

SG 3124

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Roman Roads
Other names/site number: _____
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1691 East Maryland Avenue
City or town: Phoenix State: Arizona County: Maricopa
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local
Applicable National Register Criteria:
A ___ B X C ___ D

Katherine Lee 3 October 2018
Signature of certifying official/Title: Date
AZSHPO, Arizona State Parks and Trails
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: Date

Title : State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Av [Signature]
Signature of the Keeper

11/21/15
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

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Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>6</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u>13</u>	<u> </u>	structures
<u>1</u>	<u>1</u>	objects
<u>8</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Multiple Dwelling

Current Functions

(Enter categories from instructions.)

Domestic/Multiple Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement / International Style / Desert Modernism

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Concrete slab

Walls: Slump block (concrete, Wood (weatherboard, ceramic tile

Roof: Foam, Wood (post and beam)

Other: Blue-tinted glass (entry windows), Wood (cantilevered overhang)

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Roman Roads is a six-building Modernist luxury condominium complex built in 1964. The design is International Style architecture combined with glass and slump block – exemplary of Desert Modernism, a regional variation of Modernism, that spread through the western United States in the middle of the 20th Century. The Roman Roads condominium complex is a three-acre property located near 16th Street and Maryland Avenue in Phoenix, Arizona. The entrance to the property facing Maryland Avenue features a large Roman-style arch and circular fountain and reflecting pool, followed by a long, grassy median that divides the property into east and west sides. There are four landscaped grassy areas in the front of each building that feature citrus trees. Each four-unit building is a long, flat-roofed structure, constructed of unpainted slump block with post and beam support. The building to the northwest has a small, rectangular groundskeeper addition. The front elevations feature dramatic vertical entries that recess into the building and are topped by a deep cantilevered overhang. The entry doors at each unit are flanked by two-story panels of blue-tinted glass and accented by a suspended two-light asymmetrical cylindrical light fixture. The focal point of each unit is the private atrium (rear courtyard) with small ten-foot by twenty-foot swimming pool and detached garage. The atrium

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connects to the interior living space through a large two-story window wall. The property maintains a high degree of integrity in location, setting, design, materials, workmanship, feeling, and association.

Narrative Description

Roman Roads is a luxury multi-family community at the corner of 16th Street and Maryland Avenue in what at the time of construction was an unincorporated area of Maricopa County – 16th Street was just two lanes and unimproved. Currently it is considered north-central Phoenix and located north of the downtown business core. The north-central Phoenix area serves as a transition from the central business district to suburban North Phoenix, and comprised of mostly 1960s and later homes with a mix of single-family homes, townhomes, and garden apartments. Roman Roads community comprises six separate two-story buildings with four residential units and four garages each. The buildings have a north/south orientation and are divided, east from west, by a private entrance with a fountain, illuminated signage, and grassy medians in the center of an elongated oval driveway. The property is framed on the south, east, and west sides by a six-foot wall and, built on a former orange grove, planted with orange trees to mimic a grove-like setting (Figures #1 and #2).



Figure #1: Aerial Depicting Current Site and Showing Building Letters

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Figure #2: View from Maryland, facing south, fountain and signage

Desert Modernism is a mid-twentieth century regional approach to the International Style that occurred largely in southern California and the Southwest. Like Modernism as a whole, Desert Modernism is recognized for its simplicity and elegance, use of clean lines, glass walls, and manufactured materials. Desert Modernism is distinct for the emphasis on indoor/outdoor connections, outdoor living spaces, dramatic roof lines, wide overhangs, use of screen block, the use of materials that relate to the site, the use of natural materials, and combining modern (metals and plastics) and traditional building materials (wood, brick, stone). The style is often less formal, and responds directly to the desert climate and rugged terrain.

The complex was designed by Alfred Newman Beadle with the assistance of Laszlo Sandor, developed by Burrell, Martin Investment Real Estate, Inc., and built by F and F Construction Co. in 1964; in the initial phase, five of the planned twelve buildings were constructed. Warner's Interiors furnished the original models. The sixth building was completed in 1971 (southwest on the property); it was re-designed by architect P.E. (Gene) Buchli who faithfully updated the Beadle design to meet current codes, but otherwise respected the original design intent,

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and built by F and F Construction Co. At this time the groundskeeper building was also added to the west side of Building A.¹



Figure #3: View facing east of Building D (left) and Building F (Right)

Buildings and Exteriors

During the postwar period, many developers used Modernism to convey a cosmopolitan vibe. Roman Roads boasted a design that “combines the simplicity of modern architecture with grace and elegance” (Roman Roads, 1963). While done in the International Style, the exterior facade features textural slump block – a material that many schooled in Modernism exploited to give a softer, more natural desert feel to Arizona architecture. It was a new and uniquely Southwest material at the time, and delighted architects for its less rigid aesthetic, according to an interview with architect P.E. Buchli (Simmons, 2016).

Beadle is renowned for his Modernist box-like approach to design and the Roman Roads buildings are based on a modular plan resulting in strict rectangles that terminate at a slight parapet and flat foam roof, supported by post and beam. The slump block exterior was not only an inexpensive solution to finish the walls, but also forms the structure for the exterior and party

¹ The 1963 marketing brochure lists Laszlo Sandor as the architect for Roman Roads and an article in *The Arizona Republic* reported that “plans [were] prepared by Lazlo Sandor, architect,” (*The Arizona Republic*, 1963). This was the common belief among the current owners, but while researching the property for this application, the Roman Roads Architectural Review Committee discovered the true designer was in fact Alfred Newman Beadle. The committee had located Sandor, alive and well in the Los Angeles area, and he told the true story of the development’s provenance. He reported that while he had assisted in the drawings for the project, the clients and the design were Alfred’s. An interview with P.E. (Gene) Buchli also confirmed that Roman Roads was Beadle’s design, and the Beadle family has now placed Roman Roads on their registry of his work, (Simmons, 2016).

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walls for each unit, and frames the private rear courtyards extending through the garage (Figure #3). Additionally, each building features a central party wall that extends through the roof and juts out of the front elevation built from the slump block. The likely purpose of this extra-large party wall is to prevent sound transmission between the two central units as their master suites and living rooms are back-to-back. Each unit's garages were originally designed as carports – common in Beadle's work; he loved seeing architecture serve as the back drop for well-designed automobiles. As the area became more urbanized, the HOA determined that garages would be safer for residents, and the carports were enclosed (Figure #4). Residents began enclosing their carports individually in the late 1970s and they have all now been converted. The carports in buildings A, B, C, D and F include wood with flat foam roofs, the carports in building E are built entirely from slump block and topped with a foam roof.



Figure #4: View of rear of Building D

Front Elevations

The front elevation is the most unique feature of the building exterior. The monolithic slump block buildings are broken up with dramatic recessed two-story unit entries. Each entry is floored in a textural exposed aggregate concrete stoop, framed in wood siding, and topped with a wood cantilevered overhang; 17-foot blue-glass windows flank the front door. The original glass was a blue obscure material that created a sense of light but also privacy. This glass is still

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present on several of the units, but over the years damage to the glass has required replacement of many windows. The original glass is not available, so a contemporary alternative has been sourced. The HOA requires homeowners use a clear blue glass which can either be obscured through interior white roller shades or with a frosted film. Some units installed horizontal frosted stripes, but this has been disallowed by the HOA. Hanging to one side of each entry vestibule are suspended light fixtures. These are custom-designed and feature two vertically staggered opaque white cylinder shades. The lights are controlled by the HOA and illuminated automatically each night. Repair is needed on several of them to straighten suspension poles and replace some of the cylinder shades. The entry lights are a sleek midcentury modern design that adds a sense of sophistication to the front elevation. Also present in the entry vestibule is a mail slot that allows mail to be delivered directly to each unit kitchen (Figure #5). The entries originally were painted in colors that contrasted to the slump block and furthered the Roman Roads cosmopolitan vibe. The wood siding and cantilevered overhang was painted in a dark bronze, while the vertical entry panel (door and panel above), contrasted the bronze in a dark red. It is unclear when this happened, but the entries were painted over in a beige to match the block – likely when the style of architecture was deemed outdated. The current HOA is planning to restore the original paint scheme in 2018 with a similar contrasting palette (Figure #6).



Figure #5: Building D - #1691 Entry with replacement glass

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Figure #6: Building B – original paint scheme depicted at unit entries. Original fountain base.

Slump Block

Plain gray concrete block was a popular building material in postwar Phoenix, thanks to the Superlite Builder's Supply Co. Some architects like the raw nature of the grey block, but others preferred a softer look. This prompted Superlite to manufacture the more natural looking slump block material. Slump block comes in the standard block sizes, but the mix "slumps" when removed from its mold early and pressed slightly, and takes on the appearance of hand-made adobe bricks. The integral and natural tan color of the block also lends to its adobe-like appearance, requires no painting, and connects the material with the surrounding desert environment. Not only was the block beautiful and modular, but also fire proof, sound absorbing, heat absorbing, structural, and immune to termites. For decades, even though 90 per cent of the block they produced was used in Phoenix, Superlite was considered the largest block manufacturer in the world, (Loomans, 2011).

Site Plan and Grounds

Roman Roads is a three-acre property that was once a Valencia orange grove. The surrounding grove that remained was described in marketing materials for creating a peaceful and quiet atmosphere (Figure #7). The developers retained as many orange trees as they could during the

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initial phase of development. There are two buildings that face Maryland Avenue, separated by a large circular fountain (non-contributing object at this time) and dramatic stucco Roman arch monument (contributing object) that serves as the property signage. The name “Roman Roads” is back-lit at night. A long grassy median with “lollypop” lamps and shrubbery extend behind the arch and fountain, surrounded by an oval driveway (contributing structure), splitting the property into two sides. The median breaks behind the first row of buildings to allow for a private drive and access to the first four building’s garages. The drive circles around the back of the property, lined by a block wall, allowing garage access to buildings E and F. Buildings A and B are approached from Maryland Avenue long sidewalks, each flanked by hedges grown in a semi-circle. Initial landscaping also featured citrus trees growing in the lawn and Cyprus trees planted along the front and sides of each building. “Lollypop” lamps are located at the interior ends and center of each building. Buildings C and D face Buildings E and F, and are separated by a wide lawn with citrus trees and eight “lollypop” lamps. The grounds slope to control storm water runoff.

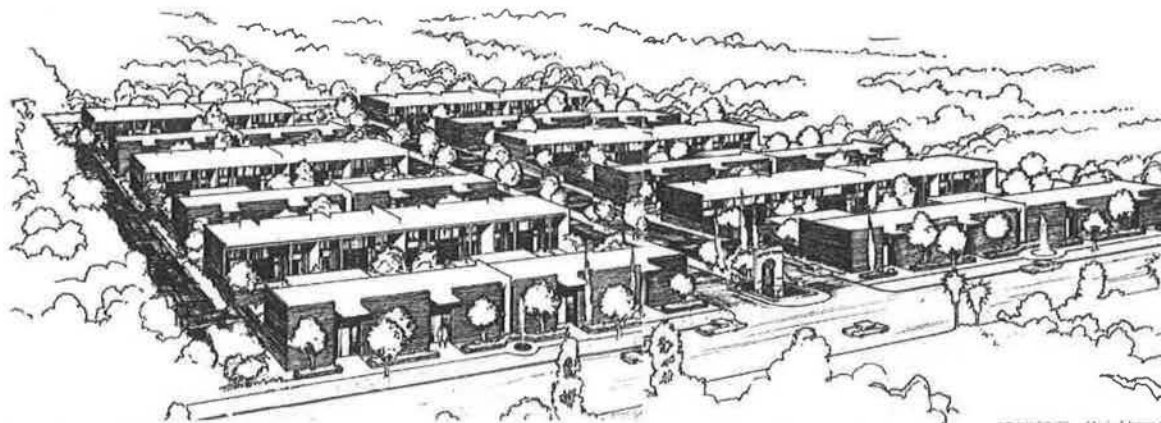


Figure #7: Original plan for the Roman Roads project from the original marketing brochure

First Phase of Construction – Buildings A, B, C, D, and F

While the general description above applies to each four-unit building, with a discerning eye, one can find some variations in each. All the variations of the common area of each building (everything but the rear atrium interior and rear of unit exterior), are original to building construction, except for the structure of Building A, to be described below.

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Building A

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A 1963 Arizona Declaration of Horizontal Property Regime document identifies each proposed building with a letter (Figure #1). Building A was the first constructed of the first phase of the development and faces Maryland Ave. The most notable difference is groundskeeper addition (Figure #8). This small box-like structure was added to the west side of Building A when the sixth building (Building E), was built in 1971. The addition features a bathroom and was occupied, for many years, by the Roman Roads groundskeeper, a man named Louis Medley. He was an ex-convict who maintained the property and attended to maintenance issues in each unit. A small memorial plaque was installed in the grassy median upon his death and the addition was converted into a storage room. Another feature, one only shared with Building B, is the black one-inch square ceramic tile accent that extends vertically up the front façade on either side of the central party wall. Only the two buildings that border the street have this detail, likely because they served as the public face for the complex.



Figure #8: Building A – 1971 Groundskeeper addition

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Figure #9: Building B – Mosaic tile detail

Building B

Building B also faces Maryland and is located on the other side of the entrance fountain and signage to the east of Building A. Building B also features the black mosaic accent tile along either side of the central extended party wall and a slump block unit fireplace box and chimney that protrudes out from the east side of the building. Unit 1695 (Apartment 6), has a rear two-story addition that extends from the unit to the edge of the roof line.

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Building C

Building C is directly south of Building A and the entry façade faces south. The only variation is the single-story addition that unit 1613 built that extends from the unit to the edge of the roof line.

Building D

Building D is directly south of Building B and the entry façade faces south. There are no variations to Building D.

Building F

Building F was the last of the first phase of construction to be built. Each garage in this building is constructed of slump block rather than weatherboard, and the two center units have removed their privacy screens. These are the only units in the complex that have had their screens removed. Because the remaining six buildings were never realized, these units do not require the privacy screens – there are no other two-story buildings opposite them that would have a sight line into their private atrium or interior space.

Units and Interiors

The architecture emphasizes indoor-outdoor living and makes the most of bright Phoenix sunlight, while working to avoid summer solar heat gain. The large windows and deep patio overhangs are designed to maximize exposure to daylight while minimizing solar heat gain; fenestration exists only on the north and south sides and is covered by deep patio overhangs. These overhangs allow for architecturally controlled sun protection, and most of the day the interiors are aglow with indirect light. The window walls that span each unit's length unite the interior living rooms with the terrace, essentially doubling the first floor living space (Figure #10). The slump block exterior atrium walls extend into the living space and are left exposed, further connecting the interior to the exterior. The orientation of the floorplan and the suspended outdoor privacy screens ensure that while sheathed in glass, each interior and atrium is protected from outside view. Roman Roads interiors are bright, airy, and connected to the outdoors, but unbelievably private.

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Figure #10: Interior of unit – View from balcony towards atrium

The Atrium

The ancient Roman domus, or single-family home, typically featured an open area in the center of the plan called an atrium, which allowed for natural light and fresh air to enter the rooms while maximizing privacy and security. This atrium would feature an impluvium at its center – a small pool for collected rainwater – that served to condition the air and provide a focal point. As the private patio and pool serve as the focal point of each Roman Roads residence, the Roman Roads project was thus named because of the similarity of the private courtyards and swimming pools to this ancient Roman feature. Dubbed “atriums” by the early advertising, each Roman Roads unit provides a 1200 square foot atrium with a small ten-foot by twenty-foot swimming pool (often heated), walled in by seven-foot-tall masonry, with areas for lush planting, and access to the unit’s carport (now garage). Continuing to emphasize the carefree nature of Roman Roads homeownership, residents initially enjoyed pool cleaning and maintenance courtesy of the development company (Figure #11) (Roman Roads, 1963).

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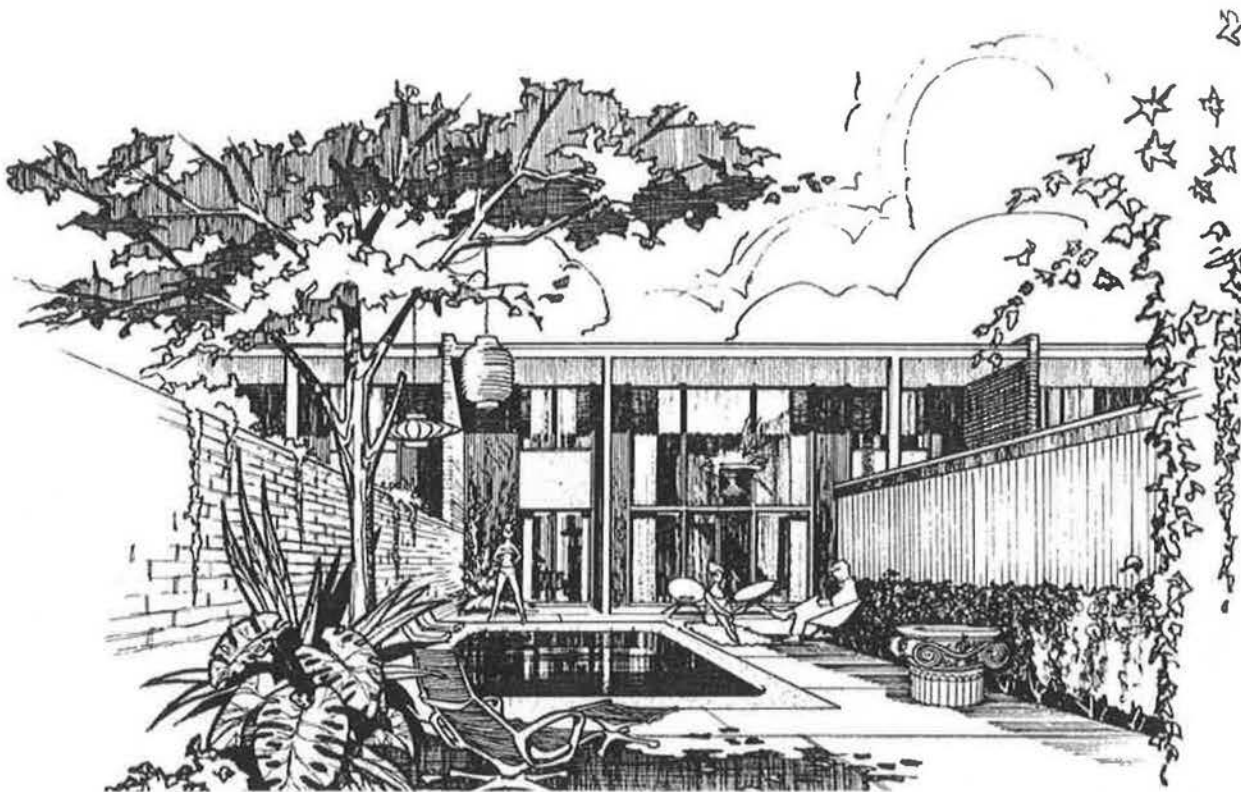


Figure #11: Private Atrium – A page from original marketing brochure

Floor Plans

The influence of European Modernism is evident in the interior design of the units, with the clean rectilinear lines, window wall with glass sliders, open staircase and plan, and dramatic ceiling height. At 2,600 square feet under roof (this includes a covered atrium patio and garage) the units were very large for two-bedroom floorplans in the 1960s. Advertisements boasted “spacious walled patios, soaring two-story living rooms, extra-large bedrooms with dressing rooms, and oversized closets.” In fact, with two walk-in closets and “ten storage closets and cupboards throughout,” Roman Roads homes offered quite a lot of storage for the square footage and the time period. While each second-floor plan is identical, three ground floor plans were available (Figures #12 and #13). The ground plan is a long rectangle divided in to three equal parts: a central two-story living room with a window wall in the center of the plan; the kitchen, utility room, and open staircase grouped on one side of the plan; and three available options on the opposite side of the plan. Residents could choose from a semi-private den with a powder room; a third bedroom with a full bath; or by opening the living room partition, create one extra-large living space with a powder room. The units that feature the extra-large living room have

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only two sliding doors installed in their window walls with the central panel of glass fixed; the other units offer three sliding glass doors.

The downstairs living and dining areas featured floor to ceiling glass and 17-foot ceilings, an open riser staircase and an open balcony linking the two upstairs bedrooms. There was also an option to install a small elevator and all units were constructed so that an elevator might be installed at a point in the future. A second custom option was a den fireplace. In addition to the generous amount of space (offered both horizontally and vertically), the design included custom colored-lacquer cabinetry, high-tech appliances, televisions with “invisible” antennas, underground air ducts, soft water systems, security systems, and built-in telephone wiring with an intercom from the front door into the kitchen phone. The AC units were housed in the detached carport located within the rear atrium of each unit.

Three distinctive ground-floor designs are available in ROMAN ROADS. Residents may choose to have a spacious den and powder room (Plan 1) – a gigantic living room and powder room (Plan 2) – or a large ground-floor bedroom complete with full bath and plentiful closet space (Plan 3). The second level in all three designs is identical.

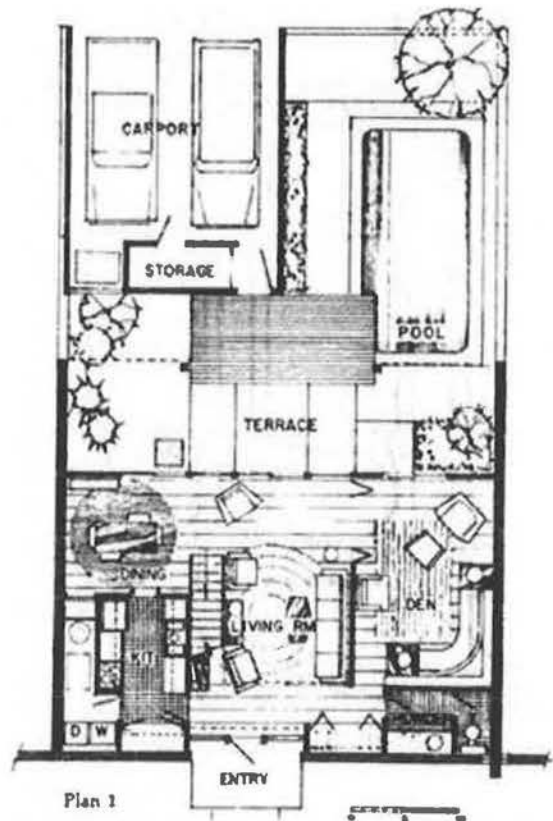
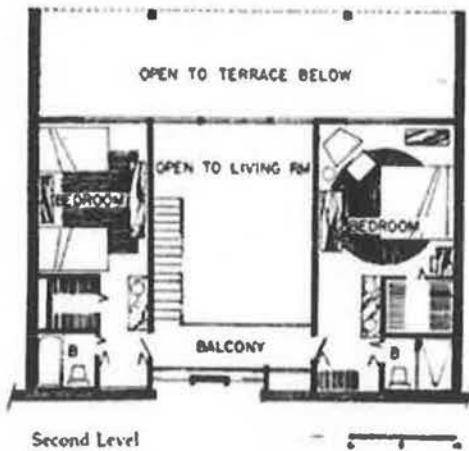


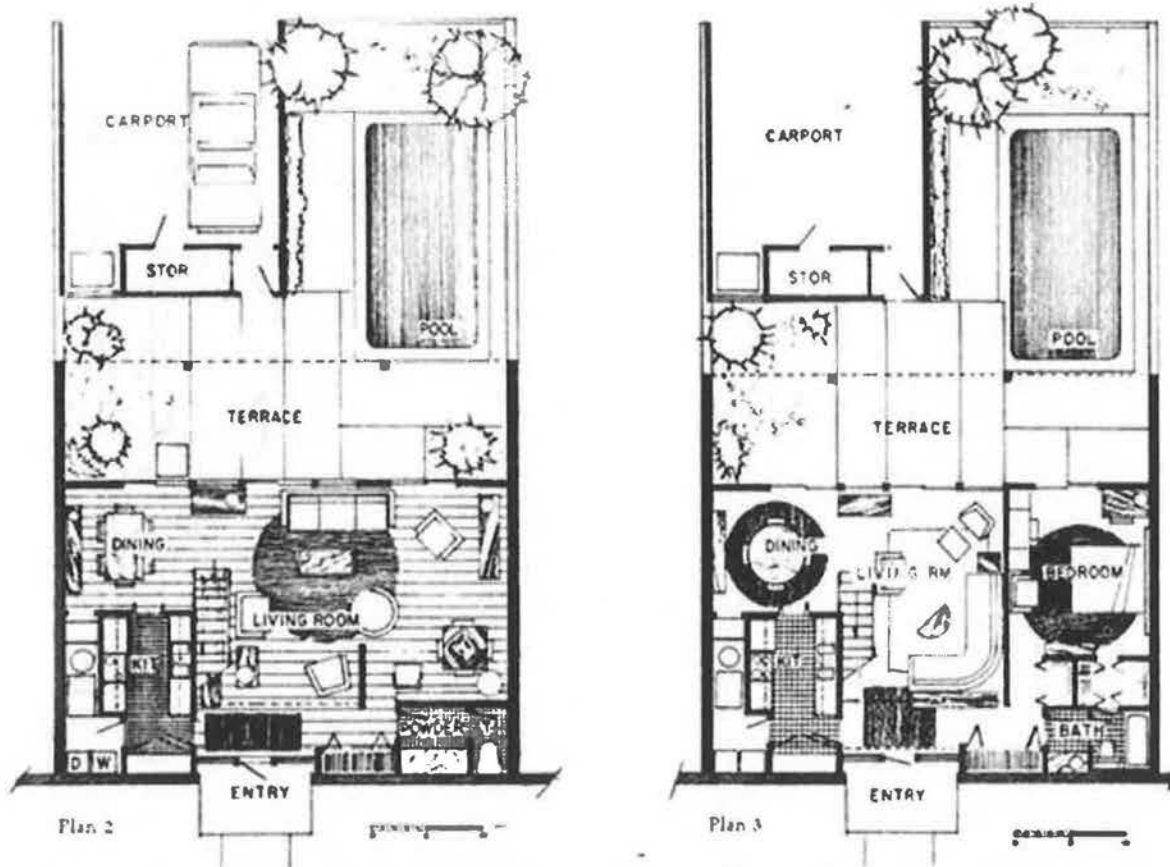
Figure #12: Floor plan for Option #1 – a page from the original marketing brochure

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Figure #13: First floor plans for Options #2 and #3 –from the original marketing brochure

Second Phase of Construction – Building E

Building E Exterior

As noted, the three buildings on the eastern side (B, D, F) and the northern most and middle buildings on the western side (A, C), were designed by Alfred Beadle, however, the southern-most building on the west side was modified by architect P.E. (Gene) Buchli, who faithfully updated the Beadle designs to meet current codes, but otherwise respected the original design intent. Completed in 1971, this was the final phase of Roman Roads construction. The front building facade is almost identical to the others. The only modification is a thin vertical slot window that was added to each unit kitchen, and extends the full height of the building (the upper portion is in the master bedroom closet) (Figure #14). Because each building does have some slight variations, and these slot windows are thin, it is difficult to notice the differences.

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The glass used in the kitchen and entry windows was not the blue opaque glass used in the first five, but a mottled amber glass instead (Figure #14).



Figure #14: Building E kitchen window

All units still have their original glass, but because of changes in building code, the two vertical entryway windows had to be reinforced. A newspaper article from 1968 titled, "City Council to Examine Building Code Changes," reports that the city was meeting to look at amending glass provisions in the building code and that, "J. Earle Martin, Jr., President of the Association of Co-Owners of Roman Roads, brought suit against the city seeking a declaration that the stipulations are not enforceable," (*The Arizona Republic*, 1968). It could be that the loss of this case prompted him to hire Buchli, because the plans had to be revised. In 1971 Martin filed a petition to appeal a building code that required a "horizontal bar be installed in or on glass installed on

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either side of the entry door to each apartment.” They insisted that “the true intent of the code is being incorrectly interpreted,” and that because the entries are exclusive to one apartment owner, they are not exposed to the traffic patterns of normal apartments, and the nature of the glass itself would prevent someone mistakenly trying to walk into it. The petition also stated that it was important to the owner to mimic the look of the existing buildings on the property. The appeal was denied and Buchli proposed placing the bar on the interior of the glass only, at a height of 30” above the floor. According to a letter to the Standard Glass Company from building inspector, this modification was also denied, but the current installation does only feature a bar on the interior of the window. If one looks closely at the entry glass in the sixth building you can see a slim horizontal bar on the panel (Figure #15), (Building Permits, 1971).



Figure #16: Building E Entry

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Building E Interior

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This building has subtle exterior differences from the other five, however there are a number of differences in the layout of the interior on both the first and second floors. While Beadle's plans were promoted for versatility of the first floor, Buchli's plan was not modifiable. He deepened the balcony hallway to provide space for a home office or small den. This provides valuable additional floor space, but also decreases some of the exposure to the seventeen-foot-high ceilings on the first floor. The kitchen was enlarged, usurping some of the living room. This allows for a more functional kitchen with a breakfast nook and vertical slot window, but forces the staircase into a corner and removes the physical separation of the living room and den area, featured on Beadle's plan. The bedrooms in Beadle's plans are similar to a hotel suite, with the lavatories/vanities open to the room. Buchli moved them into the toilet and shower area (more like a standard bathroom) increasing privacy. Overall Buchli's plan improves the function of the interior space, but removes some of the glitz of the original Beadle design.

Alterations and Integrity

The integrity of Roman Roads is strong – the complex has maintained its character throughout the years with very minimal changes to the landscape and plan. Minor changes have occurred on some buildings, but the original design by Beadle is clearly intact and the original design is still the predominate image in perception. The front façades have not been altered aside from the paint color at each unit entry and replacement of glass when required. As previously mentioned, Building A features a groundskeeper/storage room addition. Three units have additions to the back of the buildings – units 1695 and 1697 in Building B has a two-story addition that fills up one-third of the covered terrace, and unit 1613 in Building C has a single-story addition that fills up one-third of the covered terrace; the rear elevations are not considered common area by the HOA and the atrium walls and privacy screens make the additions difficult to detect. Also, there being only two alterations, these rear unit additions do not affect the overall integrity of the complex. Research has been conducted to determine when these additions were added, but no permits have been located. A resident that lives in 1695 has lived on the property since 1973 and believes that the addition to 1613 occurred prior to her arrival. The other two occurred in the late 1970s and early 1980s.

While Building E was altered by Buchli, it is also considered contributing because the exterior conforms to the original Beadle design for Roman Roads, demonstrates the changes in building code in Arizona in the latter postwar period, and shows the cooperation between two Modernist architects. Part of the delay in completing the building, and the need for the plan adjustment, was due to changes in building code that reflect the transition in the late 1960s in Arizona from a "wild west" approach to construction to a more organized and regulated industry. This building

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is significant in its own right, for its representation of this transformation. Through the addition of Building E, the Roman Roads property helps tell the story of postwar Phoenix construction development and shows how the work of a master (Beadle) can be honored while also conforming to regulation by the master's contemporary (Buchli), a very respected architect at that time. Even though there was tension in the architectural community because of Beadle's practicing without a license, Buchli and Beadle were good friends, and Buchli went to great lengths to honor the original interior and exterior design (Simmons, 2016).

The individual detached garages were originally carports. Each carport could house two cars and contained a storage room for the pool equipment and the air-conditioning condenser, with a side door to access the courtyard. In the decades following the postwar era it was common for homeowners to convert their carports to garages because the enclosed structure provided more privacy and safety. The carports are not significant contributors to the architectural style at Roman Roads, but are indicative of the tendency for architects to include a covered space for parking in the postwar era. The large size and proximity to the residence contributes to the luxurious nature of Roman Roads living, providing ample covered parking and easy access to the residence. In the late 1970s, the Roman Roads Homeowners Association approved the modification of the carports to garages. Over time, each individual owner converted their own carport by installing a garage door frame, track, and operable door within the existing carport frame, rendering the action reversible. The garage door style is a simple design with no openings that does not overwhelm the original design of the structure. Both the Arizona State Historic Preservation Office and the City of Scottsdale Historic Preservation Office have addressed carport conversion in previous cases. In 2005 the Arizona SPHO published a Carport Integrity Policy which determined that carports on many post-World War II ranch style houses were designed to be flexible spaces, with the intent they could be modified in the future to suit the needs of the residents. They also determined that properties with compatible conversions, or those that do not overwhelm the original design of the home and might be reversible, should be considered contributing.

The original fountain base was a stepped, circular design that had a low profile (Figure #15). In 2000, based on the memory of a current resident, the base was repaired and raised, altering the design. While the circumference and shape remain intact, the design is changed to the extent that while the existence of a fountain at the entrance to the property is important, the design of the current feature is not contributing (Figure #16). The fountain could be returned to its original glory at a future date. The arch that backs the fountain and carries the property's name has been painted but not altered in form – the arch is considered contributing at this time.

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Figure #16: Original fountain base

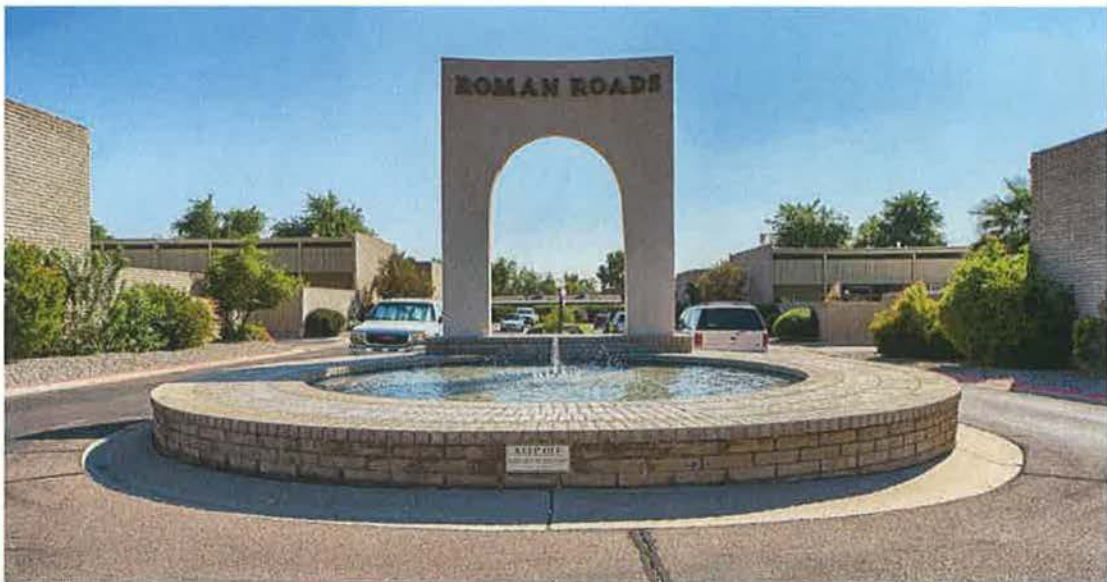


Figure #17: current/modified fountain base

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1964 - 1971

Significant Dates

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1964 – construction completed on first five buildings (buildings A, B, C, D, and F) and their twenty carports

1971 – construction completed on sixth building (building E) and its four carports

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Alfred Newman Beadle - Architect/Designer

Laszlow E. Sandor - Architect of Record

P.E. Buchli - Architect of Record (Building E)

Dan Finch / F&F Construction - Builder

Burrell, Martin, Investment Real Estate - Developer

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Roman Roads is eligible for the National Register of Historic Places under Criterion C in the area of significance of architecture. It is the work of a master architect, Alfred Newman Beadle, and embodies the distinctive characteristics of midcentury Desert Modernism, a regional variation of Bauhaus/International Style Modernism, as applied to a luxury multi-family residential complex. The property does not need to meet Criteria Consideration G because it is significant for its design, which is over fifty years, and because the majority of the property was constructed over fifty years ago and the final phase of construction overlaps the fifty-year period by only three years (1971). Roman Roads is significant at the local level because it's Beadle's first attempt at applying Desert Modernism to luxury multi-family architecture and adds to his repertoire of architectural types. In the realm of multi-family homes, the design for Roman Roads set the bar and established a standard for Beadle's future work in multi-family design and for the handful of Desert Modernist complexes that were later built in the 1960s and 1970s. Roman Roads is a unique example of Phoenix's postwar multi-family housing development in that it is evidence of the upscale character of Valley multi-family architecture – combining luxury, convenience, and high style, namely Desert Modernism. At the time, Alfred Beadle was in the height of his career and worked to adapt Bauhaus philosophies to desert living. His design for Roman Roads brought Modernism to the Phoenix luxury condominium market.

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Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Desert Modernism

Desert Modernism is a mid-twentieth century regional approach to the International Style that occurred largely in Southern California and the Southwest. Like Modernism as a whole, Desert Modernism is recognized for its simplicity and elegance, use of clean lines, glass walls, and readily available manufactured materials. Desert Modernism is distinct for the emphasis on indoor/outdoor connections, shaded outdoor living spaces, dramatic roof lines, wide overhangs, use of screen block, the use of materials that relate to the site, the use of natural materials, and combining modern (metals and plastics) and traditional building materials (wood, brick, stone). The style is often less formal, and responds directly to the desert climate and rugged terrain. Palm Springs has one of the most extensive collections of Desert Modern architecture and often credits Lloyd Wright with the first example of the style in his design for the Oasis Hotel in 1923. Other significant architects known for the style in California are: John Lautner, Richard Neutra, Albert Frey, E. Stewart Williams William F. Cody, Joseph Eichler, and in Phoenix: Ralph Haver, Alfred Newman Beadle, and P.E. Buchli (Wiener, 2015).

Alfred Newman Beadle

Alfred Beadle is a well-respected architect in Phoenix, and one of the few Modernist architects to focus solely on modern design in Arizona at mid-century; he gained prominence in national and international circles for his designs. His work has been featured in magazines and newspapers, including: *Architectural Record*, *The Arizona Republic*, *CityAZ*, *Desert Living*, *House and Home*, *New York Times*, *Phoenix Home and Garden*, *Progressive Architecture*, *Wall Street Journal*, and *VMagazine*.

Built in 1963, Beadle House #11 won a *Design in Steel* award from the American Iron and Steel Institute and an *Architectural Record House Award*. Now part of their permanent collection, the house was also featured in a 1979 New York Museum of Modern Art exhibition titled, *Transformations in Modern Architecture*.

Beadle was the only architect in Arizona selected to contribute to the Case Study Houses Program. His Triad Apartment design was published in the 1963 issue of *Art and Architecture Magazine*, as Case Study House #28 – it was the only multi-dwelling Case Study project ever built. The Case Study Houses were the result of a program announced by the magazine in 1945. The intent was to encourage architects to envision options for residential living conditions using the latest in techniques and materials. Other architects involved with the program were leading

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names in the Modernist movement, such as Richard Neutra, Charles Eames, Eero Saarinen, and A. Quincy Jones, contemporaries and peers of Alfred Beadle.

Built in 1970, the Driggs House won Beadle an *Award of Merit* from the American Institute of Architects and a *Design in Steel* award from the American Iron and Steel Institute.

In 1993 Beadle was honored at Arizona State University, where he had once also served as a guest lecturer. The exhibition titled, *Constructions*, awarded Beadle with the *Award for Distinguished Achievement in the Practice of Architecture*.

Additional awards and accolades include: *Excellence in Concrete Award* from the Arizona Aggregate Association – 1969; *Tempe Beautification Award of Excellence* from the City of Tempe, Arizona – 1982; recognition by the City of Los Angeles for his outstanding contribution and accomplishments of great value to the city – 1989; proclaimed as *Carefree's Architect* for the Town of Carefree, Arizona – 1991, (Upchurch and Boyle, 2008).

Beadle's Early Life

Alfred Newman Beadle was born in 1927 in Saint Paul, Minnesota. His father was a commercial kitchen and restaurant contractor, and would teach his son drafting and construction, the start to Beadle's architectural training. From 1944 to 1946, Beadle served in the U.S. Navy as a member of the Construction Battalion in the South Pacific. Dubbed the "Seabees" because of the phonetic pronunciation of the battalion's initials "CB," they were involved in construction projects which required both economy of time and material. He worked on projects as diverse as runways, piers, and hospitals, all needing to be built fast, on a budget, and with a minimum amount of materials.

Beadle's favorite project while a Seabee was constructing the shelters called Quonset huts. These were devised to create portable and easy to construct tent replacement for troops in the field. They needed to be easily mass produced, inexpensive to make, work in any climate or location, and provide shelter and comfort. Beadle was attracted to the simple yet functional design of the huts. They were modular, multi-use units with a simple structure. His Seabee construction experience and the functional nature of the Quonset huts would serve as a foundation to Beadle's architectural career (Decker and Chiei, 2005).

Beadle received no formal training in architecture. Upon returning from the Navy he worked for the Beadle Equipment Company, his father's kitchen and restaurant construction business in Minnesota. It was his time as a Seabee, working with his father, travel, and reading design publications that would develop his knowledge base. He was particularly attracted to the work of

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Mies van der Rohe, a prominent Bauhaus leader then practicing out of Chicago. Learning from Mies and other Modernist architects of the period, Beadle would design two modern houses in Wayzata, Minnesota, an affluent suburb outside of Minneapolis (also known as the “Tonka-Woodcroft” area of Minnesota). Beadle said, “Mies was a hero...At that time, I really didn’t understand the academic dimension of his importance. I just knew he was right. I would feel it. I never wanted to do anything else” (Upchurch and Boyle, 2008).

Introducing Modernism to Phoenix

Beadle followed his parents to Phoenix in 1951 in hopes of launching his own career in designing and building architecture. He would create most of his work and remain in Phoenix for his entire career. His parents had started the Beadle Design company, again focused on the restaurant business. They gave Beadle some his initial employment, easing his transition into architecture and construction in Arizona.

In contrast to the norm, Alfred Beadle’s houses effectively introduced Modernism, at least for residential design, to Phoenix. His early residential designs were flat-roofed houses that were Modernist in form and design. Beadle was utilizing his Midwestern preferences, and the architectural and design parameters of Mies van der Rohe and the Bauhaus, but Beadle was also watching the forms emerging from designers in southern California, by architects such as John Lautner, creating a western style of Modernism. Beadle knew that the Miesian approach to Modernism was more appropriate in northern climates and he wanted his work to respond to the more relaxed, informal outdoor lifestyle of the desert. This caused him to embrace Desert Modernism, a combination of Bauhaus principles and the southern California midcentury modern style. His modular, glass-enclosed designs responded to the climate by using large overhangs to create shaded exterior spaces that visually connect to light and airy, functional interiors. Many of his homes were designed on raised platforms supported on piers, appearing to float above the site and any topographic constraints. This was a Miesian characteristic adopted by Beadle (Figure #18). He never built more than necessary and used readily available materials.

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FIGURE #18: Beadle House #11, 1963 - National Register Nomination 2017
<http://modernphoenix.net/beadlearhive/4323.htm>

Beadle had hoped that his Bauhaus-inspired flat roofs would be an easy sell in Arizona, where there was rarely any rainfall. But on arrival in Phoenix, he found that banks would not finance his speculative building projects because of the flat roof design. The local banks, following the standard designs of the competition, were only supporting standard gable and hip roof houses being constructed by the large developers. Beadle was forced to build each of his early homes for himself, creating the design-build practice, Beadle Construction. He had to design a house for himself, convince the lenders that part of the structure was his office, and therefore transform the speculative residential project into a commercial property from the standpoint of financing (Brevoort, 2017).

Beadle was gaining local notoriety for his residential designs and his homes were selling well. Local registered architects disapproved of Beadle practicing design without a formal architectural license, but did not take any strong action until Beadle secured the commission for a major resort in Scottsdale, Arizona. Completed in 1955, the Safari Hotel became a social hub for Phoenix and Scottsdale residents. The Safari was also popular with tourists so it attracted attention from the community, but criticism from the local architectural profession. He was chastised by the Phoenix (and Arizona) chapters of the American Institute of Architects (AIA)

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and told he could not practice, despite the fact that his houses were gaining recognition outside of Arizona (Sawyer, telephone, 17 August, 2016). Beadle replied, making the point that Frank Lloyd Wright was practicing architecture without a license in Arizona, and soon after Wright was granted a license by the state. Beadle was formally charged in 1956 and subsequently pled guilty to a misdemeanor charge by the State Board of Technical Registration for practicing architecture without a license, receiving a 90-day suspended sentence. A charge of practicing engineering without a license was dismissed by the judge (*The Arizona Republic*, 1958).

Beadle and Alan A. Dailey and Associates

In order to rectify the situation, in 1956, Beadle joined forces with architect Alan A. Dailey, a licensed architect who had retired from upstate New York and moved to Phoenix. Dailey had learned of Beadle's prominence and the problems he was facing as an unlicensed practitioner. Dailey approached Beadle with a solution (Upchurch and Boyle, 2008). Alan Dailey, also a former Navy Seabee, became Beadle's mentor and partner. The pair collaborated, with Beadle as the designer, working under Alan A. Dailey and Associates. From the outset, their partnership was an arrangement between Dailey and Beadle specifically created in order to allow Beadle to complete his architectural apprenticeship, yet still practice design under Dailey's license. This relationship remained in effect until Dailey died on August 9, 1962. (*The Arizona Republic*, 1962).

After Dailey's death, Beadle remained the lead designer for Dailey and Associates, bringing on a new architect to serve as the signatory, named Laszlo Sandor. Beadle also teamed with William F. Cody, from California, on the main branch of Western Savings and Loan in Phoenix. Cody would win an award from the American Iron and Steel Institute for the building (*The Desert Sun*, 1965). Edward (Ned) Sawyer began his career as a draftsman for the firm. He was hired by Beadle in 1962 during the construction of the Executive Towers. Dailey and Associates continued to operate until 1966, when Beadle passed the registration exam. Sandor then moved to Palm Springs to run Cody's office. Beadle was formally registered as an architect in 1967, and incorporated his own firm, Alfred Beadle and Associates (Brevoort, 2017).

On September 29, 2017, the governor of Arizona, Douglas A. Ducey, presented the Beadle family (Beadle's wife Nancy and his daughter Gerri), with a State of Arizona Commendation for Beadle's lasting impression on Arizona architecture, stating that, "Mr. Beadle is considered one of the most notable architects of the mid-century era; and whereas, Arizona is proud that our state is where Mr. Beadle was most active during his distinguished career; and whereas, Mr. Beadle's work remains cherished, recognized and preserved by the citizens of our great state;

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and whereas his work has shaped the culture and landscape of Arizona and the American Southwest and inspired generations of architects who followed him.” (Ducey, 2017).

The Development of Luxury Multi-Family Architecture

Single-family detached housing has long been the American ideal, but the second decade of the post-World War Two era saw a rise in the number of multi-family housing projects. There were several factors that influenced this increase: higher land values, advances in building and construction management technologies, evolving building code and zoning laws, and a changing demographic.

Developers set their sights on apartment and condominium projects. While many were quickly and inexpensively built, a few others were designed for luxurious living. Condominiums or townhouses had historically served a class that could not afford access to single-family home ownership, but studies proved that as time went on, some actually favored the opportunities multi-family communities provided. Builders took note of this preference and began marketing Valley townhouses for the benefit they truly provided the more mobile American family - freedom. Condominiums and townhomes embodied the lifestyle those in the west desired: resort-style grounds, swimming pools, tennis courts, and other recreational facilities. Best of all, they were almost maintenance-free (City of Scottsdale, 2009).

Expensive land costs were not the only driver of multi-family development. Famous Modernists like Mies van der Rohe and Le Corbusier were drawn to developing multi-family projects because of their potential to elevate the lives of citizens through architecture; to create efficient, quality design. Projects like Unité d'habitation in Marseille, France, designed by Le Corbusier and opened in 1952, were designed to solve the housing shortage issue while providing an elevated lifestyle and enhancing the community. The building, set on a large expanse of grass, was elevated off the ground to create parking and circulation space. The high-rise building, comprised mostly of apartments, was multi-use. It featured a restaurant, hotel, child daycare, retail shops, and doctors' offices. The roof featured a garden, recreation area, and swimming pool. Mies van der Rohe designed 180 units at Lafayette Park in Detroit, Michigan in the early 1960s as an urban renewal project that would have the highest in design and construction standards. They consist of townhomes, patio homes, and apartments with full glass walls and private courtyards. Lafayette Park is considered to be one of the most successful urban renewal projects in the United States. The 46-acre Mies van der Rohe Residential District, Lafayette Park was listed in the National Register of Historic Places (<http://www.miesdetroit.org/>).

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Beadle and Multi-Family Desert Modern Architecture

Beadle was very interested in how modern design could enhance lifestyle and social interaction and thus had an attraction to designing multi-family projects. He achieved national recognition from his early Phoenix experiments in multi-family housing, including what he calls his “heroic work.” These projects include: Three Fountains, The Boardwalk (listed in the National Register, 2015), and Triad Apartments. Each one of these complexes are adaptations of his single-family work to engage a multi-family audience, and experiment in applying Desert Modernism to inexpensively constructed apartment complexes.

The properties share similar characteristics. The layout of each complex is based on the repetition of a modular bay and include clean lines, flat roofs, large expanses of glass, flat surfaces, a limited palette of readily-available materials, and indoor-outdoor areas. They all also promote social interaction among neighbors through floor plan orientation, glass walls, and outdoor living areas.

Triad Apartments

The Case Study Housing program was developed by *Arts and Architecture* magazine in 1945 and based on the belief that Modernism could improve lives. Projects were encouraged to use World War Two-born material and building technologies, readily available resources, and modular building components to design low-cost, mass-producible, attractive living units. Beadle was the only architect outside California to participate, and Triad Apartments in Phoenix is the only multi-family complex ever built out of the program. Made of block, glass, and wood, the three apartments, built on a modular 10' x 14' grid, offered 840 square feet, two-bedroom one bath interiors with an open plan and floor to ceiling glass lighting the space. The living room and kitchen open to an outdoor entrance patio through a large glass wall, softening the boundary between the outdoors and indoors. The entries and front patios of each unit are connected by a wood trellis covered in nylon to create shade. This arrangement made it easy for neighbors to interact, enhancing their level of socialization (Figure #19) (*Arts and Architecture*, 1945).

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Figure #19: Triad Apartments

<https://azarchitecture.com/listing/csa1-triad-apartments-al-beadle-architect/>

The Boardwalk

Only twenty-five of the thirty-six Case Study designs were ever built, and there were none put into mass production. The Boardwalk apartments in Phoenix could be considered one of the only projects sparked by a Case Study design. Beadle designed these units based on Triad, for a specific audience - the single professional. Each unit, constructed of block, wood and glass on a 12' modular system and supported on piers, offered two bedrooms and one bath with 805 square feet – slightly smaller than its predecessor. Like Triad, the front entries of all the Boardwalk units are framed in glass and face each other – encouraging socializing. The entries are covered in a similar wood-framed trellis to create shade (Rindone, 2015).

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FIGURE #20: The Boardwalk

<https://azarchitecture.com/listing/rare-boardwalk-unit-for-lease-al-beadle/>

Three Fountains

Triad also inspired the design for Three Fountains. Completed in 1963, Beadle employed the same construction materials, clean lines, exterior wood trellis, and floor to ceiling glass as Triad, but with more interior space. The modular plans are approximately 1025 square feet and two stories tall. The front door at each unit features double-height glass and opens to the powder room, kitchen, and living room, followed by a private rear courtyard. The living room is separated from the rear courtyard by floor to ceiling glass doors, creating the feeling of a much larger interior space. There are colored glass slot windows providing light and privacy to the downstairs powder room and upstairs bedroom. The upstairs features two bedrooms and one full bath. Beadle provided the Three Fountains resident an improved lifestyle through Modernism in architecture, yet offered a little more luxury in terms of space and privacy than Triad or the Boardwalk (*Progressive Architecture*, 1964).

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FIGURE #21: Three Fountains – Front entries with double-height windows

<https://azarchitecture.com/listing/three-fountains-al-beadle-architect-2/>

As an example of how to use good design to combat urban sprawl, Three Fountains was featured in the exhibition *Row House Revival* by the Architectural League of New York in 1964, which was then circulated for four years throughout the United States and Canada by the American Federation of the Arts, New York. The exhibition also appeared in a fifty-page article by *Progressive Architecture* that same year, gaining national attention for the project and highlighting Desert Modernism as applied to multi-family architecture.

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FIGURE #22: Three Fountains – Property entry and view of rear second floor windows
<https://azarchitecture.com/listing/three-fountains-al-beadle-architect-2/>

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The publication of Triad and Three Fountains put Beadle at the forefront of architectural design in Phoenix and brought him national recognition at the same time Roman Roads was being developed. Roman Roads was the largest of all Beadle's multi-family floor plans at the time and the generously sized floor plan and amenities of Roman Roads became his interpretation of the definitive statement of condominium living, creating a new standard for multi-family Modernist design in Phoenix.

Roman Roads was a unique Desert Modernist multi-family project because it was masterfully designed to provide all the privacy of single-family living with the amenities of living in a resort apartment. Roman Roads was developed for the upper-class adult (children were not allowed per the HOA), who valued resort-style amenities and a maintenance-free home. The initial marketing brochure from 1963 emphasized the units provided the resident with a "completely carefree" home that will provide "comfort, conveniences, and elegance. Homeownership with the ability to travel the world." The exclusive design of Roman Roads was reflected in the initial pricing. The

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first units were offered at the high price of \$32,500. Directly across Maryland Avenue, just six years earlier, larger single-family ranch homes were sold for \$17,000.

While designed to appeal to upper-class taste, Roman Roads is built from readily-available building materials like his other projects, including: slump block, wood, and glass. Slump block was rather new at the time, but inexpensive and did not need to be painted, saving in construction costs. It also allowed Beadle to maintain a simplified building form, minimize the palette of materials, and soften the feel of the large, flat wall surfaces, avoiding the risk of monotony. The front and side walls of each unit are built from slump block; the sides walls are exposed on the interior and then carried out through the glass wall to frame the patio and atrium - connecting the interior and exterior space. The rest of each unit is built from wood (weatherboard) and glass.

Like Beadle's design for Triad, Boardwalk, and Three Fountains, Roman Roads is supported using a post and beam structural system and the floor plan is laid out in a modular manner. His buildings have no secrets – all elements are revealed. The post and beam structure is exposed on the outside supporting deep patio overhangs; large expanses of glass connect interior and exterior living spaces. The two-height living room with floating stairs and upstairs hallway balcony make the space feel larger, while the two-story glass walls bathe the interior in natural light (Figure #23).

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FIGURE #23: Interior view of open staircase, balcony, and entry

While Beadle's designs for Triad and Boardwalk encouraged neighbors to socialize, each Roman Roads unit is designed to be completely private and direct focus internally, to the living space and private atrium. This would be necessary to attract the right buyer for an expensive, luxury condominium that touts a blend of single and multi-family amenities. This internal privacy was achieved through the window design and the inclusion of a privacy screen. Windows exist on the front and rear of each unit, however the glass at the front is opaque - the front windows were originally made of a stretched blue glass. The only see-through glass is installed in the window wall on the rear of the home. Privacy screens were attached to the columns that support the patio overhang at the level of the second story, blocking any view into a neighbor's home or yard (Figure #23). The privacy of each unit is so complete that Roman Roads residents were known for throwing neighborly parties in the grassy medians outside their front doors, or leaving their front doors propped open to encourage someone to stop by.

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FIGURE #24: View of atrium – privacy screen, window wall, exposed post and beam

Beadle's design for Roman Roads set the bar and established a standard for his future work in multi-family design and for the handful of Modernist complexes that were later built in the 1960s and 1970s. In Phoenix, there were just a few multi-family condominium projects that were built in the Modernist style in the mid-1960s. One such project is the eight lofts located at 12th street and Maryland, designed by Miles Stahm of Stanley M. Stein Architects. Known as the Aphrodisiac Lofts and then later dubbed the Playboy Apartments, they each featured a dramatic two-story living space with open loft, sunken conversation pit with suspended fireplace, and a lava rock wall (Playboy, 1965). Another Modernist multi-family project built in 1964 is one P.E. Buchli designed called Mockingbird Northeast, described in further detail in his biography below. Down the street at Central and Maryland avenues is the condominium complex designed by Robert Starkovich and built by the Monarch Tile company in 1964. With its fleur-de-lis screen block and concrete Roman arches, it was originally named Le Petit Maison, but is now known as The Olympus. Beadle's own projects, Bridgewood North 40 and Camelback Place in Phoenix, and Bridgewood Mesa, all bare similarities to Roman Roads. Built in the early 1970s, they are two-bedroom condominiums that feature a dramatic two-story living room with a window wall that looks out to a private courtyard, and each unit entry is topped by an open

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second floor balcony and staircase, similar to that of Roman Roads (Figure #25), (Beadle Archive, www.ModernPhoenix.net).

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FIGURE #25: Bridgewood North 40

<http://arcadiarealestate.com/4652-n-40th-street-al-beadle/>

Property Development

Benjamin and Anne Goor were pivotal in the development of the Jewish community in Phoenix. In the postwar era, their home was a kosher Shabbat & Passover haven for servicemen stationed at nearby bases; Anne received many awards for her work with the Jewish community (Jewish News of Northern CA, 2005). The non-profit Goor Foundation sold the land Roman Roads occupies to the Burrell, Martin, Real Estate Investment Co in 1963 for \$140,000. Joe Martin and Wallace Burrell were real estate developers active in the Valley during the postwar period. They

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formed many different development companies including Dundee Development Co., Hayden Park Land Co., and Sun Empire Development Corporation, but the entity that built Roman Roads, Burrell, Martin, Investment Real Estate, was formed in 1962 (formally known as Burrell, Hegel, Martin, and Peotter Investment). The initial plans for the project included the construction of twelve four-unit buildings, but only five buildings were realized in the first phase of construction. In 1966, half of the land was sold, amending the property deed to reflect six buildings – a total of 24 units. In 1968 Joe Martin became the sole owner of the remaining land and unsold units. Joe Martin lived on the property and managed the community association for many years. An article in *The Arizona Republic* listed him as the president for the “Association of Co-Owners of Roman Roads” (*The Arizona Republic*, 1968).

The general contractor, Dan Finch, started his career working for this family’s lumber and building material business. Over time he specialized in home additions and remodeling, which led him to form F&F Construction, serving as President. Early in his career the firm specialized in custom contracts and construction of “frame houses.” With block being the most common building material in the Valley at the time, his 1957 Parade home was the only framed house. In the early 1960 she transitioned from frame homes to construction of custom homes primarily with an emphasis in Southwestern architecture and desert motif. Notable among these homes were residences for Mr. and Mrs. Bearl B Murphy on 41st Place, Phoenix; Mr. & Mrs. Irving Kramlich, Desert Fairway Dr., Paradise Valley; (Designed by Alfred Beadle, Alan A Dailey & Assoc. Architects) and most notably the construction of Mr. & Mrs. Barry Goldwater’s family home in Phoenix (Navajo rock.) This association with Goldwater was to continue for more than 20 years. In 1978 Finch purchased eight acres of Goldwater’s Paradise Valley 25-acre holdings with the intention to build and sell exclusive homes in the \$240,000 to \$400,00 price range; the neighborhood was named Lincoln Hills. Finch, as F&F Construction and later as the Dan L. Finch firm (this seems to have occurred about 1969), also built commercial buildings such as the Coulter Chevrolet Showroom in central Phoenix at 12th street and Camelback, and a commercial building at 22nd street and Camelback. Finch’s community and professional involvement included roles as President of the Phoenix Exchange Club and as Chairman of the Airport Development Board for the Pinetop and White Mountain Communities.

P.E. Buchli

P.E. (Gene) Buchli studied engineering at the University of Connecticut and upon receiving a four-year scholarship to Yale, graduated from the Yale school of architecture in 1952. He spent three years as a United States Navy facility planning officer during the Korean War, eventually finding himself in Washington D.C., where he worked for McLeod and Ferrara Architects.

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Buchli oversaw the design and construction of institutional, residential, and commercial buildings for the firm between 1955 and 1959.

Seeing the growth potential of Phoenix, he started his own firm in the Valley in 1959, on 3rd street in Phoenix. He built a two-story building with architect John Hamilton, where they shared an office and rented out the remainder of the space. Trained in the International Style at Yale, and heavily influenced by the work of Mies van der Rohe, Louis Khan, and Paul Rudolph, Buchli worked to combine the soft, rough textures of the desert with the slick materials akin to European Modernism. The regional building materials of the southwest intrigued him, including natural stone, slump block, precast exposed aggregate panels, and precast concrete in various forms. In an interview with Doug Sydnor, FAIA, Buchli says that his work was founded on a "design ethic described as organized, minimal, modular, and geometrical. The architecture was textured, natural, warm, and friendly" (Sydnor, 2017).

Actively practicing in Phoenix between 1959 and 1994, much of Buchli's work was institutional and commercial, but he did design several notable residential projects, including more than 5,500 apartment units and a select few custom homes (Sydnor, 2017). He says that he was lucky to receive several educational commissions early on in his Phoenix career, and that led to many other notable projects, many which were honored with design awards and published in design periodicals. Buchli was largely responsible for the proliferation of modern design in Phoenix in the postwar era (Simmons, 2016).

Buchli's design for Apache Elementary School in Phoenix, Arizona was completed in 1964, and demonstrates his love for organized, modular, and geometric design, as well as his interest in pre-fabricated concrete forms. The two-story plan features floors made from concrete slabs and a structure is made of cast-in-place concrete frames. The school is situated in a park-like setting and is designed to encourage energy efficiency; the extended roof and upper walk-way overhangs shade the areas below (Sydnor, 2017).

Mockingbird Northeast is an excellent example of Desert Modernism, designed by Buchli and completed in 1964, located on 38th street, just north of Indian School road in Phoenix. Developed by Robert Holmes it was marketed as the only condominium in the Valley with no common walls. Each unit features two bedrooms, two baths, several private and walled-in courtyards, dramatically sloping vaulted Douglass fir ceilings, clerestory windows, and a common area swimming pool. Priced at \$25,000 per unit, they were also quite expensive for a condominium at the time (Figures #26 - #28) (Simmons, 2016).

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FIGURE #26 – Mockingbird Condominiums – exterior with slump block



FIGURE #27 – Mockingbird Condominiums – window wall

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FIGURE #28 – Mockingbird Condominiums – private courtyard

In an interview with Rachel Simmons (Roman Roads ARC member and preparer of this application), Buchli names Alfred Beadle as the designer of the original five Roman Roads buildings. Based on newspaper articles, it is believed that Beadle's 1964 design did not fit the current building code, and the plans needed to be adjusted in order to commence construction on the sixth and final building in the complex. Buchli recalls that there may have been a falling out between Martin and Beadle, or some other reason they did not want to work together. Buchli was working on another project for Martin at the time, and recalls modifying the Roman Roads Building E plans as a favor to his client. To accommodate building code, and perhaps feedback from residents, he adjusted the interior of the original Beadle plan, (Simmons, 2016).

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: City of Phoenix, Historic Preservation Office;
Arizona State University –Design Library/Beadle Archive,
Modern Phoenix.net, Beadle Archive

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 3.0 Acres Total

(298 ft. deep X 444 ft. wide = 132,312 Sq. = 3.037 acres)

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

Latitude/Longitude: 33.530454, -112.045883

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Verbal Boundary Description (Describe the boundaries of the property.)

Roman Roads Condominium Complex is bordered by Maryland Avenue on the North, Parkway Community Church on the East, North Point Apartments on the South, and Richardson's and The Rokerji Restaurants on the West.

The Northwest quarter (1/4) of the Northwest quarter (1/4) of the Southwest quarter (1/4) of Section 10, Township 2 North, Range 3 East, G & SRB&M, Maricopa County, Arizona, EXCEPT the West 210.00 feet thereof

Boundary Justification (Explain why the boundaries were selected.)

Roman Roads is only bordered by one public street, Maryland Avenue, and since the complex is located in a fully developed urban area, we use business names and the names of our neighbors in our boundary description. This is the original parcel, as completed at the time of construction, and the boundaries have not been modified since.

11. Form Prepared By

name/title: Rachel C. Simmons and Roger Brevoort, with Jill Springer and Catherine Curry

organization: _____

street & number: 1691 E. Maryland Ave

city or town: Phoenix state: AZ zip code: 85016

e-mail rachel.simmons@scottsdalecc.edu

telephone: 480-745-4394

date: _____

Additional Documentation

Submit the following items with the completed form:

Roman Roads

Maricopa, Arizona

Name of Property

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- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.



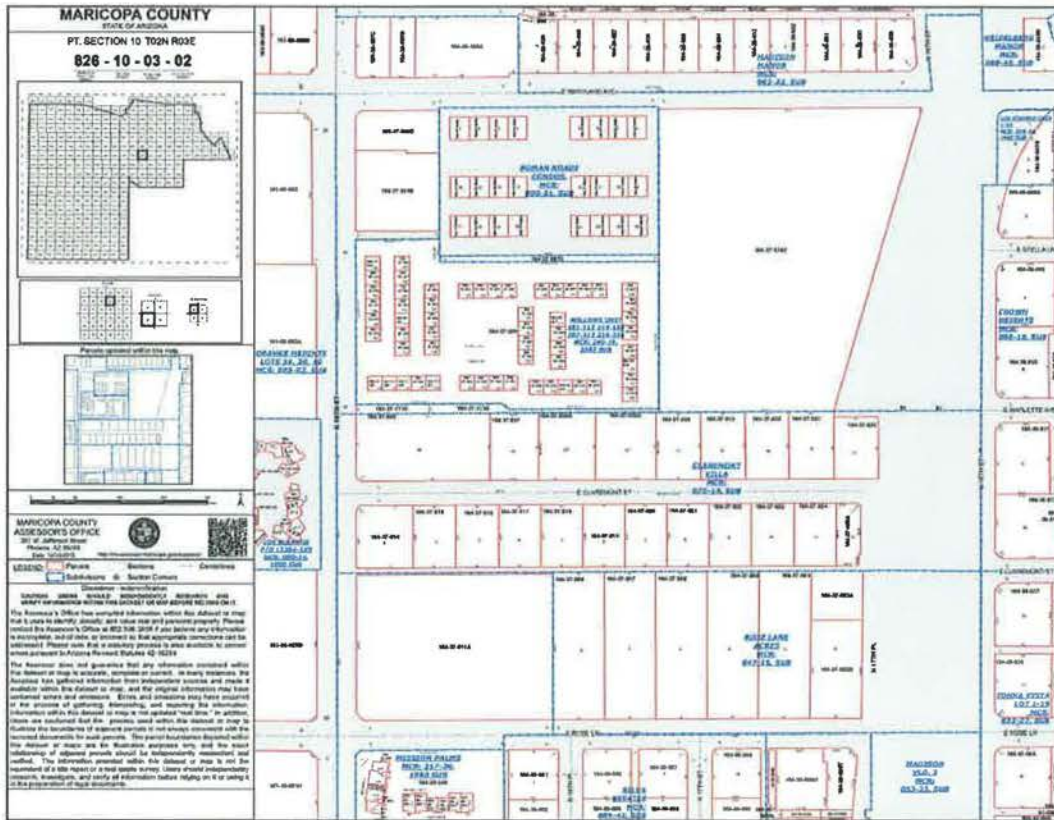
Roman Roads

Name of Property

Maricopa, Arizona

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Maricopa County Assessor's Office map of Roman Roads and vicinity.

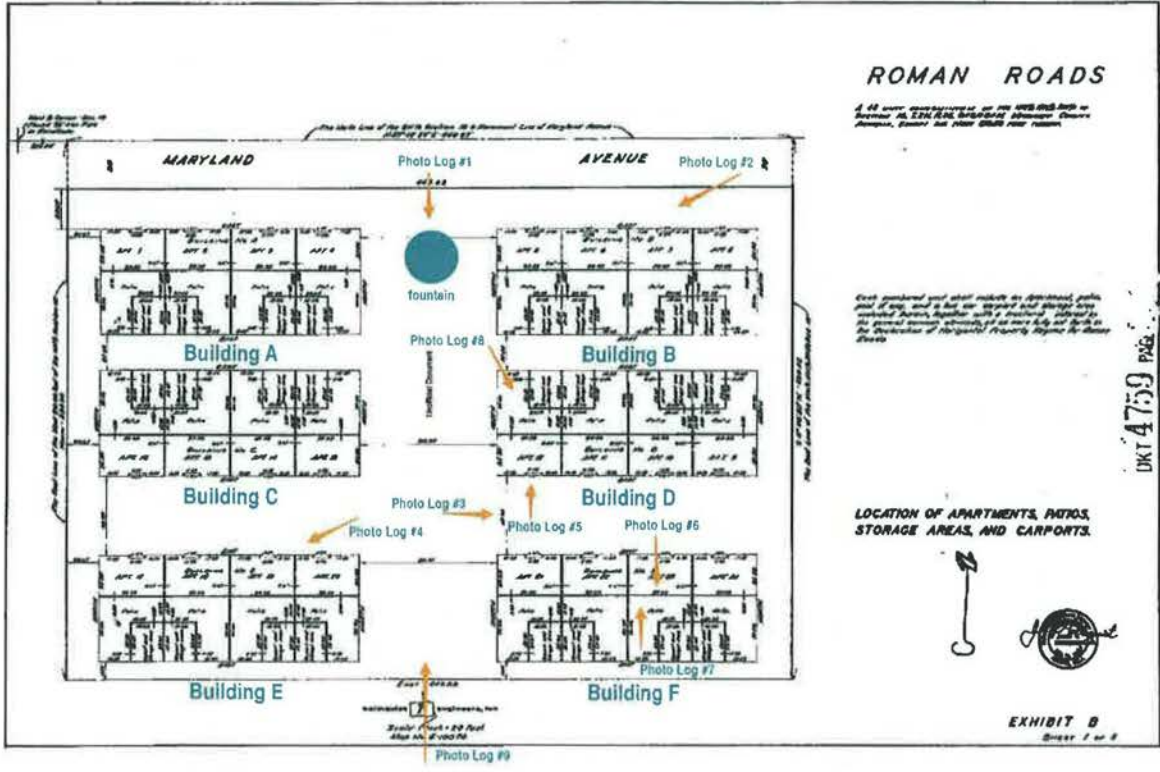


Roman Roads

Maricopa, Arizona
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Name of Property

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.



Roman Roads

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Name of Property

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Roman Roads

City or Vicinity: Phoenix

County: Maricopa **State:** Arizona

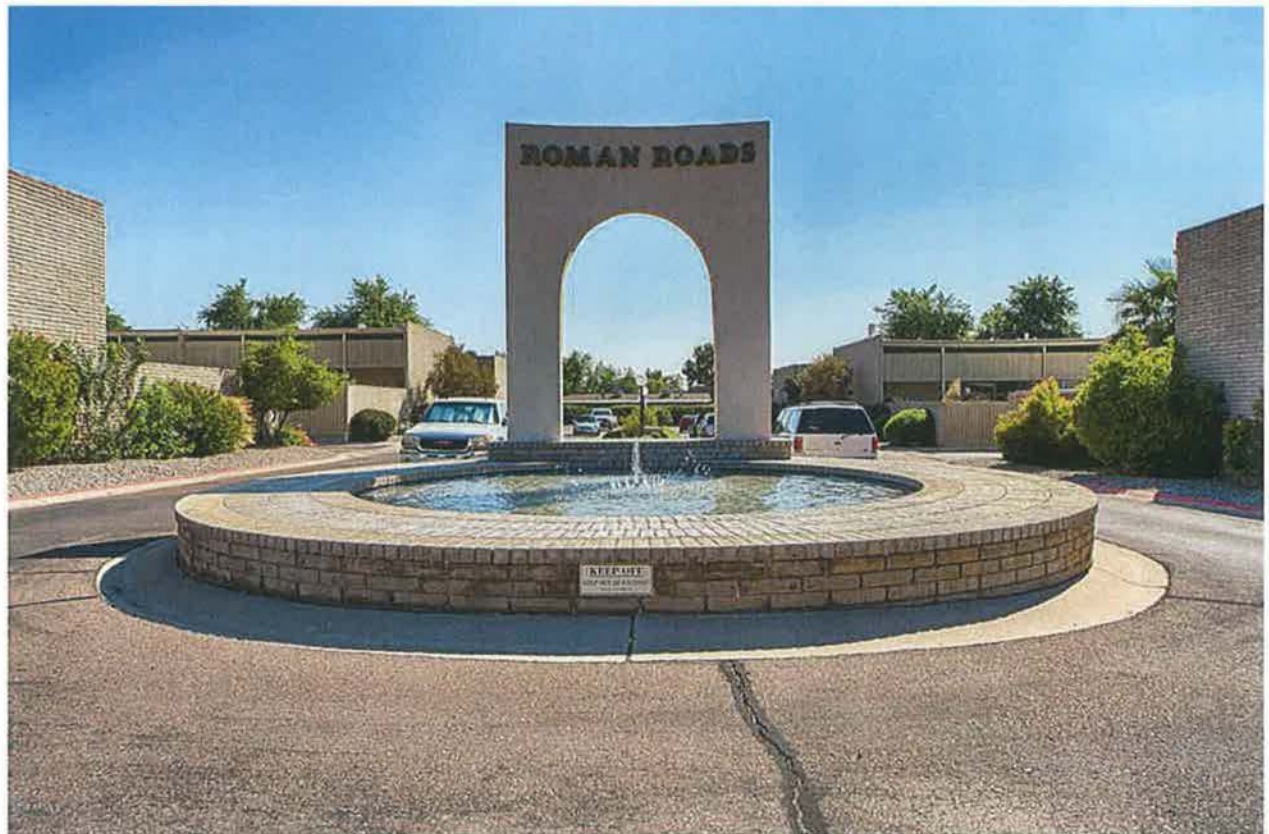
Photograph 1 of 9

Photographer: Rachel Simmons

Date Photographed: 2017

Description of Photograph:

Photograph one shows a view of the entry fountain and arch monument taken from Maryland avenue and looking south.



Roman Roads

Name of Property

Maricopa, Arizona
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Photograph 2 of 9

Photographer: Rachel Simmons

Date Photographed: 2018

Description of Photograph:

Photograph Two shows a close-up view of Building B with Building A in the distance, taken from Maryland avenue and looking southwest.



Roman Roads

Name of Property

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Photograph 3 of 9

Photographer: Alison King

Date Photographed: 2016

Description of Photograph:

Photograph three shows a view Buildings D (left) and F (right) and their adjoining lawn from the property driveway, looking east.



Roman Roads

Name of Property

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Photograph 4 of 9

Photographer: Alison King

Date Photographed: 2016

Description of Photograph:

Photograph four shows a view the Buchli building, Building E, from the property driveway, looking west.



Roman Roads

Name of Property

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Photograph 5 of 9

Photographer: Rachel Simmons

Date Photographed: 2017

Description of Photograph:

Photograph five shows a view of the entry at 1691 Building D, taken from the lawn and looking north.



Roman Roads

Name of Property

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Photograph 6 of 9

Photographer: Alison King

Date Photographed: 2016

Description of Photograph:

Photograph six shows the interior living room and rear atrium of 1681 – taken from the upstairs balcony and looking south.



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Name of Property

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Photograph 7 of 9

Photographer: Alison King

Date Photographed: 2016

Description of Photograph:

Photograph seven shows the rear atrium of 1681 (Building F) from the back wall and looking north. This is one of the two units that do not have the privacy screen



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Name of Property

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Photograph 8 of 9

Photographer: Rachel Simmons

Date Photographed: 2018

Description of Photograph:

Photograph eight shows the atrium of 1691 (Building D) from the back wall looking south. This photograph highlights the privacy screen.



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Photograph 9 of 9

Photographer: Alison King

Date Photographed: 2016

Description of Photograph:

Photograph Nine shows a view of the property from the end of the oval driveway and median, between Buildings E (Left) and F (right), looking north. The back side of the entry arch monument can be seen.



Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

ROMAN ROADS



KEEP OFF
KEEP PART OF FOUNTAIN
SAFE FOR ALL

















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 10/9/2018 Date of Pending List: 10/25/2018 Date of 16th Day: 11/9/2018 Date of 45th Day: 11/23/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 11/21/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Roger Reed  Discipline Historian

Telephone (202)354-2278 Date 11/21/18

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**ARIZONA STATE HISTORIC PRESERVATION OFFICE (SHPO)
NATIONAL REGISTER NOMINATION
TRANSMITTAL FORM
FEDERAL EXPRESS**



DATE: October 3, 2018

TO:

**Joy Beasley
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, D.C. 20240**

FROM:

**William Collins
National Register Coordinator
State Historic Preservation Office
1100 West Washington Street
Phoenix AZ 85007**

Three National Register Nomination Submittals:

**Roman Roads
Phoenix, Maricopa County**

**Camp Verde Grammar School
Camp Verde, Yavapai County**

**San Clemente Historic District (Amendment)
Tucson, Pima County**

**Should you have any questions or concerns, please contact me at
wcollins@azstateparks.gov or 602.542.7159.**