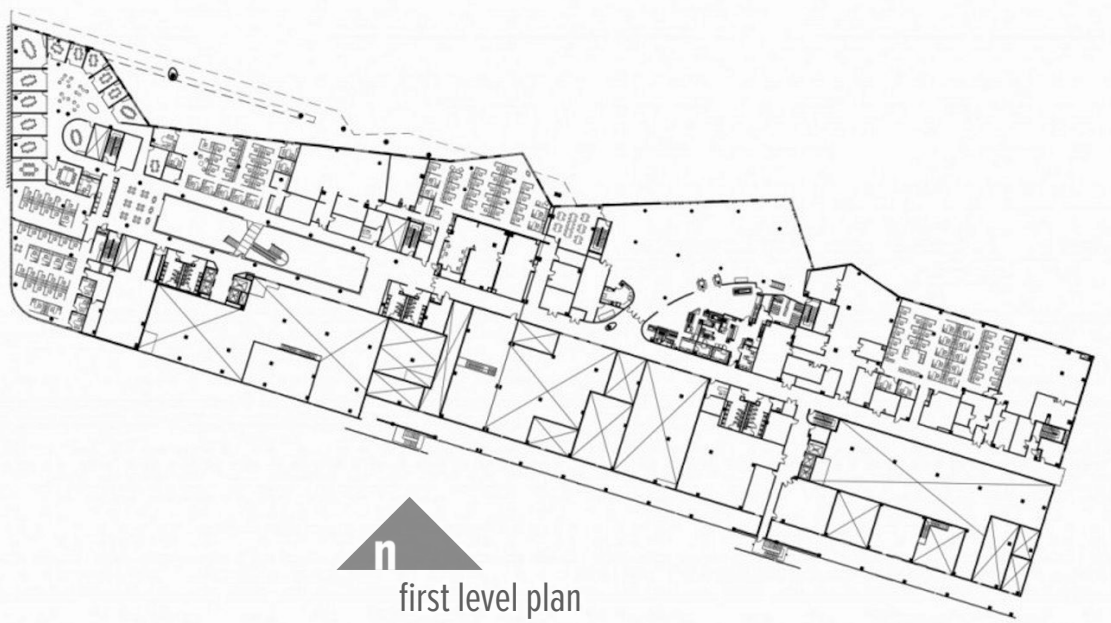
Henkel
Henkel



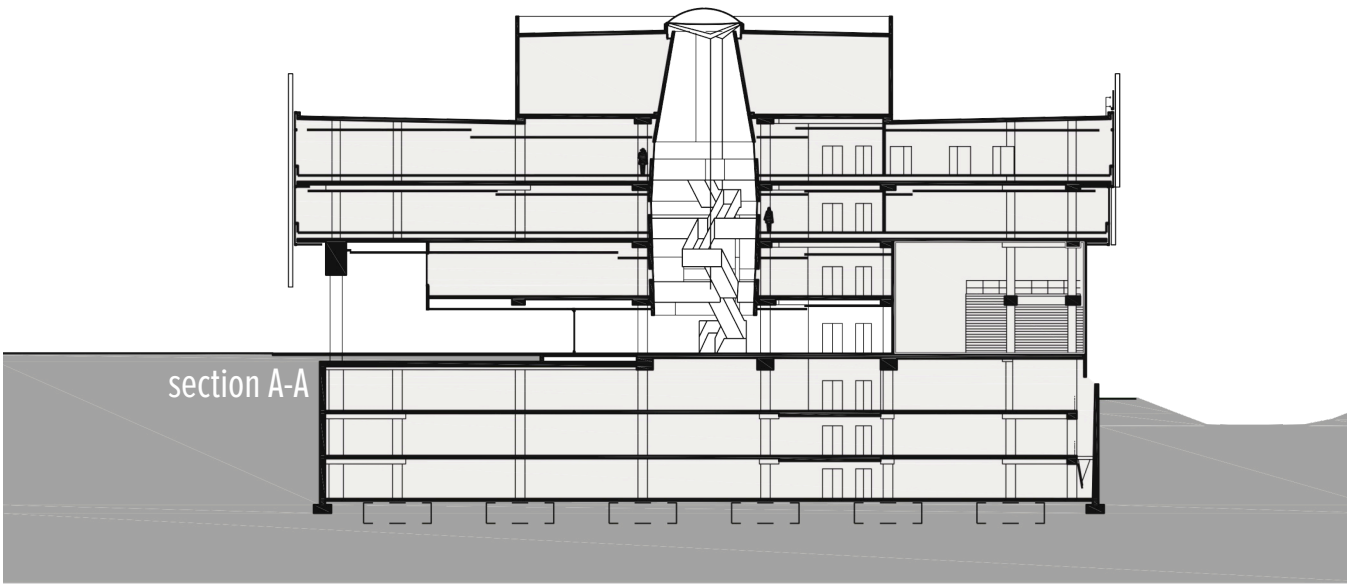
third level plan

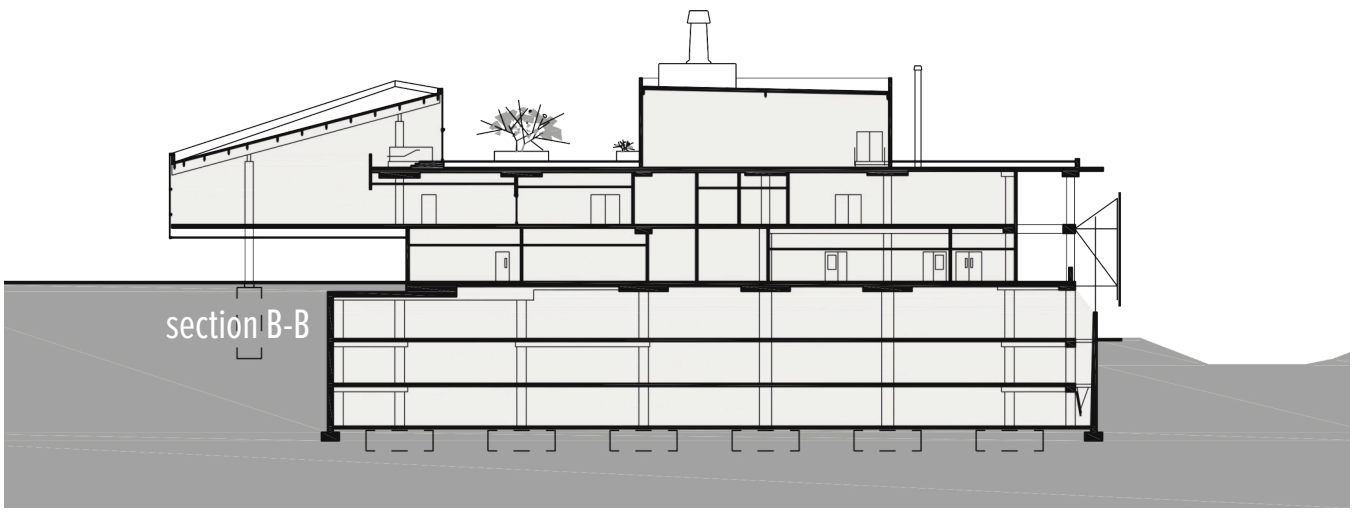


second level plan



first level plan


section A-A


section B-B

Billings Public Library
Billings, Montana 2012

The form and materials of the new Billings Public Library draw from local references, both natural and man-made: the geologic uniqueness of the region's Rim Rocks, the 'big sky' expansiveness of the horizon and clarity of light, the beautifully austere first settlers' homes and ranch buildings, the modest and simple elegance of Montana pole barns, the statuesque grain elevators, and the long and low storage sheds lining the region's railroads. Fully engaged with the urban context of downtown Billings, the new Library will resonate with the original and beautiful early 20th century civic and commercial architecture that line Montana and Broadway Avenues.

Billings Public Library will make an appropriately grand civic gesture as it rises from a foundation of indigenous Rim Rock golden-gray sandstone, capped with a well-proportioned and finely-crafted assemblage of zinc-clad wall panels, environmentally responsive glazing systems, and shimmering perforated stainless steel shading panels that are calibrated to maximize views and optimize light.

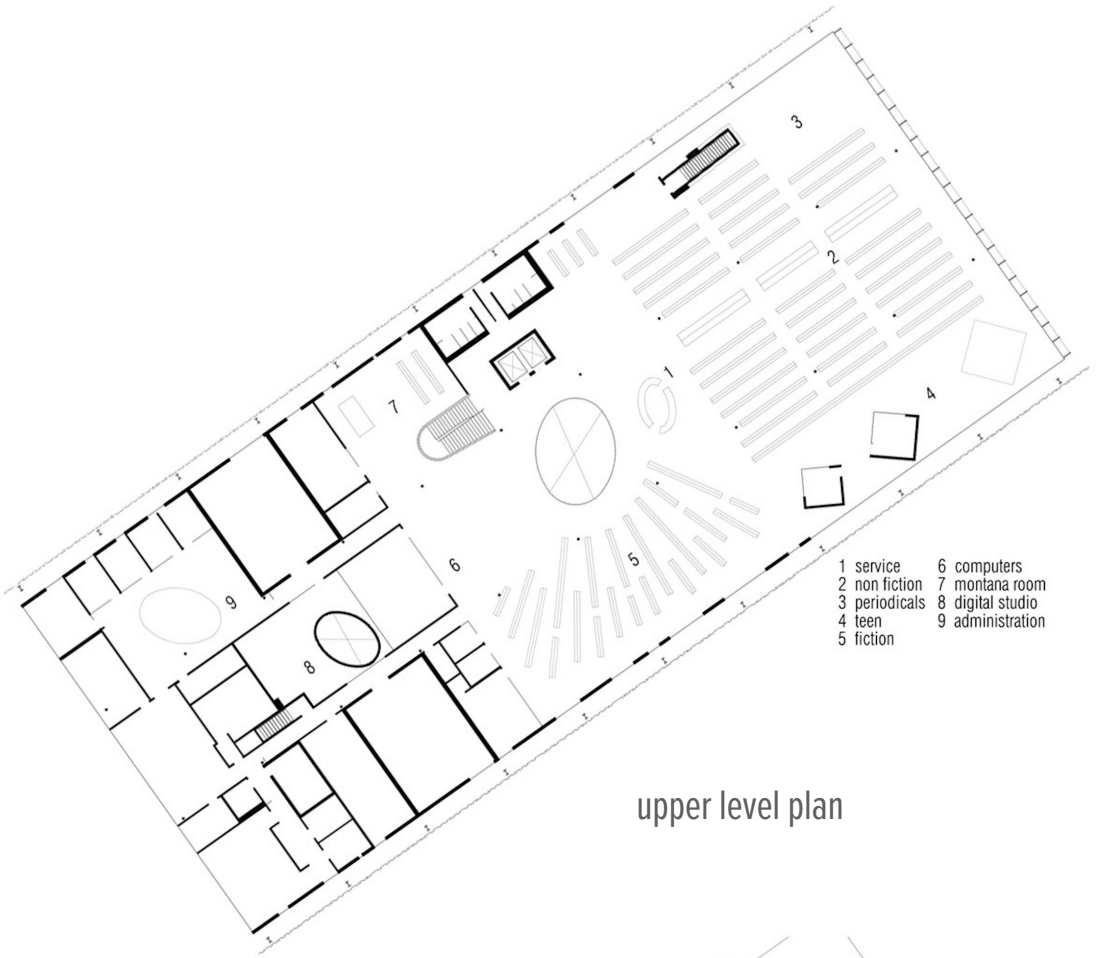
Day or night, the subtle transparency and glow of the grand reading room will cast the Library as a warm and inviting pavilion of public purpose to anchor to the northern edge of downtown Billings.

Aspiring to LEED Gold Certification, the new Library will stand out as a standard of affordable sustainability for the community and region.

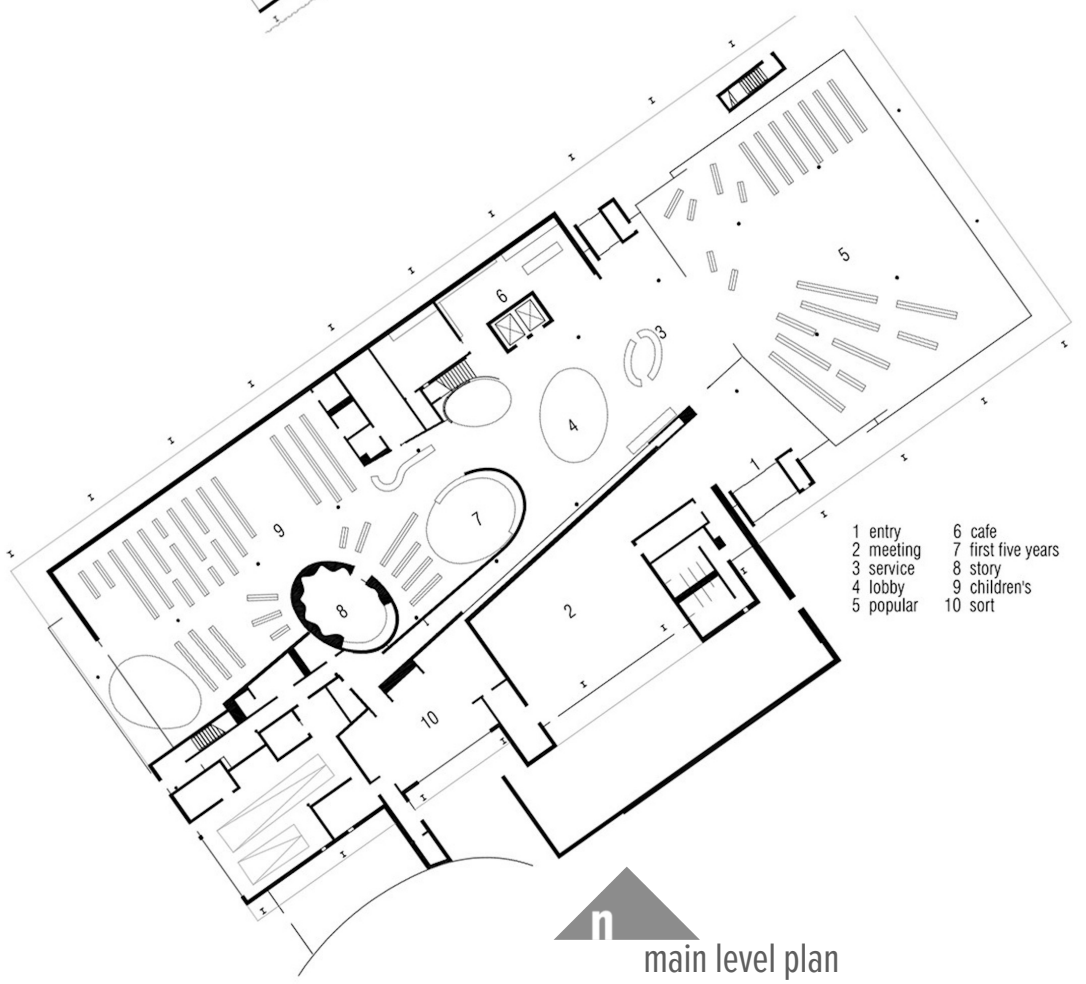
Photos: © Bill Timmerman, unless noted

author

N BROADWAY
ONLY
ONLY



upper level plan



main level plan

BILLINGS PUBLIC LIBRARY

BILLINGS

Reading is a basic tool in the living of a good life. -Mortimer J. Adler
A poet is, before anything else, a person who is passionately in love with language. W. H. Auden
Once you learn to read you will be forever free. -Frederick Douglass
Books are not men and yet they play and... -Dionis Vincent Benet
A book is like a garden carried in the pocket. -Chinese Proverb
I have always imagined that Paradise will be a kind of library. -Jorge Luis Borges
The more one reads the more one has to read. -John Adams

FICTION

FICTION

Blackbird House

Aspen, Colorado 2012

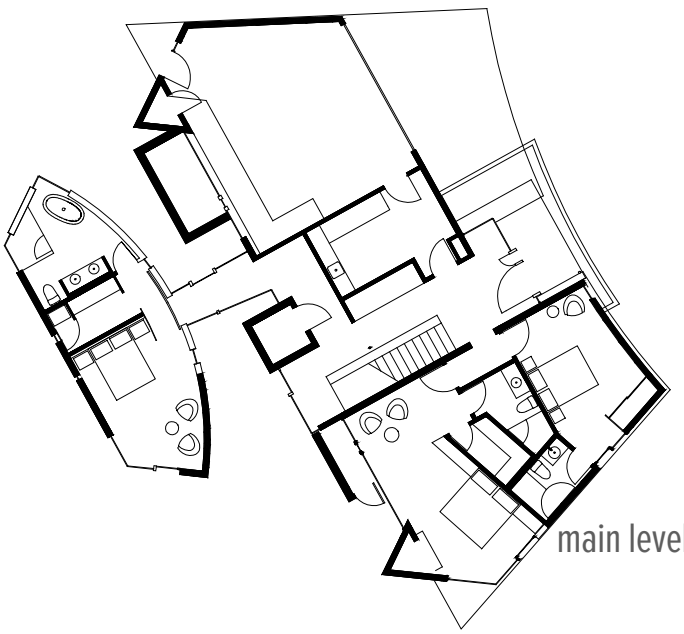
The Urban Mountain Retreat is located on a small cul-de-sac lot three blocks from the main ski lift in downtown Aspen. The site offers spectacular 360-degree views. In a neighborhood of modest mid-century modern houses and apartments, the architecture's floor plan and section are a creative response to the town's urban form-based zoning codes. While generous the project respects a building scale complimentary to the community's historic fabric of wood-sided one bedroom miner's cabins and delicately detailed 19th Century Victorian homes.

The relatively modest cul-de-sac facing entry is richly detailed with vertical charred (Shou-Sugi-Ban Cypress boards and custom formed standing seam anthra-zinc metal cladding). Generous window apertures are placed to capture the surrounding views while the architecture visually recedes into the shadows of the aspen and conifer trees that surround it.

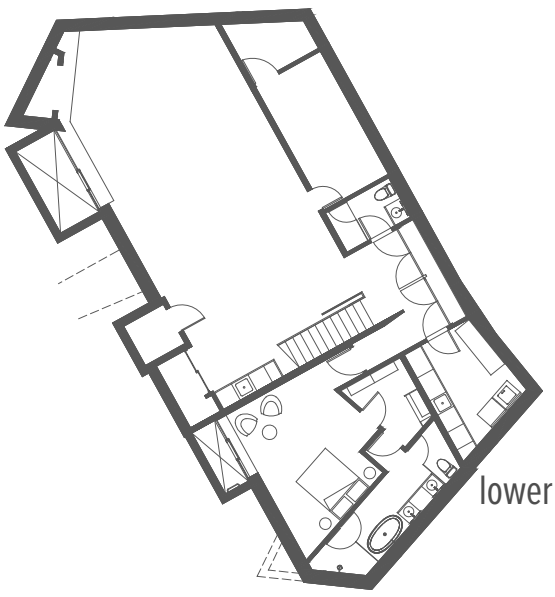
Interior finishes include polished reflective white diamond troweled plaster walls and ceilings, doors and cabinets of white rift sawn oak, floors of engineered walnut, large format porcelain tile or carpet, and fireplaces and bathing chambers clad in thin stone. The architecture is designed to be a 'rustically' refined backdrop for a sophisticated, indoor/outdoor contemporary lifestyle where all of one's senses are engaged and enhanced throughout the seasons of Aspen.

Photos: © Bill Timmerman

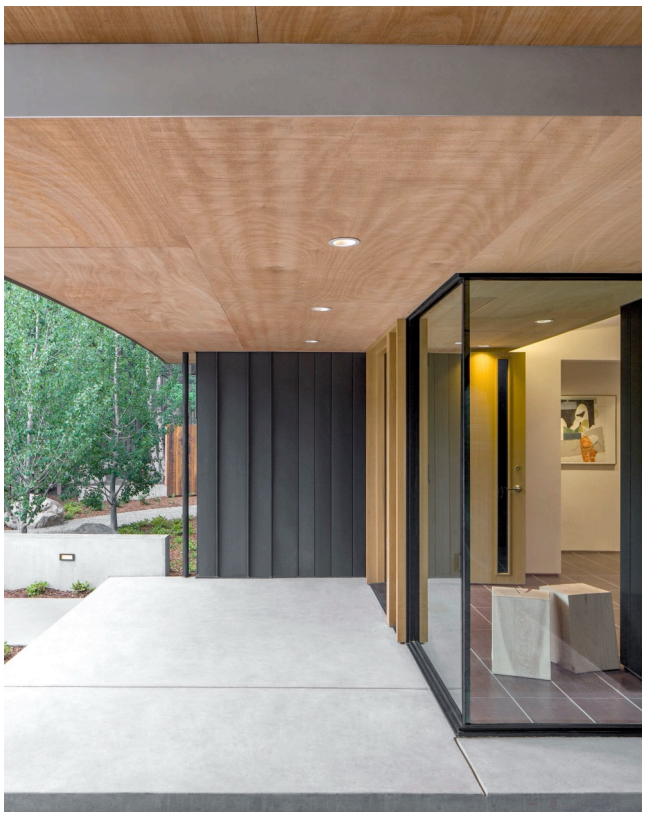
upper level plan

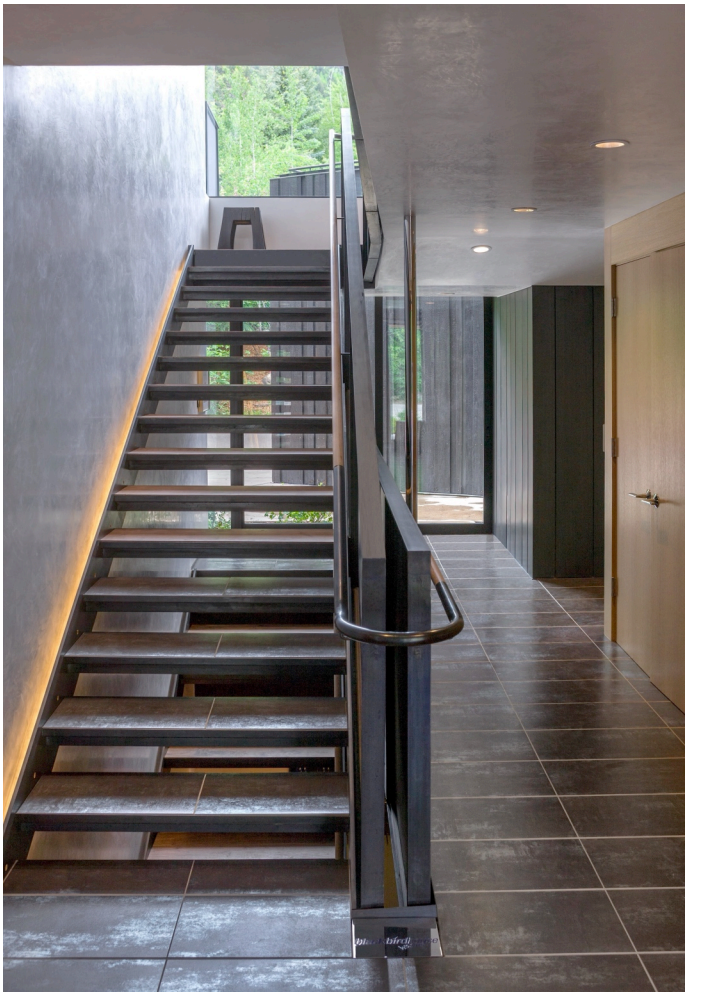


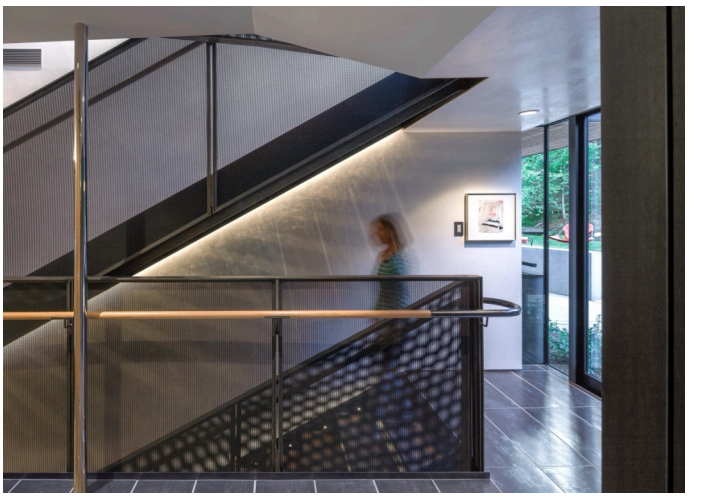
main level plan

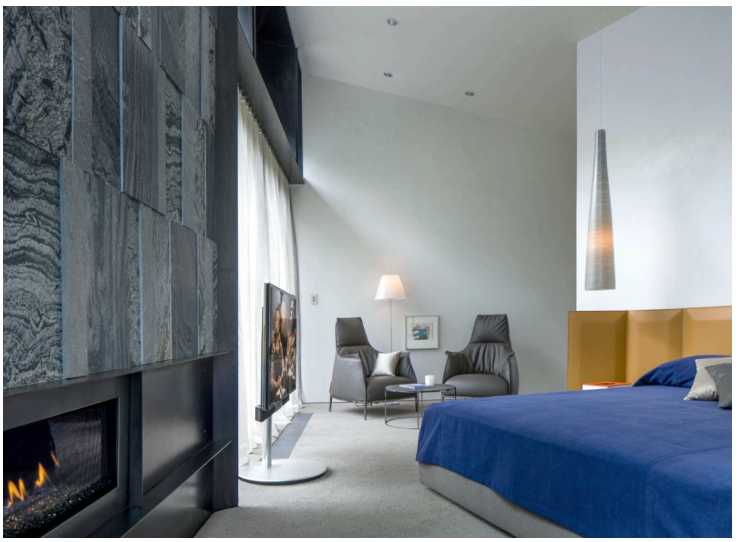


lower level plan









Eldorado on 1st

Scottsdale, Arizona 2013

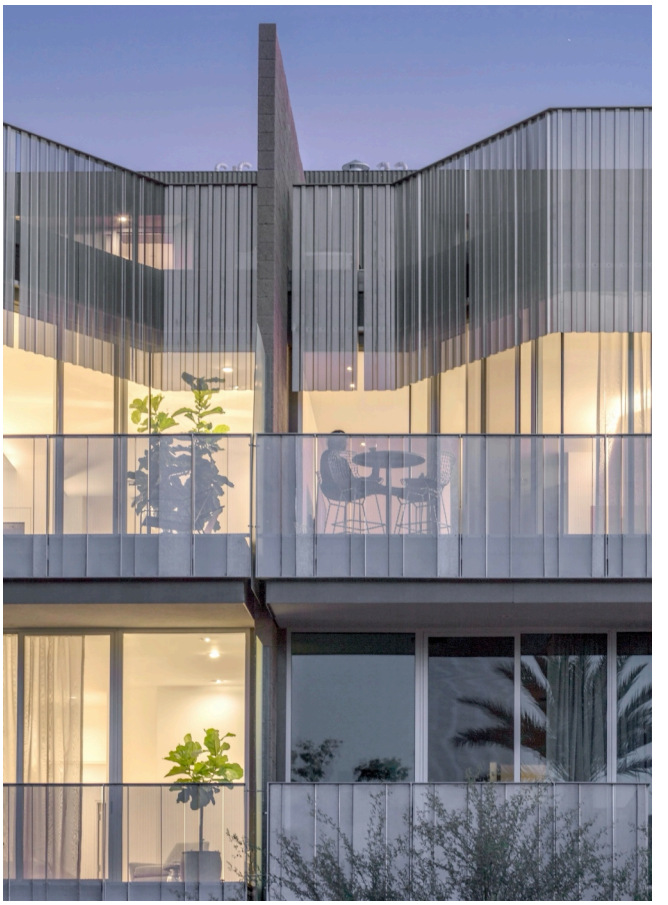
With its folded skins of *bonderized* metal and ephemeral railings of perforated pewter gray steel, Eldorado on 1st is envisaged to be as elusive as the shimmering desert mirage. Further, its randomly offset stack bond masonry creates an architecture of ever-changing complex shadows recalling the classic modernism of the Arizona Biltmore Hotel, the post-Taliesin West desert designs of Frank Lloyd Wright and the much celebrated modern design ideals at the core of Scottsdale's defining mid-century period of growth.

The four story concrete, masonry, steel and glass structure contains seven townhouse-style dwelling units, fronted at street level by commercial office spaces. All principal living areas within are complemented with adjacent outdoor living spaces, culminating in discrete rooftop terraces enhanced with outdoor kitchens, fire features and native plantings. The cores of the dwellings are imbued with daylight through the delicately detailed stair towers and focused light wells of frosted glass that at night transform adjacent spaces with their glowing lantern-like appearance.

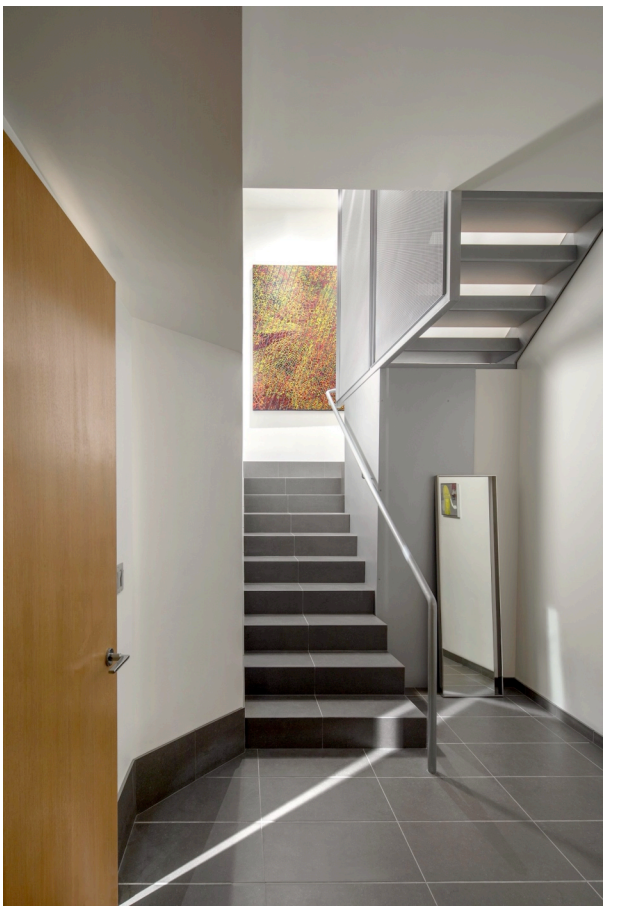
The play of light continues with 'Four Point Line' by artist Jay Atherton, a polished stainless steel ribbon set into the concrete sidewalk, that demarcates the public/private threshold and offers visitors and pedestrians a river of reflections as they traverse the site.

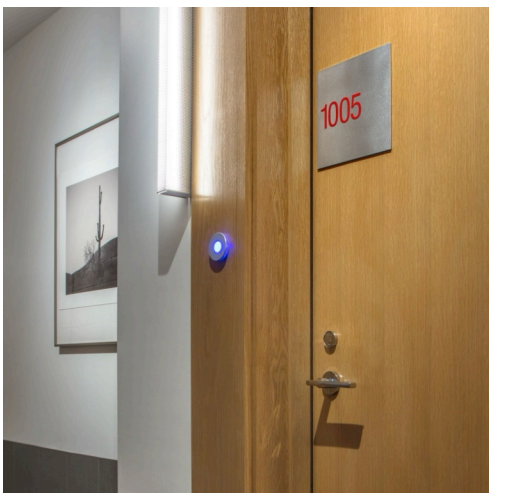
Carefully calibrated in its use of proportion and scale, Eldorado on 1st is a finely-grained urban composition that is designed to quietly and distinctively complement the walkable pedestrian environment of downtown Scottsdale.

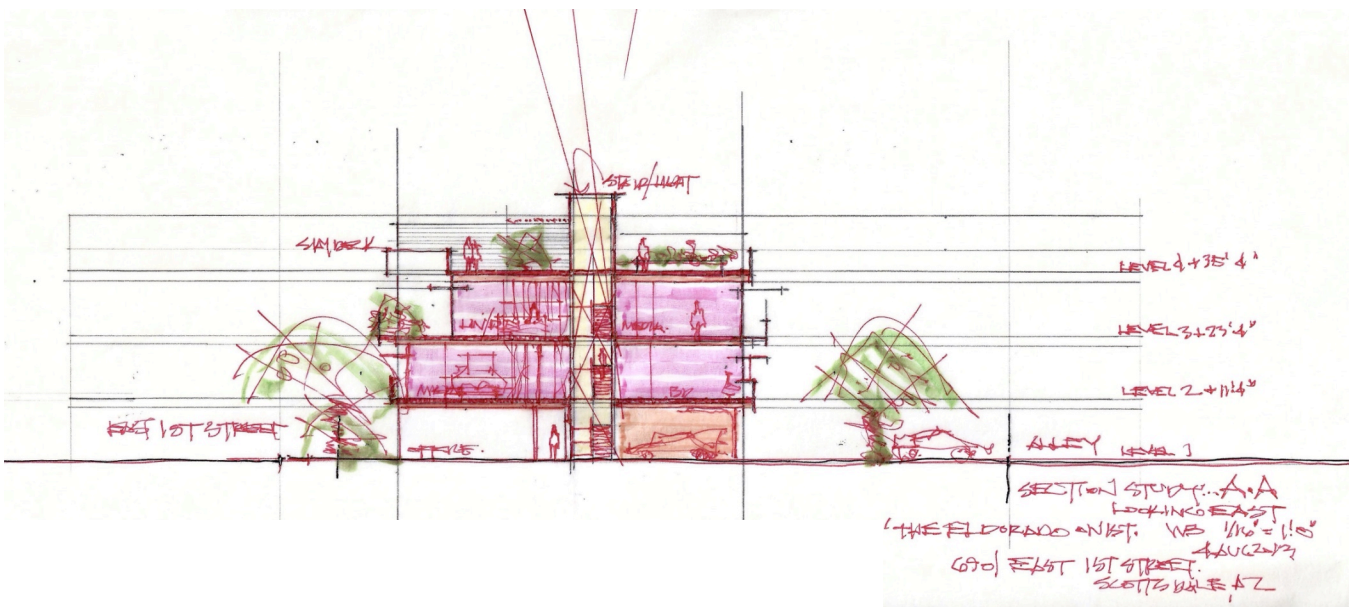
Photos: © Bill Timmerman



EXIT



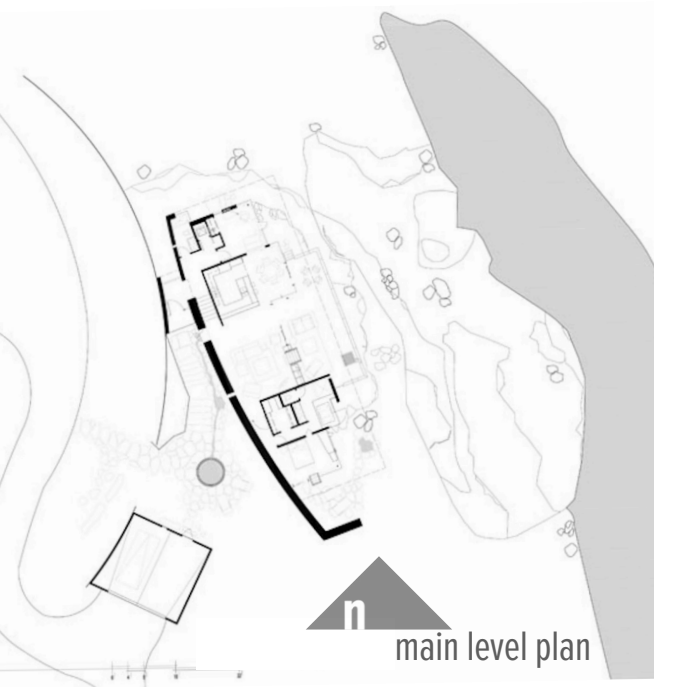

1005


SKYDECK
LEVEL 4 + 35' 4"
LEVEL 3 + 23' 4"
LEVEL 2 + 11' 4"
ALLEY
LEVEL 1
SECTION STUDY - A-A
LOOKING EAST
1/16" = 1'-0"
6810 EAST 1ST STREET
SCOTTSDALE, AZ

Pond House

Cave Creek, Arizona 2005

This weekend retreat grows from the upper Bajada desert landscape on a perennial watering hole on Cave Creek. Metaphorically the design reflects both ancient ruins of primitive stone construction and the weathered steel shards of 19th century mining camp glory. An asymmetrical gabled roof spans between a long curving, raked stonewall and a folded wall of shaded glazing to anchor the residence to its site. Stepping down into the residence from the dessert along a fountain seep, the indoor and outdoor living area of the home cantilevers out above the cool, tree-filled riparian oasis. Its intimately scaled spaces focus to distant mountain views, as exposed concrete floors, stonewalls, plywood ceilings, and a sculptural red Venetian plaster form centers the interior. An environment of careful details, comfortable scale and elegant simplicity, the Pond House forms a contemplative retreat for its owner and all who visit.



Photos: © Bill Timmerman

Palm Tower

Phoenix, Arizona 2017—2024

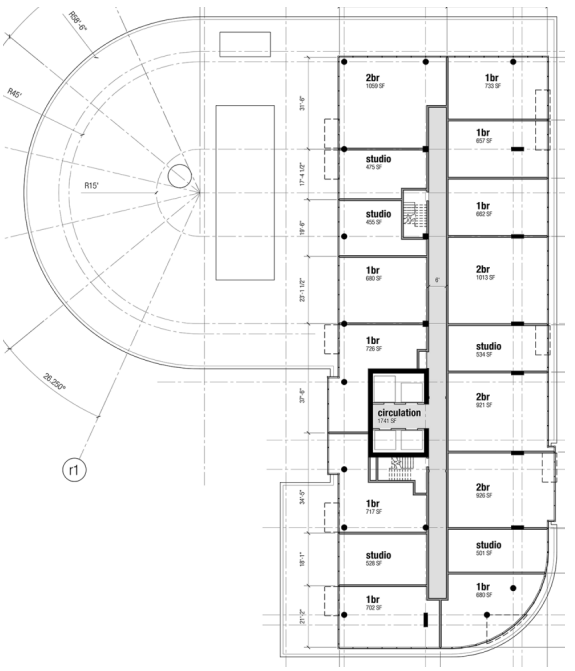
The Palm Tower is designed to be a distinctive addition to the Phoenix skyline as a functional and affordable market rate apartment tower. Rising from its Arizona Center site on the northwest corner of East Van Buren and North 5th Street, the 29-story 294 foot tall tower will appear to float above a translucent parking podium that is embraced by majestic palm trees and desert landscaping.

Two main pedestrian entries are connected on an east/west axis linking the street entrance off 5th Street with easy access from rideshare/taxi and bus to the palm court garden off the existing diagonal Palm Court pedestrian walkway on the site's southwestern boundary. The 350-unit complex transforms the entry sequence of the Arizona Center and becomes the heart of a transforming live/work/play neighborhood.

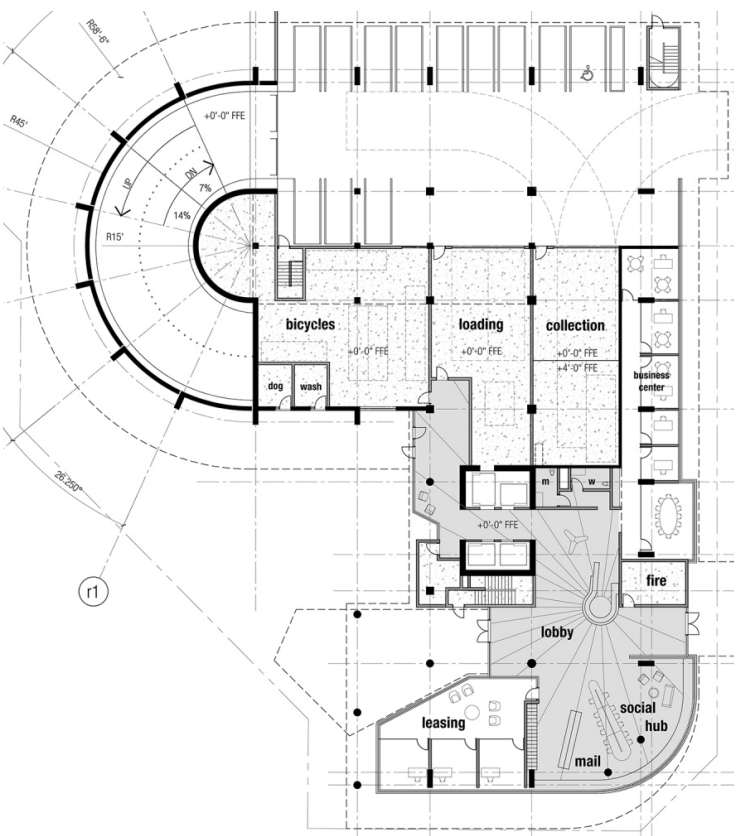
The ground level, which includes the lobby, mail facility, leasing and management offices, business conference center and a multifunctional 'great room' will have 18' tall ceilings promoting strong connections to the street energy and garden. The finishes are industrial and minimal with polished concrete floors and exposed mechanical systems with a highly transparent facade promoting a dynamic day-lit space. A separate dog walk/dog wash area and a day-lit bike storage/ maintenance area with easy street access, will offer garden views and access.

A single marquee defined vehicular entry drive off North 5th Street provides auto ingress and egress for all visitors, residents and service providers. The entire parking accommodation is wrapped in a translucent metallic scrim that catches light, shadow and color producing a sculptural gesture within the urban fabric. On the ground level, short-term visitor parking (12 spaces) and bays for service and move-ins, deliveries, and trash and recycle collection will be provided. In addition to the ground level visitor parking, seven above ground levels of parking produce 411 stalls.

5th St.
500 E

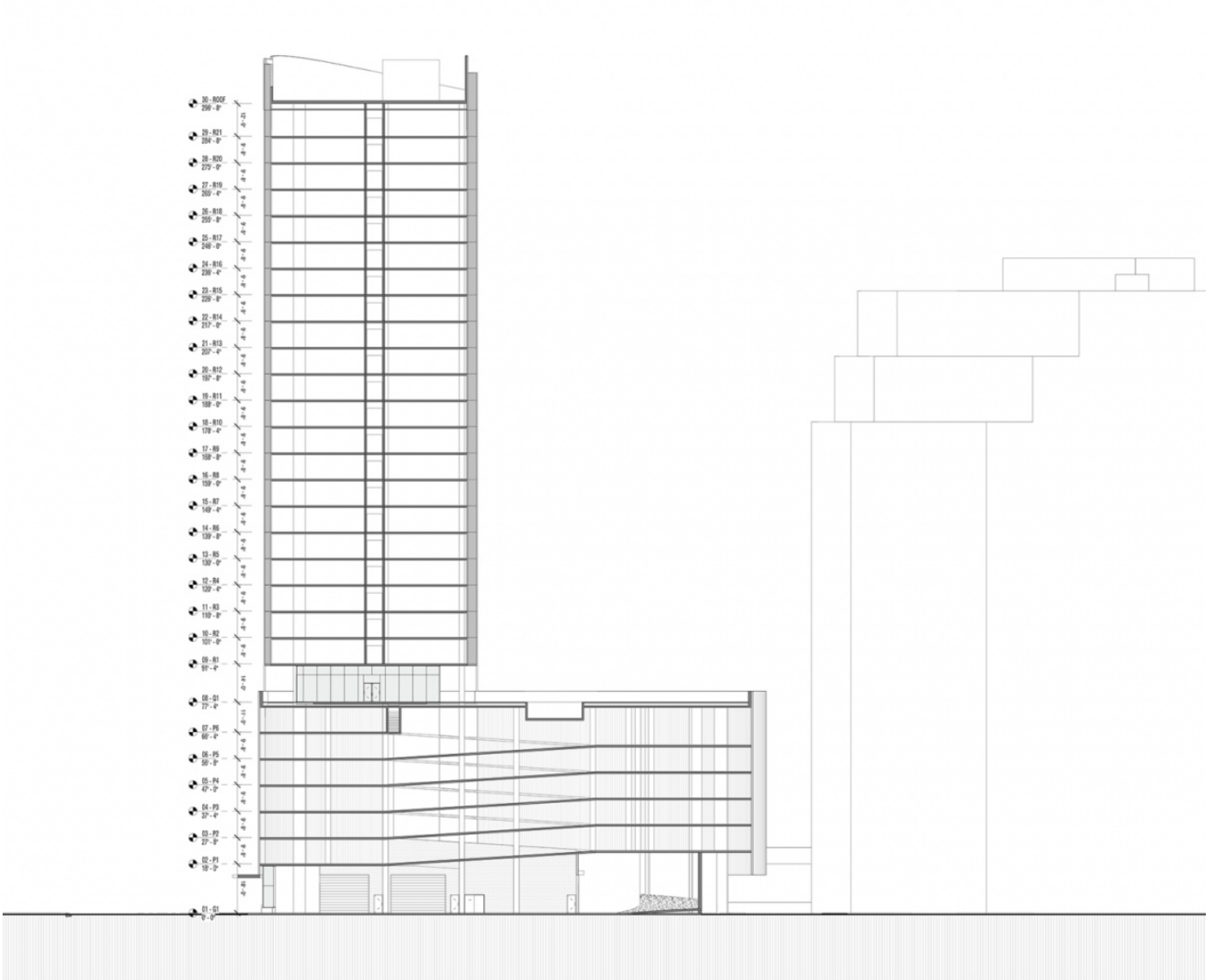


typical floor plan 8-28



n

main level plan



section A-A

KEEP
RIGHT

CLAYCO

blank

appendix

bibliography

bibliography

SELECTED BOOKS

Architecture Now Houses, Philip Jodidio, Taschen—June 2009
The A-Z of Modern Architecture, Peter Gossel Ed., Taschen—2007
PHX: Phoenix 21st Century City, by Edward Booth-Clibborn, Booth Ciddon Editions—2006
New Museums: Contemporary Museum Architecture Around the World, by Raul A. Barreneche, Phaidon—2011
Modern House 3, by Raul A Barreneche, Phaidon Press—2005
Modern American Houses: Fifty Years of Design in Architectural Record, by Clifford A. Pearson, Abrams—2005
Jewish Identity in Contemporary Architecture, by Angeli Sachs Ed. and Edward Van Voolen Ed., Prestel—2004
American Synagogues, by Sam Grueber et al., Rizzoli—2003
Ten: A Decade of Design, by Chrysler Design Awards—2002
Modern House 2, The Byrne Residence, the Editors of Phaidon Press, Phaidon Press—2000
Designing the New Museum, by James Grayson Trulove, Rockport Publishers—2000
Building a New Millennium, by Philip Jodidio, Taschen—1999
Phoenix Central Library, by Oscar Riera Ojeda Ed. and Nader Tehrani, Single Building Series, Rockport Publishers—1999
Library Builders, by Michael Brawne, Academy Editions—1997
The Architecture of Museums, by Hearst Books International, Arco Publishing—1997
Contemporary American Architects: Volume II, by Philip Jodidio, Taschen—1996
"Cowboy Front for Culture," C3, Publisher JaeHong Lee, July 2010
"A Dialogue with Editor–Will Bruder" & "Jarson Residence" GA Houses 116, Editor Yoshio Futagawa, May 2010
"Will Bruder: Feigin Residence & Pool Residence," GA Houses 102, Editor Yoshio Futagawa, November 2007
"William Bruder: Sky Arc Residence," GA Houses 87, Editor Yoshio Futagawa, April 2005
"Hill Sheppard Residence," Interior Digest, by Andrew Tect, April 2004
"William Bruder: Nevada Museum of Art," GA Document 75, Editor Yoshio Futagawa, October 2003
"William P. Bruder: Horne/Thompson Residence," GA Houses Special 02; Masterpieces 1971-2000, Editor Yoshio Futagawa, November 2001
"William P. Bruder: Temple Kol Ami," Lotus International 105, Editor Pierlugigi Nicolin, 2000
"William P. Bruder: Thompson Residence," GA Houses 65, Editor Yoshio Futagawa, Nov. 2000
"William P. Bruder," Korean Architects 155, by Korean Architects Publishing July 1997. (Parts 1, 2, 3, 4)
"bruderDWLarchitects: Phoenix Central Library," GA Document 46, Editor Yoshio Futagawa, February 1996
"Phoenix Central Library," The Arup Journal, Editor David J. Brown, April 1996
"Monumenten in de uitdijende stad de Architectuur van William Bruder," Archis, by Aaron Betsky, July 1996
"William P. Bruder: Horne Residence and Byrne Residence," GA Houses 45; Project 1995, Editor Yoshio Futagawa, March 1995
"Architetture organiche di William Bruder in Arizona," L'architettura, by Marisa Cerruti, April 1986
"A Special Feature: Friends of Kebyar," A+U: Architecture and Urbanism, by David de Long, March 1985

NATIONAL PUBLICATIONS

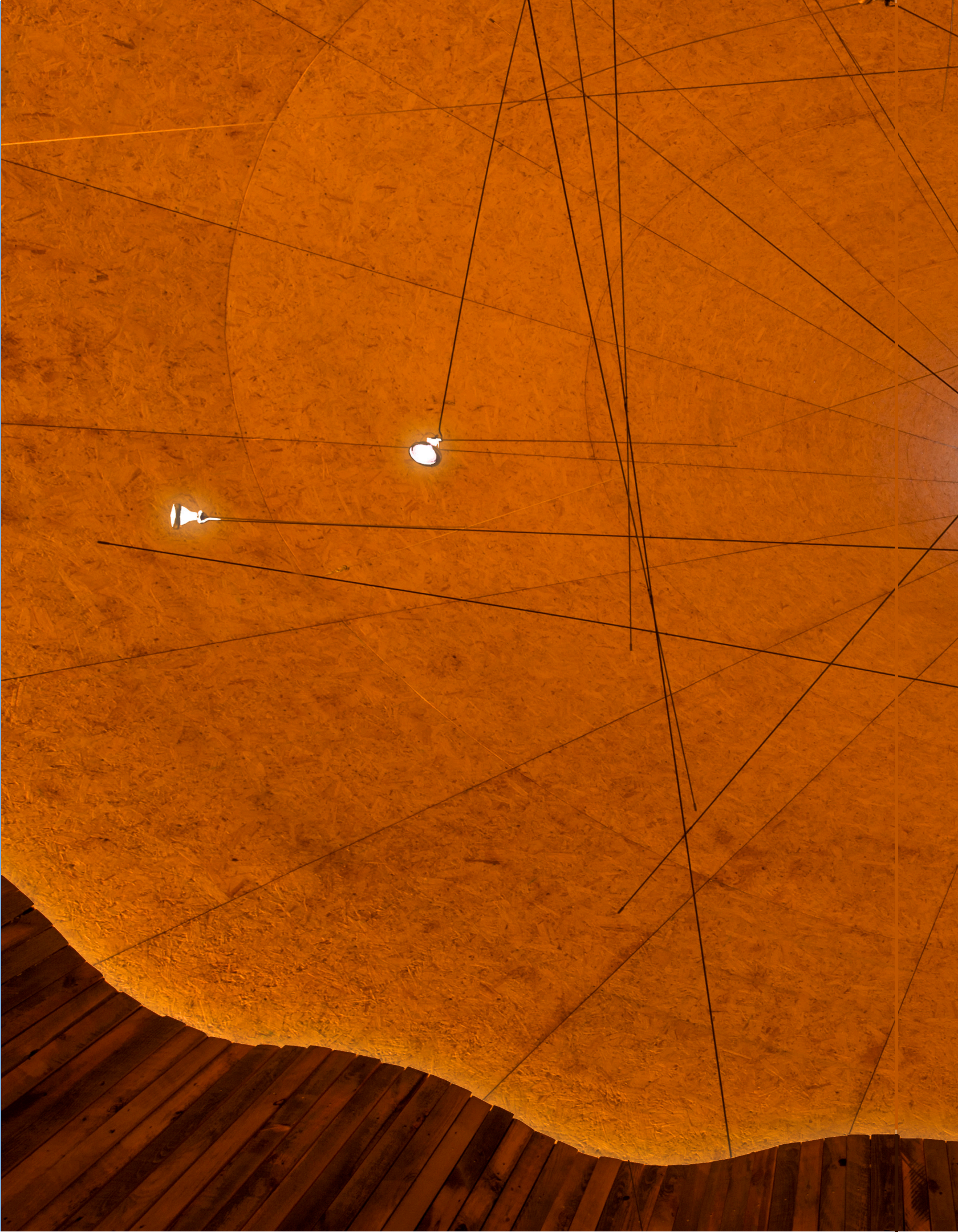
"Residential: Blackbird House," Architect Magazine, by David Hill, August 2015
"Light Defines the Journey of Our Lives," Daylight & Architecture, by Velux Group, Spring 2011
"Public Space," Contract, by Jennifer Thiele Busch, January/February 2010
"Cowboy Modernism," Architectural Record, by Clifford A. Pearson, March 2010
"Henkel Headquarters," Architect Magazine, by Mimi Zeiger, December 2009
"Will Bruder: Artist as Architect," Contract, by Kelly Bauer, July 2008
"Will Bruder," Constructs, by Amy Lelyveld, Spring 2006
"Loloma 5," Architectural Record, by Clifford A. Pearson, July 2005
"Being Bruder," Architecture, July 2003
"The Arizona School," Architecture, by Lawrence Cheek, May 2002
"From Popcorn to Pop Art," Architecture, by Lawrence W. Cheek, June 1999
"Glazing Arizona," Architectural Review, by Margaret Seal, June 1999
"Record Houses," Architectural Record, by Sarah Amelar, April 1999
"Iron Will," Architecture, by Raul A. Barreneche, September 1997
"William Bruder en Arizona," l'architecture d'aujourd'hui, by William Curtis & David Leclerc, October 1996
"Will Bruder Interview," Crit, by John Czarnecki, Fall 1996
"Scarpa in the South-West," Architectural Review, by Margaret Seal, March 1996
"Will Power," Progressive Architecture, by Abby Bussel, July 1995
"Stealth Inscriptions," Architectural Record, by Aaron Betsky, October 1995
"City Libraries: Desert Illumination," Architecture, Editor Deborah K. Dietsch, October 1995
"Desert Classic: Phoenix Central Library," Metropolis, by Reed Kroloff, December 1994
"Desert Shield," Architectural Record, by Clifford A. Pearson, April 1993
"The Shifting Sands," The Los Angeles Times Magazine, by Aaron Betsky, August 1992
"A Desert Lookout" Progressive Architecture, by Philip Arcidi, November 1990
"Reinterpreting Regionalism: Arizona: Three Architects who Respect the Desert Terrain and Traditions," Architecture: The AIA Journal, by Allen Freeman, March 1984

LOCAL PUBLICATIONS

"Building a New Bruder," The Arizona Republic, by Richard Nilsen, 17 September 2003
"Arizona's Leading Architect Reconsiders the City," Design & Architecture: Arizona Edition, by Dana Hutt, October 2003
"A Balance of Poetry, Pragmatism," The Arizona Republic, by Richard Nilsen, October 1999
"AIA Arizona Homes of the Year," Phoenix: Home & Garden, by Nora Burba Trulsson, May 1992
"AIA Arizona Homes of the Year," Phoenix: Home & Garden, by Nora Burba Trulsson, May 1988

DESIGN AWARDS

Twenty-five Year Award, AIA
Burton Barr Phoenix Central Library; Phoenix, AZ—2021
Library Building Award, AIA/ALA
Billings Public Library; Billings, MT—2016
Honor Award, AIA Arizona
Agave Library; Phoenix, AZ—2010
Honor Award, AIA Arizona/Desert Living House of the Year
Jarson Residence; Paradise Valley, AZ—2010
Architect of the Year, AIA Arizona
Will Bruder—2008
Honor Award, AIA Arizona
TAXI Mixed-Use; Denver, CO—2008
Honor Award, AIA Arizona
Nevada Museum of Art; Reno, NV—2004
Educator of the Year Award, AIA Arizona
Will Bruder—1996
Honor Award, AIA Arizona
Phoenix Central Library; Phoenix, AZ—1995
Honor Award, AIA Arizona Home of the Year
Hill/Sheppard Residence; Phoenix, AZ—1994
Honor Award, AIA Arizona/Phoenix Home & Garden
Murray Residence; New River, AZ—1991
Honor Award, AIA Arizona/Phoenix Home & Garden
Platt Residence; Phoenix, AZ—1989
Honor Award, AIA Arizona/Phoenix Home & Garden
Weiss Residence; Paradise Valley, AZ—1989
Honor Award, AIA Arizona/Phoenix Home & Garden
Johnston Residence; Phoenix, AZ—1988
Honor Award, AIA Western Mountain Region
Agave Library; Phoenix, AZ—2009
Honor Award, AIA East Bay
Hercules Public Library; Hercules, CA—2007

Honor Award, AIA Northern Nevada/Reno Magazine
Nevada Museum of Art; Reno, NV—2006
Honor Award, AIA Western Mountain Region
Nevada Museum of Art; Reno, NV—2003
Honor Award, AIA Western Mountain Region
Phoenix Central Library; Phoenix, AZ—1995 **Gold Trowel Award,** AZ Masonry Guild – Excellence in Masonry Architectural Awards
Agave Library; Phoenix, AZ—2009
Dupont Benedictus Award, Professional Awards Program-Commercial Use of Glass
Phoenix Central Library; Phoenix, AZ—1996
Gold Trowel Award, AZ Masonry Guild – Excellence in Masonry Architectural Awards
Weiss Guys Car Wash; Phoenix, AZ—1993
Honor Award, AZ Masonry Guild – Excellence in Masonry Architectural Awards
Murray Residence; New River, AZ—1993
Honor Award, Metal Construction Association
Crb Mechanical Executive Offices; Phoenix, AZ—1989
Grand National Award, American Car Wash Association
Weiss Guys Car Wash; Chandler, AZ—1987
First Honor Award, American Plywood Association
Galloway Cabin; Pinewood, AZ—1977
Artist of the Year, Arizona Governor's Art Award
Will Bruder—2004
Record Home: Award of Excellence for Design, Architectural Record
Byrne Residence; Carefree, AZ—2000
Record Home: Award of Excellence for Design, Architectural Record
Theuer Residence; Phoenix, AZ—1993

blank