Case Research

Project Pre-Application
Questionnaire

The purpose of the Pre-Application process and this questionnaire is to provide preliminary information to the City's Planning Department on your proposed development project. This information and a Pre-Application meeting facilitate discussion on the development review process and related issues most likely applicable to your development project.

Pre-Application Process

Most development proposals are required to go through one or more application and/or entitlement processes, some of which involve public hearings. To process your pre-application and to enable your meeting to be productive, the attached forms and all required materials must be provided. At the pre-application meeting, city staff will highlight areas where you may need to pay particular attention, and which, if any, public hearing process(es) you will be required to go through. More information can be found at *www.scottsdaleaz.gov/BldgResources/DevProcess*

Completed pre-application application forms, all required materials and fees should be submitted in person to the One-Stop-Shop located at 7447 E. Indian School Road. Make checks payable to "City of Scottsdale."

After the pre-application packet has been accepted, the request is routed for assignment and scheduling. A staff member will contact you to schedule a pre-application meeting with staff.

Submittal Date: _____ **Project No.:** 633 -PA- 2012

Project Name: GLASS AND GARDEN COMMUNITY CHURCH HP OVERLAY ZONING **Parcel No(s).:** 174-10-111B

Address: THE GARDEN, 8620 E. McDONALD DRIVE **Quarter Section(s):** 21-48

Property Details:

☐ Single-Family Residential ☐ Multi-Family Residential ☐ Commercial ☐ Industrial ☒ Other

Lot Size: 198,202 S.F. **Current Zoning:** R1-7 **Current Use(s):** CHURCH

Has a 'Notice of Compliance' been issued? ☐ No ☐ Yes If yes, provide a copy with this submittal

Application Type:

☐ Abandonment (AB)	☐ In-Lieu Parking Request (IP)	☒ Rezoning (ZN) HP OVERLAY ZONING
☐ Development Review (DR)	☐ Master Plan (MP)	☐ Text Amendment (TA)
☐ ESLO Hardship Exemption (HE)	☐ Master Sign Program (MS)	☐ Use Permit (UP)
☐ ESLO Wash Modification (WM)	☐ Notice of Compliance	☐ Variance (BA)
☐ General Plan Amendment (GP)	☐ Preliminary Plat Subdivision (PP)	☐ Other _____

Owner: c/o DR GENE JAMES
Company: THE GARDEN
Address: 8620 E. McDONALD DRIVE
Phone: 480-922-8751 Fax: —
E-mail: DRGENEJAMES@GMAIL.COM

Applicant: CITY-INITIATED / HPC
Company: HISTORIC PRESERVATION COMMISSION
Address: 7506 E. INDIAN SCHOOL ROAD
Phone: 480-312-2523 Fax: 480-312-7319
E-mail: DMESERVE@SCOTTSDALEAZ.GOV

DW Hl for HPC
Signature (*circle one*): Owner (Applicant)

10/12/12
Date

Planning, Neighborhood & Transportation Division
7447 E Indian School Road Ste 105, Scottsdale, AZ 85251 • Phone: 480-312-7000 • Fax: 480-312-7088

Project Pre-Application Questionnaire

Submittal Date: _____ **Project No.:** _____ **-PA-** _____

Please Note: **All projects require a legally-assigned address**; if an address is not currently assigned to your project, please submit a site plan to Records Division staff to obtain one. **This may take up to 5 days.** The Address Request form is available on-line at *www.scottsdaleaz.gov/bldgresources/records*.

All items listed below must be submitted to constitute a complete submittal.

Submittal Requirements:

☑ **1. Completed Project Pre-Application Questionnaire & Fee** _____
(Fees subject to change every July)

☑ **2. Records Packet Fee** _____
The Records Packet Fee will be processed by staff. The applicant need not visit the Records desk to obtain the packet.
(Fees subject to change every July)

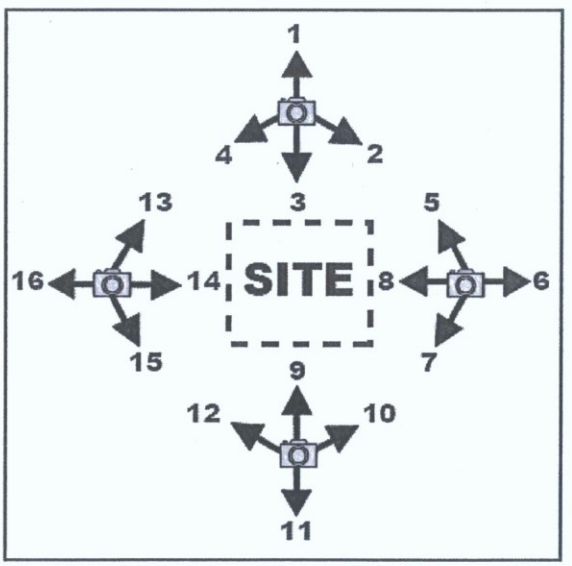
☑ **3. Conceptual Drawing(s)** – One (1) copy of conceptual site plan, plot plan, or schematic drawing representing your request (not required for Abandonments). If requesting Development Review Board approval, include elevations showing architectural character.
(24" x 36", 11" x 17", or 8.5" x 11" paper sizes only)

☑ **4. Project Narrative** – Attach a detailed descriptive narrative of the site layout that includes the following information:

- Purpose of this request
- Describe any and all pertinent information related to the request including, but not limited to, site circulation, parking and design, drainage, architecture, proposed land use, and lot design.
- Any improvements and uses that currently exist on the property or on neighboring properties.
- Explain how your proposal is compatible with the surrounding area.
- Describe any unusual characteristics that may restrict or affect your development.
- Targeted date to begin construction.

☑ **5. Site / Context Photographs**
Provide color photographs showing the site and the surrounding buildings/properties in order to provide city staff with a visual impression of the current site conditions. Use the guidelines below for photos.

- Photos are to be taken looking in towards the project site and adjacent to the site.
- Photos should show adjacent improvements and existing on-site conditions.
- Refer to photograph number and direction of view.
- If your site is greater than 500 ft. in length, also take the photo locations shown in the dashed lines.
- Do not mount photos on large poster boards, cork boards, etc.



FOR ADMINISTRATIVE USE ONLY

☐ A Pre-application meeting with Planning Staff has already occurred with _____. Date: _____

Planning, Neighborhood & Transportation Division
7447 E Indian School Road Ste 105, Scottsdale, AZ 85251 • Phone: 480-312-7000 • Fax: 480-312-7088

History

145-SA-2011

118-DR-1985

11-UP-1971

Glass and Garden Community Church (The Garden Church)
8620 E. McDonald Drive, Zoning Cases 14-ZN-2012 and 5-HP-2012
Historic Significance and Integrity Assessment Report to the
Scottsdale Historic Preservation Commission
Prepared by Don Meserve, AICP, Historic Preservation Officer, February 2013

Background on Places of Worship Study

As part of an ongoing effort to record and preserve Scottsdale's post-World War II built environment, the City of Scottsdale Historic Preservation Office (HPO) conducted a survey of extant historic places of worship. The survey results and associated research were then incorporated into the 2010 historic context report. The study provides city staff and the council-appointed Historic Preservation Commission with an understanding of the story relating to the development of post-war religious institutions in Scottsdale, and provides a context for nominating individual properties to be listed on the Scottsdale Historic Register. The research findings are summarized below prior to describing the specific property proposed for designation.

The places of worship study focused on the religious structures constructed during the post-war period of 1945 to 1973 since the sole remaining intact pre-World War II religious structure in Scottsdale has already been documented and designated - the OLPH Mission Church on Brown Avenue. A post-war population and building boom in Arizona and Scottsdale continued into the 1950s, through the 1960s, and into the early 1970s but the severe recession of 1973 to 1975 greatly slowed housing construction and other economic activity. The field survey process involved an on-the-ground analysis of 28 extant Scottsdale houses of worship and campuses of buildings with construction dates from 1945-1973. Essential historical and architectural information relating to subject properties was recorded on survey forms and additional research documented the context of religious institution development during the subject period.

International Trends

Until the dawn of World War I, churches and other places of worship in Europe and North America typically followed older traditional styles of architecture. A very dramatic departure from traditional forms is evident in a very personal version of Art Nouveau by Antonio Gaudi in the incomplete Sagrada Familia in Barcelona, Spain. Gaudi took over design of this church in 1884. The Modern Movement that started in Europe rocked the traditional architecture of churches and other types of buildings following the Arts and Crafts Movement and the Art Nouveau period. The tenets of the Modern movement to reject the past and ornament led to a major decline in the use of revival styles of architecture for places of worship by the end of World War II. Another early departure from the dominant traditional styles was the Unity Temple in Chicago by Frank Lloyd Wright in 1906. Wright used concrete to form a sanctuary in the shape of a cube and designed concrete ornamental columns for the exterior.

Attitudes of religious groups in the West were also changing to more modern, egalitarian, socially involved doctrines in the 20th century. Views on the role of the laity, congregation, or community of worshipers in the planning for religious buildings changed as some religious organizations became less hierarchical. Local Catholic laity took the reforms of the Second Vatican Council as a sign that modern architecture was now acceptable for church design and that traditional styles like Gothic

Revival were no longer prescribed. While architects generally rejected ornament as contrary to the rules of the International Style or other sub-styles of modern architecture, churches and other sacred buildings still included the symbols of the specific religious traditions embodied in the structure whether it be in the windows, altars, floor plans, or roof forms.

International Innovations in Concrete Construction

Architects and engineers have been using concrete to cover large public spaces for a long time. The oldest standing large concrete dome is the Pantheon in Rome completed around AD 125. Other early well-known places of worship with large concrete domes include; 1) 537 Hagia Sophia in Istanbul, Turkey, 2) 1626 St. Peter's Basilica in Rome, and 3) 1708 St. Paul's Cathedral in London, by Sir Christopher Wren. Concrete and domes have been used in places of worship for a very long time as a roof form to inspire worshipers.

The leading European firms and practitioners of innovative concrete structures during the Modern architectural era were centered in Italy, Spain and Germany beginning as early as the 1920s. Pier Luigi Nervi and Pietro Belluschi from Italy gained acclaim by designing large ribbed concrete vaults to cover aircraft hangars and stadiums, such as their two 1960 Olympic Stadiums in Rome. Felix Candela from Spain left Spain for political reasons to practice in Mexico. Felix Candela was a master designer of thin shell concrete churches in the fifties including the Church of Santa Maria Miraculosa in 1954 and Lomas de Cuernavaca Chapel in 1959. His hyperbolic paraboloid roof forms and other sculptural curved shell designs in Mexico proved that thin shell concrete structures were stable and cost effective. German engineers at Dyckerhoff and Widmann designed the 1922 Zeiss Planetarium concrete dome in Jena, Germany and the 1931 market halls in Budapest, Hungary covered with large-scale thin shell concrete barrel vaults.

Perhaps the most influential church built in Europe with a Modern architectural style is the Notre Dame Du Haut Chapel in Ronchamp, France by Le Corbusier in 1955. The expressive sculptural forms for the walls, towers and roof of this chapel created a worship space from concrete like no other. Le Corbusier designed many other building in concrete, including curved forms, but his chapel in Ronchamp gained international acclaim and probably inspired other architects to use concrete in expressive ways. Another well-known sculptural concrete building from the last century is both revered and notorious – the Sydney Opera House, completed in 1973 in Sydney, Australia and designed by Jorn Utzon to resemble sails on the harbor. The severe cost overruns for this opera house made up of multiple thin shell concrete double curved forms required substantial increases in public funds to be completed. These financial problems to construct an innovative and expressive thin shell concrete design may have discouraged future publicly funded projects using similar construction methods.

To contain costs for concrete construction, some designers turned to factory made concrete wall and roof sections that could be quickly assembled on site. Construction methods using factory manufactured or precast parts has been called by different names including prefabrication (prefab) and system building with the intent being to save time and money on construction.

National Trends

The American way of life transformed dramatically following World War II since the outbreak of World War II required the full attention of the citizenry and leadership of the nation. While the war

effort fully remedied the economic doldrums that had been plaguing the population for over a decade since the Great Depression, the material restrictions imposed during the war years constrained the purchasing ability of the American consumer. Thus, the end of hostilities unleashed a torrent of consumerism that would shape the remainder of the twentieth-century. The horrors of World War II and the fears of the Cold War fostered strong religious sentiment in the United States during the immediate post-war era. Americans turned to religion in record numbers, aware of the tremendous suffering brought about by years of worldwide combat and suspicious of the official atheism espoused by the leaders of Communist nations. Lured by employment opportunities, temperate climates, and quality-of-life concerns, many Americans began to leave the crowded industrial centers of the East for the open lands of the West. The region west of the Rockies experienced unprecedented growth following the war peopled by a rush of Americans taking part in a great Westward migration. Though claiming just 5% of the national population in 1900, the Western region of the United States boasted nearly 17% of the nation's residents by the year 1970. By necessity, the American religious community began an aggressive building campaign to house the new congregants. Faced with a swelling population moving to previously undeveloped areas religious sects raced to build new structures to accommodate the faithful.

The international architectural trends by the mid- century described previously had their U.S. parallels. After the Modern Movement gained a strong hold in 1945, later American churches reflect the international trend towards Modern architecture, including using new materials in innovative ways for religious buildings. Many American architects were just as willing to reject past historical styles and ornamentation as their European contemporaries. Architects also collaborated with structural engineers to build religious buildings for large numbers of worshipers.

Drive-in Churches

An interesting sub-set in the design of places of worship in America was the advent of some drive-in churches as another indication of how auto-oriented Americans were becoming after World War II. Drive-in places of worship were also an innovative and creative way for religious leaders to attract attendees that may have been reluctant to step inside a sanctuary in a traditional setting.

A well-known religious leader in a drive-in church was Robert H. Schuller. He attended Western Theological Seminary of the Reformed Church in America in Holland, MI before opening Garden Grove Community Church in 1955 in California in a drive-in movie theater. As the congregation grew, Schuller purchased 10 acres for a walk-in, drive-in church. Acclaimed architect Richard Neutra designed the new church for 500 cars, completed in 1961. Time magazine included the nondenominational church in an article called 'Drive-in Devotion' on November 3, 1967. The Time article stated that more than 70 walk-in, drive-in churches were then operating in America. The drive-in format is still available in some communities for worship.

The Garden Grove congregation continued to grow and more land was purchased. A much larger "Crystal Cathedral" designed by another Modern architect, Philip Johnson opened in 1980. Schuller began broadcasting a weekly hour long *Hour of Power* television program in 1970 from the Crystal Cathedral, expanding his role from pastor to televangelist. The 1980 Crystal Cathedral property is now owned by the Catholic Church.

Thin Shelled Concrete Construction in America

Early thin shelled concrete structures in America are often credited to one design engineer, Anton Tedesko who was sent to Chicago, IL in 1932 from his German firm of Dykerhoff and Widmann. He was sent to market their innovative patented technology on thin shell concrete roof design, including stress calculations for doubly curved shells like domes. In Germany, Walter Bauersfeld designed a light-weight structural steel framework in 1922 to construct the Zeiss Planetarian dome in Munich. Barrel vaults and domes had been built in Germany for a couple of decades before Tedesko came to America so the technology and construction methods used by German firms had been successfully tested in Europe. Roberts and Schaefer, the engineering firm that Anton Tedesko joined became a leader in the design and construction of thin shell concrete roofs in America after the Great Depression.

One of the first major thin shelled concrete buildings to demonstrate and test this technology was the 1936 Hershey Sports Arena in Hershey, PA built with company labor. The Tedesko engineered hockey arena was 232 feet wide by 340 feet long consisting of a barrel vault shell with stiffening ribs. World War II resulted in opportunities for the Roberts and Schaefer firm to use thin shell concrete structures for military airplane hangars and warehouses. The materials for concrete shells were inexpensive with very little steel needed for reinforcing the shells during war time when metal was scarce. The structures could also span large distances and cover large areas without any interior columns. Tedesko designed two 340 foot wide airplane hangars in 1948, the largest concrete barrel shells at the time in the world. The German firm of Dyckerhoff and Widmann, and their engineer Franz Dischinger had been testing ribless barrel vaults in Europe in the thirties. In 1950 Roberts and Schaefer also decided to design and test ribless shells in Illinois using Tedesko's computations in consultation with Dischinger. Thin shell concrete roof system designs in America are now credited with two major innovations in concrete construction; the wide-spanning, short barrel shell, and the ribless shell.

Thin shell concrete construction continued in America after World War II with many landmark structures being built from the fifties to the seventies. A few of the most noteworthy buildings from the period include: 1) the 1953 Kresge Auditorium by Eero Saarinen at MIT in Cambridge, MA, 2) the 1959 May D&F hyperbolic paraboloid canopy in Denver, CO by I. M. Pei (demolished), 3) the 1959 Guggenheim Museum by Frank Lloyd Wright in New York, NY with a giant spiral form, 4) the domed 1961 Annunciation Greek Orthodox Church by Frank Lloyd Wright in Wauwatosa, WI, 5) the 1962 Trans World Airlines (TWA) Terminal at JFK International Airport in New York, NY by Eero Saarinen, 6) the 1970 St. John's Abbey in Collegeville, MN by Marcel Breuer, and 7) the 1971 Saint Mary's Cathedral in San Francisco, designed by Pier Luigi Nervi with a hyperbolic shell roof. Another award winning building utilizing opposing parabolic concrete arches is the 1952 J. S. Dorton Arena in Raleigh, NC by Matthew Nowicki. The hyperbolic paraboloid roof is suspended between the arches and is supported by steel cables in suspension.

Thin shell concrete structures were less common after the seventies. This probably resulted from several factors including changing public tastes in materials, problems with maintenance or weatherproofing for some concrete buildings, structures becoming obsolete, increasing costs for labor or for building complex forms, declining expertise of engineers in designing complex structures, conflicts between engineers, contractors, and building code officials over structural integrity, and the

end of the initial Modern architectural era. Another factor that may have turned the public and clients against concrete buildings was the Modern architectural style called 'Brutalism'. This style is characterized by using raw concrete with an unfinished exterior surface in structures lacking any decorative elements. Examples of Brutalism include; 1) the 1963 Yale Art and Architecture Building in New Haven, CN by Paul Rudolph, 2) the 1966 Whitney Museum in New York by Marcel Breuer, 3) 1968 Boston City Hall by Kallmann McKinnell & Knowles, and 4) the 1971 Orange County Government Center in Goshen, NY by Paul Rudolph. There have been some active public debates in recent years over whether to keep or demolish some of these concrete Brutalist style buildings.

Historic preservationists and structural engineers are now taking an interest in preserving some of the most noteworthy thin shell concrete structures from this era after some buildings have been demolished. The 1975 Seattle Kingdome was demolished and the TWA terminal in New York by Eero Saarinen has been threatened.

Arizona and Scottsdale Trends

The war and post-war periods brought about tremendous economic and demographic changes to the state. The wartime boom, followed by the post-war population shift that brought vast numbers of Americans to the Sunbelt, would forever alter the state. Nonetheless, religious institutions played an important role in the social fabric of post-war Arizona. Drawing influence from local materials, Modernist principles, historical regional styles, or a combination of the three, many houses of worship within the state stand as architectural landmarks representing the Modern architecture movement. The 1957 Chapel of the Holy Cross rising from a rock outcropping in Sedona and designed by Anshen and Allen is one such structure. However, a Frank Lloyd Wright designed church in Phoenix constructed after Wright's 1959 death embodies the spirit of many post-war Scottsdale church designs surveyed for this report. The First Christian Church on 7th Avenue was completed in 1973 with 'desert masonry' concrete and stone walls like those used at Taliesin West.

Scottsdale began as a small community originally founded by Baptist minister Winfield Scott in 1888. The strong religious beliefs held by community members during the early years of settlement were demonstrated through informal home based church services and the prohibition of alcohol in the community in May of 1897. However, the climate and natural surroundings were soon to act as magnets that would draw in outsiders and shift the focus of the community. The dry air, pleasant winter climate, and stunning vistas soon lured tourists, part-time residents and tuberculosis patients alike, as documented in the 2004 "Historic Context for Scottsdale's Development as an Arts Colony and Tourist Destination" report by Debbie Abele and Liz Wilson. Recognized as a haven for affluent tourists by the end of the pre-World War II period, Scottsdale differed greatly from the small town settlement known by Winfield Scott. By the early 1950s, Scottsdale boasted an intriguing mix of residents and visitors. Scottsdale was noted for its appealing lifestyle, climate, and surroundings. Town leaders decided incorporation was necessary to direct inevitable future growth that would expand the population. The Maricopa County Board of Supervisors approved Scottsdale's bid for incorporated status on June 25, 1951.

The newly incorporated town boasted six churches, all of which had been constructed prior to the war. While new congregations had formed during the years following the war, none had yet mustered the resources to build a new house of worship. Scottsdale churches built during the 1950s continued to employ rather traditional sanctuary designs. Though the design of the 1956 Our Lady of Perpetual

Help campus incorporated Spanish-themed building materials, and the 1956 Scottsdale Methodist Church, 1958 Scottsdale Presbyterian Church and First Baptist Church of Scottsdale were built with desert masonry elements, the structures were discernible as architectural descendants of traditional house of worship design. Beyond service contributions to the community, religious structures brought aesthetic appeal to the growing town. Scottsdale congregations set about erecting a string of architecturally notable facilities during the 1960s and early 1970s. The 1966 Los Arcos Methodist Church, a 12-sided thin shell concrete paraboloid creation located east of the former Los Arcos Mall site, served as a stunning example of the new style of architecture embraced by Scottsdale congregations of the era. Unfortunately the Los Arcos Methodist Church closed and was demolished in 2012 for a housing redevelopment project.

After having lost numerous annexations battles with Phoenix to the west, Scottsdale leaders were left with no choice but expand to the north through a series of annexations. Thus, the chronological pattern of church development tends to trend northward as housing continued to expand into land far north of the original town site. The recession of 1973-1975 severely curtailed new housing activity in Scottsdale. Accordingly, no new houses of worship were constructed on new locations in Scottsdale between the 1973 and 1978 with one exception - the 1975 Church of Jesus Christ of Latter Day Saints on 82nd Street near Saguaro High School.

Description

The Glass and Garden Community Church property at 8620 E. McDonald Drive was initiated for HP overlay zoning consideration by the City's Historic Preservation Commission (HPC) on December 13, 2012. The 1966 sanctuary building continues to be used for church services and is now called The Garden Church. The church was originally a walk-in, drive-in church with speakers on posts in the parking lot. The proposed HP overlay includes 198,202+/- square feet, 4.55+/- acres.

History

Our research has identified this church as a 1966 drive-in church designed by E. Logan Campbell, architect with a round cylindrical form and a concrete domed roof. It was the only known drive-in church in Scottsdale, and possibly in Arizona. The walls have attached concrete columns with integral green stone aggregate and with an inverted elliptical shape formed by each pair of columns. The top of the walls at the edge of the dome roof have a band of decorative concrete trim with a precast sculptural form. The east side of the church has a large wall of glass that faces the outdoor parking area used for the drive-in church. Posts formerly holding speakers in the parking lot have been removed; worshipers can now tune to a radio station to hear the service from their vehicles.

A booklet on the church written by Dr. Floyd W. Goulooze, the founding pastor describes the design of the church and why it was planned as a drive-in church. Dr. Goulooze attended the same theological seminary, Western Theological Seminary in Holland, MI as Robert H. Schuller. Dr. Schuller was the pastor of the 1955 drive-in Garden Grove Community Church in California and later became a televangelist broadcasting his *Hour of Power* television program from Crystal Cathedral. The Glass and Garden Community Church was affiliated with the Reformed Church in America and was established by The National Board of Church Extensions. The booklet stresses the ecumenical aims of the church: "We desire to serve and are already serving people from all religious backgrounds as well as those who have no religious background" (page 2). The church building was

dedicated on May 22, 1966 and the 2-story Family and Youth Center addition on the north side of the sanctuary was dedicated on October 10, 1972.

According to Goulooze, the church was "designed with the aim that a Church building should reflect what the Church believes and thus present a sermon thru its architecture" (page 3). He describes the circular form for the building as appropriate since the circle is a symbol of eternity and also a Chinese symbol representing the family. The pastor and church laity worked as a team with the architect, E. Logan Campbell to design a modern building to show that they were up to date. The design "expresses creativity with a purpose" but it does not copy "building forms of the historical past from civilizations long since dead" (page 4). The congregation was clearly ready to embrace Modern architecture. The precast concrete columns around the cylindrical form sweep upwards from the base. The entrance portal is covered by a projecting concrete barrel vault of a half-circle. The lava rock wall around the building "shows the strength of God who can melt a mountain if He chooses" (page 4).

The concrete spherical roof in a shallow dome is a thin shell roof poured in one day. The large-span 136' diameter dome is 6" thick with steel reinforcing bars every 12". The structural engineer for this building, John K. Parsons was responsible for other thin shell concrete church buildings in Scottsdale including Los Arcos Methodist Church (demolished) and Saint Maria Goretti Catholic Church, nearby on Granite Reef Road. Parsons was also the engineer for the Skydome at NAU in Flagstaff that has a large wooden dome roof. There is a blue stained glass skylight at the dome's center point. A tower at the top of the dome roof is an open lattice sculpture of metal topped by a cross. The large circular main sanctuary building has over 10,000 square feet of space and can seat over 1000 people. The entrance is covered by a concrete arch canopy with a decorative scalloped edge. The floor-to-ceiling glass wall on the east side of the building enables worshipers parked outside the building in the parking area in their cars the opportunity to watch the service. The precast concrete form from the edge of the roof is repeated on a railing located on the east side of the building. This same railing continues into the interior of the sanctuary through the glass wall so the pastor could move from the inside to the outside of the sanctuary to address worshippers in their cars. The 1972 2-story education area on the north side of the sanctuary contains 6,000 square feet.

The booklet answers the question: "What is a Drive-in Church? It is exactly what the name implies, a Church that you attend in your car by simply driving in" (page 11). Worshipers were also welcome to walk into the sanctuary. The reasons listed why some may prefer a Drive-In Church included those who were invalid or aged, who were unable to be in crowds, who liked to be outdoors in nature, who were recovering from illness, who wanted to be with their baby, who desire to be alone, or who just want to be different (page 11).

Significance

The church is proposed for recognition and considered eligible for listing under Section 6.113.A.3. in Scottsdale's ordinance (National Register Criterion C) as representing the work of a master, possessing high artistic value or utilizing special types of construction. This drive-in church is the only one of this type in Scottsdale and probably in Arizona. The use of a large-span shallow thin shell concrete dome is unique for Scottsdale. This method of construction is related to national and international precedents in architecture and engineering from this period. The architectural design has been recognized by the July 2012 Phoenix Magazine, Modern Phoenix web site and others for the

high artistic value of E. Logan Campbell's design. The engineer, John K. Parsons is even better known for the structures he engineered than the architect, including the structural engineering for numerous other thin shell concrete buildings.

Summary Statement of Significance

The Glass and Garden Community Church (The Garden Church) has maintained the integrity of its design and construction by E. Logan Campbell, architect and John K. Parsons, engineer. The design demonstrates the collaboration between the pastor, laity and the architect in designing an appropriately symbolic religious form and building to reflect the beliefs of the congregation. The walk-in, drive-in church concept was a unique and rather novel idea for worship in the sixties in Arizona. The design of the circular sanctuary with a shallow dome roof shows a creative and innovative use of reinforced concrete to enclose and span a large public space. Other details of the exterior like the inverted elliptical columns, the decorative concrete trim around the top of the cylinder and the covered entrance contribute to the overall design as well as having artistic merit.

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HISTORIC CONTEXT: SCOTTSDALE PLACES OF WORSHIP 1945-1973
Prepared by John Southard and Don Meserve, June 2010

INTRODUCTION

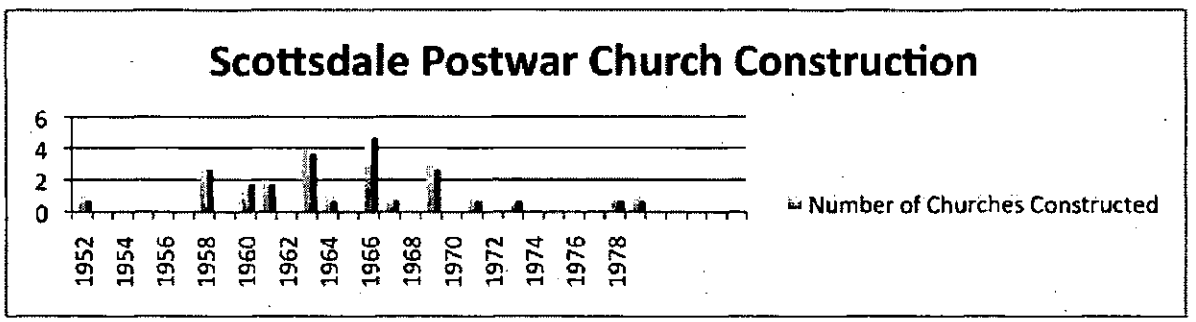
As part of an ongoing effort to record and preserve Scottsdale's post-World War II built environment, the City of Scottsdale Historic Preservation Office (HPO) conducted a survey of extant historic places of worship with the intent of incorporating survey results and associated research into an historic context report. This report will be utilized by the HPO and the members of the Scottsdale Historic Preservation Commission (HPC) in their work to recognize culturally and historically significant sites and structures within the City. Specifically, this study was undertaken in order to provide the Scottsdale HPO and HPC an understanding of the backstory relating to the development of post-war religious institutions in Scottsdale, and provide context for potential future nomination of individual properties to the Scottsdale Historic Register and the National Register of Historic Places.

PERIOD OF STUDY

As the sole remaining intact pre-World War II religious structure in Scottsdale has been documented and designated, this study focuses on the religious structures constructed during the post-war period of 1945 to 1973. The year 1945 was chosen as the study starting point due to its significance as the dawn of a new era in American society and the start of a tremendous shift in national population trends. The flood of new residents into the American West during the immediate post-war period drastically altered the landscape and culture of the region, and brought about shifts in building techniques and styles still in use today.

The post-war population and building boom continued into the 1950s, through the 1960s, and into the early 1970s. During this period, the City of Scottsdale was incorporated, experienced a significant population surge, and expanded far beyond the geographic boundaries of its original corporate limits. However, the severe recession of 1973 to 1975 greatly slowed housing construction and other economic activity, and likely played a factor in the slowdown in construction of new houses of worship in Scottsdale. God's Grace Church on 70th Street, built in 1973, was the last house of worship constructed in Scottsdale during this study period. Some churches included in the survey built new sanctuaries on their existing campuses in the late 1970s to accommodate growing congregations. One exception to these local trends was the 1975 construction of the Latter Day Saints church on 82nd Street built after the recession.

The post-recession era of construction generally differed in congregation size and location. While the pace of construction quickly resumed beginning in 1978, new congregations were constructed largely along or north of Shea Boulevard in the rapidly growing northern reaches of the city. The late 1970s and early 1980s also saw the rise of large "mega-churches", as exemplified by the circa 1979 Scottsdale Bible Church located on Shea Boulevard west of Hayden. Therefore, this study focuses on the 28 extant houses of worship constructed during the 1945 to 1973 post-war period.



RESEARCH METHODOLOGY

This study employed a two-pronged strategy involving a comprehensive field survey of extant subject properties and a thorough review of pertinent literature. The field survey process involved an on-the-ground analysis of 28 extant Scottsdale houses of worship and campuses of buildings with construction dates during the subject period. Only properties containing houses of worship built for and still in use by active religious congregations were surveyed with three exceptions; 1) the City-owned former Ascension Lutheran Church on Indian School Road, 2) the former Latter Day Saints Church on Earll Drive, and 3) the Rock Church on Scottsdale Road and Palm Lane which renovated part of a bowling alley. Storefronts or stores owned by religious groups, but not built and used for worship, were not surveyed. Structures were evaluated for integrity, architectural style, site layout, and distinguishing features. Further research allowed for compilation of likely construction dates and architect names, thus allowing the survey team to complete survey forms documenting each of the subject properties. Each survey form is accompanied by thorough photographic documentation of the subject property, thus ensuring a complete historical record for the files of the Historic Preservation Office. Many campuses in the survey included buildings in addition to a place of worship and these other buildings were often constructed at a later date. More than 28 locations were examined during the field surveys due to uncertainties about dates of construction; most dates have now been identified.

In addition to the research undertaken for purposes of recording essential historical and architectural information relating to subject properties on project survey forms, additional research was required to document the context of religious institution development during the subject period. Various source materials were consulted in order to provide a broad an accurate understanding of the underlying international, nation, regional, and local factors impacting construction of places of worship. Secondary sources reviewed include architectural style guides, American social history texts, works on regional history, and books detailing the evolution of religious thought throughout the twentieth century.

An understanding of architectural style was gained from books such as Carole Rifkind's *A Field Guide to Contemporary American Architecture,* John Poppeliers's and S. Allen Chambers' *What Style Is It?: A Guide to American Architecture,* Douglas Sydnor's *Scottsdale Architecture,* and Alan Gowans's *Styles and Types of North American Architecture: Social Function and Cultural Expression.* Works consulted relating to national and regional historical trends were Neil Morgan's *Westward Tilt: The American West Today,* Gary Anderson and Kathleen Chamberlain's *Power and Promise: The Changing American West,* Lendol Calder's *Financing the American Dream: A Cultural History of Consumer Credit,* Thomas Sheridan's *Arizona: A History,* and John Findlay's *Magic Lands: Western Cityscapes and American Culture After 1940.* The development of local context was aided by a review of Joan Fudala's *Scottsdale,* Grady Gammage's *Phoenix in Perspective: Reflections on Developing the Desert,* Bradford Luckingham's *Phoenix: The History of a Southwestern Metropolis,* and William Collins' *The Emerging Metropolis: Phoenix, 1944 – 1973.*

Primary sources were of tremendous importance in understanding the context of Scottsdale religious institution development. Subject period news articles from sources including *The Arizona Republic, The Scottsdale Progress, The New York Times,* and *Time Magazine* were reviewed in an attempt to gain insight into development patterns, architectural trends, and other information pertinent to the study. City directories aided in the tracking of construction dates, while records located in the online archives of the Maricopa County Recorder and Maricopa County Assessor allowed an analysis of religious institution construction as compared to housing development. Finally, the vertical files of the Scottsdale Room at the Scottsdale Civic Center Public Library provided insight into many aspects of Scottsdale's post-war development.

INTERNATIONAL TRENDS

Until the dawn of World War I, churches and other places of worship in Europe and North America typically followed older traditional styles of architecture. Original Byzantine, Romanesque, Gothic, Renaissance, and Baroque church and cathedral buildings in Europe proceeded the last century of North American

development by many centuries. These traditional architectural styles influenced sacred building styles well into the 20th century. Architects for new religious buildings relied upon historical styles.

An early departure from the dominant traditional styles was the Unity Temple in Chicago by Frank Lloyd Wright in 1906. Wright used concrete to form a sanctuary in the shape of a cube and designed a concrete ornament for the exterior columns. An even more dramatic departure from traditional forms is evident in a very personal version of Art Nouveau by Antonio Gaudi in the incomplete Sagrada Familia in Barcelona, Spain. Gaudi took over design of the church in 1884 and worked on it until his death. While Gaudi may still have used four church spire forms for the transept in a traditional Gothic church layout, the materials and organic ornamentation he used are nothing like traditional churches at the turn of the century.

Gothic, Renaissance and Neo-Classical Revival style places of worship were common in many countries in the early decades of the 20th century. Then, following the Arts and Crafts Movement and the Art Nouveau period, the Modern Movement that started in Europe rocked the traditional architecture of churches and other types of buildings. The tenets of the Modern movement to reject the past and ornament led to a major decline in the use of revival styles of architecture for places of worship by the end of World War II.

Attitudes of religious groups in the West were also changing to more modern, egalitarian, socially involved doctrines in the 20th century, most noticeably after World War II. Views on the role of the laity, congregation, or community of worshipers in the planning for religious buildings changed as some religious organizations became less hierarchical. Changes in the Catholic Church rituals demonstrated this movement from a more hierarchic, conservative, custom-bound image to the liturgical changes in the Second Vatican Council of 1962-1967. These reforms in theology and traditions within religious groups in the middle of the last century coincided with parallel developments in architecture. The 1970 circular National Cathedral by Oscar Niemeyer at Brasilia illustrates a more egalitarian layout. The authority of the church declined as the independence and importance of individual believers increased. Local Catholic laity took the reforms of the Second Vatican Council as a sign that modern architecture was now acceptable for church design and that traditional styles like Gothic Revival were no longer prescribed.

Architects adhering to the Modern Movement and Modern architectural doctrine rejected the past and historical precedents as design inspiration. While architects generally rejected ornament as contrary to the rules of the International Style or other sub-styles of modern architecture, churches and other sacred buildings still included the symbols of the specific religious traditions embodied in the structure whether it be in the windows, altars, floor plans, or roof form. The ornamentation within sacred buildings changed in its art, sculpture, windows and other decorative features as modern art gained dominance. The symbols were still there in the buildings but they were now being reinterpreted and redesigned by modern artists.

One of the best-known modern church buildings of the century is the 1955 chapel in Ronchamp, France by le Corbusier. The highly sculptural concrete form of the walls, roof and towers had no precedent. The floor plan and irregular windows puncturing the walls are radical breaks from symmetrical plans and designs. Another great example of a mid-century modern church that breaks from tradition is St. Mary's Cathedral in Tokyo, Japan by Tenzo Tange in 1965. Eight hyperbolic concrete shells form the dramatic roof with gaps at the top of the shells forming a cross. Structural engineers and architects created some very expressive forms for religious buildings using advances in materials and technology.

NATIONAL TRENDS

The American way of life transformed dramatically following World War II. While the 1920s proved to be a decade of extravagance and glamour for the many Americans who benefitted from a seemingly unstoppable economy, the calamitous financial implosion of 1929 ensured that the coming decade would be one of austerity for the majority of Americans. The disastrous financial downturn that followed the brisk 1929 Wall Street sell-off known as Black Thursday erased years of market gains and severely restrained buying power. The double-digit unemployment rates and slow economic recovery of the 1930s resulted in tremendous pent-up demand for housing and consumer products. The outbreak of World War II required the full

attention of the citizenry and leadership of the nation. While the war effort fully remedied the economic doldrums that had been plaguing the population for over a decade, the material restrictions imposed during the war years constrained the purchasing ability of the American consumer. Thus, the end of hostilities unleashed a torrent of consumerism that would shape the remainder of the twentieth-century American landscape.

The Allied victories in Europe and Asia allowed the American economy to shift from a wartime model to one of production geared toward peacetime consumers. American economic might expanded rapidly, fueled by liberal, government-backed mortgage lending, widespread consumer demand for manufactured goods created by the material rationing of the war years, and a post-war baby boom. As the pre-eminent military and economic power in the Western world following the war, responsibility for leading the charge against the Communist Bloc nations fell to the United States. Thus, the resultant weaponry and aerospace contracts awarded to defense firms at the beginning of the decades-long Cold War between the United States and the USSR greatly contributed to post-war prosperity.

Peopled by a rush of Americans taking part in a great Westward migration, the region west of the Rockies experienced unprecedented growth following the war. Lured by employment opportunities, temperate climates, and quality-of-life concerns, many Americans began to leave the crowded industrial centers of the East for the open lands of the West. Though claiming just 5% of the national population in 1900, the Western region of the United States boasted nearly 17% of the nation's residents by the year 1970. Indeed, the 1970 census data proved the open lands of the West to be the most urbanized region of the nation. By that time, fully 83% of Western region residents lived in census-defined urban areas.[1]

Influenced by the English New Towns of the nineteenth-century and the Greenbelt cities developed by Rexford Tugwell's Depression-era federal Resettlement Administration, the expanding urban areas of the West grew in a sprawling, low-level manner very different from the established cities of the Eastern United States. Though not exclusive to the Western region of the nation, as evidenced by the Levittowns of New York and Pennsylvania, the suburbanization of modern cities is often associated with the West. This new city design incorporated "the elaboration of an automobile culture, including the construction of freeways; the multiplication of peripheral subdivisions; the rise of shopping malls; the emergence of large-scale housing developers," and a strong dissociation with the established urban form.[2]

Mastered by developers such as William Levitt and Del Webb, the new suburban subdivisions represented the physical manifestation of American consumer preferences and federal policy decisions. The continued expansion of federal highway funding, culminating in the interstate highway system authorized by the Federal Aid Highway Act of 1956, allowed for expeditious commuting between new suburban residential developments and center-city workplaces, thus adding to the appeal of the sprawling suburbs - the next frontier for American churches.[3] New housing developments meant growing congregations for various religious sects. Each denomination worked to keep pace with this post-war suburban growth by building new places of worship where their people chose to live and work, like in the Southwest.

The horrors of World War II and the fears of the Cold War fostered strong religious sentiment in the United States during the immediate post-war era. Keenly aware of the tremendous suffering brought about by years of worldwide combat, and suspicious of the official atheism espoused by Communist nations, Americans turned to religion in record numbers. A 1957 Census Bureau poll found that 96% of Americans associated with a religion, with seventy million individuals identifying themselves as Protestant, forty million people

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[1] John M. Findlay, *Magic Lands: Western Cityscapes and American Culture After 1940,* (Berkeley: University of California Press, 1992), 1.

[2] Ibid., 277.

[3] David W. Jones, *Mass Motorization and Mass Transit: An American History and Policy Analysis,* (Bloomington: Indiana University Press, 2008), 118-124.

associating with the Roman Catholic church, and four million respondents claiming the Jewish faith. Fully 65% of Americans held membership in a local religious institution, while 60% of Catholic citizens attended their local church weekly.[4] The resurgence of faith was further fueled by the advent of televangelism, the return of large-city crusades led by figures such as Billy Graham, and the popularity of books penned by popular spiritual leaders such as Norman Vincent Peale.[5] By necessity, the American religious community began an aggressive building campaign to house the new congregants. In addition to the new adherents, the religious community had faced the same challenges that plagued the average American consumer during the 1930s and 1940s. The Great Depression had significantly reduced donations to religious institutions, limiting their ability to construct new facilities, while the material shortages of the war years had further constrained church construction. Now faced with a swelling population moving to previously undeveloped areas, religious sects raced to build new structures to accommodate the faithful.[6]

The international architectural trends by the mid- century described previously had their U.S. parallels. Many churches and other places of worship in the first decades of the 20th century continued to be built in revival styles, including Colonial Revival churches. After the Modern Movement gained a strong hold in 1945, later American churches reflect the international trend towards Modern architecture, including using new materials in innovative ways for religious buildings.

Many American architects were just as willing to reject past historical styles and ornamentation as their European contemporaries, especially after some leading proponents of the Modern Movement and the International Style immigrated to American schools of architecture – Walter Gropius from the Bauhaus to Harvard University, Mies Van Der Rohe to the Illinois Institute of Technology (ITT) and Marcel Breuer. Architects philosophically rejected traditional exterior ornamentation as well as older building forms or site plans. However, they still had to satisfy their clients that the designs still embodied or symbolized the client's religious beliefs.

An excellent example of a modern place of worship designed to include religious symbolism is the Beth Sholom Synagogue in Pennsylvania by Frank Lloyd Wright in 1955. On the advice of Rabbi Cohen, the architect reinterpreted and incorporated Jewish symbolism into a building design that is clearly modern. Frank Lloyd Wright was in the forefront of changes in the design of religious buildings with Unity Temple in Illinois (1906), Pfeiffer Chapel in Florida (1938) and Beth Sholom Synagogue in Pennsylvania (1955).

Other architects were also trendsetters in American religious buildings. Eero Saarinen used simple rectangular solids for his 1949 modern Christ Lutheran Church in Minneapolis, Minnesota that seemed rather plain and austere compared to Gothic Revival churches built decades earlier. Louis Kahn designed the First Unitarian Church in Rochester, New York, completed in 1961. Kahn used a square sanctuary layout, similar to Wright's earlier Unity Temple design. However, Kahn had no custom ornament on the exterior but used tall windows with deep surrounds creating shadows along the brick facades. Marcel Breuer built the St. John's Chapel in Collegeville, Minnesota in 1970 with folded concrete walls and a large freestanding sculptural concrete bell tower. There is no mistaking this massive bell tower as anything but Modern.

Architects also collaborated with structural engineers to build religious buildings for large numbers of worshipers. St. Mary's Cathedral in San Francisco in 1971 was a joint project of Pietro Belluschi and Pier Luigi Nervi, architect and engineer respectively. Nervi was best known for large airplane hangars and sports stadiums with visible structural diagonal ribs on the interior surfaces. He applied his structural concrete methods to the tall hyperbolic shell roof of this 1971 American cathedral.

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[4] Edwin Gaustad, *A Religious History of America*, (San Francisco: HarperSanFrancisco, 1990), 296-297.

[5] Edwin Gaustad, *A Religious History of America*, (San Francisco: HarperSanFrancisco, 1990), 291.

[6] Patrick Allitt, *Religion in America Since 1945: A History*, (New York: Columbia University Press, 2003), 33.

Of course, not all religious buildings were designed by prominent internationally known architects. Many were constructed on tight budgets using standard plans for the same religious sect. Just as some mass production techniques were being applied to single family housing to achieve economies of scale, it certainly looks like some religious sects followed the lead of production home builders of using standardized plans or they opted for using tried and true local building methods rather than seeking more innovative designs. This leads to some religious building designs looking repetitious from one city or town to another. A church built with a rectangular form of commonly available building materials, with a gable roof from the entrance to the altar or pulpit and with windows along the sides of the worship space may be called vernacular style or a traditional church form. It is also common in America for newly formed religious groups to use a house, school or storefront initially and to move to larger quarters later.

Another example of simple religious buildings in America, particularly in the Southwest, is what we now call Mission churches. These historic structures predate 1900 and the Modern Movement. Local people using local materials following the direction of a missionary leader, usually a Catholic priest, generally built missions. Simple Adobe churches are found on Indian reservations like Taos Pueblo, New Mexico and in older towns being established in Southwestern territories and states.

ARIZONA TRENDS

Architects in Arizona could follow the international and national trends in architecture by reading magazines like Architectural Record or other publications on architecture. They could observe the religious buildings being built in the 20th century in Phoenix and other growing cities. As cities and towns grew, so did their need for places of worship. Phoenix conducted a survey of religious buildings from the period 1910 to 1942. This survey found that the majority of the churches were built in the Mission Revival, Spanish Colonial Revival and Spanish Eclectic Revival styles.

The 'Mission' churches surviving today were not all simple or vernacular in appearance. An excellent example of an elaborate early mission church in Arizona is San Xavier Del Bac Mission south of Tucson, Arizona. Father Kino founded this mission in 1692 and the Baroque style church was completed over two hundred years ago in 1797. Mission churches still standing in the Southwest may still serve as inspiration for architects looking for local historical references for religious buildings. They are distinct from the Gothic and other traditional church revival styles prevalent before the advent of Modern architecture. Robert Evans used this style when he designed the Jokake Inn in Phoenix and the Mission Church in downtown Scottsdale, completed in 1933 by the parishioners. Josias Joesler, architect, designed the St. Philips in the Hills Episcopal Church, in Tucson in 1936 using Spanish Colonial Mission form and materials. However, while pre-war churches in the state adhered to past expectations, post-war religious architecture in Arizona began to express strong Modernist themes.

The war and post-war periods brought about tremendous economic and demographic changes to the state. Claiming just 749,587 residents at the time of the 1950 Census, the state would be home to more than 1,770,900 people by the end of the subject period.[7] The wartime boom, followed by the post-war population shift that brought vast numbers of Americans to the Sunbelt, would forever alter the state. Though the Cold War has been cited as a key factor driving increased interest in religion during the post-war period, in 1963, University of Oregon historian Earl Pomeroy theorized that the West Coast "goes to church less." Echoing this sentiment, Reverend Herbert Landes of Valley Presbyterian Church in Paradise Valley asserted that, "people come here for a new life; the moral traditions aren't built up. They press their new freedom and get themselves fouled up."[8] Nonetheless, religious institutions played an important role in the social fabric of

[7] U.S. Bureau of the Census, *A Report of the Seventeenth Decennial Census of the United States; Census of Population, 1950: Vol. 1, Number of Inhabitants,* (Washington, D.C.: Government Printing Office, 1952), 1-30 and U.S. Bureau of the Census, *1970 Census of Population, Vol. 1: Characteristics of Population, Part A: Number of Inhabitants, Section 1: Alabama-Mississippi,* (Washington, D.C.: Government Printing Office, 1971), 1-51.

[8] Neil Morgan, *Westward Tilt: The American West Today,* (New York: Random House, 1963), 16 and 356.

post-war Arizona. As a state that played host to such notable architects as Frank Lloyd Wright, Paolo Soleri, and Ralph Haver, it is of little surprise that Arizona boasts numerous architecturally significant post-war churches designed in the Modernist theme.

Drawing influence from local materials, Modernist principles, historical regional styles, or a combination of the three, many houses of worship within the state stand as architectural landmarks representing the Modern architecture movement. The 1957 Anshen and Allen designed Chapel of the Holy Cross is one such structure. Rising from a rock outcropping in Sedona, the chapel was first visualized by Arizona transplant Marguerite Brunswig Staude as she left St. Patrick's Cathedral in Manhattan. Wondering whether a church could be designed "to speak in contemporary language and provide an opening into liturgical arts," Staude set about to construct such a building.[9] The resulting structure, bearing a wall in the shape of a cross rising from the red rock hills of Sedona, caused a national sensation. An article in the *New York Times* recognized the chapel for "accentuating the Christian symbol with a starkness that matches the ruggedness of the canyon around it," and declared its design as "different from that of the traditional house of worship."[10]

The 1963 Weaver and Drover designed Arizona State Mental Hospital Chapel in Phoenix is another such structure that differs from traditional house of worship look and feel. A Southwest Modern building with white stucco cladding and a wall of stained glass panes, the chapel is strongly rooted in the traditions of the region. However, its design breaks from tradition by incorporating sloping, curving walls and an expressionistic spire jutting toward the sky, thus differentiating it from other churches in the area.

However, a Frank Lloyd Wright designed church in Phoenix constructed after Wright's 1959 death embodies the spirit of many post-war Scottsdale church designs surveyed for this report. The First Christian Church on 7th Avenue was completed in 1973 with 'desert masonry' concrete and stone walls like those used at Taliesin West. No other church in the Valley uses materials in the same way as this unique Wright designed sanctuary, though many in Scottsdale emulate its embrace of desert masonry and innovation.

SCOTTSDALE TRENDS

Originally founded in 1888 by Baptist minister Winfield Scott, Scottsdale began as a small community described by local historian Joan Fudala as a "colony of educated Christians who eked out a modest living by cultivating citrus, cotton, and other crops, and raising cattle."[11] The strong religious beliefs held by community members during the early years of settlement were demonstrated through informal home based church services and the prohibition of alcohol in the community in May of 1897.[12] Indeed, the faithful residents of the small agricultural community were urged to continue their work and worship by the town founder upon his passing in 1910. Reminding his neighbors that, "I leave to you my work in Scottsdale. I had planned to do much this winter with you, but God has called me. If you take this work and do it, and enlarge it as God gives you strength, you will receive my blessing and His," Scott memorialized the religious tone of early town life in his final communication.[13] However, the climate and natural surroundings were soon to act as magnets that would draw in outsiders and shift the focus of the community.

As documented in the 2004 "Historic Context for Scottsdale's Development as an Arts Colony and Tourist Destination" report authored by Debbie Abele and Liz Wilson, the dry air, pleasant winter climate, and

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[9] Kate Ruland Thorne, *Upon this Rock: Marguerite Brunswig Staude and Her Sedona Chapel,* (Sedona: Chapel of the Holy Cross, 1995), 2.

[10] "New Churches are Anticipating the Future Instead of Reflecting the Past," *New York Times,* August 25, 1957.

[11] Joan Fudala, *Scottsdale,* (Charleston, SC: Arcadia Publishing, 2007), 7.

[12] Richard Lynch, *Winfield Scott: A Biography of Scottsdale's Founder,* (Scottsdale: City of Scottsdale, 1978), 130-131.

[13] Ibid., 178.

stunning vistas would soon lure tourists, part-time residents and tuberculosis patients alike. Whether constructing vacation homes for use in escaping the harsh Eastern or Midwestern winters, or lodging in resorts such as the Ingleside Inn or Jokake Inn, new year-round and part-time residents began to change the devout character of the community. This shift in orientation was furthered by the arrival of numerous artists beginning in the 1930s.[14] Recognized as a haven for affluent tourists by the end of the pre-World War II period, Scottsdale differed greatly from the settlement known by Winfield Scott. While this image would be maintained after the war, the conflict and the Cold War hostilities that followed would bring further change to the town.

Looking back on the growth of the past two decades, a 1959 *Scottsdale Progress* article proclaimed that, "shortly after the beginning of World War II as defense plants began invading the Valley of the Sun, Scottsdale began to stir."[15] Indeed, aided by a growing post-war population and dry climate, the Scottsdale area lured electronics giant Motorola in 1949. Paired with the already growing popularity of the area among returning veterans who had trained in the Valley, the influx of skilled workers and well-paid executives associated with the post-war growth of the Valley would drive a demand for housing unknown in the short history of the Scottsdale.[16] By the early 1950s, Scottsdale boasted an intriguing mix of residents and visitors. Described by a *Scottsdale Progress* writer as "Palm Beach in the desert; Montauk Point in cowboy boots," Scottsdale was noted for its appealing lifestyle, climate, and surroundings. The same columnist opined that Scottsdale was, "Connecticut with cactus. It's Cape Cod with the artists painting Indians instead of fishermen. It's a state of mind," and claimed that one might see "a Philadelphia debutante in a man's cotton shirt and faded jeans eating an ice cream cone" alongside "an old, old man who had once traveled the desert with mule and pickaxe."[17] However, while the community marketed its small town feel to tourists and potential residents, incorporation was necessary to direct inevitable future growth- growth that would expand the population from 2,032 residents at the time of the 1950 Census to 3,000 inhabitants by 1954.[18] The Maricopa County Board of Supervisors approved the bid for incorporated status on June 25, 1951.[19]

The newly incorporated town boasted six churches, all of which had been constructed prior to the war.[20] While new congregations had formed during the years following the war, none had yet mustered the resources to build a new house of worship. The Ascension Lutheran Church congregation built the first post-war house of worship constructed in the city. Located at 7506 E. Indian School, this traditionally designed church building is now owned by the City of Scottsdale. While author Neil Morgan asserted that in the American West of the period, "almost everything seems make believe except the sunshine, the sand, and the

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[14] Liz Wilson and Debbie Abele, "Historic Context for Scottsdale's Development as an Arts Colony and Tourist Destination," (Scottsdale: City of Scottsdale Historic Preservation Office, 2004), 2-7.

[15] "Scottsdale Area is Home to 44,000; Building Boom in Decade of Progress is Nearly $10 Million Yearly," *Scottsdale Progress,* December 31, 1959.

[16] Joan Fudala, *Historic Scottsdale: A Life from the Land,* (San Antonio: Historical Publishing Network, 2001), 64.

[17] "Scottsdale, Arizona: The West's Most Western Town," *Arizona Republic,* February 17, 1951.

[18] "'West's Most Western Town' Records Growth by Statistics," *Arizona Days and Ways* supplement, *Arizona Republic,* November 14, 1954.

[19] "Scottsdale is Incorporated; Supervisors Declare Town Incorporated by Petition," *Scottsdale Progress,* June 28, 1951.

[20] "Church Directory," *Scottsdale Progress,* June 28, 1951. The Methodist congregation met in a facility located at Main and Marshall, the Church of Jesus Christ of Latter Day Saints met at Scottsdale High School, the Church of Christ met on Angus west of Scottsdale Road, the Our Lady of Perpetual Help Catholic Church met at the Old Adobe Church at First and Brown, the Baptist congregation met at Indian School and Brown, while the meeting place of the Assemblies of God is unknown.

money," this was not the case with contemporary churches.[21] Scottsdale churches built during the 1950s continued to employ rather traditional sanctuary designs. Though the design of the 1956 Our Lady of Perpetual Help campus incorporated Spanish-themed building materials, and the 1956 Scottsdale Methodist Church, 1958 Scottsdale Presbyterian Church and First Baptist Church of Scottsdale were built with desert masonry elements, the structures were discernible as architectural descendants of traditional house of worship design. However, the members of the First Church of Christ, Scientist bucked tradition with their innovative 1962 structure by architect T. S. Montgomery.

Bridged by the 1961 William D. Knight, Jr. designed Holy Cross Lutheran Church which was built using a folded concrete roof and a curved roof wings over the main sanctuary supported by a desert masonry column, the First Church of Christ, Scientist establishes a clear new trend in local church architecture. Designed in the Modern style with regional influences by T. S. Montgomery, architect, the building is a non-traditional flat-roofed rectangular fired adobe structure boasting a screen block wall on its Indian School façade, an oxidized copper scalloped fascia and an expressive, though minimalist, oxidized copper spire. The Scottsdale United Methodist Church on Miller Road used the same architect to design their 1964 expanded sanctuary in the Modern style. The 1961 First Church of Christ, Scientist was the first of many bold designs springing from the desert over the coming decade. Indeed, as the population of the city continued to climb, the number and role of houses of worship constructed within its limits kept pace.

Describing the "development of religious facilities in the Scottsdale area" as being as "dramatic as the residential and commercial growth," a 1962 *Scottsdale Progress* article cited thirty houses of worship claiming 18,000 members within the Scottsdale area. With over 950 students attending Our Lady of Perpetual Help Elementary School, and numerous more children anticipated to attend the yet-to-be completed school at St. Daniel the Prophet Catholic Church, thus ensuring that "a sizeable load is removed from the shoulders of taxpayers," the community impact of religious institutions reached far beyond Sunday services. This deep community involvement extended to the local hospital, which was operated by the Baptist Hospital Association of Arizona, and to leisure activities and other services such as mental health counseling. Indeed, the author of the article viewed religious institutions as such a vital part of the community that he declared churches to be "assuming a more important position in the lives of Americans in the Atomic Age," countering Morgan's suggestion that Westerners attended church less often than their Eastern counterparts.[22]

Beyond service contributions to the community, religious structures brought aesthetic appeal to the growing town. Building upon the innovation captured in the design of the First Church of Christ, Scientist, Scottsdale congregations set about erecting a string of architecturally notable facilities during the 1960s and early 1970s. The 1966 Los Arcos Methodist Church, a 12-sided thin-shell concrete paraboloid creation located east of the former Los Arcos Mall site, serves as a stunning example of the new style of architecture embraced by Scottsdale congregations of the era. Nonetheless, the 1966 Glass and Garden Drive-In Church located at 8620 East McDonald Drive trumps the creativity of the bold Los Arcos Methodist structure.

Seizing upon the trend of drive-in churches spreading across Florida and California, Reverend Floyd Goulooze led the efforts to develop a drive-in church in Scottsdale in the mid 1960s. Similar in function to Robert Schuller's Richard Neutra-designed Garden Grove Community Church in Orange County, California, the Glass

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[21] Morgan, *Westward Tilt: The American West Today,* 354.

[22] "Church Growth Keeps Pace with Scottsdale," *Living: Progress in the Sun: A Special Report on Growing Scottsdale* supplement, *Scottsdale Progress,* n.d. This multi-page supplement to the *Scottsdale Progress* was located in the archives of the Scottsdale Civic Center Library Scottsdale Room. Though it bears no date, it was likely published sometime between 1961 and 1963 as St. Daniel's Catholic Church is mentioned as yet-to-be completed. According to the congregation website (http://www.sdtp.net/history.html), St. Daniel's was founded in 1961 and the school was opened in 1963. A publication date of 1961 seems likely as that year marked the ten year anniversary of town incorporation, thus warranting a review of town progress to date.

and Garden Drive-In Church accommodated worshippers who wished to view the service from the parking lot and listen to the sermon from the convenience of their car. Incorporating strong symbolic components such as black lava stone walls intended to serve as a metaphor for the power of a deity, the church was heralded as a "new triumph in church architecture" by the *Arizona Republic.* Speaking to the architectural significance of the structure, Reverend Goulooze proclaimed that the "church is unique in design yet it expresses creation with a purpose," and insisted that the congregation had not "constructed something different just to be different." Instead, the Reverend insisted that the congregation had "resisted the temptation to borrow from several eras of architecture," and declared the building to have a "feeling of the living present."[23] The dynamic design of the structure reflected the dynamism of the town and its people.

As the town continued to expand, the diversity of beliefs grew alongside the number of residents, as evidenced by the creation of a Scottsdale stake within the Church of Jesus Christ of Latter Day Saints in 1963, and numerous other sects in the following years.[24] After having lost numerous annexations battles with Phoenix to the west, Scottsdale leaders were left with no choice but expand to the north. Thus, the chronological pattern of church development tends to trend northward as housing continued to expand into land far north of the original townsite. The homebuilders credited by the *Progress* with creating "entire communities within the greater Scottsdale area which have made possible the rapid and spectacular rise of the town economy," can also be credited with driving the direction and pace of religious institution development.[25] While a review of plat maps filed for developments sold during the subject period did not reveal any land dedicated by developers for religious use, churches were often built side by side with new developments, as indicated by a review of multiple city directories spanning the range of the subject period.

Though the Seventh Day Adventists had established an academy on the grounds of the former Thunderbird II air base in the present-day Scottsdale Airpark area as early as 1953, population growth had yet to reach the northern extremes of the present-day city.[26] Thus, the churches constructed at the tail end of the subject period reached just north of McDonald Drive. In addition to the striking Glass and Garden Drive-In Church, the area boasted the expressionistic 1972 St. Maria Goretti Catholic Church on Granite Reef Road north of McDonald Drive, and the Southwest Modern style First Christian Church of Scottsdale on McDonald Drive east of Scottsdale Road. Ironically, the last church constructed during the subject period would be the circular 1973 God's Grace Church, located within sight of the 1958 First Baptist Church campus. Thus, the last extant institution constructed during the period of study claims the religious institution once attended by town founder Winfield Scott as a neighbor.

The recession of 1973-1975 severely curtailed new housing activity in Scottsdale. Accordingly, no new houses of worship were constructed on new locations in Scottsdale between the 1973 and 1978 with one exception - the 1975 Church of Jesus Christ of Latter Day Saints on 82nd Street. However, three new expanded sanctuaries were constructed on an existing church campuses in this period; 1) the 1976 Frank Schultz

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[23] "Churches: Drive-In Devotion," *Time Magazine,* November 3, 1967 and "Unique Church Unveiled in Valley; Some Parishioners Worship at the Wheel," *Arizona Republic,* April 1966. The *Republic* article was found as a clipping in the archive of the Scottsdale Civic Center Library Scottsdale Room collection. Unfortunately, the article was clipped below the printed date, and no date was written on the clipping. However, as the article describes the Palm Sunday dedication of the church, and speaks of Easter events yet to occur, it may be assumed that the article was published between April 4th and April 9th, 1966.

[24] "Construction is 60 Percent Complete on the Latter Day Saints Church's $550,000 Scottsdale Stake Center and Second and Third Ward Building on 74th St. South of Oak St.," *Scottsdale Progress,* July 2, 1965.

[25] "Scottsdale Area is Home to 44,000; Building Boom in Decade of Progress is Nearly $10 Million Yearly," *Scottsdale Progress,* December 31, 1959.

[26] "Seventh Day Adventists Acquire Thunderbird Land, Building; Group to Establish Boarding Center at Old Army Center," *Scottsdale Progress,* July 24, 1953.

designed sanctuary on the Our Lady of Perpetual Help church and school campus on Miller Road, 2) the 1978 Benny Gonzales designed sanctuary on the First Christian Church campus on McDonald Drive, and 3) the 1978 Saint Daniels Catholic Church sanctuary on Hayden Road (architect unknown).

The period following the study would also signal the beginning of the mega-church era, and many churches built along and north of Shea Boulevard in the late 1970s, and throughout the 1980s and 1990s may be categorized as such. Often situated on campuses of multiple large, multi-use structures, megachurches such as Scottsdale Bible Church on Shea Boulevard or the 1980 North Phoenix Baptist Church by Ralph Haver, architect differ from the subject group in size, age of construction, and community context. Thus, houses of worship constructed after 1974 may warrant consideration as a future subject property study group.

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Subject Name: Glass and Garden Community Church

Date of Construction: 1966

Corporate Name: Glass and Garden Drive In Church

Address: 8620 E. McDonald Dr.

Current Use: Church

Eligible: Yes

Distinguishing Features: Ornamented cornice, dome construction, glass walls, stained glass skylight, metalwork spire. Nearly black volcanic rock is used on low walls as well as for interior walls. The inverted parabolic columns around the cylindrical shape have green aggregate on the surface. The cast concrete cornice around the roof line is used in the interior as well. The main entry is covered by an arched projected concrete awning. A large wall of glass faces east towards the outdoor parking area for this drive-in church.

Alterations / Modifications: The original posts with speakers on them in the parking lot to the east have been removed. People now tune in to a radio station to hear the service while sitting in their parked car in the lot.

Dates of Additions: 1985

Architect: E. Logan Campbell

Engineer:

Architectural Style: Expressionist / Southwest Modern

Site Layout: Complex.

Info: Spreadsheet indicates date of construction as 1973. ModernPhoenix.net lists construction date as 1966. First listed in 1966 city directory. http://www.modernphoenix.net/churches/gg.htm. Building was included in Doug Sydnor's 'Scottsdale Architecture' book.

City Related Applications: 11-UP-1971 drive in church approval, 118-DR-1985 church addition

STAFF APPROVAL LETTER

231-SA-2011

Glass & Garden Church

STEP 1 STAFF APPROVAL NOTIFICATION

This letter is notification that your request has been conceptually approved by Current Planning Services staff.

Additional review and permits may be required. Refer to Final Plan Review Submittal Requirements below.

This approval expires one (1) year from date of approval if a permit has not been issued, or if no permit is required, work for which approval has been granted has not been completed.

PROJECT INFORMATION

LOCATION:	8620 E McDonald Dr	APPLICANT:	Dr Gene James
PARCEL:	174-10-111B	COMPANY:	Glass & Garden Church
Q.S.:	21-48	ADDRESS:	8620 E Mcdonald Dr Scottsdale, AZ 85258
CODE VIOLATION #:		PHONE:	480-948-8800

Request: Exterior Color Change

STIPULATIONS

1. Approval is for a full color change of the existing sanctuary building.
2. Color palette consists of: Behr 'Fudge Truffle', 'Saddle', and 'Peanut Butter'.
3. All conditions of case 145-SA-2011 must also be met.

Related Cases: 145-SA-2011, 118-DR-1985, 11-UP-1971

SIGNATURE: Wendy Hardy
Wendy Hardy

DATE APPROVED: 7/8/11

STEP 2 FINAL PLAN REVIEW SUBMITTAL REQUIREMENTS

No additional reviews or permits are required.

Please contact Steve Gallant of Inspections Services at (480) 312-5750 for Final Inspection.

POLICY OF THE CITY OF SCOTTSDALE
ON APPEALS OF DEDICATIONS, EXACTIONS, OR ZONING REGULATIONS

RIGHTS OF PROPERTY OWNER

In addition to other rights granted to you by the U.S. and Arizona Constitution, federal and state law and city ordinances or regulations, you are hereby notified of your right to appeal the following City actions relating to your property:

1) Any dedication or exaction which is required of you by an administrative agency or official of the city as a condition of granting approval of your request to use, improve or develop your real property. This appeal right does not apply to a dedication or exaction required as part of a city legislative act (for example a zoning ordinance) where an administrative agency or official has no discretion to determine the dedication or exaction.
2) The adoption or amendment of a zoning regulation that creates a taking of property in violation of Arizona and federal court decisions.

APPEAL PROCEDURE

The appeal must be in writing and specify the City action appealed and the date final action was taken, and it must be filed with or mailed to the hearing officer designated by the city within 30 days after the final action is taken. Address the appeal as follows:

Hearing Officer, C/O City Clerk
3939 Drinkwater Blvd.
Scottsdale, AZ 85251

- No fee will be charged for filing
- The City Attorney's Office will review the appeal for compliance with the above requirements, and will notify you if your appeal does not comply.
- Eligible appeals will be forwarded to the hearing officer, and a hearing will be scheduled within 30 days of receipt by the hearing officer of your request. Ten days notice will be given to you of the date, time and place of the hearing unless you indicate that less notice is acceptable to you.
- The city will submit a takings impact report to the hearing officer.
- In an appeal from a dedication or exaction, the City will bear the burden of proving that the dedication or exaction to be imposed on your property bears an essential nexus between the requirement and a legitimate governmental interest and that the proposed dedication or exaction is roughly proportional to the impact of the use, improvement or development you proposed.
- In an appeal from the adoption or amendment of a zoning regulation, the City will bear the burden of proving that any dedication or exaction requirement in the zoning regulation is roughly proportional to the impact of the proposed use, improvement, or development, and that the zoning regulation does not create a taking of property in violation of Arizona and federal court cases.
- The hearing officer must render his decision within five working days after the appeal is heard.
- The hearing officer can modify or delete a dedication or exaction or, in the case of an appeal from a zoning regulation, transmit a recommendation to the City Council.
- If you are dissatisfied with the decision of the hearing officer, you may file a complaint for a trial de novo with the Superior Court within 30 days of the hearing officer's decision.

If you have questions about this appeal process, you may contact:

City Manager's Office
3939 Drinkwater Blvd.
Scottsdale, AZ 85251
(480) 312-2422

City Attorney's Office
3939 Drinkwater Blvd.
Scottsdale, AZ 85251
(480) 312-2405

Please be aware that City staff cannot give you legal advice. You may wish, but are not required, to hire an attorney to represent you in an appeal.

SIGNATURE: _____

47-PA-2011

Staff Approval Application

Submittal Requirements

Glass and Garden Church

Project Name: Exterior Painting **City Staff Contact:** W. Hardy

Project Address: 8620 E. McDonald

Zoning: R1-7 **A.P.N.:** 174-10-111B **Quarter Section:** 21 . 48

Associated References: Project Number 47 -PA- 2011 Plan Check Number _____ Case(s) _____

Request: color change for a church

Is there an outstanding Code Enforcement citation or Notice of Compliance? ☒ Yes ☐ No If yes, provide a copy.

Owner: Glass and Garden Church	**Applicant:** Dr Gene James
Company: Glass and Garden Church	Company: Glass and Garden Church
Phone: 480-948-8800 Fax: _____	Phone: 480-948-8800 Fax: _____
E-mail: drgenejames@gmail.com	E-mail: drgenejames@gmail.com
Address: 8620 E McDonald Dr, Sct 85250	Address: 8620 E McDonald 85250

Submittal Requirements: Please submit 1 copy of materials requested below. All plans must be folded.

- ☑ **Completed Application (this form) and Application Fee--** $ 85/87 (fee subject to change every July)
- ☐ **Context Aerial** with site highlighted
- ☐ **Site Location Map**
- ☐ Maricopa County **Assessor's Parcel Map** with site location highlighted
- ☑ ***Narrative** describing nature of request*
- ☑ **Property Owner's Authorization, or signature below**
- ☐ **Homeowners/Property Owners Association Approval** (if applicable).
- ☑ **Color Photographs of site-** including all areas of change.
- ☐ **Site plan** indicating extent and location of additions, buildings and other structures, indicate dimensions of existing and proposed structures, sidewalks, or driveways as well as any required setbacks.
- ☐ **Lighting-** provide cut sheets, details, photometric for any proposed lighting.
- ☐ **Cross Sections-** for all cuts and fills
- ☐ **Floor Plan(s)** of additions, alterations, or new structures. The floor plan shall be dimensioned and clearly delineate existing and proposed construction.
- ☐ **Landscape Plan** indicating location of existing and new plants, location and dimension of paving, a plant palette with names, symbols, sizes, spacing & quantities, and open space/landscaping calculations.
- ☑ **Elevation Drawings or Color Photosimulations** of new additions, buildings, or other changes with materials and colors noted and keyed to material samples.
- ☑ **Material Samples-** color chips, awning fabric, glazing, etc.
- ☐ **Conceptual Grading & Drainage Plan** showing existing & proposed drainage flows, channels and retention.
- ☐ **Copy of Liquor License Application** (For all bars/ restaurants/patios)
- ☐ **Airport Vicinity Development Checklist-** provided
- ☐ **Current Title Report**
- ☐ **Other:** _____

Please Note: After staff review, it may be determined that this request requires approval by the Development Review Board through the public hearing process. If approved at staff level, this approval expires twelve (12) months from date of approval if a permit is required but has not been issued.

Dr Gene James — 6/30/2011

Signature *Circle One:* (Applicant) Owner — Date

Official Use Only:

Submittal Date: 6/30/11 City Staff Signature: _____

Planning & Development Services Department

7447 E Indian School Road, Suite 105, Scottsdale, AZ 85251 • Phone: 480-312-7000 • Fax: 480-312-7800