

# Scottsdale City Hall

## Historic Designation Report for the City of Scottsdale Historic Register & Historic Preservation Plan

### Maricopa County, Arizona

**Prepared for:**

The City of Scottsdale Historic Preservation Commission

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L O G A N S I M P S O N

Scottsdale City Hall  
Historic Designation Report for the City of Scottsdale Historic Register  
&  
Historic Preservation Plan

Prepared for:

The City of Scottsdale Historic Preservation Commission  
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Scottsdale, Arizona 85251

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L O G A N S I M P S O N

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## Acknowledgements

Logan Simpson would like to thank Mayor David Ortega, Mr. B.J. “Barney” Gonzales, and City of Scottsdale staff for their invaluable assistance with the completion of this report.

On April 26, 2023, Historic Preservation Program Lead, John Southard, and Deputy Historic Preservation Program Lead, Mariah Justice, met with Mayor David Ortega and Mr. B.J. “Barney” Gonzales, son of architect Bennie M. Gonzales, to discuss the origin, construction, and impact of Scottsdale City Hall. Logan Simpson recorded their experience, knowledge, and expertise and incorporated the information into this report.



Photo 1. From left to right: John Southard, Mariah Justice, Mayor Ortega, and Mr. B.J. Gonzales

## Introduction

Scottsdale City Hall is located at 3939 North Drinkwater Boulevard in Scottsdale, Arizona. The building was originally constructed in 1968 by notable architect Bennie M. Gonzales, FAIA as part of his 1966 master plan for the Scottsdale Civic Center complex (Photograph 1). The building is a purpose-built municipal building that houses the City of Scottsdale City Council chambers along with municipal offices such as the Office of the Mayor, City Manager, and others. The building exhibits a stylistically integrated design that serves as a centerpiece of regional architectural style in Scottsdale.

The irregular stepped massing rises from the landscape with varying roof lines allowing the eye to travel along the horizontal form, speaking to the mid-century modern influence on architectural design. Voids in the form of entries and recessed windows balance the otherwise blind walls of the exterior. Parapet walls obscure the flat roof and tapered, rough stucco walls evoke memories of Puebloan building traditions. A striking and memorable presence is articulated through a balanced blending of traditional and modern architectural practices.

The interior design alludes to the ancestral Puebloan kiva – a large underground room that is circular in form and traditionally utilized for spiritual and political ceremonies. The interior of Scottsdale City Hall is centered around an atrium with subdivided office spaces surrounding the perimeter, accessible through recessed entries between engaged tapered columns. The atrium evokes feelings of openness and transparency through obtuse angles and high ceilings, despite the contrast created by robust building materials and imposing engaged columns and stairways. The design of the interior reinforces the theme of open government for the people and transparency of elected City officials.



Photo 2. Historic view of the primary entrance to Scottsdale City Hall, c.1968 (Scottsdale Public Library)

## Narrative Description

Scottsdale City Hall is constructed entirely of concrete block and beam. The double concrete walls are eight inches thick with four feet of space between the two walls for wiring and insulation (Photograph 2).<sup>1</sup> The construction materials and architectural design serve practical function by insulating the building from the extreme heat during the summers. It is low-lying in shape and form with emphasis on horizontality and verticality. The building utilizes a Pueblo Revival architectural style integrated with Mid-Century Modern design principles. The recessed windows on all elevations, flat roof with parapet wall, tapered walls and columns, stepped massing, lack of ornamentation, and the rough stucco exterior cladding speak to the Pueblo Revival architectural style of the building. The building blends the exterior and interior on all elevations through features such as porches, placement of entrances, and the use of floor to ceiling fenestration. The use of exterior tapered support columns gives the building the appearance of upper levels resting on these columns, further emphasizing the stepped massing. The tiered form of the building, with the center roofline rising above the surrounding wings emphasizes the irregular form along with the horizontal and vertical lines accentuated with the exterior design.



Photo 3. Historic view of the west elevation under construction. The double concrete block walls and beam construction can be clearly seen, c. 1967 (Scottsdale Public Library)

The irregular massing is carried over to the interior of the building with an asymmetrically organized atrium serving as the primary interior space (Figures 1 & 2). Subdivided office spaces are organized along the perimeter of the interior. Themes of solid and void are continued from the exterior while facilitating practical municipal functions.

<sup>1</sup> *A Bit of Information, Scottsdale Civic Center*, "Southwest Vertical File," Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona.

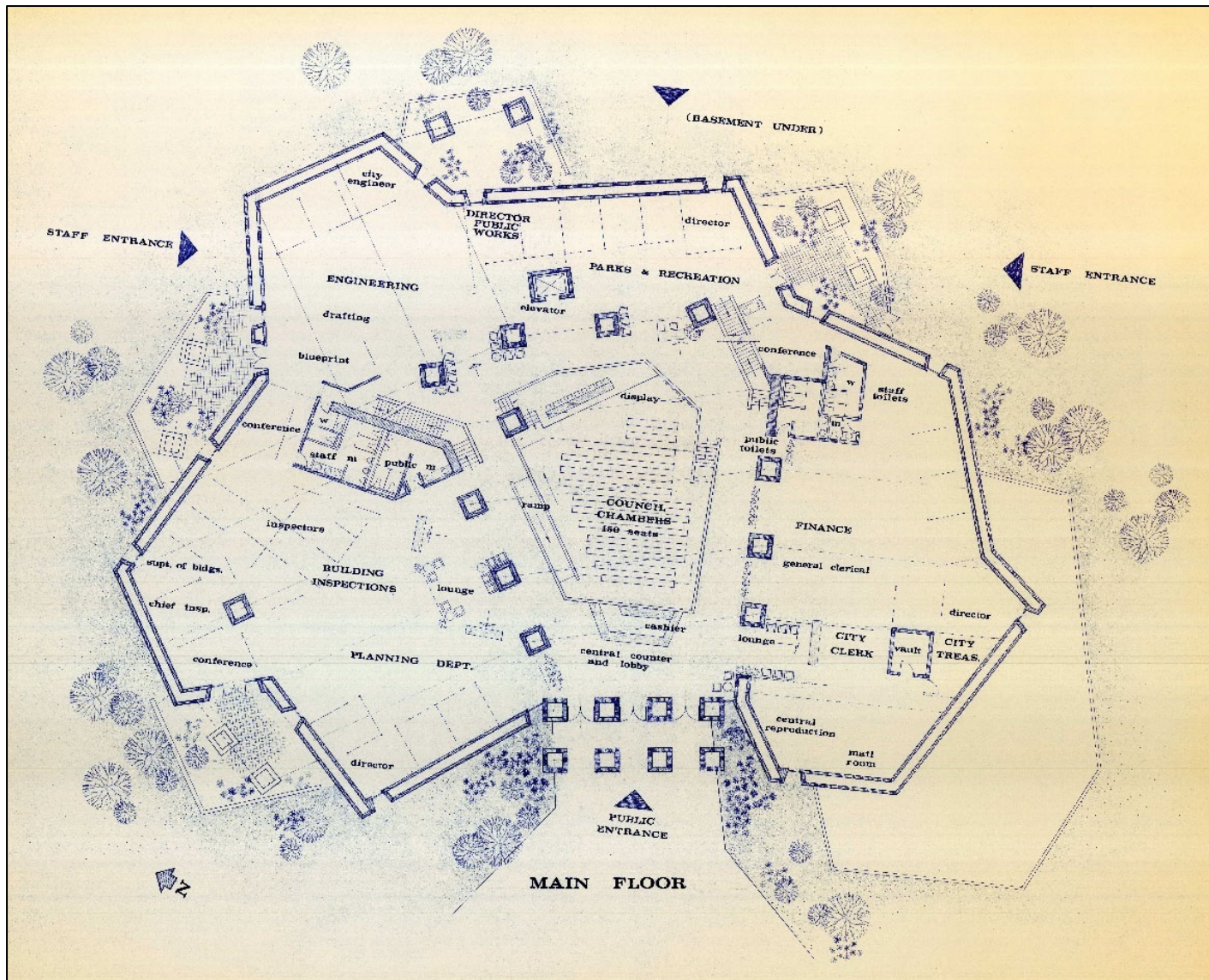


Figure 1. Bennie Gonzales drawing of the first floor of Scottsdale City Hall (Scottsdale Public Library)

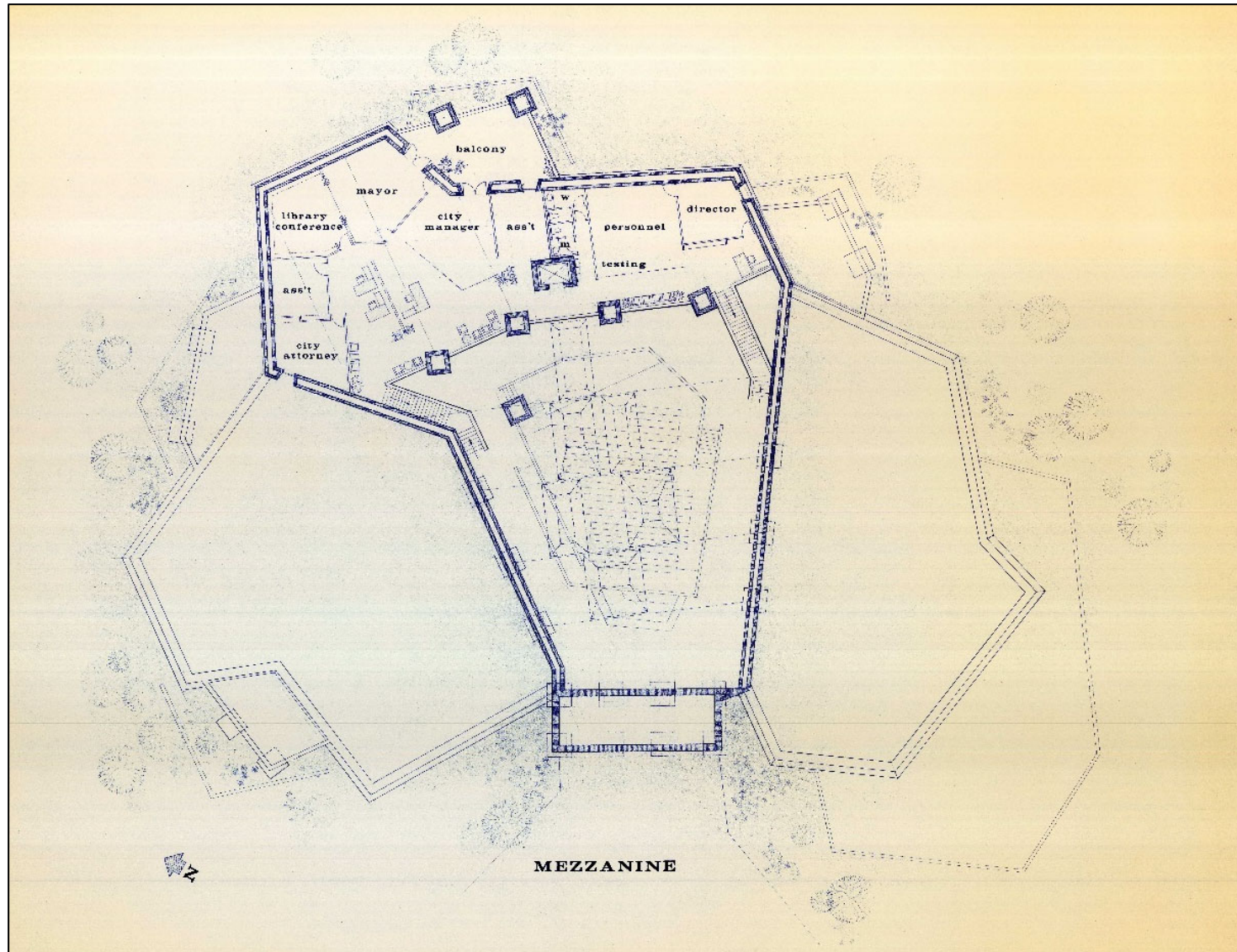


Figure 2. Bennie Gonzales drawing of the mezzanine of Scottsdale City Hall (Scottsdale Public Library)

## Exterior

The west elevation composes the primary elevation of the building. From this elevation, the irregular, stepped massing is most prevalent. The southernmost end of this elevation has a single recessed floor to ceiling window. The building is identified as “Scottsdale City Hall” along this elevation between the floor to ceiling window and the three-bay entrance vestibule.

The primary entrance into the interior of the building is entered through a symmetrically organized three-bay vestibule on the west elevation (Photograph 3). Two sets of aluminum-framed glass double doors are separated by a floor to ceiling picture window and lead from the exterior of the building into the vestibule space (Photograph 4). Both exterior doors are topped by an aluminum framed picture window that visually integrates both entrances with the center picture window to provide a symmetrical and vertical appearance.

North of the entrance, the west elevation is visually divided into two bays via varied depths of the concrete walls. The first bay has a single recessed floor to ceiling picture window while the second bay has a single steel door emergency exit in the center of the bay (Photograph 5).

The north elevation is visually organized into two bays via varied depths of the concrete walls at the west end. The western bay has two nine light metal framed floor to ceiling windows separated by two engaged tapered columns (Photograph 6). The northern bay is devoid of fenestration. The north elevation at the east end is the primary staff entrance into the building (Photograph 7). The elevation is organized by a three bay, single-story portion at the west end with the second-story massing at the east end. The westernmost bay has a single recessed floor to ceiling window. The central bay has a double aluminum framed glass door entry. A single light horizontal picture window comprises the third bay. Engaged tapered columns separate the second and third bays (Photograph 8). The second-story portion has asymmetrically arranged recessed windows with one window opening to the first floor and the other to the second floor.

The northern portion of the east elevation has two symmetrically arranged recessed windows opening to the second floor. The elevation is otherwise devoid of fenestration or ornament. The elevation has a single aluminum framed glass door staff entrance on the first floor with an external quarter-turn stair leading to the second story. A small landing is formed at the top of the stairs and the roof extends above the entryway to provide shelter from the elements. A semi-engaged tapered column rises from ground level to support the overhanging roof. The second story has a band of multi-light picture windows that span the perimeter of the bay and the top landing. An engaged tapered column separates the band of windows. Moving southward, the elevation is composed of a loading bay framed by a stepped concrete wall. A single recessed window to the first story comprises the only fenestration above the loading bay (Photograph 9).

A porch covered entry composes the southern portion of the east elevation (Photograph 10). The overhanging roof of the single-story is supported by a tapered column. The entryway is recessed through tapered walls and is comprised of a single aluminum framed glass door flanked by aluminum framed picture windows. Two recessed windows occupy the western wall of this elevation.

The south elevation is visually divided into three bays via varied depths of the concrete walls. A single recessed floor to ceiling windows occupies the westernmost end of both the second and third bays.



Photo 4. Primary entrance into Scottsdale City Hall. View facing southeast (Logan Simpson, 2023)



Photo 5. Entrance doors into Scottsdale City Hall. View facing southeast (Logan Simpson, 2023)



Photo 6. View of west elevation. View facing southeast (Logan Simpson, 2023)



Photo 7. View of north elevation. View facing east (Logan Simpson, 2023)



Photo 8. View of staff entrance on the north elevation. View facing west (Logan Simpson, 2023)



Photo 9. View of staff entrance on the north elevation. View facing northwest (Logan Simpson, 2023)



Photo 10. View of east elevation. View facing northwest (Logan Simpson, 2023)



Photo 11. View of porch on the east elevation. View facing northwest (Logan Simpson, 2023)

## Interior

The primary entrance into the building is through the two sets of double doors on the west elevation that lead to a small vestibule (Photographs 3 & 4). The interior of the vestibule is organized identically to the exterior with three bays. Each bay is comprised of a pair of aluminum framed glass double doors (Photograph 11).

The vestibule leads into the atrium, which serves as the primary interior space of Scottsdale City Hall (Photograph 12). Asymmetrically arranged stained-glass skylights occupy the ceiling above the recessed floor of the atrium (Photographs 19 & 20). Interior walls and columns are rough stuccoed. Three rectangular tapered columns support the second story along both the north and south of the interior space. To the east of the interior, four identical rectangular tapered columns rise to support the roof and create a mezzanine along the eastern portion of the room. A security desk occupies the initial western portion of the space and directs visitors along the walkways to the north and south. Steps to the north and south of the security desk provide access to the centrally located recessed floor. To the south and east of the security desk, an ADA compliant ramp provides access to the recessed floor.

The recessed floor serves as a significant feature associated with the interior of the building, with the subdivided interior spaces and second floor are organized around the perimeter of the irregularly shaped recessed floor space. An ADA compliant ramp defines the south and west edges of the recessed floor. A raised wall provides space for a screen at the southeast end of the recessed space. A set of stairs at the east of the recessed floor provide access to the main level and the dais. The dais occupies the northeastern portion of the recessed floor and provides a designated space for council or commission members. An ADA compliant ramp is behind the dais and obscured by a stepped wall (Photograph 13). The north portion of the recessed floor space is bound by a low interior wall.

Interior circulation is created via two walkways to the north and south of the security desk. These walkways are defined by a low, rough stuccoed interior wall (Photograph 14). The northern walkway leads to enclosed office space entered through a recessed entryway between two of the rectangular tapered support columns. An aluminum framed glass doorway topped by a picture window with three picture windows to the west provides access into the subdivided office space (Photograph 16).

The southern walkway leads to three subdivided office spaces, each entered through three separate recessed entryways between the single-story rectangular tapered columns. All doors consist of aluminum framed glass, with the westernmost and easternmost entries surrounded by aluminum framed picture windows (Photograph 15). The southern walkway leads to a set of stairs at its easternmost end. The walkway continues along the first floor of the eastern portion of the interior space, as leads to the north. This walkway leads to the subdivided office spaces that characterize the first floor of the northern portion of the interior of the building. An elevator is centrally located along the east interior wall. A second stairway at the northeast corner leads to the mezzanine (Photograph 17).

The stairs at the southeast corner lead to the mezzanine that spans the entirety of the eastern wall of the interior space (Photograph 18). Solid concrete railing spans the length of the mezzanine. The mezzanine leads to subdivided office space at the southeast corner, a centrally located elevator, and landing with subdivided office space at the northeast corner.



Photo 12. Aluminum framed glass doors as seen from the interior of the vestibule. View facing east (Logan Simpson, 2023)



Photo 13. Panoramic view of the atrium. View facing east (Logan Simpson, 2023)



Photo 14. View of the dais, stepped wall, and eastern stairs as viewed from the recessed floor. View facing east (Logan Simpson, 2023)



Photo 15. View of the atrium and recessed floor space. View facing southwest (Logan Simpson, 2023)



Photo 16. View of partitioned office space along southern portion of atrium. View facing southeast (Logan Simpson, 2023)



Photo 17. View of office space entered from the northern walkway. View facing north (Logan Simpson, 2023)



Photo 18. Panoramic view of the atrium from the mezzanine. View facing west (Logan Simpson, 2023)



Photo 19. View of the mezzanine along the eastern wall. View facing southeast (Logan Simpson, 2023)



Photo 20. Asymmetrically arranged stained-glass skylights. View facing east (Logan Simpson, 2023)



Photo 21. Representative view of stained-glass skylights (Logan Simpson, 2023)

## Alterations

Scottsdale City Hall underwent later alterations following its original design and construction in 1968. In the mid-1980s, coinciding with a larger urban renewal effort in Scottsdale, the City altered the interior and exterior of the building to provide for expanded city services within the interior and greater security from the exterior.

Exterior alterations involved the enclosure of the porches on the northwest, north, and east elevations, along with the enclosure of the balcony adjacent to the Mayor's Office on the second floor of the east elevation. The porches were enclosed in a manner consistent with the original design intent of the building utilizing the existing roofline of the canopy to continue the obtuse angles that define the exterior form. Walls were recessed utilizing the existing tapered support columns so as to not obscure the prominence of the columns along each elevation. The balcony was enclosed using picture windows to continue to the appearance of void along the second story of the east elevation. Further exterior modifications include the addition of windows along the north, east, and south elevations corresponding to the subdivision of interior office space.

The original public entrance through the porch was enclosed in the early twenty-first century to create the entrance vestibule to provide more security for the building (Photographs 26-27). The creation of the vestibule slightly diminishes the original design intent of the building as it reduces the amount of natural sunlight permitted into the atrium. However, the enclosure of the porch utilizes tinted glass windows and doors to mimic the original design intent of voided space between the tapered columns. The windows are slightly recessed between the tapered columns, further enhancing the balance of solid and voided space and continuing themes of verticality.

As originally designed, the interior featured removable partitions in lieu of walls to separate working areas around the perimeter of the atrium (Photograph 21). Alterations involved the subdivision of office spaces by more formal means, involving the full enclosure of offices with walls. Walls were recessed between the tapered columns of the south and northern office spaces to maintain the visual prominence of the columns (Photographs 22 & 23). Some of the subdivisions included the use of aluminum framed windows and glass doors, which compromised between the need for subdivision while continuing the theme of openness and transparency within the space. Within the office spaces, further subdivisions were undertaken to provide necessary individual workspaces for city employees. The cashier's desk was removed, and a more permanent, low, rough stucco clad dividing wall was installed at the entrance.

Alterations to the atrium in the mid-1980s were primarily for the integration of upgraded audio and video equipment utilized for the civic functions of the space.<sup>2</sup> The dais within the recessed floor was altered with the renovations. An ADA compliant ramp was included behind the dais to provide access to the area. The original stairway leading upwards from the recessed floor to the west of the dais was moved to its current position to the east of the dais (Photographs 24 & 25). The original shape of the dais was altered to provide for an expanded number of seats. The new form continued the intention of the original design through the use of a solid, rough stucco clad wall with obtuse angles providing its form. A tall, stucco clad wall sits behind the dais, obscuring

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<sup>2</sup> Conversation with Mayor Ortega on 02.17.2023.

the ADA ramp as viewed from the recessed floor. The original stairs to the dais were removed with stairs on the south side of the dais and the ADA ramp the new points of access (Photographs 22-25).



Photo 22. View of unpartitioned office space along southern portion of the atrium, c. 1968 (Scottsdale Public Library)

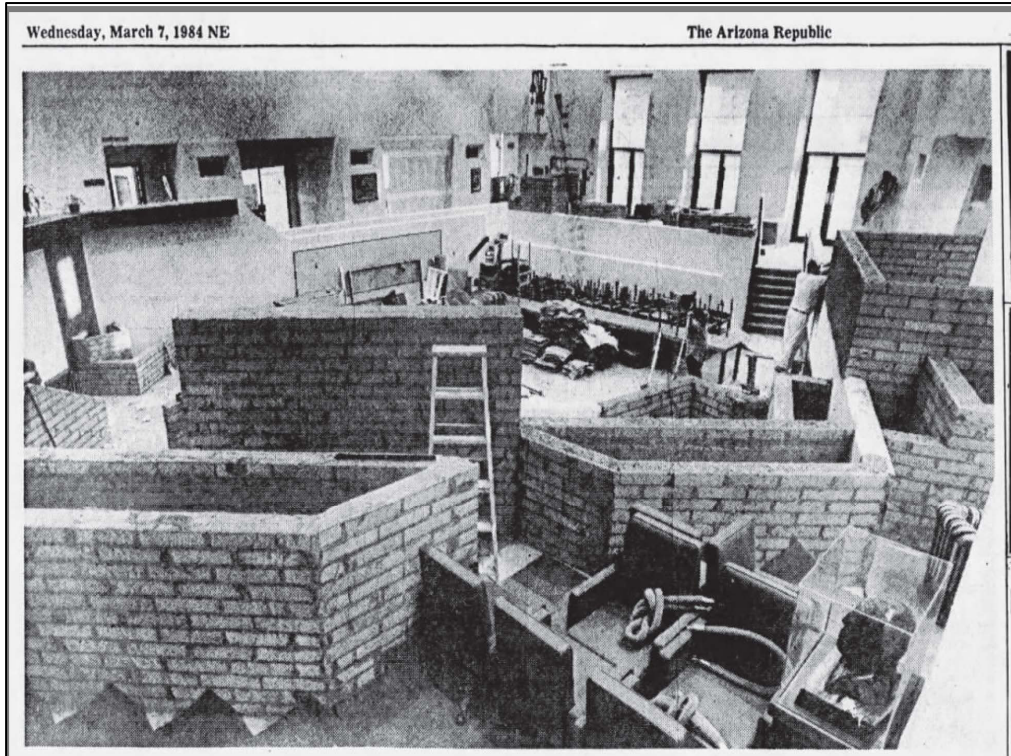


Photo 23. Renovation photo from 1984. Arizona Republic 7 Mar 1984.

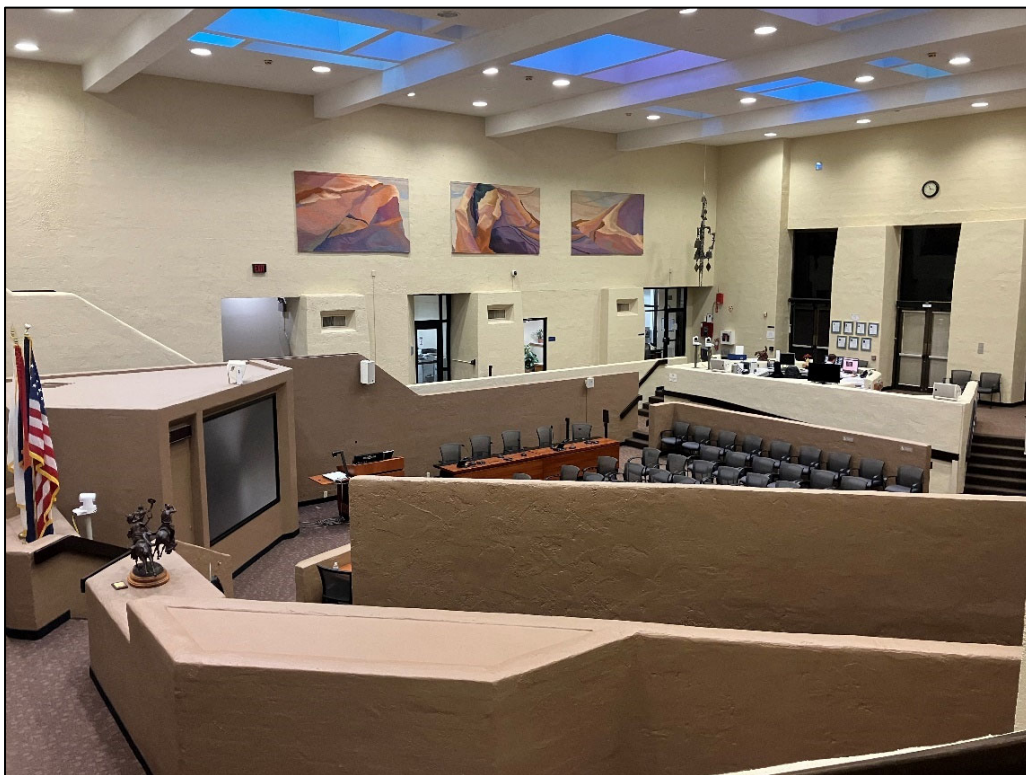


Photo 24. Modern day view of altered atrium interior. View facing southwest (Logan Simpson, 2023)



Photo 25. Historic view of the original dais, c. 1968 (Scottsdale Public Library)



Photo 26. Modern day view of the altered dais. View facing east (Logan Simpson, 2023)



Photo 27. Historic view of the original entrance into Scottsdale City Hall, c. 1968 (Scottsdale Public Library)



Photo 28. Modern day view of the entrance into Scottsdale City Hall. View facing southeast (Logan Simpson, 2023)

## Integrity Analysis

*Location:* The building retains integrity of location as it remains in its original location as constructed in 1968.

*Setting:* The building retains integrity of setting, despite recent alterations to the landscaping and surrounding plaza. The setting remains a designed public space accessible from multiple directions with no significant building, structure, or object obscuring views of the building.

*Design:* The building retains integrity of design, despite later exterior alterations to enclose three of the original porches and the balcony along the eastern elevation. While the porch enclosures slightly diminished the Mid-Century Modern architectural design influence through further separation of interior and exterior spaces, the enclosures are not out of character with the overall building as they integrate within the original massing and utilize the obtuse angles of the original design (Photographs 30-34). The porch on the southeast elevation remains extant (Photographs 10, 39 & 40). The columns remain prominent and the stacked, irregular massing of the building remains prevalent and a significant character defining feature.

While the integrity of design is slightly diminished due to the enclosure of the office spaces within the interior, the office spaces remain around the perimeter of the atrium and thereby continue the prominence of the atrium within the building. Alterations to the recessed floor space have moderately impacted integrity of design as the original dais was altered and new points of entry to the recessed floor and dais were created. However, these alterations followed the original design intent using obtuse angles and asymmetry and are integrated with the original design. This permits the space to continue to communicate the design as kiva-inspired (Figure 3; Photographs 28 & 29).

Despite subsequent alterations, the building retains integrity of design as it continues to display its integrated Pueblo Revival and Mid-Century Modern design through character defining features on both the exterior and interior.

*Workmanship & Materials:* The building retains integrity of workmanship through the retention of the features that reflect the design skills of architect Bennie Gonzales. The irregular stepped massing, tapered columns, tapered exterior walls, and the use of columns to support the roof structure within the interior contribute to the integrity of workmanship. These features speak to the craft of Gonzales and remain important ties to the original construction of the building. While porch enclosures and the addition of windows were added to the building following original construction, these do not detract from the integrity of materials. The defining original construction materials, such as the double concrete block walls, concrete columns, and stucco cladding remain extant.

*Feeling & Association:* The building retains a high degree of integrity of feeling and association. The building remains associated with municipal functions as it still serves as the City Council chamber and houses various municipal offices for the City of Scottsdale. Retention of character defining features on the exterior contributes to integrity of association as they continue to reflect the significant Pueblo Revival architectural style with integrated Mid-Century Modern design principles. The continued reflection of the integrated design contributes to the integrity of feeling

as the building remains a significant example of regional architecture. Despite alterations to the interior, the atrium remains the focal point and the inspiration from the Puebloan kiva in its design remains legible. This contributes to the integrity of feeling as the atrium remains a space of openness, reflective of the local government of Scottsdale.



Photo 29. 1968 view of the atrium. View facing northeast (Arizona Memory Project)



Photo 30. Modern day view of the atrium. View facing east (Logan Simpson, 2023)

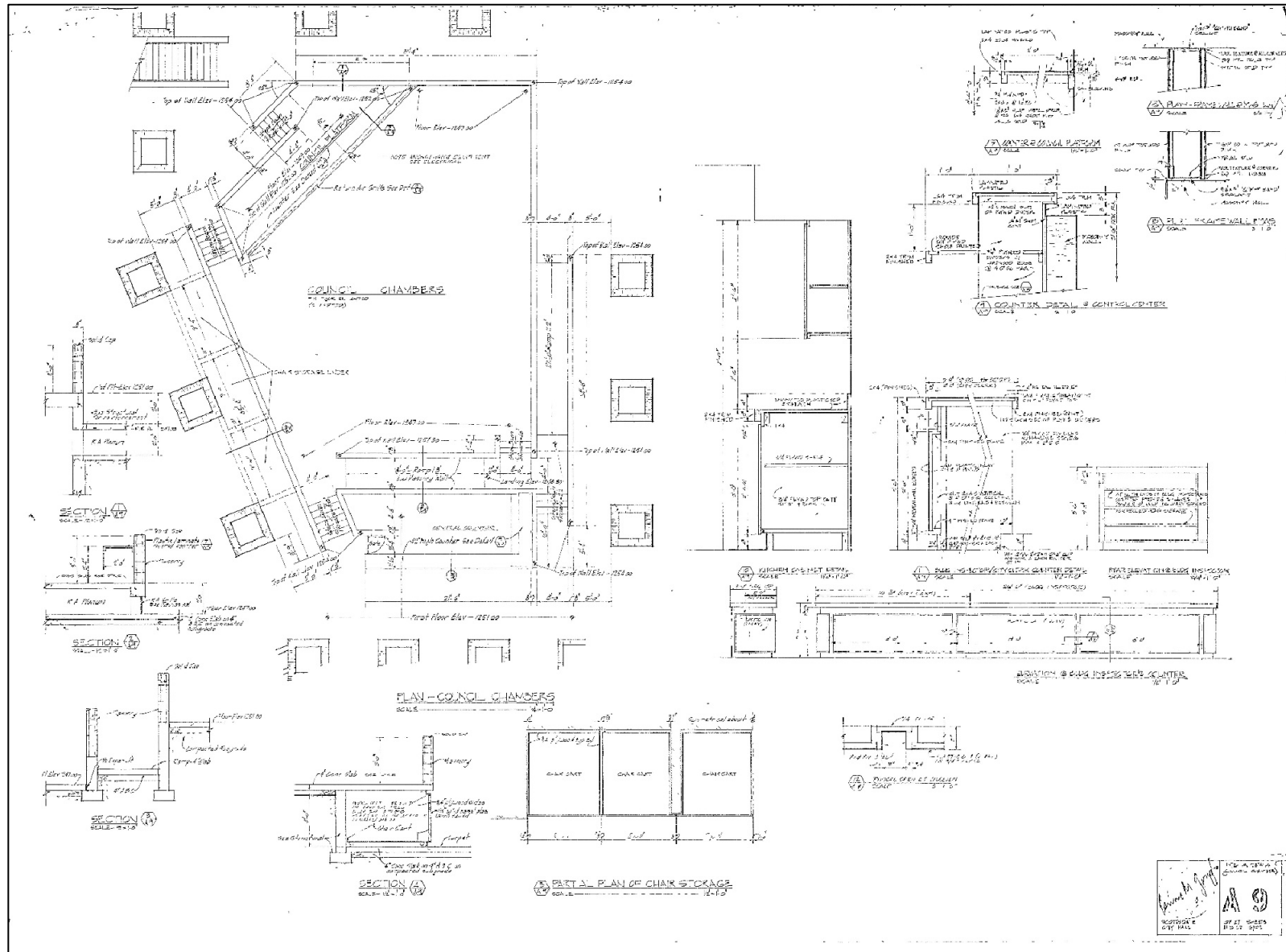


Figure 3. Original architectural drawings depicting the original spatial design of the atrium (Scottsdale Public Library)



Photo 31. View of the north elevation under construction with the porch opening c. 1968 (Scottsdale Public Library)



Photo 32. View of the north elevation with the porch enclosed (Logan Simpson, 2023)



Photo 33. View of the east elevation under construction c. 1968 (Scottsdale Public Library)



Photo 34. 1968 view of the east elevation. View facing north (Arizona Memory Project)



Photo 35. View of east elevation. View facing west (Logan Simpson, 2023)

## Historic Context

### *The History of Scottsdale*

After the Mexican-American War in the late-1840s and Gadsden Purchase in 1853, the United States gained western territory which included land that became Arizona.<sup>3</sup> During the decade between the Gadsden Purchase and the establishment of the Territory of Arizona in 1863, Jack Swilling, a pioneer from Virginia and former Confederate officer turned Union ally, began to travel the territory.<sup>4</sup> It was between Prescott and Wickenburg that he first discovered gold as a prospector, a discovery which began a gold rush in the territory and prompted the establishment of Prescott as the first territorial capital.<sup>5</sup> In 1867, Swilling traveled to the Salt River Valley near the newly established Camp (later Fort) McDowell and found a rich landscape full of potential.<sup>6</sup> Previously settled by the ancestral Hohokam, and north of the Gila River Pima and Maricopa, the ruins and fertile lands around the Salt River inspired Swilling to establish an irrigation company.<sup>7</sup> The area was quickly settled as the water system provided ideal farming conditions which led to the recognition of the town in 1868 and its official naming as Phoenix in 1870.<sup>8</sup>

Eighteen years later, Winfield Scott, a U.S. Army officer, traveled to the growing Salt River Valley where he purchased farmland near the present-day Old Town Scottsdale which featured a beneficial proximity to the Arizona Canal.<sup>9</sup> Through recruitment efforts by Scott himself, the land around his property was quickly settled to bring in agricultural and socioeconomic development to that area of the valley and would soon be named after him.<sup>10</sup> Scottsdale's early history was one that involved agriculture and ranching. By the 1930s and 1940s, the town embraced the arrival of the arts with notable habitants such as Frank Lloyd Wright and the military during the Second World War (WWII).<sup>11</sup>

In the decades following WWII, Scottsdale experienced a population boom. With the influx of residents, Scottsdale began in earnest to cultivate an identity and sought to establish itself as a town that was defined by a fusion of modernity and western roots. The Chamber of Commerce "...established a Western design theme for the downtown and adopted the 'West's Most Western Town' as Scottsdale's slogan."<sup>12</sup> The 1950s saw an expansion of residents from 2,000 to 10,000 and welcomed the first baseball spring training season and the first All Arabian Horse Show, bringing tourism to the small community.<sup>13</sup> A decade later, the population rose exponentially to over 68,000 and spread even further out into the valley.<sup>14</sup> To accommodate this rapid growth, Scottsdale began the process of planning for a brand-new civic center. This ambitious project

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<sup>3</sup> Jon Talton, *A Brief History of Phoenix*, (Charleston, South Carolina: History Press, 2015), 11.

<sup>4</sup> Talton, *A Brief History of Phoenix*, 10-12.

<sup>5</sup> Talton, 10-12.

<sup>6</sup> *Ibid.* 11-12.

<sup>7</sup> *Ibid.* 13-14.

<sup>8</sup> *Ibid.* 13-14.

<sup>9</sup> "West's Most Western Town," City of Scottsdale, accessed March 13, 2023, <https://www.scottsdaleaz.gov/about/history>.

<sup>10</sup> "West's Most Western Town."

<sup>11</sup> *Ibid.*

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

would see the creation of a space where city services, governance, and the arts could occupy a central location to service the growing community.



Photo 36. Unattributed photograph of Bennie Gonzales and his wife (From the “Gonzales, Bennie M. Vertical File,” Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona).

**Barnaby (Bennie)  
Montague Gonzales**

Bennie Gonzales was born in Phoenix in 1924 to Arizona parents of Mexican, Native American, German, French, and Irish descent and a family heavily invested in the construction trade.<sup>15</sup> Gonzales was raised in Phoenix and became one of the first graduates of the new Architecture Program at Arizona State University in 1953.<sup>16</sup> Gonzales then continued his education at the University of Mexico in Mexico City. In 1965, he stated that he became enamored with the architecture of Mexico during his time there and was inspired by the “...integration of inside and outside [and] the one folding into the other such as I have not seen in the

work of any contemporary architect.”<sup>17</sup> Once Gonzales returned to Arizona, he began working as a registered architect and built a reputation in the valley (Photo 34).<sup>18</sup>

During the peak of Gonzales’ career in the 1960s and 1970s, he developed a style that was representative of modern Arizona and the southwest. His approach to design included an integration of Arizona cultural expressions, such as Mexican and Native American motifs; creation buildings that lacked 90-degree angles; and incorporated the interior with the exterior through a penchant for open spaces derived from his education in Mexico.<sup>19</sup> In 1962, Gonzales

<sup>15</sup> Desmond Muirhead, “Buildings for a Desert Culture,” *Phoenix Point West*, January 1965, 27.

<sup>16</sup> Muirhead, “Buildings for a Desert Culture,” 27.

<sup>17</sup> Muirhead, 27-28.

<sup>18</sup> Susan Tanner, “New Civic Center combines Open beauty and practicability,” *The Arizonian*, September 5, 1968, 4.

<sup>19</sup> Kate Nolan, “Noted Ariz. Architect Gonzales dies at 84,” *Arizona Republic*, December 3, 2008, 24, <https://www.newspapers.com/image/126402402>.

was given his first major project where he was the lead designer and architect for the first public library in the border town of Nogales, Arizona.<sup>20</sup> Working off a small budget of only \$70,000, Gonzales created a design that became the precursor of a style that he would follow for the remainder of his career.<sup>21</sup> Using a mixture of southwestern elements such as whitewashed adobe and a landscape of desert plants combined with modern materials of wood decking and large panes of glass, Gonzales' library displayed a light, openness that was positively received by the community.<sup>22</sup>

For his design of the Nogales Public Library, he was awarded an Honor Award by the Central Arizona Chapter of the American Institute of Architects.<sup>23</sup> During his career, Bennie Gonzales was the recipient of many awards. In 1967 alone, he received the American Institute of Architects Competition Award of Excellence, the Community Recognition Award for his work in Litchfield Park, and he was named "Man of the Year" by the Mexican Chamber of Commerce.<sup>24</sup> In 1976, Gonzales was named a Fellow of The American Institute of Architects.<sup>25</sup> When Bennie Gonzales passed away in 2008, he left behind a decorated legacy and an extensive number of buildings that are renowned for their style and, while these buildings have included the numerous apartment complexes and churches, his most notable works include the Heard Museum additions and renovations, South Mountain Community College, the Hopi Cultural Center, the Nogales Public Library, and Scottsdale's Civic Center.<sup>26</sup>



Photo 37. Bennie Gonzales, City Manager Bill Donaldson, and Mayor Bill Clayton examining a model of Gonzales' Civic Center (From *The Arizona Republic*, September 9, 1965).

<sup>20</sup> Mary Leonhard, "Little Nogales Library, Architectural Triumph," *The Arizona Republic*, November 4, 1962, 81 <https://www.newspapers.com/image/117650000>.

<sup>21</sup> Leonhard, "Little Nogales Library, Architectural Triumph," 82.

<sup>22</sup> Leonhard, 82.

<sup>23</sup> Nolan, "Noted Ariz. Architect Gonzales dies at 84," 24.

<sup>24</sup> Susan Tanner, "New Civic Center combines Open beauty and practicability," *The Arizonian*, September 5, 1968, 4.

<sup>25</sup> *The American Institute of Architects College of Fellows History & Directory* (n.p.: The American Institute of Architects, 2022), 185, [https://issuu.com/aiacollegeoffellows/docs/2022\\_ebook\\_faia\\_directory](https://issuu.com/aiacollegeoffellows/docs/2022_ebook_faia_directory).

<sup>26</sup> Nolan, "Noted Ariz. Architect Gonzales dies at 84," 24.

### ***City Hall***

In 1965, the City of Scottsdale formed the Scottsdale Town Enrichment Program (STEP). The aim of this program, formed by Scottsdale citizens, was to study various ways in which the city could be improved. STEP led to the recommendation of a new Civic Center in the heart of Scottsdale.<sup>27</sup> The STEP Committee was placed in charge of finding an architect to make this recommendation materialize.<sup>28</sup> The STEP committee interviewed thirty-five proposals by architects, guided by design stipulations specified by the City Council, including criteria such as uniqueness, spaciousness, and warmth.<sup>29</sup> In May of 1965, Phoenix based architect Bennie Gonzales was endorsed by the STEP committee to design Scottsdale's proposed Civic Center (Photo 35).<sup>30</sup>

Gonzales chose to create a Pueblo Revival styled building with design principles incorporated from Mid-Century Modern concepts for Scottsdale's City Hall. This decision not only utilized Gonzales' distinctive style but emphasized the building's unique southwestern design and Scottsdale's aim of highlighting its character while differentiating itself from other cities. When compared to other city halls elsewhere in Arizona, such as Phoenix's County-City Administration Building, Gonzales' Scottsdale's City Hall showcases a departure from traditional municipal architecture.

Phoenix's Old City Hall, constructed by 1929, was the second in a line of three buildings that served as City Hall over Phoenix's history. This early twentieth century building was dual use as it housed the Maricopa County Courthouse along with municipal offices (Photo 36).<sup>31</sup> The building is a fusion of Art Deco and Mission Revival architectural styles and is an example of the reliance on symmetrical, classical architecture that is dominating and heavily compartmentalized. This imposing municipal building takes up an entire city block and is defined by its construction materials of concrete, terra cotta, and granite with cast iron, steel, and bronze ornamentation.<sup>32</sup>

Gonzales' design, on the other hand, is a departure from the eclectic style through its use of incorporating practicality with approachability. Gonzales was quoted in 1967 stating, "I don't think there is any more painful experience of separation than when you walk down the halls of a government building and see rows and rows of rooms."<sup>33</sup> With this sensibility in mind, Gonzales incorporated into his design asymmetrical features adorned with off-white paint over stucco,

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<sup>27</sup> Dennis Farrell, "Civic Center Plan Creates Uproar," *Phoenix Gazette*, June 6, 1965, 110, <https://www.newspapers.com/image/20020713>.

<sup>28</sup> "Civic Center Facts," found in "Scottsdale Civic Center Vertical File," Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona.

<sup>29</sup> "Civic Center Facts," found in "Scottsdale Civic Center Vertical File," Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona.

<sup>30</sup> "Architect Endorsed," *The Arizona Republic*, May 30, 1965, 32, <https://www.newspapers.com/image/116641719>.

<sup>31</sup> Shereen Lerner, "Maricopa County Courthouse," National Register of Historic Places Registration Form, (Phoenix, Arizona: Arizona State Historic Preservation Office, February 10, 1989), section 8, page 9, <https://npgallery.nps.gov/NRHP/GetAsset/48d9f0c5-eed9-4d81-9a3b-5d03b5d95e1e>.

<sup>32</sup> Lerner, "Maricopa County Courthouse," section 7, summary-page 2.

<sup>33</sup> Robert Masullo, "New Scottsdale City Hall to be Wall-less Inside," *The Arizona Republic*, October 22, 1967, 34, <https://www.newspapers.com/image/118194557>.

skylights of brilliant colors, and an interior of unrestricted interconnectivity which included a Puebloan inspired Kiva-like council meeting room. Gonzales designed a municipal building that was light, modern, and characteristically southwestern.<sup>34</sup> Scottsdale's City Hall was built within an similarly designed landscape that is meant to mirror the inside, and vice versa, through concepts of openness and non-compartmentalization of space while also allowing for its use and enjoyment by the public.<sup>35</sup> It was noted at the time as being a community project where, "no partitions hide the staff from the public...to provide an informal, friendly atmosphere....The Scottsdale Civic Center is designed as a place for public enjoyment and enrichment."<sup>36</sup>



Photo 38. Phoenix Old City Hall and Maricopa County Courthouse, May 1988 (From the "Maricopa County Courthouse," National Register of Historic Places Registration Form).

While government officials worked in temporary offices, Scottsdale City Hall came to fruition and, although the design underwent some changes during the early stages such as walls being included for the mayor's office, the treasurer's office, and the restrooms, overall, the initial plans by Gonzales went primarily unaltered.<sup>37</sup> In December of 1967, the contract was awarded to the

<sup>34</sup> "Kivas," The Museum Collections of Chaco Culture National Historic Park Slide Show, National Park Service Museum Management Program, last modified Thursday, January 18, 2007, <https://www.nps.gov/museum/exhibits/chcu/slideshow/kivas/kivasintro.html>.

<sup>35</sup> Susan Tanner, "New Civic Center combines Open beauty and practicability," *The Arizona*, September 5, 1968, 4.

<sup>36</sup> Susan Tanner, "New Civic Center combines Open beauty and practicability," *The Arizona*, September 5, 1968, 27.

<sup>37</sup> Masullo, "New Scottsdale City Hall to be Wall-less Inside," 36.

Arnold Construction Company and construction was scheduled to completed in eight months.<sup>38</sup> In addition to Arnold Construction, work on City Hall was completed by the efforts of firms such as the A-1 Building Wreckers, Bentson Construction, Termite Specialists, Arizona Sand and Rock, Ora Hopper & Son, among others.<sup>39</sup>

The creation of Scottsdale City Hall was largely a community effort propelled forward by fundraising efforts.<sup>40</sup> Local artists were involved in the creation of City Hall as seven pieces of public art were chosen to be incorporated into the design, which included a giant metal windchime by famed architect Paolo Solari and colorful glass skylights by artist Glidden Parker and Scottsdale's Glassart Studios, both of which remain extant in the building today.<sup>41</sup> On October 11, 1968, a crowd of people watched as City Hall was officially dedicated with a ribbon cutting, a display of fireworks, and open tours of the new building.<sup>42</sup> With a final cost of \$2.54 million, the first phase of Gonzales' Civic Center complex, which featured a landscaped park, the Public Library, and City Hall, was complete.<sup>43</sup>

### ***The Civic Center and Modern Scottsdale***

After the construction of City Hall and the Public Library in 1968, the Civic Center was continuously worked upon and added to over the following decades. This consisted of renovations to existing buildings and landscapes, the construction of a police and court building, a senior center, a center for the arts, and a museum of contemporary art. In February of 1972, the Public Services Building was dedicated. This was the third building to be added to the Civic Center Complex and was designed by Gonzales to house the city's police department, parks and recreation offices, court system, and Arizona Highway Department's licenses bureau.<sup>44</sup>

As part of a downtown renewal program, Scottsdale began adding and approving the inclusion of hotels, shops, restaurants, parking garages, a pedestrian mall, and a performing arts center west of the Civic Center complex.<sup>45</sup> A formal dedication of this Scottsdale Mall area occurred on Sunday, November 24, 1974, involving activities such as an address by Mayor William Jenkins, the planting of a living Christmas Tree, band concert, and an art show.<sup>46</sup> By 1975, the city had

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<sup>38</sup> "Civic Center Pact Signed," *The Arizona Republic*, December 22, 1967, 36, <https://www.newspapers.com/image/20057749>.

<sup>39</sup> "A Bit of Information, Scottsdale Civic Center informational flyer," found in "Scottsdale Civic Center Vertical File," Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona.

<sup>40</sup> BJ "Barney" Gonzales, in discussion with John Southard and Mariah Justice at Scottsdale City Hall, April 26, 2023.

<sup>41</sup> "Scottsdale City Hall informational flyer," found in "Scottsdale Civic Center Vertical File," Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona.

<sup>42</sup> "Tim opens Scottsdale's civic complex," *The Arizona Republic*, October 12, 1968, 4, <https://www.newspapers.com/image/117540902>.

<sup>43</sup> "Scottsdale City Hall informational flyer," found in "Scottsdale Civic Center Vertical File," Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona.

<sup>44</sup> "Scottsdale building to be dedicated," *The Arizona Republic*, February 18, 1972, 28, <https://www.newspapers.com/image/117795419>.

<sup>45</sup> "Scottsdale plans downtown face-lift," *Arizona Republic*, January 8, 1973, 41, <https://www.newspapers.com/image/8273885>.

<sup>46</sup> "Scottsdale Mall Dedication Program, November 24, 1974," found in "Scottsdale Civic Center Vertical File," Scottsdale Heritage Research Room, Scottsdale Public Library, Arizona.

completed construction on the Center for the Arts, also designed by Bennie Gonzales.<sup>47</sup> In 1985, Scottsdale connected the Civic Center on the east side of Civic Center Plaza Street to the Scottsdale Mall on the west side via an overhead walkway, converting the road into an underpass.<sup>48</sup> On February 14, 1999, the 87<sup>th</sup> anniversary of Arizona's statehood, the Scottsdale Museum of Contemporary Art was opened.<sup>49</sup> With this opening, SMOCA became one of the last buildings to be added to the Civic Center Complex. While the area is continually renovated and maintained, this building marked a finale to the decades of planning, development, and construction by the City of Scottsdale.



Photo 39. Aerial view of the Scottsdale Civic Center complex, c. 1970s. Scottsdale City Hall can be seen in the upper left corner (Scottsdale Public Library)

<sup>47</sup> "Arts center on final tour," *The Arizona Republic*, May 2, 1976, 109, <https://www.newspapers.com/image/117846269>.

<sup>48</sup> "Mayor really digs improvements on Civic Center Plaza," *The Arizona Republic*, April 26, 1985, 42, <https://www.newspapers.com/image/120139365>.

<sup>49</sup> Richard Nilsen, "New art's new home," *The Arizona Republic*, February 14, 1999, 88, <https://www.newspapers.com/image/124416248>.

## Recommendations

Scottsdale City Hall meets the criteria established by the City of Scottsdale's Code of Ordinances Article VI Section 6.113 as a Historic Landmark in the city registry. As a public, government building that is extant and centrally located in the city's civic center, City Hall has become a defining feature for the community of Scottsdale. It is a historically significant building that is a representative example of the overall aesthetic and character of the city. It encapsulates the blend of modern design concepts with southwest regional architectural elements that is indicative of the development of Scottsdale during the second half of the twentieth century. The extant design features directly associate the building as a prime example of a work by master architect Bennie Gonzales.

According to the City of Scottsdale's Code of Ordinances Article VI Section 6.113 the criteria for listing a historic resource in the City of Scottsdale Historic Register are as follows:

*A. Historic Resource.* To be eligible for designation as an historic resource and placement on the Scottsdale Historic Register, a district, site, building, structure, or object must be located in Scottsdale and have special historical significance in United States, Arizona or Scottsdale history, architecture, archaeology, engineering, or culture. Fifty (50) years of age is a general estimate of the time necessary for achieving historical significance, but resources younger than fifty (50) years are eligible for designation as an historic property and placement on the Scottsdale Historic Register in appropriate cases. Historical significance is present in buildings, districts, structures, sites, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

1. That are associated with events that have made a significant contribution to the broad patterns of our history; or
2. That are associated with the lives of persons significant in our past; or
3. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable whole whose components may lack individual distinction; or
4. That have yielded, or may be likely to yield, information important in prehistory or history; and
5. That in addition to having retained their integrity of location, design, setting, materials, workmanship, feeling, and association, possess physical features necessary to convey that significance and are significant within the historic context of the Scottsdale geographic area and chronological periods known to have been associated with the occupation and settlement of Scottsdale by people from all involved cultures.

B. *Landmarks*. To be eligible for designation as a Landmark, a district, site, building, structure or object must meet all the criteria for designation as an historic resource and placement on the Scottsdale Historic Register, and in addition must possess exceptional significance in United States, Arizona or Scottsdale history, archaeology, architecture, engineering, or culture, as determined by the City Council. Such exceptional significance is present in those historic resources which:

1. Contain outstanding or extraordinary examples of an architectural style; and/or
2. Contain or are associated with a major historic event or activity; and/or
3. Are associated with the lives of historically significant persons; and/or
4. Embody distinctive characteristics of a type, period, or method of construction; and/or
5. Represent the work of a master; and/or
6. Contain important, intact archaeological resources; and/or
7. Are of unique visual quality and identification; and/or
8. Are of general historic or cultural recognition by the community.<sup>50</sup>

Scottsdale City Hall is recommended as eligible for listing as a Landmark as it meets the criteria listed in Section 6.113.A.3, Section 6.113.A.5, Section 6.113.B.1, Section 6.113.B.5, Section 6.113.B.7, and Section 6.113.B.8 (Figure 4). The recommended boundary for local designation encompasses approximately 0.65 acres. The building is over fifty years of age and possesses integrity of location, setting, design, workmanship, materials, feeling, and association. The building represents the work of a master and possesses high artistic values. It is an outstanding example of the Pueblo Revival architectural style and represents the work of master architect Bennie M. Gonzales. The building remains significant within the historic context of the City of Scottsdale and is a notable component of the community.

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<sup>50</sup> City of Scottsdale Ord. No. 3242, § 7, 7-13-99; Ord. No. 4143, § 1(Res. No. 9678, Exh. A, § 125), 5-6-14

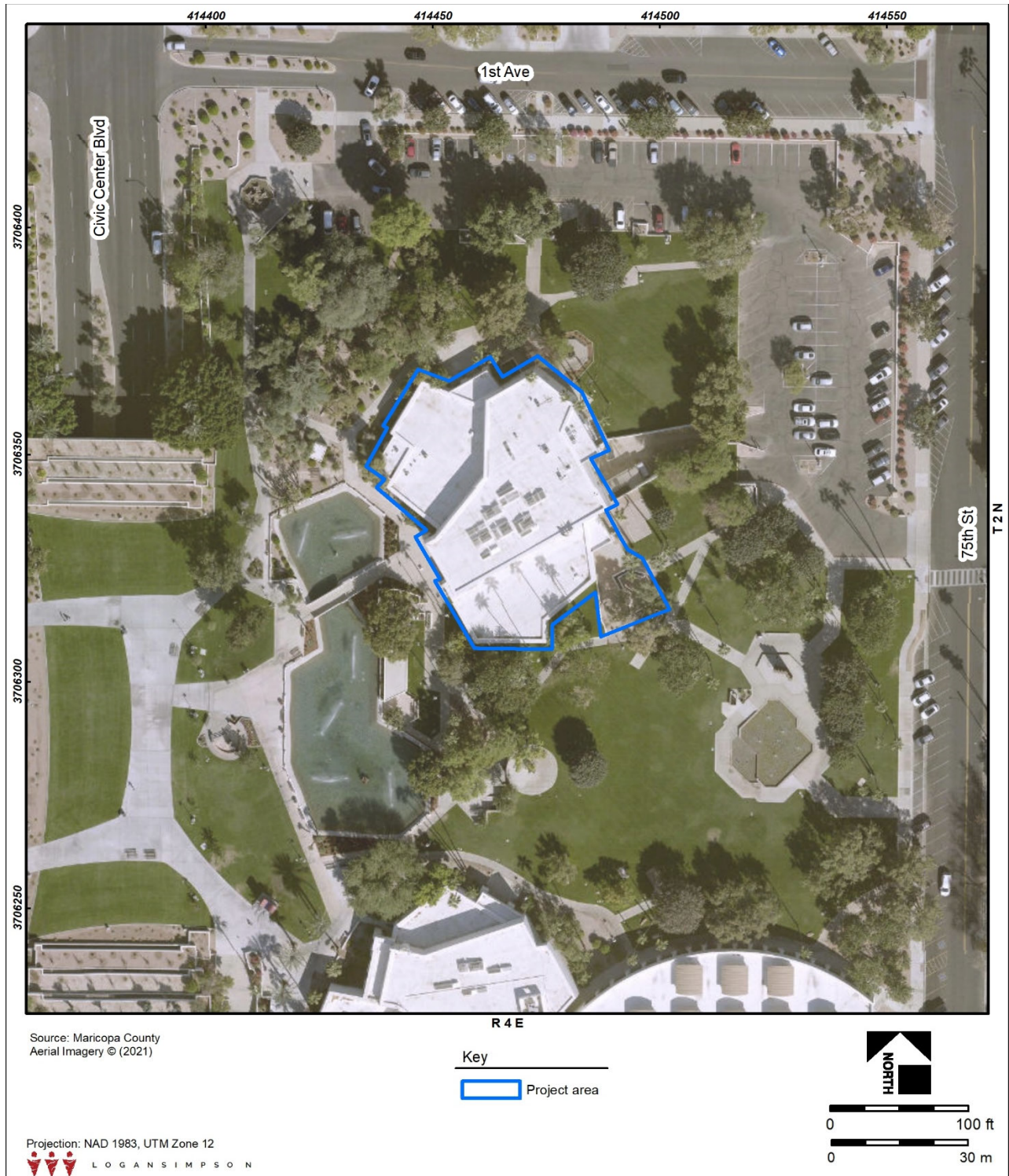


Figure 4. Recommended boundary for Scottsdale City Hall

## Statement of Significance

After the end of WWII, Scottsdale experienced a population boom that altered the city from a quiet unincorporated town of around 2,000 residents in 1950 to the third largest city in the state by 1970 with a population of almost 68,000.<sup>51</sup> To accommodate this rapid growth, Scottsdale created a civic center where city services, governance, and the arts could occupy larger spaces and be more accessible to the public. Scottsdale's City Hall was constructed in 1968 to meet the increasing needs of the city government and community. It soon enveloped within an expanded Civic Center which aided in furthering the visibility and convenience of the building by placing it within a section of the city that was meant to be used by the public. From its construction to present, Scottsdale City Hall has remained extant and utilized for its original purpose as an open, public space where the community and its leaders can meet and work. City Hall's location and setting supports its historical significance as a Scottsdale landmark.

Architect Bennie Gonzales employed a fusion of Pueblo Revival and Mid-Century Modern architectural styles to emphasize the building's departure from traditional, closed off government buildings. The open layout of City Hall embraces the idea of a government building that functions as a meeting space for the public and open to all. Scottsdale City Hall's design moves away from previous government buildings that employed imposing facades and interiors with closed in and physically separated spaces that visually and physically isolated the government from the public. This idea of an open community building is further reinforced with City Hall's proximity to the historic downtown area and the increased traffic of local residents and visitors. The exterior features, such as the floor to ceiling windows and the asymmetrical shape and form, have been maintained, despite subsequent alterations. The interior reflects these same elements, while incorporating an open space design with character defining columns, illuminated asymmetrical stained-glass skylights, and multiple access points to increase the ease of access and movement into and throughout the interior space. The Mid-Century Modern elements of the City Hall are defining features that have continued to embody the distinct characteristics of City Hall's modern style.

The Pueblo Revival style building is characterized by its stepped massing shape and form, a flat roof with parapet walls, deep recessed windows, and the cladding of rough stucco coated in Navajo White paint color. The irregular stepped massing provides depth and texture while the design balances solid and void spaces (Figure 5). These features conform to a southwestern style that is characteristic of its location and setting. The merging of the Pueblo Revival and Mid-Century Modern styles not only integrates the building within the character of Scottsdale and Arizona at large, but it enabled the building to be usable in an extreme climate that fluctuates from mild winters to intense summer heat. City Hall's features are practical as they aid in excluding excess heat and glare.<sup>52</sup>

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<sup>51</sup> U.S. Census Bureau, "Number of Inhabitants, Arizona," 1950 Census, accessed March 2, 2023, <https://www2.census.gov/library/publications/decennial/1950/population-volume-1/vol-01-06.pdf>; U.S. Census Bureau, "Number of Inhabitants, Arizona," 1980 Census, accessed March 2, 2023, [https://www2.census.gov/prod2/decennial/documents/1980a\\_azABC-01.pdf](https://www2.census.gov/prod2/decennial/documents/1980a_azABC-01.pdf).

<sup>52</sup> Ann Patterson, "City Hall," *The Arizona Republic*, June 10, 1984, <https://www.newspapers.com/newspage/120066783/>.

The interior continues the exterior characteristics of rough stucco walls, stepped forms in the staircases and balconies, and deep recessed windows which allow for a less intensely focused but more diffused light. The interior also incorporates a kiva-inspired meeting room created by the use of tapered columns to support the roof structure to create a space without walls (Figure 6). This space is recessed into the floor and is open and centrally placed at the entrance, which works in tandem with the modern, open concept design. This element echoes the form of a Kiva, a Puebloan architectural form that functioned as a ceremonial meeting space.<sup>53</sup> The atrium emphasizes the transparency of local government. This design creates a place that welcomes the community and creates a “plebian” meeting space that communicates to residents and visitors that, “this is their house.”<sup>54</sup>

The interior design incorporates modern elements such as the asymmetrically arranged recessed stained-glass skylights (Figure 7). The interior design continues themes of balance between solid and void spaces with the solid tapered columns contrasted by the open space of the atrium and office spaces arranged around the perimeter. The combination of modern design with established southwestern features showcases the shift in Scottsdale character during the second half of the twentieth century which embraced a more sophisticated, modern approach to southwestern aesthetics.<sup>55</sup> These features are fundamental to the design, workmanship, materials, and feeling of City Hall as a significant architectural resource directly associate the building to the story of Scottsdale.

The design of the building has undergone some alterations since 1968. Subsequent alteration enclosed portions of the exterior, and renovated the interior to facilitate ADA compliant features, incorporate modern technology, and subdivide offices around the central atrium to improve functionality and limit noise disruption. However, these alterations have not significantly impacted City Hall’s distinctive style since the building still utilizes the idea of offices surrounding the open, central recessed meeting floor. The interior design and the feeling associated are defining characteristics of City Hall.

Scottsdale City Hall is an outstanding example of the work of Arizona architect Bennie Gonzales. Gonzales, who came to prominence in the state during the 1960s and 1970s, was a prolific architect that created not only City Hall, but almost the entirety of Scottsdale’s Civic Center. He is noted for designing South Mountain Community College, several churches, libraries, and hundreds of homes and residences in Arizona.<sup>56</sup> With his education as one of the first graduates from Arizona State University’s architecture program and as a student at the University of Mexico, Gonzales possessed a strong understanding of southwestern and Mexican

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<sup>53</sup> “Kivas,” The Museum Collections of Chaco Culture National Historic Park Slide Show, National Park Service Museum Management Program, last modified Thursday, January 18, 2007, <https://www.nps.gov/museum/exhibits/chcu/slideshow/kivas/kivasintro.html>.

<sup>54</sup> BJ “Barney” Gonzales, in discussion with John Southard and Mariah Justice at Scottsdale City Hall, April 26, 2023.

<sup>55</sup> Joan Bucklew, “Ring Around the Art Circuit,” *The Arizona Republic*, October 27, 1968, <https://www.newspapers.com/image/117549912>.

<sup>56</sup> Kate Nolan, “Noted Ariz. Architect Gonzales dies at 84,” *Arizona Republic*, December 3, 2008, <https://www.newspapers.com/image/126402402>.

cultural styles and elements that he united with his modern design knowledge. Scottsdale City Hall is a leading example of this approach to architectural design by Gonzales.

The design of Scottsdale City Hall ensured its relevancy within the community as Scottsdale adapted and grew throughout subsequent years. The integration of southwestern motifs with modern design remains a signature characteristic of Scottsdale, of which Scottsdale City Hall serves as an integral architectural component. The building remains a formal, yet organic, focal point of the Civic Center Campus and continues to “stand the test of time” providing an identity to the community of Scottsdale.<sup>57</sup>

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<sup>57</sup> Mayor David Ortega, in discussion with John Southard and Mariah Justice at Scottsdale City Hall, April 26, 2023.

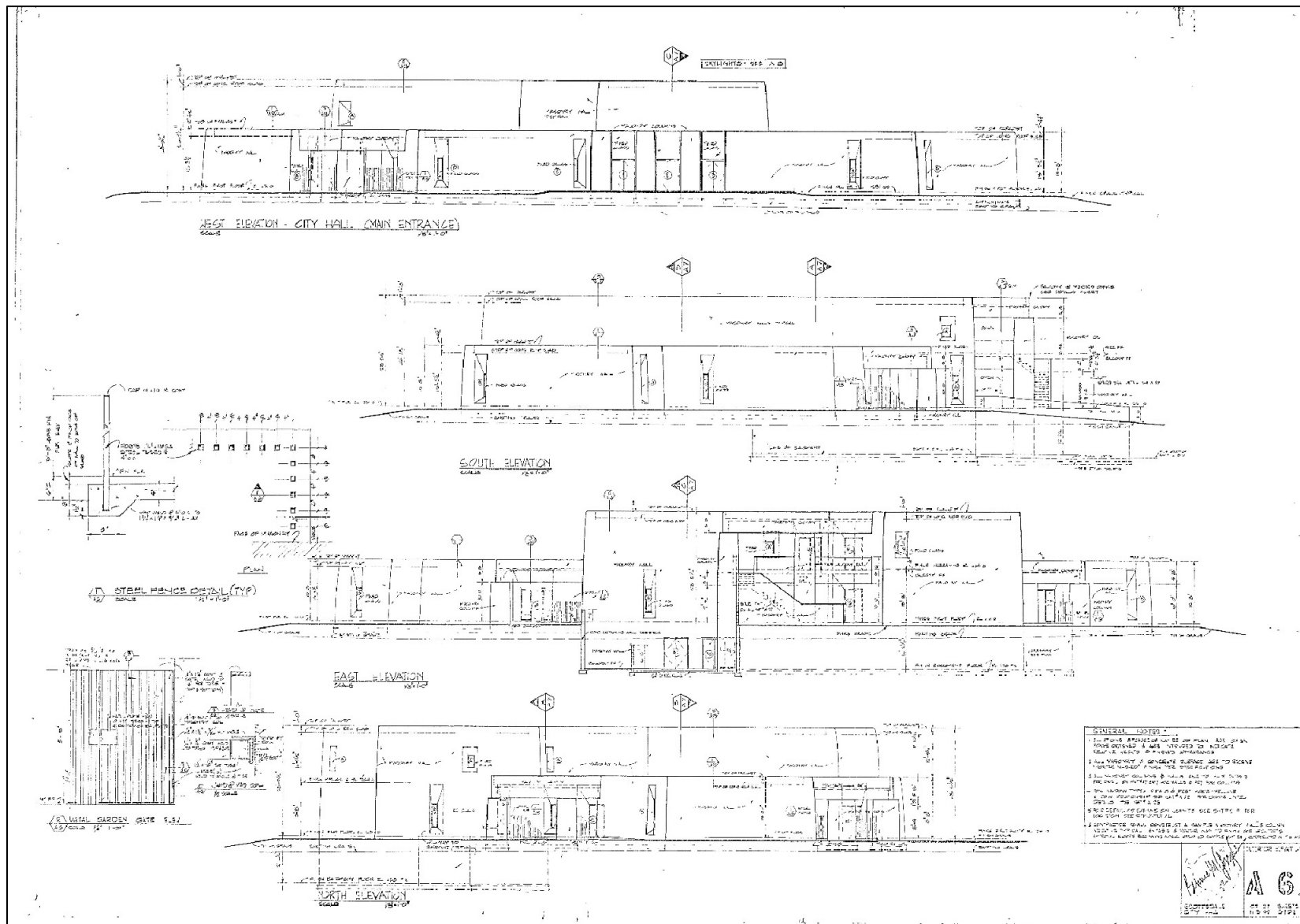


Figure 5. Original architectural drawings depicting the irregular massed elevations of the building (Scottsdale Public Library)

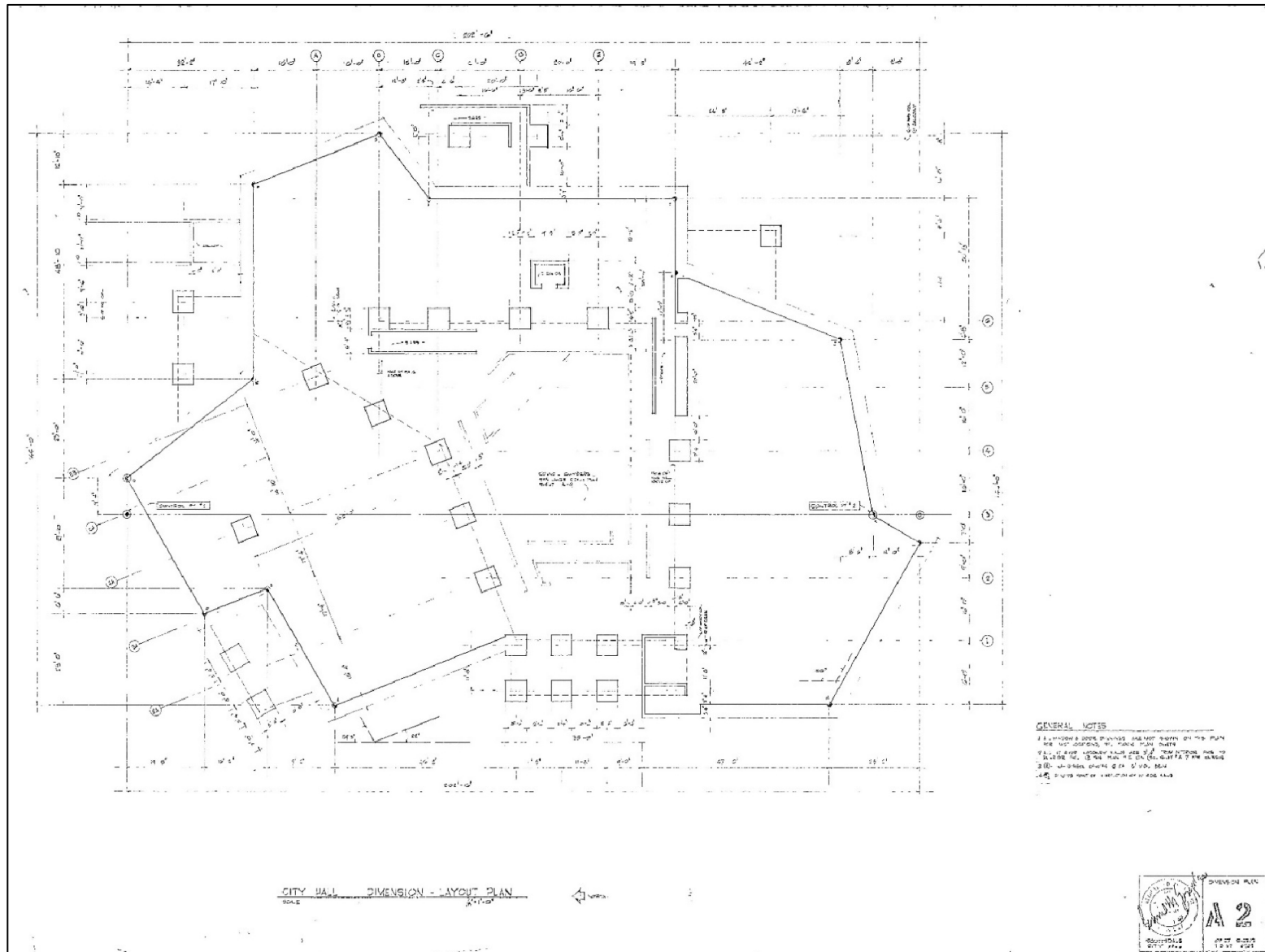


Figure 6. Original architectural drawings depicting the distribution of interior and exterior columns to support the roof structure (Scottsdale Public Library)

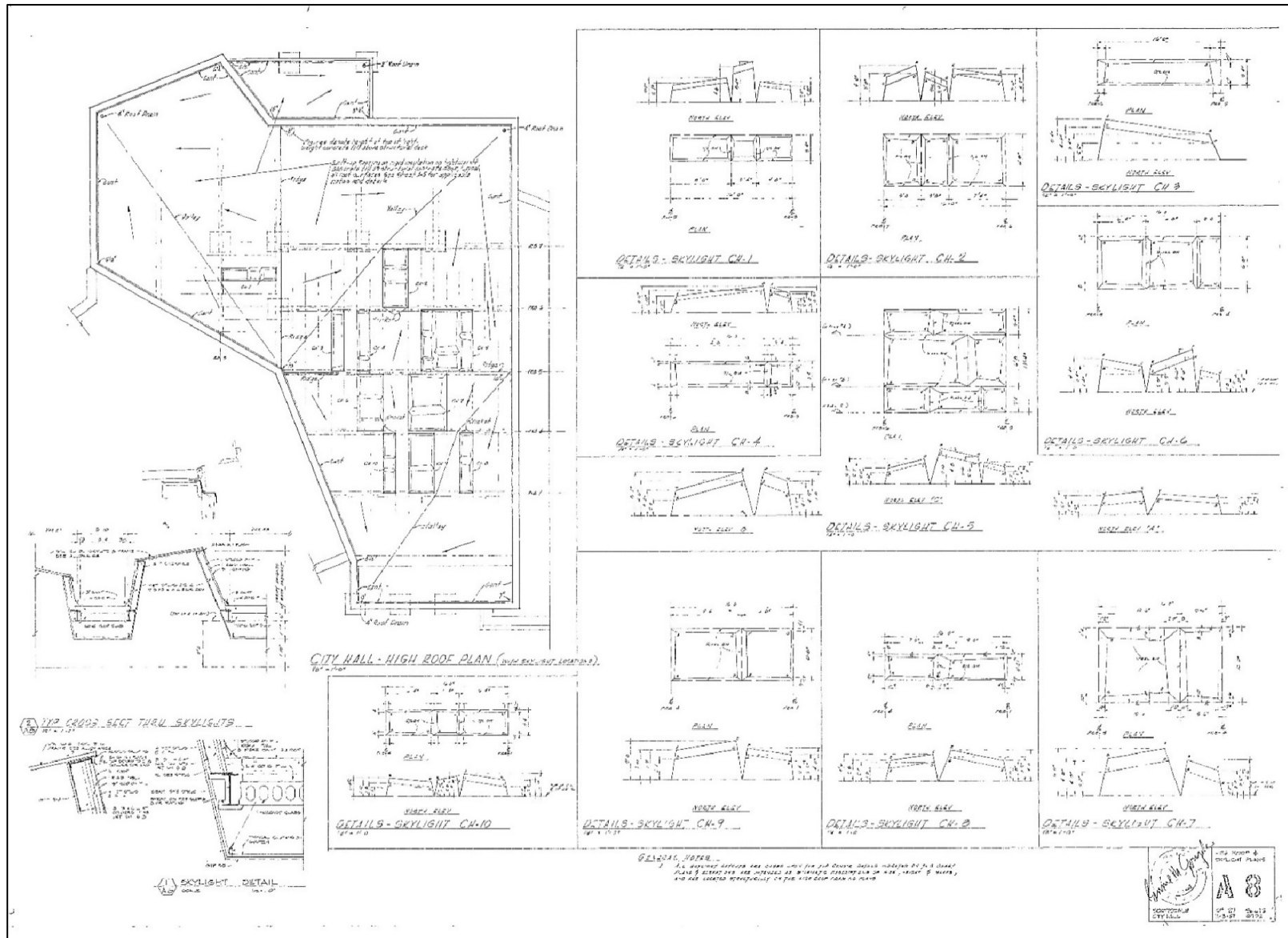


Figure 7. Original architectural drawings depicting the distribution of skylights above the atrium (Scottsdale Public Library)

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## Historic Preservation Plan for Scottsdale City Hall

According to City of Scottsdale’s Code of Ordinances Article VI Section 6.119 a historic preservation plan shall be prepared to create standards necessary to help maintain the historic character of the designated historic resource. As Scottsdale City Hall maintains an active role in the growing community of Scottsdale, a historic preservation plan is prepared as a guide for future alterations to accommodate growth and modernization. The guidelines balance preservation of the building while providing standards for alterations that facilitate the continued use of the building.

### Recommendations for Future Alterations

It is recommended that future alterations to Scottsdale City Hall should follow the Rehabilitation Standards outlined in the *Secretary of the Interior’s Standards for the Treatment of Historic Properties*. Rehabilitation is the “act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”<sup>58</sup> The Rehabilitation Standards recognize that historic buildings are continually utilized and that alterations or additions to a historic building may be needed to meet continuing or new uses while retaining the building’s historic character. Future alterations should follow the Treatment Standards for Rehabilitation to ensure that Scottsdale City Hall retains its character defining features that directly associate the building with its significance.

The Standards for Rehabilitation are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

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<sup>58</sup> Grimmer, Anne E., ed. 2017, *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*, Washington D.C.: United States Department of the Interior, National Park Service, 2.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.<sup>59</sup>

This guidance begins with identifying the architectural materials and features that are essential in defining the historic character of the building and which must be retained to preserve that character. Historic character is defined as the physical qualities or attributes of a building that visually relate it with its historic significance. The individual physical features or traits that comprise the historic character of a building are the character-defining features. Following the identification of the character-defining materials and features, the Rehabilitation Standards then address the protection and maintenance of these features through an emphasis on preservation and retention.

With the Rehabilitation Standards, character-defining features are protected and maintained, however, room is provided to replace deteriorated or damaged features using the same or compatible materials. When the physical condition of the character-defining features is deteriorated, the Rehabilitation Standards recommend the repair of features, or, if necessary, the replacement of features using in kind or substitute compatible materials. Replacement with in-kind materials is the preferred method, however, substitute compatible materials may be a suitable alternative if the form, design, texture, and scale of the material can replicate the characteristics of the feature.

Some interior and exterior alterations may be necessary to provide for the continuing or new use of the historic building. Further leeway is provided by the Rehabilitation Standards to allow for the construction of a new addition or alteration of the interior, if deemed necessary. It is vital that the alteration should not radically change, detract from, obscure, or remove character-defining

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<sup>59</sup> Grimmer, ed., *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, 76.

features, materials, or spaces. Alterations required to meet accessibility and life-safety requirements should be assessed for their potential impact on the historic building.

The primary goal when practicing historic preservation is to preserve the character-defining features of the building so as to continue to allow the building to visually communicate its significance. Alterations should be addressed on a case-by-case basis. Proposed alterations to the building should be assessed for their physical impact upon the character-defining features of the building and should be carried out in adherence with the applicable Rehabilitation Standards. The specific character defining features for Scottsdale City Hall are listed below and guidance is provided to help manage future alteration decisions.

### Exterior Character Defining Features

The character-defining features of the exterior are the features that associate the building with the Pueblo Revival architectural style and Mid-Century Modern design principles utilized in the design. The irregular stepped massing prevalent throughout the design of the building is character defining as it reflects the strong association with the Pueblo Revival style. Exterior features such as the tapered walls and columns, flat roof with parapet wall, recessed windows, and rough stucco cladding are character defining for the building as they are characteristic of the Pueblo Revival style.

The exterior design of the building features Mid-Century Modern design principles such as floor to ceiling windows, blending of interior and exterior spaces through windows and the porch on the south elevation, asymmetrical shape and form, and emphasis on verticality and horizontality. The building demonstrates asymmetry through its irregular footprint and distinctive fenestration configuration on each elevation. The emphasis on vertical lines is realized through the tapered columns and vertically emphasized windows while the emphasis on horizontal lines is realized through the stepped massing and relation of the parapet walls to each other.

The organization of the entrances and exits to the interior is character defining for the space. The entries and exits follow the original Bennie Gonzales design with the primary public entrance located on the west elevation and three staff entrances located on the northeast, east, and southeast elevations. The “Navajo White” paint along the entirety of the exterior is a significant character defining feature. This was a signature color developed by Bennie Gonzales and its use on the building emphasizes the contrast between light and dark, solid and void. The color permits the building to simultaneously integrate withing and stand out amongst the landscaping of the civic center.

The high architectural style of the building utilizes character defining features through artistic principles articulated in the design. The balance of positive and negative space along all elevations of the exterior is a defining characteristic of the building as it represents the balanced blending of the Pueblo Revival and Mid-Century Modern architectural styles.

In summary, the character defining features for the exterior of the building are as follows:

- Design features that relate the building to the Pueblo Revival style

- Irregular stepped massing
- Asymmetrical shape and form
- Tapered walls
- Tapered columns
- Flat roof with parapet wall
- Recessed windows
- Rough stucco cladding
- Design features that demonstrate Mid-Century Modern architectural style principles
  - Floor to ceiling windows
  - Blending of interior and exterior spaces (i.e., porch on the south elevation)
  - Asymmetrical shape and form
  - Distinctive fenestration pattern on each elevation
  - Emphasis on horizontality and verticality through tapered columns and varied rooflines.
- Organization of circulation networks
  - Primary public entrance on the west elevation
  - Staff entrances on the northeast, east, and southeast elevations
- Artistic principles incorporated into overall design
  - Balance of solid and void, positive and negative space
  - Multi-bay elevations
  - “Navajo White” paint color
  - Obtuse angles

### Exterior Recommendations

It is recommended that future alterations should use similar design principles as listed above to avoid detracting from or negatively impacting the current character-defining features of the exterior. Alterations that disrupt the balance of positive and negative space, create visual symmetry, and employ right or acute angles are not recommended. Alterations that adversely impact the overall Pueblo Revival style of the building by altering or removing the features listed above are not recommended.

The porch on the south elevation should be preserved as it is a tangible aspect of the original Bennie Gonzales design (Photographs). The porch is a significant character-defining feature of the exterior as it represents a tangible aspect of the Mid-Century Modern architectural style influence on the design of the building. The organization of the circulation networks should be maintained with the primary public entrance on the west elevation with staff entrance organized on the remaining elevations. Due to the significance of the “Navajo White” paint color on the rough stucco cladding, the color is recommended to be preserved. Alterations and additions should be compatible to the original building in terms of scale, massing, and materials.



Photo 40. Historic view of the porch on the south elevation, c.1969 (Scottsdale Public Library)



Photo 41. Modern day view of the porch and entrance on the south elevation. View facing east (Logan Simpson, 2023)

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## Interior Character Defining Features

The interior space is primarily associated with the public civic functions of the building. The atrium serves as the most character defining aspect of the interior, with the spatial organization of subdivided interior spaces organized around the perimeter. Circulation patterns within the interior are articulated through the design. All subdivided interior spaces open into the atrium with pathways defined by low, rough stuccoed walls. The pathways are organized by the obtuse angles that characterize the design of the building.

The use of positive and negative space within the design of the interior is character defining. Similar to the exterior, the interior balances blind stucco walls with voids created by columns and recessed entries. Despite the enclosure of the interior spaces on the north, south, and east portions, the engaged tapered columns still provide an anchor to which voided space is created. The recessed floor of the atrium creates a tangible void reminiscent of the traditional Puebloan kiva and provides the focal point for civic functions within the space. The employ of obtuse angles in the interior space enhances the openness of the atrium and are highly character defining for the space. Further voids are utilized to provide a sense of openness through the recessed bays of the ceiling and the asymmetrical arrangement of the skylights above the atrium. The use of open space is reflective of the original Bennie Gonzales design with the use of columns to eliminate the need for interior walls. Ultimately the balance between the positive and negative space within the interior succeeds in the creation of a public space reflective of the idea of open government for the people.

Design features that create visual continuity with the exterior of the building are character defining for the space. The rough stucco wall material provides visual continuity with the exterior and enhances the southwestern character of the space. The tapered columns further provide continuity with the exterior through the use of similar shape and form. Engaged single-story columns are similar to those of the exterior and create the illusion of the upper massing of the building resting upon the columns with voids created between them. The columns are therefore character defining for the interior space as they support visual continuity with the exterior and provide a sense of the characteristic irregular massing within the interior.

The use of asymmetry with a focus on bold shapes created by obtuse angles is character defining for the space. The interior focuses heavily on asymmetry with an emphasis on horizontality and verticality. The creation of strong horizontal and vertical lines without the use of right angles is a significant feature of the interior design. The tapered columns provide a sense of openness along with verticality, drawing the eye upward. The most notable features are the asymmetrical arranged recessed stained-glass skylights. Created by local artist Glidden Parker in 1968, the stained-glass panels display abstract geometric designs with each panel unique. The stained-glass skylights are angled along the ceiling, cast colored light against the recessed portion of the ceiling, and illuminate the rectangular recessed spaces in a variety of colors (Photograph).

The organization of the entrances and exits to the interior is character defining for the space. The entries and exits follow the original Bennie Gonzales design with the primary public entrance located on the west elevation and three staff entrances located on the northeast, east, and southeast elevations.

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In summary, the character defining features for the interior of the building are as follows:

- Atrium
  - Recessed floor
  - Offices organized around the perimeter of the recessed floor
  - Enclosed dais
- Organization of circulation networks
  - Pathways organized around perimeter of the recessed floor
  - Ramps organized along perimeter of the recessed floor
- Consistency with exterior design
  - Rough stucco cladding
  - Emphasis on horizontal and vertical lines
  - Tapered columns
- Artistic features
  - Stained-glass skylights
  - Balance of solid and void, positive and negative space
  - Asymmetry
  - Obtuse angles

### Interior Recommendations

It is recommended that future alterations should use similar design principles as listed above to avoid detracting from or negatively impacting the current character-defining features of the interior. Alterations that disrupt the balance of positive and negative space, create visual symmetry, and employ right or acute angles are not recommended. It is recommended that the atrium be preserved with subdivided office spaces organized around the perimeter of the recessed floor. Circulation networks around the atrium and material features that create visual continuity with the exterior are recommended to be retained.

### Summary

Scottsdale City Hall remains a significant building that contributes to the definition of the regional southwest architectural style that characterizes the City of Scottsdale. The historic character of the original Bennie Gonzales design is significant, and it is recommended that the building be listed in the City of Scottsdale Historic Register under Article VI Section 6.113 as a Historic Landmark to recognize the high level of significance of the building and its contributions to the community. The identified character-defining features of the building should be preserved to permit the building to continue to display tangible ties to its significance within the community of Scottsdale.

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