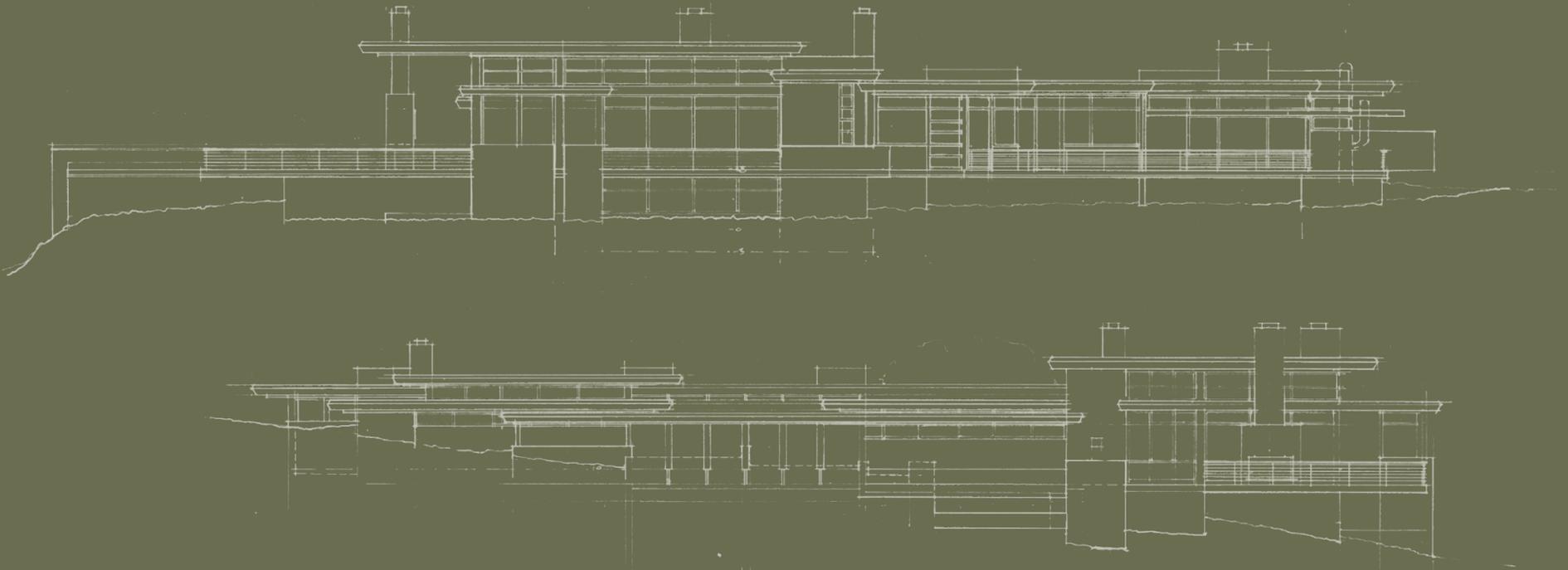


# THE BACON HOUSE AT DESERT MOUNTAIN

AN HOMAGE TO EARLY MODERNISM



inside front cover - bank

THE BACON HOUSE  
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AN HOMAGE TO EARLY MODERNISM

Robert Bacon

White River Press  
Amherst, Massachusetts

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**INTERIOR DESIGN:** Bob Bacon, R. J. Bacon Planning and Design

**LANDSCAPE DESIGN:** Bob Bacon, R. J. Bacon Planning and Design

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Bob's  
Photo

## PREFACE

WHEN I WAS A VERY YOUNG BOY, I built my first fort. It had a vaulted ceiling. I had no idea what I was doing, but that was how my young brain worked. "Just give him something to count or build with," my mother often said to anyone who'd been tasked with looking after me.

Those early years were filled with good things. We lived in a small house in St. Louis (460 square feet!) until my parents' fourth child was born. That's when my father built an "addition"—another 160 square feet. As the oldest, I apparently yearned for my own space, so I created it. I dug caves and trenches and built my forts. When forced to be inside, I spent endless hours with Lincoln Logs and Tinker Toys, concocting

all kinds of structures. "I'll bet that someday you'll be the next Frank Lloyd Wright," my grandmother once told me.

In the summer of 1957, we moved to Phoenix for my father's work. Several large industries had migrated there after World War II—companies like Motorola, Sperry Rand, and Reynolds Aluminum joined Goodyear Tire and Rubber, Caterpillar, and others that were able to establish manufacturing and research facilities without the costs and constraints of the growing labor unions in the East. It was not difficult for them to assemble a sizeable workforce: the mild climate and lower cost of living were attractive, especially to young families like ours. Of

course, with the influx of people came the need for more housing, commercial buildings, schools, and infrastructure.

I was particularly fascinated by the crop of new homes being built—from the durable and affordable three- and four-bedroom homes on small lots in John F. Long’s “Maryvale” where we lived, to the many “New Home Showcases” sprouting up where competing builders displayed new models and floor plans featuring the many modern ideas and conveniences that were becoming available to the working class. Upon seeing the future come into being in the form of innovative buildings, my young mind quickly set upon an intuitive path of planning and design that would become both my passion and my life’s work.

It was also during those early years in Phoenix that I first recognized the tragedy of buildings desecrating the beauty of their natural settings, as very conspicuous and flatland homes began to creep up the sides of Camelback Mountain in Phoenix. Today, dozens more of these rude atrocities still stand and have, in fact, sadly encouraged others. Many resemble cruise ships that have somehow run aground in the middle of the desert. I am still offended as I watch the splendor of the native desert landscape needlessly transformed into an ever-greener, water-dependent oasis.

In stark contrast, I also got to see the decidedly un-modern vernacular work of Mary Jane Coulter at the Grand Canyon. These structures filled me with wonder. Her buildings at the canyon were simply magnificent: some, such as Bright Angel Lodge, Hopi House, and Watchtower were seemingly drawn up out of the ground; while Hermit’s Rest was seamlessly nestled into it. These very natural buildings epitomized respect for their cultural context and conveyed a deep reverence for their natural setting. I found the spiritual qualities of these buildings to be deeply moving and profoundly inspirational.

After a decade of obsessive observation, self-study, and experimentation with imaginative designs, I reached an epiphany thanks to a class assignment. I was in my second year at the College of Architecture at ASU; we were instructed to design a meditation chapel at the site of the landmark Boulders outcropping in Carefree. Still upset at the desecration of Camelback Mountain, I created an intimate cluster of irregular, angular, concrete planes that formed an unenclosed non-building shelter quite suitable for meditation. Its character and ambiance were inspired by the voids between the boulders, where I felt the unique cloistered character of this natural setting was most evident. This simple chapel design was my first expression of contextual design. With it, I began to articulate what I would later call the

principles of “minimum visual impact,” which I would later advocate as design guidelines for building in “visually fragile” environments. At the time of the chapel, I thought of these contextual principles only in the context of steep mountain sides, but with the explosive new developments in otherwise virgin and low-canopied desert, it soon became clear that these guidelines should be applied broadly to all the foothills of the Upper Sonoran Desert and to similar landscapes elsewhere.

Fast forward to the 1980s. After about fifteen years of doing predominantly urban architectural design and engineering, I had the good fortune of being asked to design a boutique resort in The Boulders development. Recalling my solution to the chapel, I had a strong sense of what I would like to see done there and why; all of which was based on the contextual design rationale I had expressed in my college project.

Though I had felt since childhood that context was important, I hadn’t imagined that the ethos and architectural principles of “minimum visual impact” would eventually prove to be sensible, marketable, and commercially viable. These inherent virtues of contextual design would be clearly validated by

The Boulder’s renowned success which inspired many desert developments that followed to be more sympathetic to their natural settings. Recalling anew the immersive emotional experience of Colter’s work, I now realized that beyond a building’s “looks” and contextual appropriateness, other more subtle and elusive “humanistic” qualities were essential to eliciting the moving and memorable emotional responses I wished to achieve. Deploying these humanistic factors became essential when I was later asked to design a destination resort that did not have such a beautiful natural setting.

After my work at The Boulders, I was commissioned to plan and design a large resort and conference center hidden behind the Bureau of Land Management’s flood control berm that paralleled the north side of the Central Arizona Project Canal. Amid this stark and denuded landscape, there would be no distant views of the hotel and very limited near ground views from the hotel. In other words, unlike at The Boulders, the success of this property would depend heavily on its humanistic values and principles rather than the contextual qualities of its environmental design.

By every measure, the Scottsdale Princess is an enormous facility. Its sheer size demanded that careful consideration be paid to the convenient and segregated flow of its service and guest circulation

systems, as well as, most importantly, to every aspect of its human scale—which is simply the relative proportion of the space or object to the humans interacting with it. By then I knew that creating a scale appropriate to the number, position, and activity level of the users is arguably the single most important element of ensuring human comfort and a general sense of well-being.

Because I was faced with the absence of any inspirational natural environment and had no neighboring structures to serve as context in the built environment, it seemed reasonable to emulate one of the Southwest's many regional styles. I chose the style of Spanish Colonial architecture because in Central Mexico, this tradition had been applied to large structures in settings of broad urban scope and because the mature Spanish Colonial lexicon was rich in its vocabulary of materials, motifs, and ornament. Using this vernacular, I knew these elements could be applied to accommodate a wide variety of large-scale functions while still providing an intimacy of human scale by the application of its detail. Also, the Spanish Colonial vernacular would provide a regional "sense of place," which was important to the City of Scottsdale because, at that time, Scottsdale still fashioned itself as "the West's Most Western Town."

By the late 1980s, the contextual principles of minimum visual impact had matured into the ethical

underpinnings of all my work in "visually fragile" environments everywhere, and my attention to the humanistic potential of architecture had become more persistent, penetrating, and focused. After the Scottsdale Princess and a plethora of other hospitality projects, came the opportunity to work with Lyle Anderson in the creation of the Cochise/Geronimo Clubhouse at Desert Mountain. Our objective was to demonstrate and establish an uncompromised level of quality that would position this community at the very pinnacle of the world's luxury golf communities. Confident in the ways in which I'd already been able to adapt the core of my design beliefs, I proposed that the clubhouse should be guided by principles and values rather than style. Initially, I was unsure what it would "look" like, but my years of experience had taught me that the public would respond positively if we delivered an experience that was truly immersive and meaningful; meaning that our attention should be given to enriching the human spirit on the basis of comfort and serenity, rather than entertaining the users with clever interpretations of style. With Lyle's unwavering trust and support the Cochise/Geronimo Clubhouse at Desert Mountain demonstrated a synthesis of "contextualism and humanism" in a non-residential environment, and launched what has become known regionally as the "Desert Mountain" style.

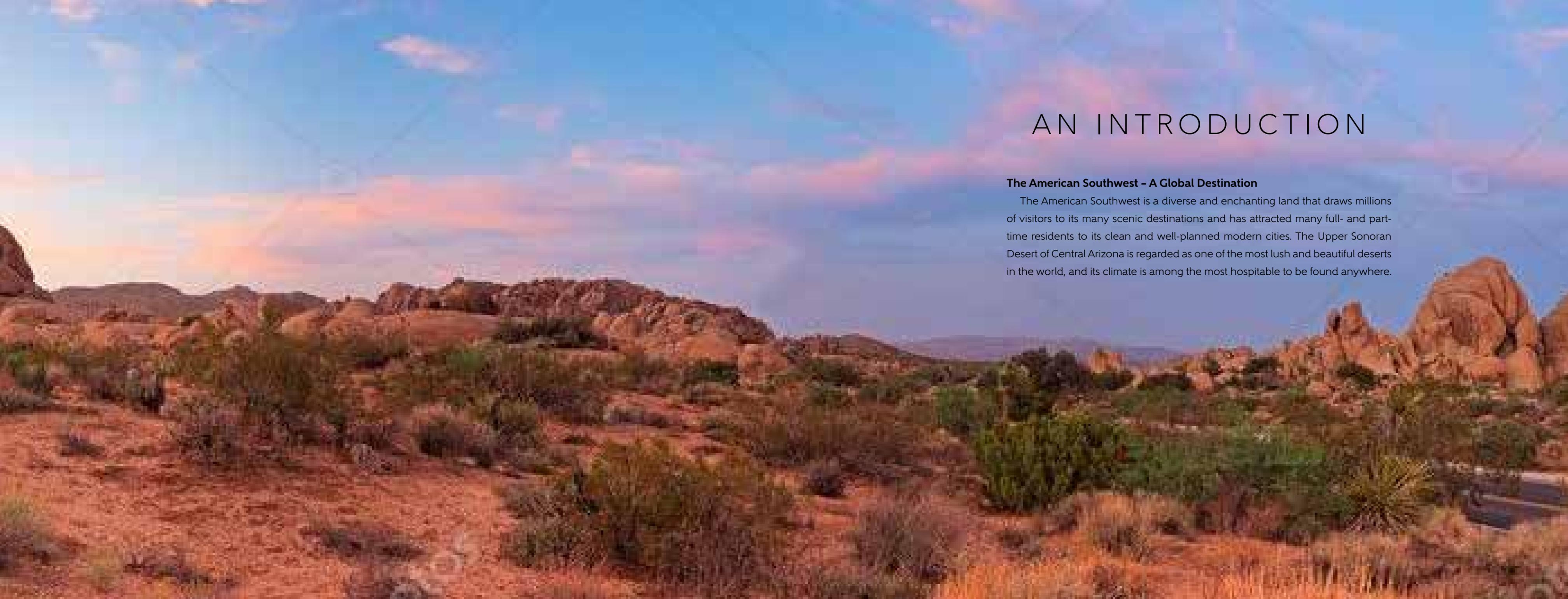
My early experience with Coulter's work at the Grand Canyon ignited my senses of sight, sound, smell, and touch, and introduced the idea that, by connecting nature, buildings, history, and native culture into an architectural experience, buildings can evoke emotional responses, stimulate the imagination, and add depth and meaning to the lives of ordinary people like me.

I learned that humanistic design goes beyond providing practical and convenient utility, comfortable ergonomics, and pleasant scale; that humanism in design is simply the act of honoring and respecting those things within and about us

that make us uniquely human, such as our curiosity, imagination, quest for meaning, and aspirations of spirit, as well as humankind's fondness for beauty and the appreciation of art.

These are the principles and values I have brought to **THE BACON HOUSE AT DESERT MOUNTAIN**. I've come a long way since my first fort with its vaulted ceiling, but I have made it my life's work to follow those early instincts and evoke their underlying sense of peace and harmony.

— Robert J. Bacon  
July 2018



# AN INTRODUCTION

## **The American Southwest – A Global Destination**

The American Southwest is a diverse and enchanting land that draws millions of visitors to its many scenic destinations and has attracted many full- and part-time residents to its clean and well-planned modern cities. The Upper Sonoran Desert of Central Arizona is regarded as one of the most lush and beautiful deserts in the world, and its climate is among the most hospitable to be found anywhere.



### **The Phoenix Metro Area – The Hub of the Southwest**

The Phoenix metropolitan area, located in the northern-most foothills of the Sonoran Desert offers visitors and residents alike a rich selection of shopping, recreational, and cultural attractions.



### **Scottsdale – The Metro Area’s Luxury Destination**

Scottsdale, in the northeastern corner of the metro area, has long been renowned for its many golf courses, luxury resorts, and world-class shopping. This visionary city has been careful to preserve its natural beauty and has thus attracted a highly mobile affluent population to the security of its many gated golf communities.

### **Desert Mountain – The Gold Standard of Golf Communities**

Desert Mountain stands literally and figuratively at the very pinnacle of Scottsdale’s luxury golf communities, exemplifying a Scottsdale desert ethos while setting the gold standard for golf communities, boasting seven Jack Nicholas courses and numerous golf, dining, and recreational club facilities.

Envisioned in the late 1980s by Lyle Anderson, Desert Mountain’s twelve gated villages have matured in keeping with Lyle’s far-sighted vision of diverse high-quality custom homes nestled comfortably into the native desert landscape.



### **Destination: Desert Mountain’s Village of Saguaro Forest**

The Village of Saguaro Forest lies near the center of Desert Mountain just north of its iconic Cochise/ Geronimo Clubhouse, another of Mr. Bacon’s landmark designs, that established the distinctive and timeless regional character of this world-renowned community nearly thirty years ago.



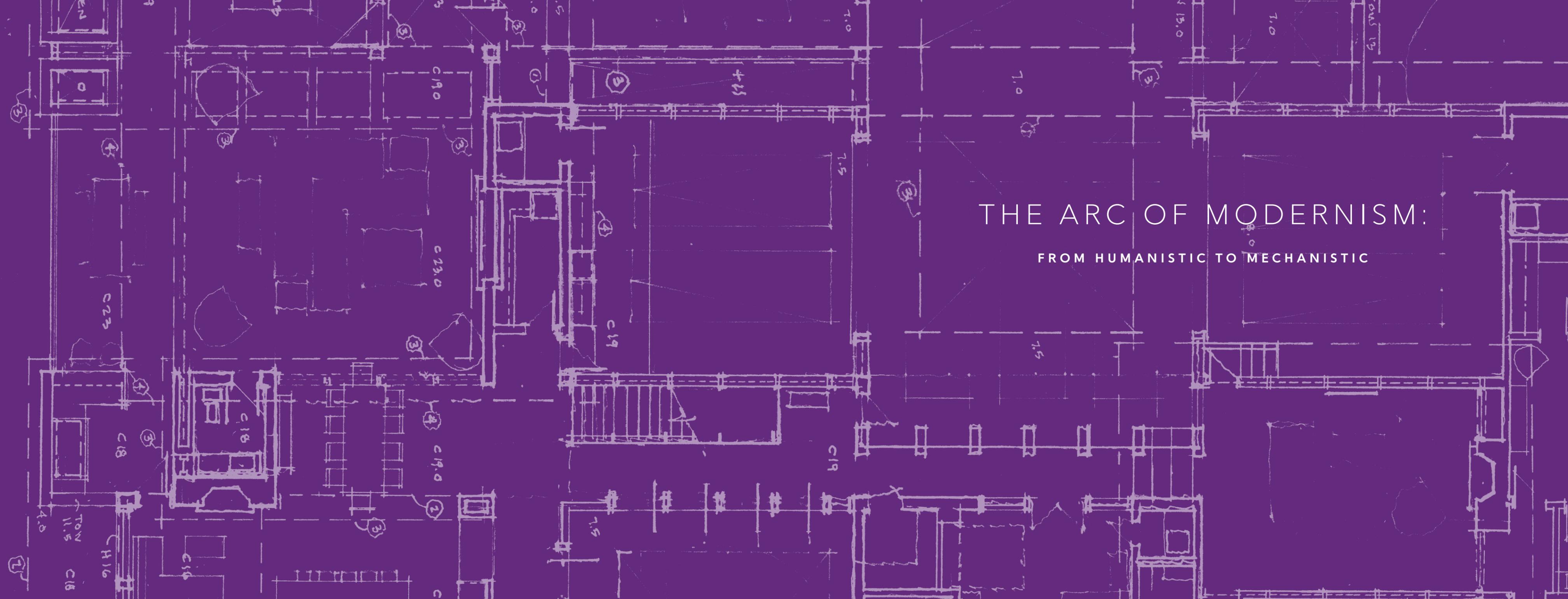
Beauty shot of house in distance in landscape, sunrise or sunset - view from southwest

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MR. BACON'S COMMISSION was simply to design a custom home on Saguaro Forest's Lot #107, that would maximize the opportunities of this specific property and attract prospective owners wishing to enjoy a very well-appointed lifestyle in one of the country's most sought after destinations. Uniquely unfettered by the many explicit directions commonly imposed by the land owner and realtors, Mr. Bacon was free to apply his fifty-plus years of design experience to the creation of a luxury home born of a singular and uncompromised vision.

**THE BACON HOUSE AT DESERT MOUNTAIN** is located at 3200 feet elevation in the foothills of the Upper Sonoran Desert approximately 2000 feet above Phoenix and Valley of the Sun, the distant lights of which are visible at night twinkling across the panorama of valley floor's southern and western landscape.



THE ARC OF MODERNISM:  
FROM HUMANISTIC TO MECHANISTIC

THOUGH BACON WAS BORN at mid-twentieth-century, his aesthetics seem to stem from the birth of modernism some fifty years earlier—before its early humanism was supplanted by the mechanistic aesthetics that emerged in Europe after World War I and radically transformed the American architectural landscape following World War II.

Bacon became keenly aware of the built environment when he was a child growing up in St. Louis, Missouri, during the era of post-WWII suburban expansion. This early awareness erupted into a lasting passion for architecture and town planning when he was ten years old and his family relocated to the burgeoning oasis of Phoenix, Arizona. Later describing the desert area as “nirvana” for those like himself who were passionate about building, Bacon became self-taught, designing in earnest (for money) in the early 1960s. He briefly attended the College of Architecture at Arizona State University where the modernist philosophies and aesthetics of Walter Gropius and Le Corbusier were fully entrenched. But

though he proved adept in this European genre, Bacon had already been heavily but unknowingly influenced by the timeless and intimate works of pioneering early twentieth-century modernists such as, Frank Lloyd Wright, Louis Sullivan, Charles and Sumner Greene, Richard Neutra, Cliff May, and a much lesser known architect named, Mary Jane Colter.

“It wasn’t until recent reflections on my career,” Bacon says, “that I recognized ‘contextualism’ and ‘humanism’ as the warp and weft of my architectural work. The weave of these two subtle but unswerving influences eventually defined the fabric of my otherwise stylistically diverse portfolio. In this diversity, I see myself as an odd ‘modernist’ who laments that the warm and tactile qualities of early modern architecture have been progressively eroded by the more mechanistic trends of the ‘International’ and ‘Bauhaus’ schools . . . schools which continue to influence much of today’s contemporary modernism.”

Sparked by these realizations, Bacon began to envision a home that would epitomize the distinctive warmth and tactile humanism that he admired as the hallmark of early modernism while also exemplify the principles of contextualism that he had steadily refined throughout his career. Thus, when presented by a friend with the opportunity to design a speculative luxury home in the renowned golf community of Desert Mountain, Bacon’s visions were manifest as **THE BACON HOUSE AT DESERT MOUNTAIN**. Bacon recalls that, “once a specific site and clientele were identified, the design arrived . . . “fully formed.”” In further rarity, Bacon was armored by the confidence of his venture partner in the project,

Jim Ikard, who trusted that Bacon understood luxury living and design like few others, thus assuring Bacon that his vision would be uncompromised and unfettered by either third-party opinions or seduced by the ephemeral tastes of contemporary design publications.

As a result, Bacon is both proud of and grateful for the rare purity of this design, and has called this capstone project, “the synthesis of everything I’ve learned in my sixty years of design.”

THE DESIGNER'S PALETTE

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THE BACON HOUSE  
AT DESERT MOUNTAIN

[More hand drawings here](#)

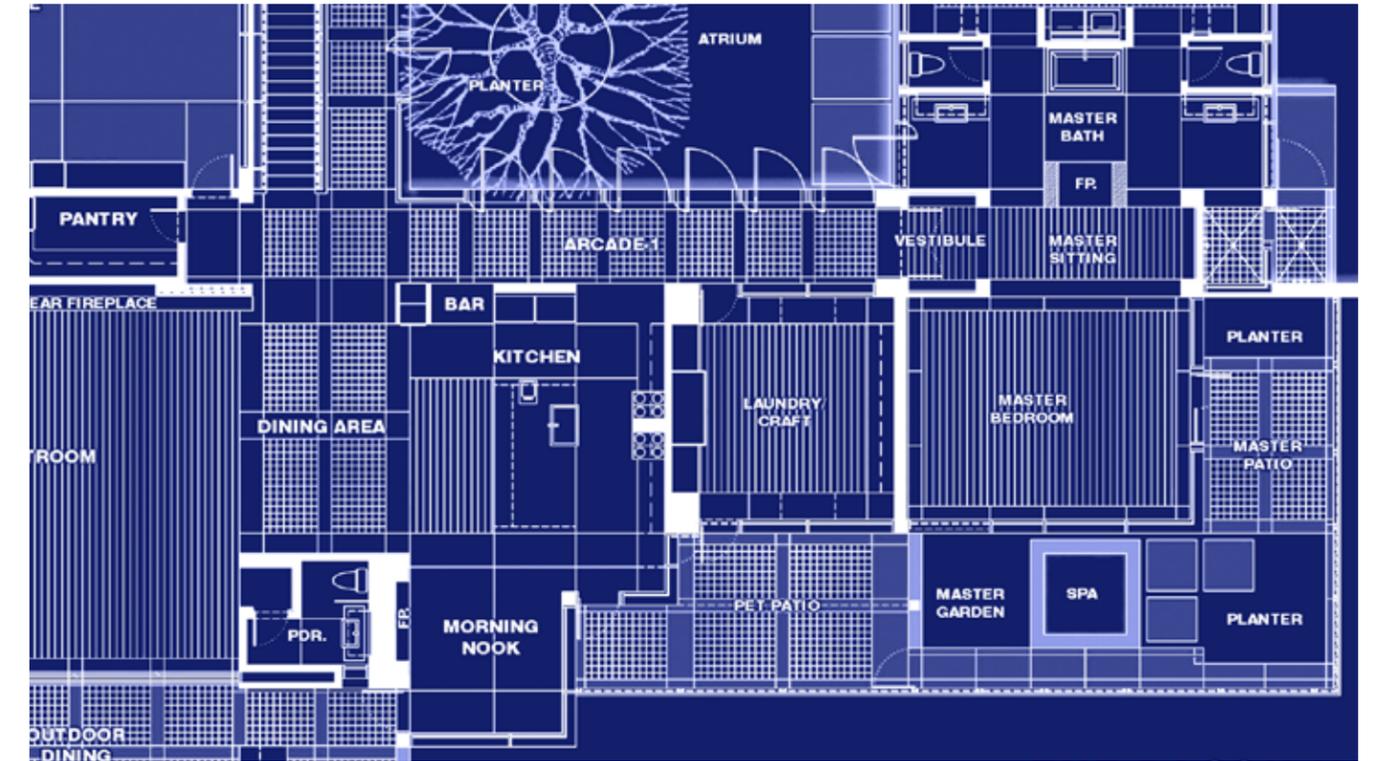
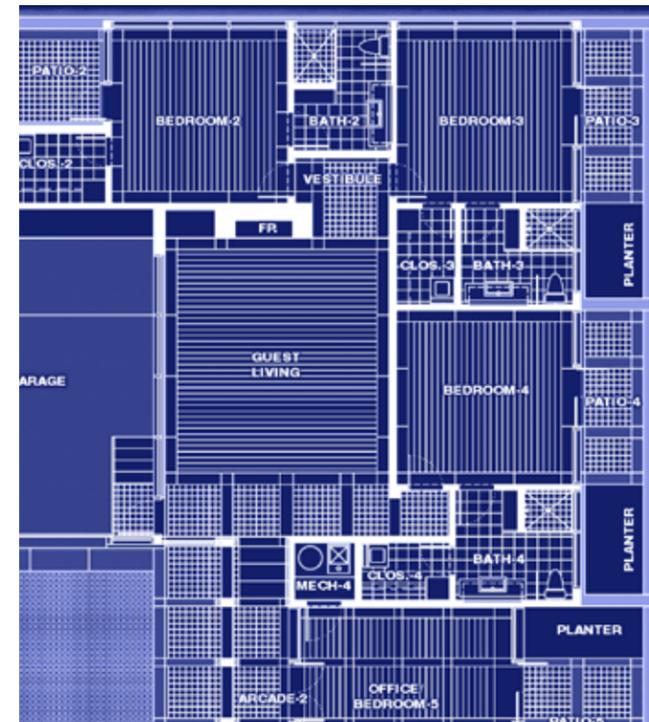
## THE ARRANGEMENT OF LIVING SPACES

A FUNDAMENTAL PREMISE of my residential design work is that the purpose of every object and space is to better enable or facilitate the lives of those who use it. Living involves a countless number of energetically diverse activities, ranging from sleeping and reading, to socializing, to work, and to hobbies and exercise.

**THE BACON HOUSE AT DESERT MOUNTAIN** is a comprehensive living environment that enables the spectrum of life's activities to be enjoyed on the premises while affording very high levels of security, comfort, and flexibility.

Collectively, each indoor and outdoor space has been carefully located in relation to all others, achieving an optimal balance of convenience and privacy while capitalizing on the property's views and its natural environment. Morning sun, for example, bathes the bedrooms and kitchen while the great room, entertaining patios, and office enjoy the evening light and dramatic Arizona sunsets. Individually, the size, configuration and amenity of each space has been carefully planned to afford flexibility by allowing for different arrangements of furnishings; and, by concealing multiple window

treatments inside and outside of each window, the privacy and natural light of each space can be adjusted to meet the wide-ranging needs of a variety of activities and uses. In addition to these site- and floor-planning considerations, every space has also been carefully proportioned spatially to ensure a



comfortable human scale that's appropriate for its occupancy and use. All guest gathering spaces, for example, are spatially proportioned and articulated to comfortably accommodate get-togethers both large and small, while the private personal spaces are spatially proportioned for intimacy. However optimally resolved these locational and three-dimensional aspects of each space might be, in contemporary modern architecture they often lack the sensuality and "warmth" to which many people

are innately attracted. With **THE BACON HOUSE AT DESERT MOUNTAIN**, Bacon redresses what he views as the absence of tactile sensuality that has become increasingly common and ever more stark in contemporary home design. In this design, Bacon pays homage to the humanism of classic early modern architecture by honoring and respecting its aesthetic sensuality which he holds as one of humankind's deepest emotional comforts.

## L I G H T

THE HOME'S EVERY LIVING SPACE is defined less by the surfaces of its enclosure than by the qualities and movement of its light; one of life's most profound animating forces. Our emotions and moods are deeply affected by natural light; our energies are stimulated and moderated by it, and our imaginations are captured by its rhythmic movement and cycles. Though always a central and expressive medium of his design palette, in this home Bacon artfully exploits the phenomena of light to the fullest.

### Natural Light

Extraordinary roof overhangs protect the southern and western glass from the intense desert sun while lesser overhangs allow the more diffuse northern and eastern light to penetrate more deeply into the morning activity spaces. Light is filtered by trellises and roof openings in key locations around the home's perimeter to create patterns of light and shadow that animate the home by moving across its surfaces throughout the day. These filtering devices

also reduce glare by creating a pleasant transition from full sun to full shade. To further reduce glare, each living space is bathed in natural light from at least two directions with the glass always abutting one or more of the room's walls, floors, and ceiling planes. These planes then serve as diffuse reflecting surfaces that prevent the high contrast of dark shadows that always appear adjacent to doors and windows that have been merely punched through the middle of a wall.

Bacon's artistry with light is perhaps best showcased in **THE BACON HOUSE AT DESERT MOUNTAIN** by his thorough exploitation of the central atrium, his extensive use of clerestory windows, and his surprising uses of glass to transfer light beyond its normal applications in exterior doors and windows. In addition to functioning as a totally private outdoor living space, the central atrium assures that even the corridors, laundry room, garages, and master closet receive balanced light throughout the day. As in many of his designs, Bacon uses clerestory windows extensively throughout this home. These high windows allow light to penetrate deeply into their rooms by using the ceilings as primary reflecting surfaces.

Interior clerestories also allow space and light to be borrowed from room to room, expanding the sense of spaciousness while preserving privacy and intimacy.



### Artificial Light

In all gathering spaces and key private spaces such as the master bedroom and office, the ceilings are beautifully articulated by articulated wood panels that conceal continuous LED lights that gently illuminate the entire room by indirectly bouncing light off the upper ceiling then down into the space. This soft indirect lighting avoids the hot spots created by direct lighting such as the unimaginative and ubiquitous recessed down light. In public spaces, direct down lights are only used to illuminate specific targets of interest or to create a rhythmic pattern of circles on the floor as they do in the two main circulation galleries.

## THE DELIGHT OF LUMINOUS SURFACES

IN THIS DESIGN, Bacon uses glass to transfer light through surfaces that are traditionally opaque. This surprising use of glass is first introduced by a 15' tall vertical fin of luminous cast glass that precisely cleaves the main stone wall on the front of the home. This initial surprise is reprised as the visitor discovers that this glass fin projects completely through the wall, thus also illuminating the outdoor entry vestibule. The second encounter with luminous glass occurs on approach to the entry as the middle tread of the front steps is a backlit slab of thick cast glass. This



simple safety device cleverly draws attention to steps that could be easily overlooked as one's attention in this area is quite likely to be focused elsewhere. This illuminated glass magic continues with the discovery that the floor of the vestibule is a luminous panel of square glass blocks softly glowing from where one would typically expect a welcome mat.

## THE ART OF GLASS AND LIGHT

THE ENTRY DOOR and its flanking sidelights are literally a work of art glass inspired by Frank Lloyd Wright's Prairie Style designs. Here, crafted by Gerlach's Art Glass studio in southern California, beveled clear glass and colored geometrics refract light and obscure the view while allowing both sides of the enclosure to be alluringly introduced to one another. When the oversized front door is pivoted open, one's eye is drawn again to the outdoors by the glass block floor that now emulates a glowing hall-runner that spans from indoors to out. This first encounter with the translucent floor at the entry introduces a device that also appears as the floor of the dining area and continues down the gallery on the west side of the atrium, borrowing light from the atrium through the floor into the gallery space below.

Arrival into the lower gallery reveals a surprisingly light-filled space that celebrates the refraction, reflection, and transmission of light onto and through the glass and metal sculpture that is the stair itself

and the floor-ceiling structure suspended above. The square grid of the glass tiles overhead is reflected in the grid pattern that is subtly etched into the gallery's polished concrete floor. Here, Bacon once again celebrates a circulation space that might ordinarily have been neglected. This stair-gallery is not a mere passage leading to a more important destination around the corner, it is itself a destination not to be missed.



## METICULOUS ATTENTION TO DETAIL

RENOWNED for his comprehensive yet detailed approach to environmental design, in **THE BACON HOUSE AT DESERT MOUNTAIN**, Bacon again demonstrates his relentless attention to the smallest of details in every aspect of the home's siting, organization, function, comfort, and æsthetics. By visualizing the home in the context of its neighborhood and imagining what the users will see along every pathway through and around the property, Bacon thoroughly examines and refines the arrangement and characteristics of every surface and material intersection. By placing himself in every piece of furniture and using every fixture and appliance, he carefully composes pleasing vignettes from every conceivable vantage point; thus, providing its users a constant and endless source of pleasant experiences and artful surprises.







Re-render with more landscape/surroundings

### The Approach: Set Against a Mountain Backdrop

The Bacon House is approached off Saguaro Forest Drive most commonly from the south. The home is first seen from slightly below the dramatically cantilevered patio and pool decks, with its multi-layered roof projected in staggered silhouette against a backdrop of the rugged and pristine

Continental Mountains. While Saguaro Forest Drive continues rising gently up to the Chiricahua Club facilities located just five hundred yards to the north, The Bacon House property is entered from the west across a stone bridge that spans a steep desert arroyo that separates the home from the roadway.

### Arrival: The Auto Courts and Guest Parking

At its far end, the arrival bridge opens onto a generous auto court screened from street view by textured stone walls and perimeter planters. The tops of these align to establish a low horizontal plane in the home's foreground that reinforces the linearity and low profile of the home itself. Arriving guests continue from the bridge straight ahead across the auto court and park under the protection of a low shade canopy that runs nearly the full length of the home's western elevation. Arriving homeowners

cross the guest auto court to the left and enter a private auto court distinctively paved with a grid of grass-and-concrete that serves two facing double garages. Both garages feature multi-paneled dark glass garage doors and clerestory windows on three sides, while the east wall of this auto court features a frameless floor-to-ceiling dark glass wall penetrated by a series of vertical concrete louvers that appear to be suspended magically between the floor and the ceiling.





### The Outer Arrival Area

With their car now in the shade of the carport, the arriving guests have their attention drawn to the stained-glass entry door and sidelights inspired by the art glass motifs of Frank Lloyd Wright. Raised two steps above the entry walkway, the arrival loggia is softly illuminated by the glow of an internally-lighted cast glass step, a grid of luminous cast glass floor

tiles, and by a two-inch-thick, 15' tall cast glass fin that projects through the tall stone wall that announces the location of the entry from the street. In addition to these three enchanting light sources, refracted light also emanates from the home's interior through the entry's beveled art glass.

### The Entry Foyer

Stepping inside through the 4'x10' pivoting entry door, visitors are immediately reintroduced to the outdoor living areas glimpsed from the bridge, and, for the first time, to the home's dramatic interior. From this position in the foyer, the interplay of the carefully layered ceiling planes, trellises, and fascias is fully

experienced, as the eyes are lead upward, outward, and across the home's seamless indoor and outdoor living areas. The full length of the home's dramatic lap pool can be seen as it begins at the base of the Foyer's floor-to-ceiling western window and stretches 45' to an infinity edge at the far end.

REPLACE WITH TWO IMAGES TAKEN FROM INSIDE THE FOYER.



### The Great Room

Opening the sliding glass walls of the Great Room reveals that the size and shape of this space can be expanded from a graciously-sized living room that seats fifteen, to an expansive indoor-outdoor space that can comfortably accommodate scores of guests for formal or informal entertaining. With its 15' tall main ceiling moderated by its perimeter interior fascias and intermediate ceilings at 10', the ambiance and scale of this great space can be easily fitted for the comfort of any number of guests enjoying any level of activity.

The great room's perimeter features 4' tall clerestory windows at the ceiling on all four sides, completely washing the space during the day in a shower of well-balanced natural light. To modulate the level of this light, motorized indoor and outdoor shades can be lowered from their recessed housings to provide the precise level of sun-protection, privacy, and/or security desired.

At night this space and its adjoining patios are illuminated indirectly by backlighting from above an array of floating wood panels. These framed panels match the wood of the floor and are carefully spaced away from the ceiling and its beams so that warm light is bounced off these surfaces before softly illuminating the room below, avoiding the harsh bright spots and sharp shadows of direct downlighting.



### The Hearth Room

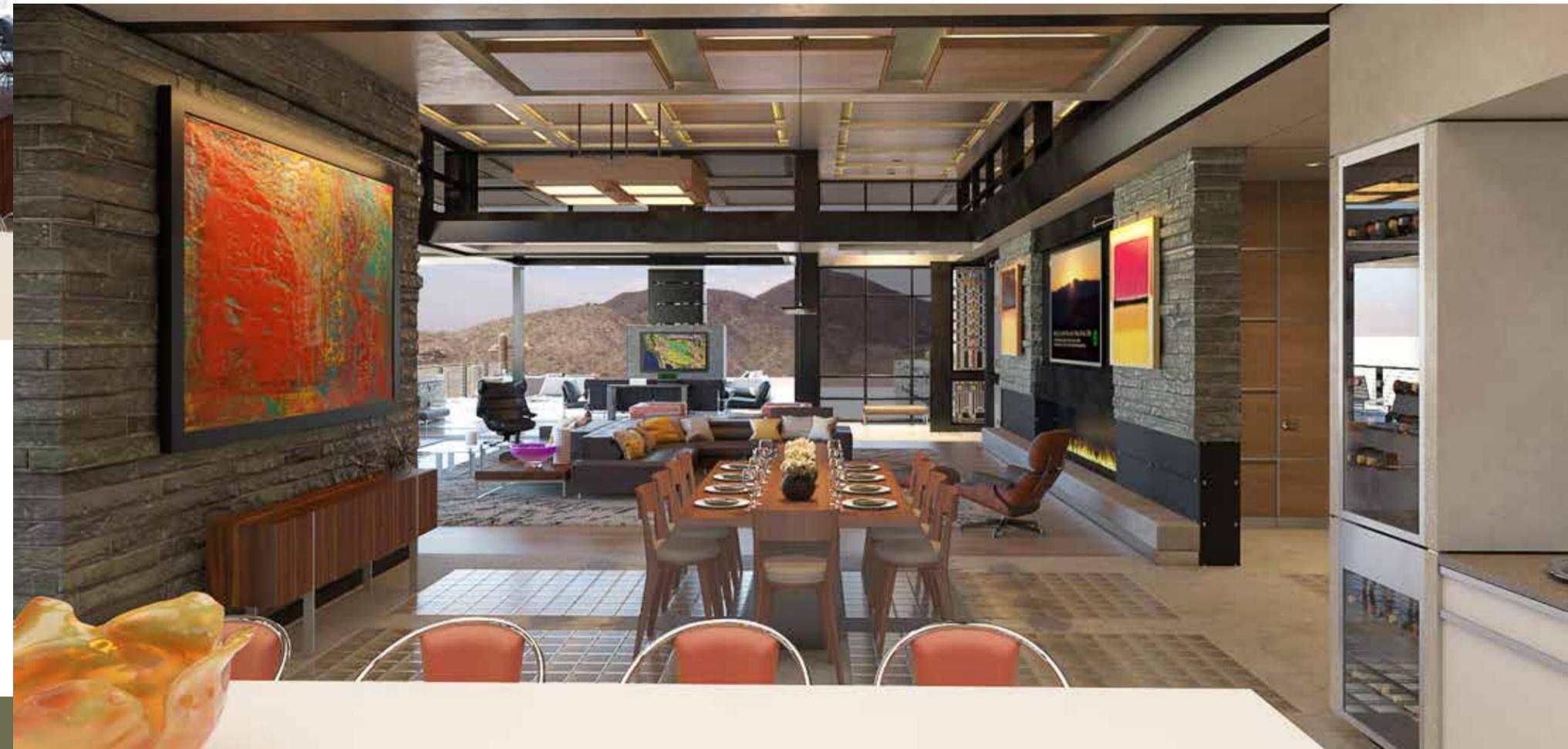
Situated adjacent to the Kitchen, the Hearth Room is the home's most cozy and casual spot for kicking back and watching TV, reading, and engaging with those gathered around the kitchen island. Screened from view of the entry by the Powder Room, this area features an intimate 8' ceiling, wood floor and wall paneling as well as a low, linear fireplace located for comfortable viewing from the Kitchen's work area. The hearth room is also situated to receive warming morning light from the east and southeast - creating an ideal place for morning coffee and a well-lit reading alcove.



### The Dining Area

Ideally positioned between the Kitchen and the entertainment area of the Great Room, the Dining Area offers a gentle transition from one area to the other with an intermediate ceiling height of eleven feet. The table is strategically located to capture beautiful views of either the home's central atrium or a panoramic view of the southwest across the

Great Room, thus affording each of its ten seats equal enjoyment of the home and its desert environs. The Dining Area is defined and distinguished from its adjacent spaces by its glowing glass block floor, wood paneled ceiling, and the stone wall which serves as the backdrop for a major work of art at the southern terminus of the home's north-south gallery space.



### The Kitchen

Bathed in light from three sides as well as from above, the large center-island Kitchen is the hub of the home, conveniently surrounded by the Hearth Room, Dining Area, Great Room, Garage Entry, Pantry, and Atrium. The simple forms and surfaces of

the Kitchen, along with the continuity of its horizontal lines, complement the home's modern openness, while the wood grid of its luminous ceiling extends the home's intimacy, warmth, and human scale into this very clean and uncluttered space.



### The Atrium

Strategically located in the center of the home, the Atrium provides important backlighting to the Kitchen, Laundry/Craft, Master Bath and Closets, Stair and Master Galleries, and daily Garage, as well as to the Dining Area and Great Room. It also provides a private outdoor living area that is often in the shade. Featuring a seating area with fire feature and TV, the Atrium is landscaped with native wild flowers and a specimen Ironwood tree which adds refreshing color and texture to this central focal point.



### Gallery Halls and Suspended Glass Stair

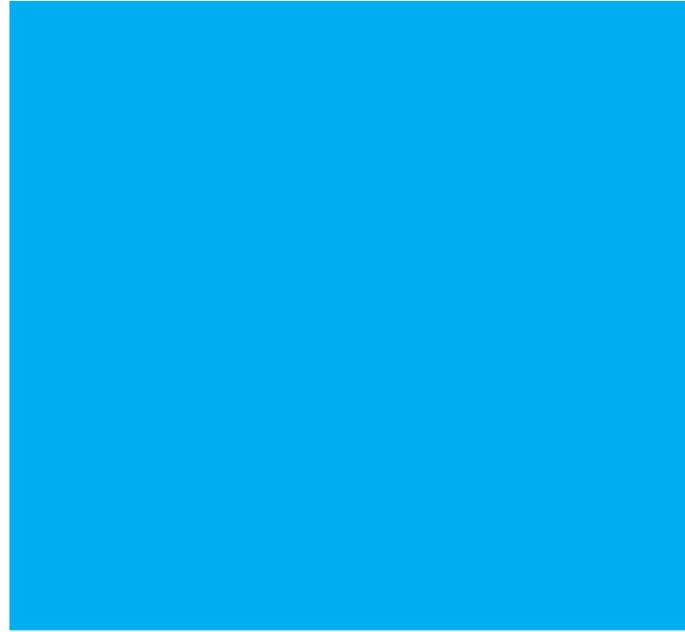
Into this light-filled Atrium area, Bacon has created two wonderful gallery spaces at the main level and a third gallery at the lower level. These levels are connected by an elevator as well as by an elegantly transparent and meticulously detailed Glass Stairway. In contrast to the home's motif of black metal accents, the handrails and structural bits of this functional art piece are fashioned of brushed stainless steel accented by polished metal connectors. Bacon emphasizes the spatial-structural drama of this space by juxtaposing its glistening centerpiece against the backdrop of an earthy, natural concrete wall. The stainless-steel bars that delicately attach the stairs to the structure emerge from and disappear into the structure without fanfare while reinforcing the rhythmic module setup by the spacing of the Atrium's pivot doors and the Garage's clerestory windows. Leaving nothing to chance, Bacon also provides power to the art lights by strategically locating recessed round outlets in each of the concrete panels that are capped by brushed stainless discs.



### The Crafts Room

Situated conveniently between the Kitchen and Master Suite, this delightful, airy and well-lighted space is superbly appointed with plentiful enclosed storage, a deep utility sink, and washer and dryer; as well as with pet amenities such as a pet door out to an enclosed patio, an undercounter pet food and water station, and a tiled floor-level hand shower that doubles as a drip-dry area discretely concealed behind the room's normally open entry door.

This unusually flexible and comfortable room is an ideal office space with a panoramic view to the south from its built-in desk, and a framed view into the atrium from its built-in desk-level sewing station to the north. Featuring a large center island that doubles as the garage for rolling storage cabarets and utility carts, this space is an ideal venue for the home owners and friends to enjoy their hobbies, crafts, gift wrapping, and floral arrangements. Of course, the lighting can be set at high brightness for detailed work or lowered to a warm ambiance when the tasks are less demanding. When projects must be left out, motorized recessed shades can be lowered at the touch of a button to screen the room from view.



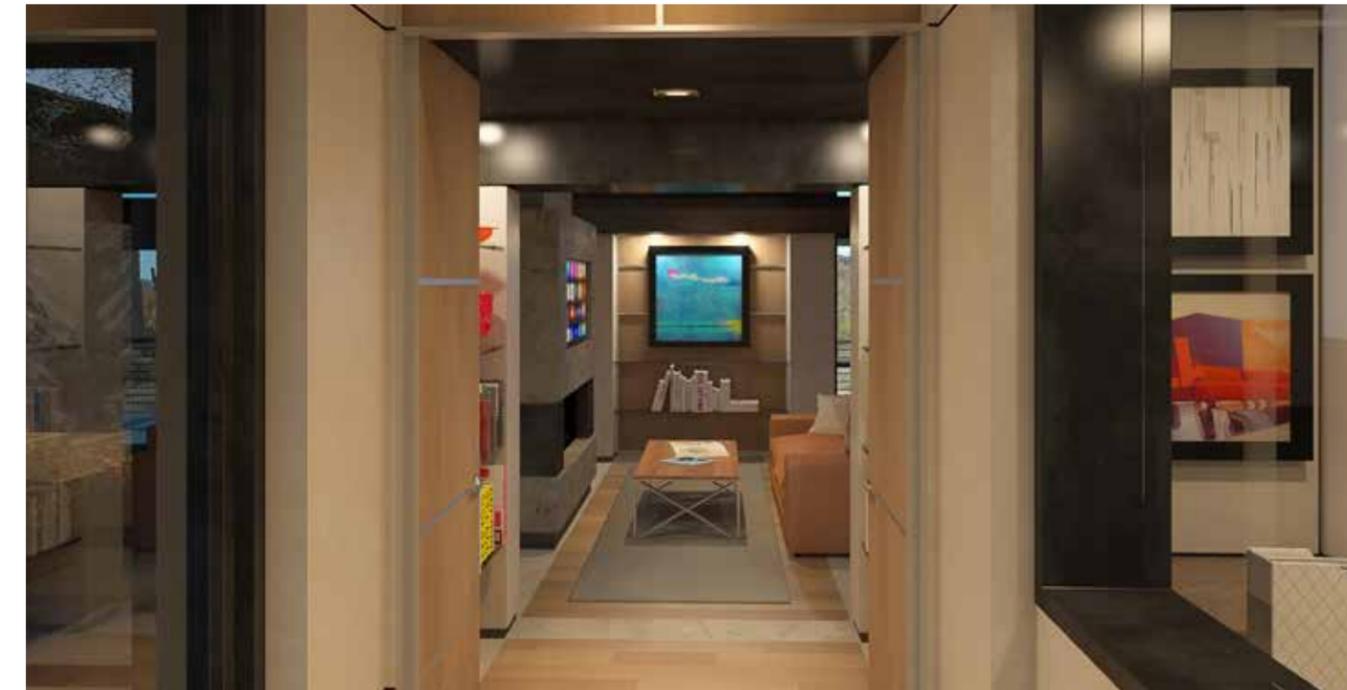
### The Master Suite

The Master Suite of **THE BACON HOUSE AT DESERT MOUNTAIN**, is comprised of four contiguous, but visually discrete, areas that create a very private enclave situated conveniently near the kitchen, hearth room, and garage. The suite forms the southeast corner of the home and is approached through the gallery along the south side of the Atrium; it is entered through custom double doors that lead to a small display vestibule, which is open to a comfortable sitting area with a TV recessed above a linear fireplace.

Upon entry, the master bed area is to the right and features a lowered trellis ceiling that creates

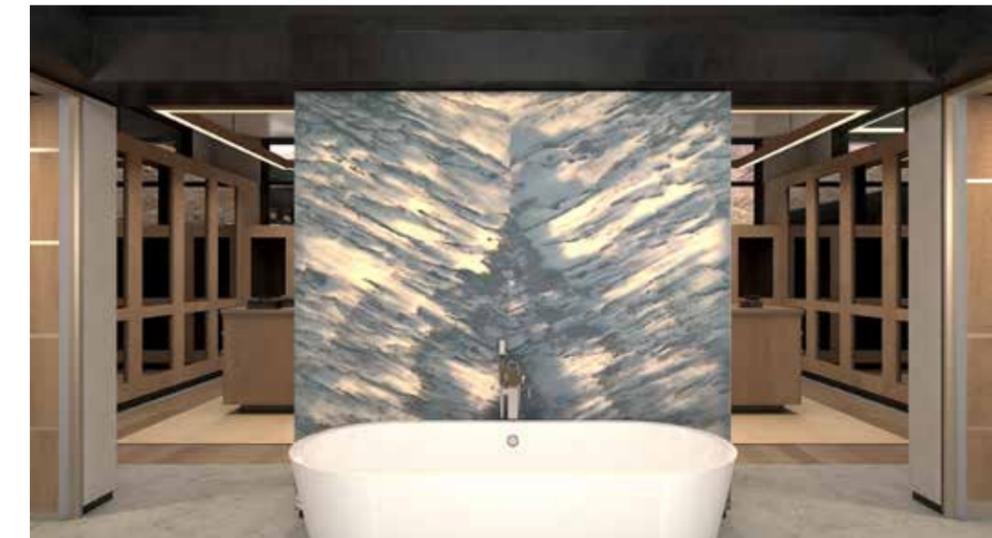
an intimate, built-in canopy over the bed. The two exterior walls of the bed area feature floor-to-ceiling glass doors and windows that capture views of the distant mountains to the east and south. The bedroom is flanked on its exterior sides by covered and trellised patios with seating to the east and an in-ground spa to the south. A specimen Saguaro, native to the lot, is positioned off the southeast corner and seen from the entry and bed area through the room's frameless glass corner window.

To the left of the master entry are the master bath and closet areas that are screened from the sitting room and bed areas by a wide, double-



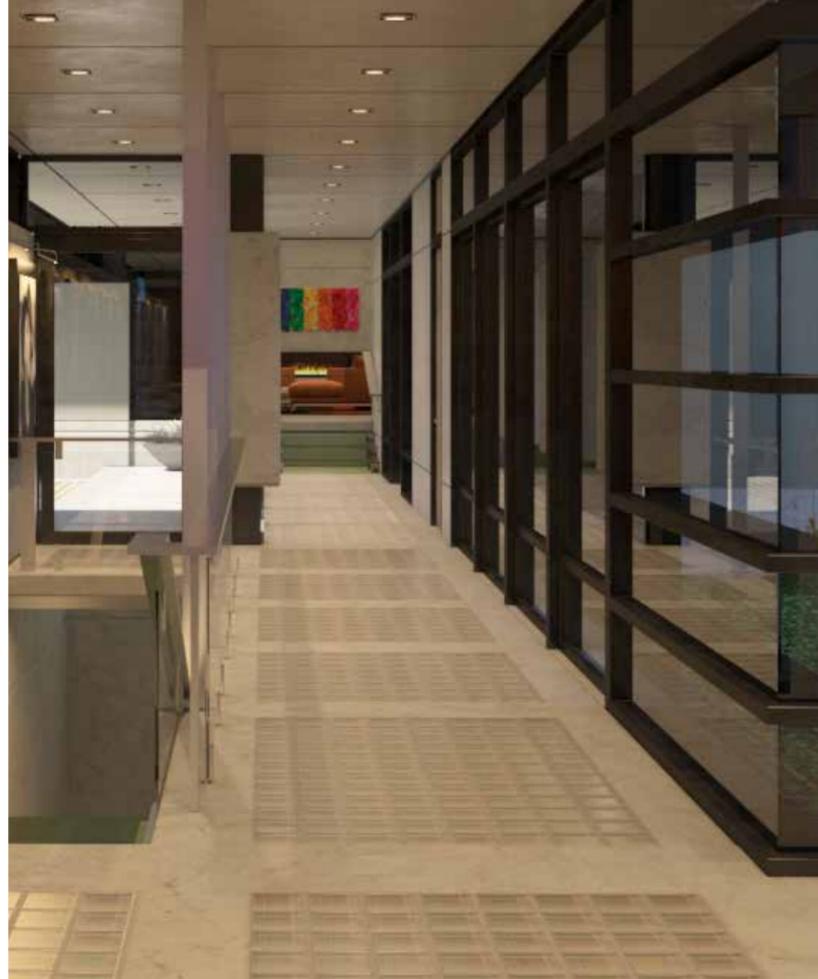
sided fireplace. Both the bath and the closet areas are equally appointed with gracious his-and-her lavatories, toilets, as well as equally generous wardrobe and dressing areas. A freestanding tub in front of a luminous, floor-to-ceiling stone panel is located in the center of the bath, creating an island that screens the master suite's washer and dryer. This centrally located island also features a steam unit below and enclosed storage cabinets above.

Both closet areas feature center islands, clerestory windows below deep overhangs, built-in ironing stations, and pleasant indirect lighting from custom pendants. The bath has direct access to the atrium on the west side and the shower opens out to a private outdoor shower on the east.



### Guest Connector Hall

The Guest Living areas are connected to the main living areas by a wide, light-filled gallery hall that passes in front of the Office for the length of the private Auto Court. The west wall of this connector features a frameless floor-to-ceiling dark glass wall penetrated by a series of vertical concrete louvers that appear to be suspended magically between the floor and the ceiling. The louvers provide sun control, a rhythmic daily and seasonal pattern of shadows across the floor, as well as a heightened sense of protection and privacy while passing along the Auto Court.



### Elevator

Located at the midpoint of the Stair Gallery and Guest Connector Hall is a commercial grade, traction-type Elevator with hydraulic assist. Both smooth and quiet, the hoistway door matches the home's typical custom solid core wood doors, and the cab is finished in the same fine wood paneling found elsewhere.



### Office/Bedroom Suite

Located between the Guest Living quarters and the Atrium, the Office/Bedroom Suite occupies a transitional zone between the primary living quarters and those of the children or guests. This wood-paneled room features a 12' ceiling with floating wood panels as well as floor-to-ceiling glass on its east and west walls. Flanked on the east side by a

large, partially enclosed and partially covered private patio, this space has en suite facilities with a full bath and walk-in closet. Assuring easy conversion to another gracious sleeping room when the occasion arises, this space also features a built-in, king-sized wall bed concealed behind a section of the wood paneling.

### Guest Living Room

Located at the north end of the main stair gallery and connector hall, the Guest Living Room serves as the entry vestibule for bedrooms 2, 3, and 4, as well as a casual gathering area with a large-screen TV and linear fireplace. There is also a door from Garage #2 into this space, offering its users a private entry as well as their own garage space.



### Bedroom Suites 2, 3, and 4

Each Bedroom Suite features a full en suite bath and walk-in closet with hook-ups for a stacked washer/dryer. Each bedroom is equal in size at 16' x 16' with a 10' ceiling, and each has its own entry vestibule and private patio.



## LOWER LEVEL

### Recreation Room and Bar

Located directly below the Great Room and Dining Area, the Recreation Room and Bar are perfectly situated to allow high levels of activity and noise without disturbing the quieter zones of the home on the main level. Equipped with a large screen TV and a linear fireplace, these areas are furnished with a pool

table, poker table, ping-pong table, large reclining sectional, side chairs, and an island bar. All totaled, the lower level can comfortably seat twenty-five.

Adjacent to the west of the Recreation Room is a covered patio that is accessed by a sliding glass wall. Open on its south side but screened from the

southern sun by a stone planter wall, this patio features a glass block ceiling that is also the illuminated floor of the Outdoor Living area above.





### Lower Level Bath

Directly below the Powder Room, this half-bath conveniently serves the Lower Level.

### Electronics Room, Storage, and Transformer Room

Hidden behind the lower level fireplace is a dedicated, air-conditioned electronics room that serves as the central hub for all audio/video, security, communications, and internet systems. Adjacent to this is an air-conditioned storage room that also serves as the location for many of the lighting system's low-voltage transformers.

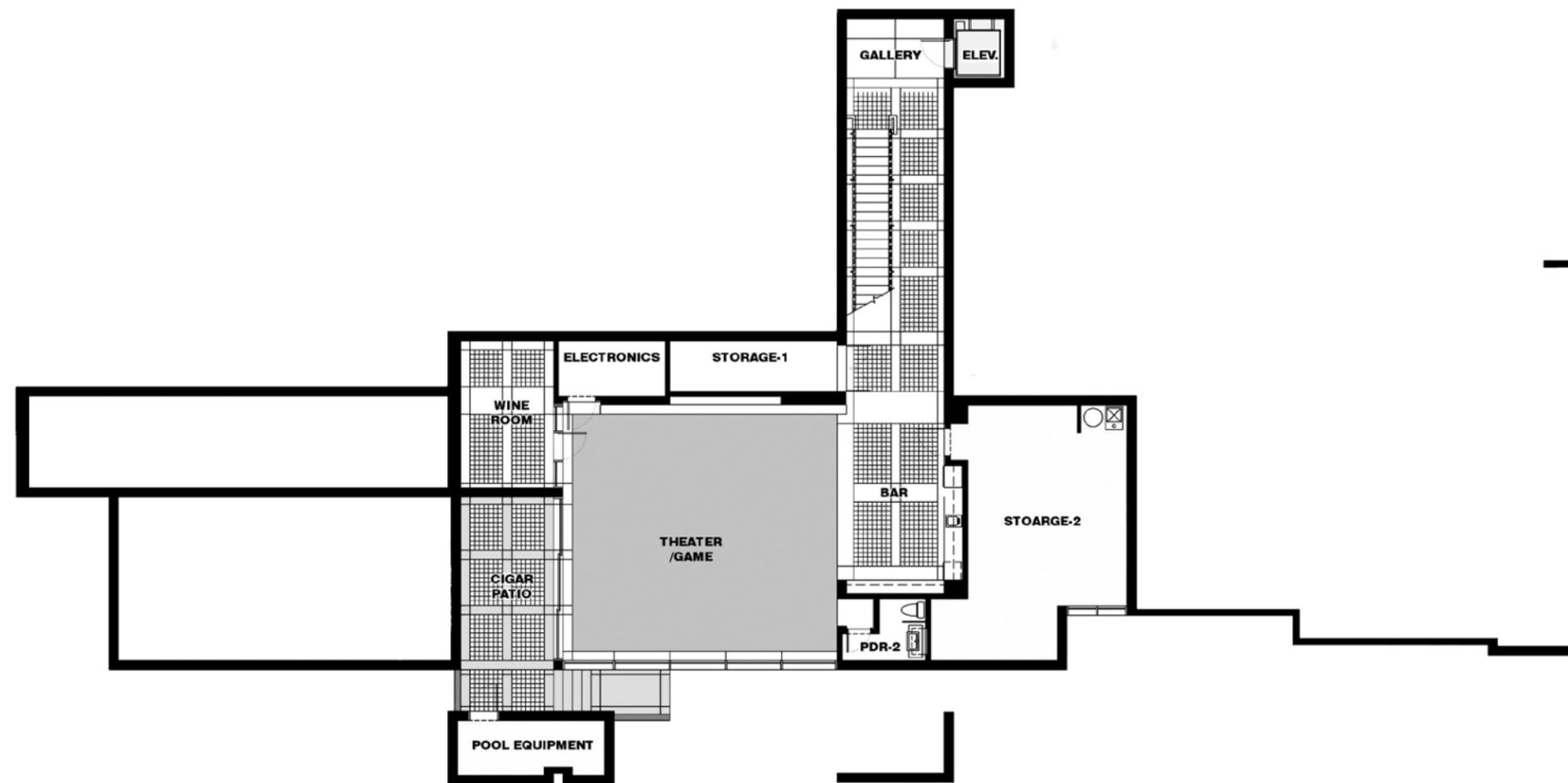


### Wine Room / Humidor

Adjoining the Recreation Room is a walk-in Wine Room and Humidor situated below the Entry Foyer. This room has a glass block ceiling that serves as the illuminated floor of the Foyer above and is separated from the Recreation Room by an art-glass wall in the same theme as the Entry. This room thus acts as an artful lantern illuminating its adjacent spaces and elevating the quality and character of the Recreation Room to that of the Great Room above.

### Air-conditioned Storage, Mechanical, and Projects Room

Hidden behind the bar and situated below the Kitchen and Hearth Room, is a large (5000 cubic feet) Air-conditioned Storage, Mechanical, and Projects Room that features high windows under a deep overhang on the south wall. This room is ideal for long-term seasonal or holiday storage, or as a hobby space to set up a model railroad or racing circuit.



## OUTDOOR LIVING SPACES

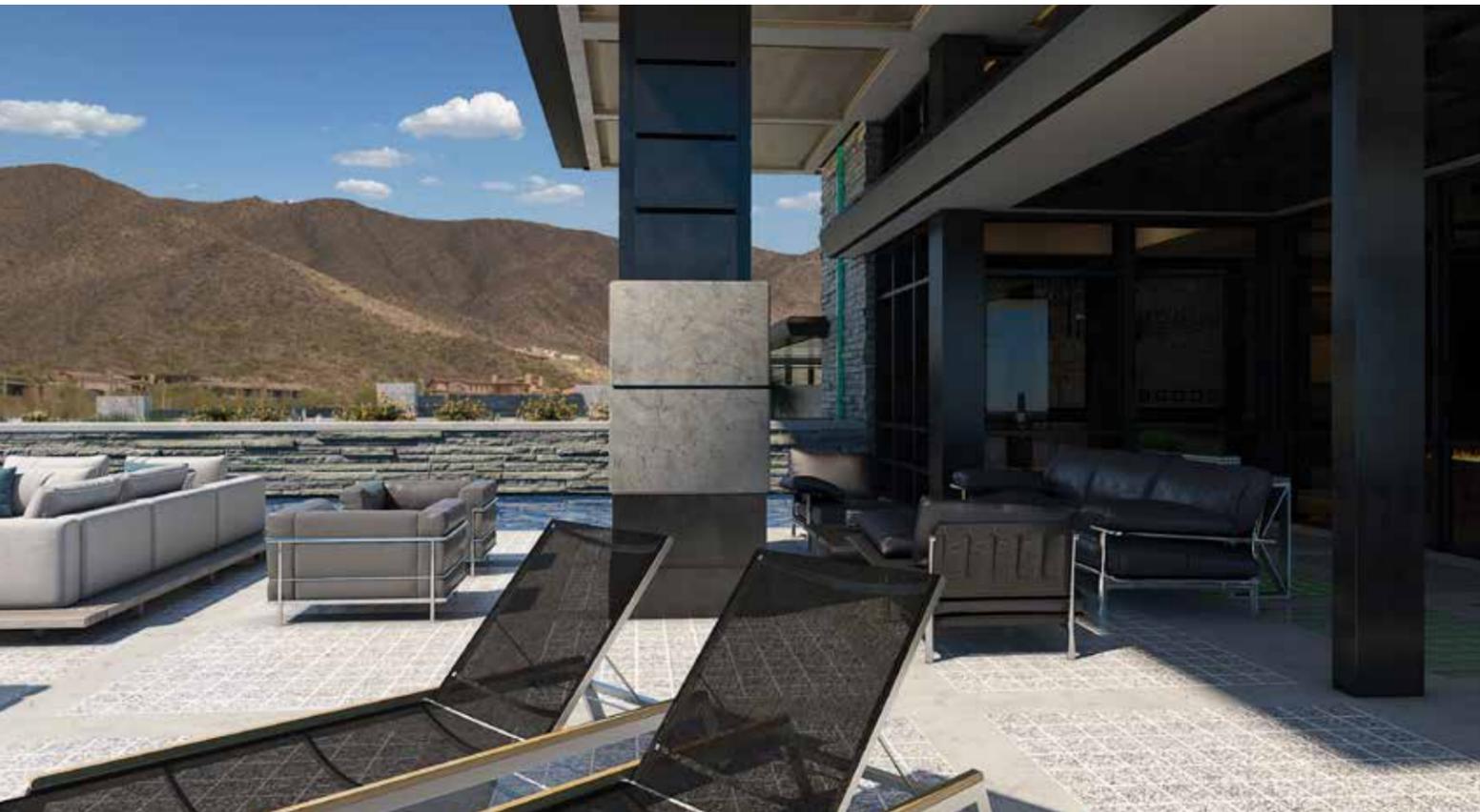
**THE BACON HOUSE AT DESERT MOUNTAIN** fulfills the area's promise of comfortable outdoor living year-round in the dry and hospitable climate of Central Arizona's upper Sonoran Desert. In keeping with his long tradition of providing users of his designs with the option of enjoying either sun or shade any time of the day, any day of the year, Bacon has created furnishable outdoor living spaces all around the home and provided extensive overhangs to protect people, furnishings, and glass from direct exposure to the sun. Want a sunny spot for coffee outdoors on a cool winter morning? The patios off the Master Bedroom or the Hearth Room are waiting. Want a little more heat? Choose to sit by the fire feature in the Atrium. Want shade on a summer morning? Use the Atrium or the main Outdoor Living area. Want to get a tan in total privacy? Use the Atrium. Want to lounge in the sun with friends? Use the main Pool Deck at any time for full sun.

All of the Outdoor Living Spaces are large enough for appropriate furnishings such as tables and chairs off



each Bedroom; for dining tables and chairs off the Great Room and Kitchen; for sofas and soft seating for conversation and TV viewing in the Outdoor Living Room; for chaise lounge chairs off the Master Bedroom and Pool Deck; and for large sectionals on the Sunset/Pool Deck.

This home is masterfully designed for comfortable indoor and outdoor living at its finest.



Outdoor dining area

## The Automobile

**THE BACON HOUSE AT DESERT MOUNTAIN** acknowledges and celebrates the vital role that the automobile plays in our daily lives. Often used several times throughout any given day, our autos and their garages are our most frequent points of arrival and departure from our home, but the ambiance, character, and broader utility of these important spaces are often neglected. **THE BACON HOUSE AT DESERT MOUNTAIN** accommodates four cars in two

gracious and finely finished spaces that are likened more to a guest entry “foyer” than a “garage.”

Auto space number one connects to the living area near the home’s pantry and kitchen, while space number two connects to the guest living room. Both auto spaces are well-insulated and air-conditioned, and both feature clerestory windows on three sides, glass paneled 18’ wide overhead garage doors, as well as finely finished concrete floors that match

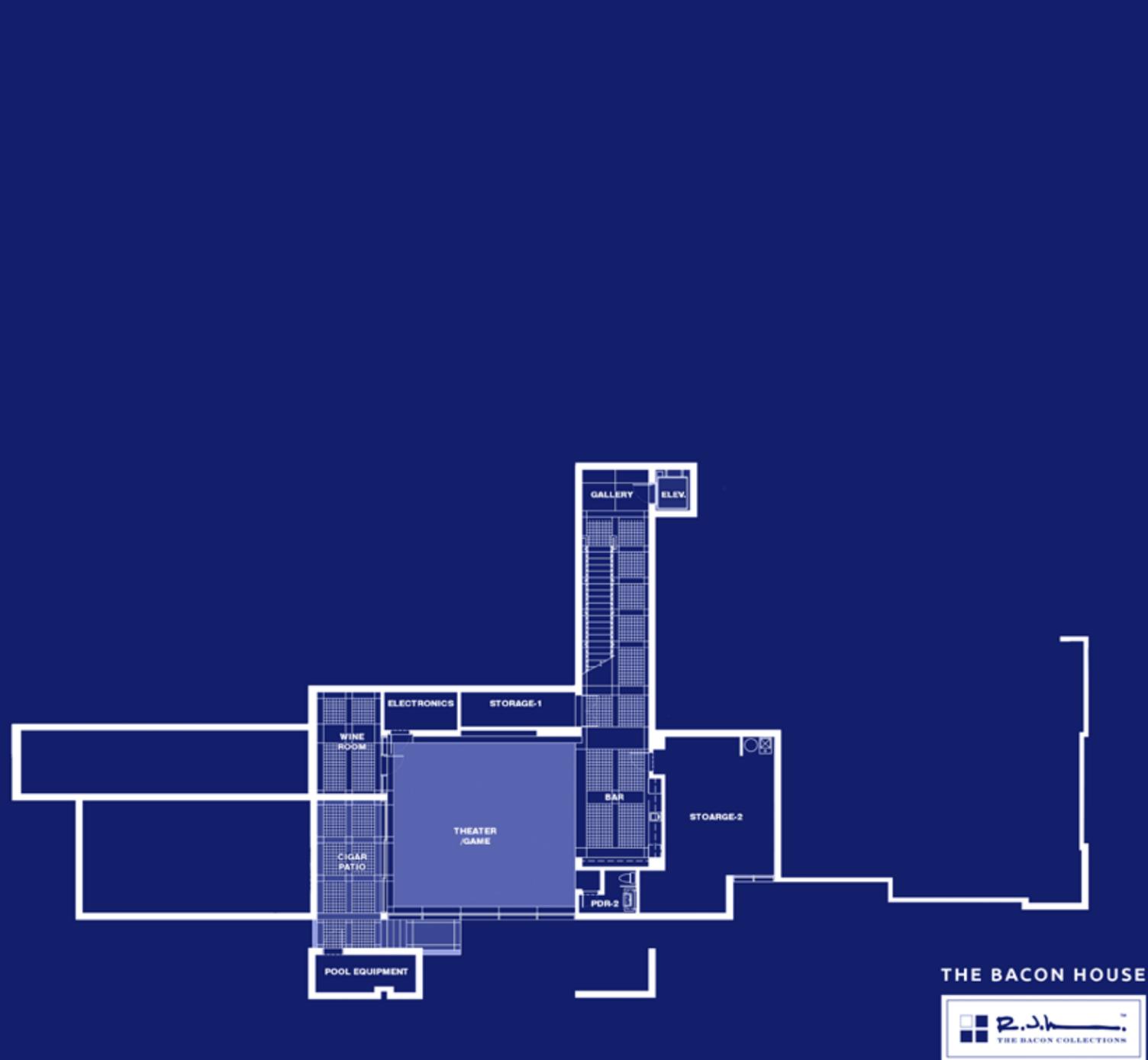
those of the home’s living areas. Each space is illuminated with custom up-and-down lighting pendants, and each is equipped with kitchen-quality cabinetry and counter surfaces. Auto space number one is also equipped with a full-sized refrigerator for cold drinks as well as a sink making it ideal as a temporary setup for caterers.



REAL ESTATE DATA

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THE BACON HOUSE  
AT DESERT MOUNTAIN





NORTH



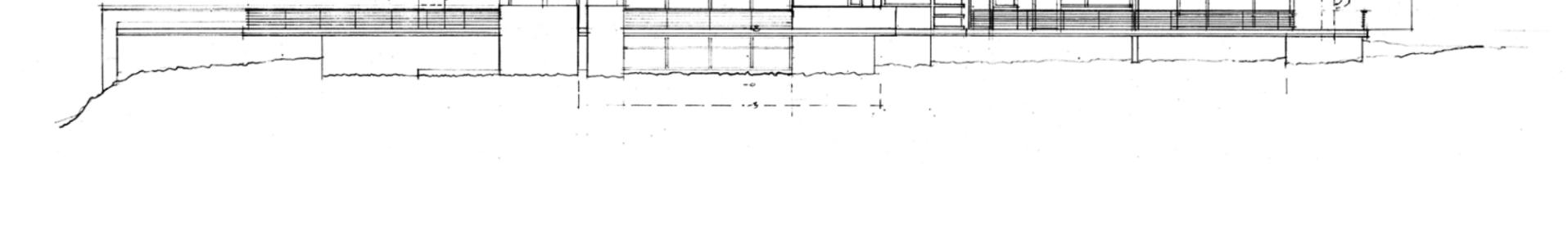
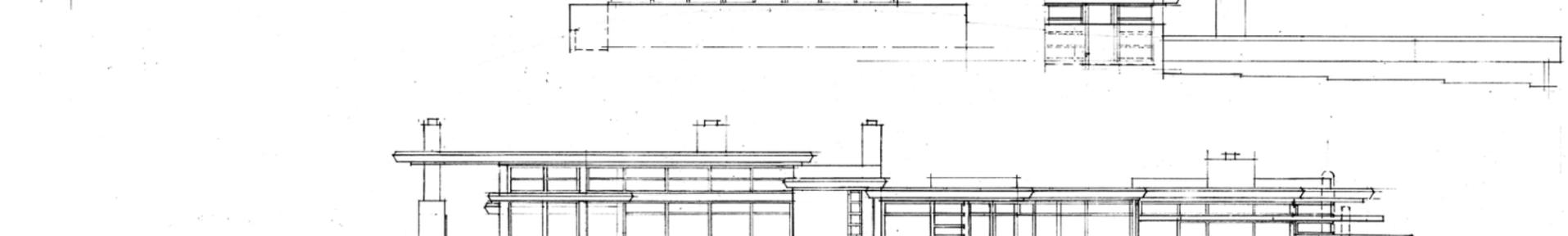
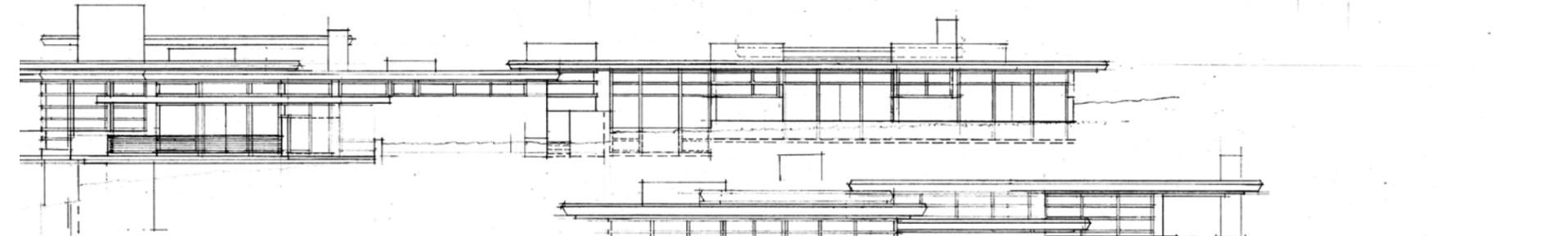
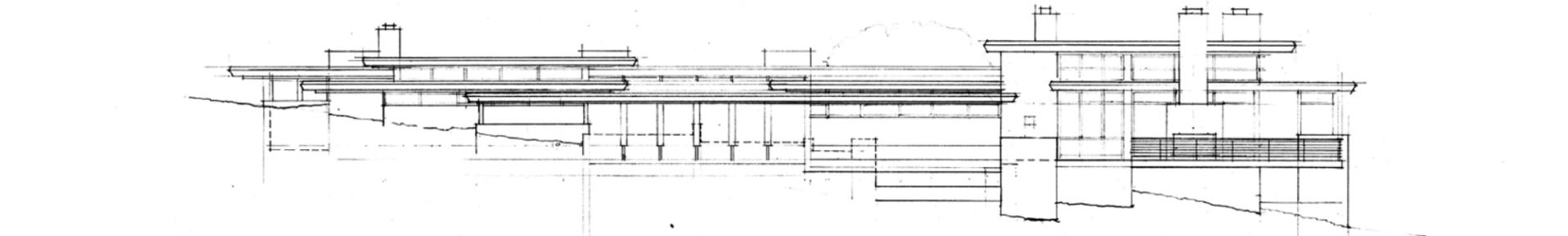
SOUTH

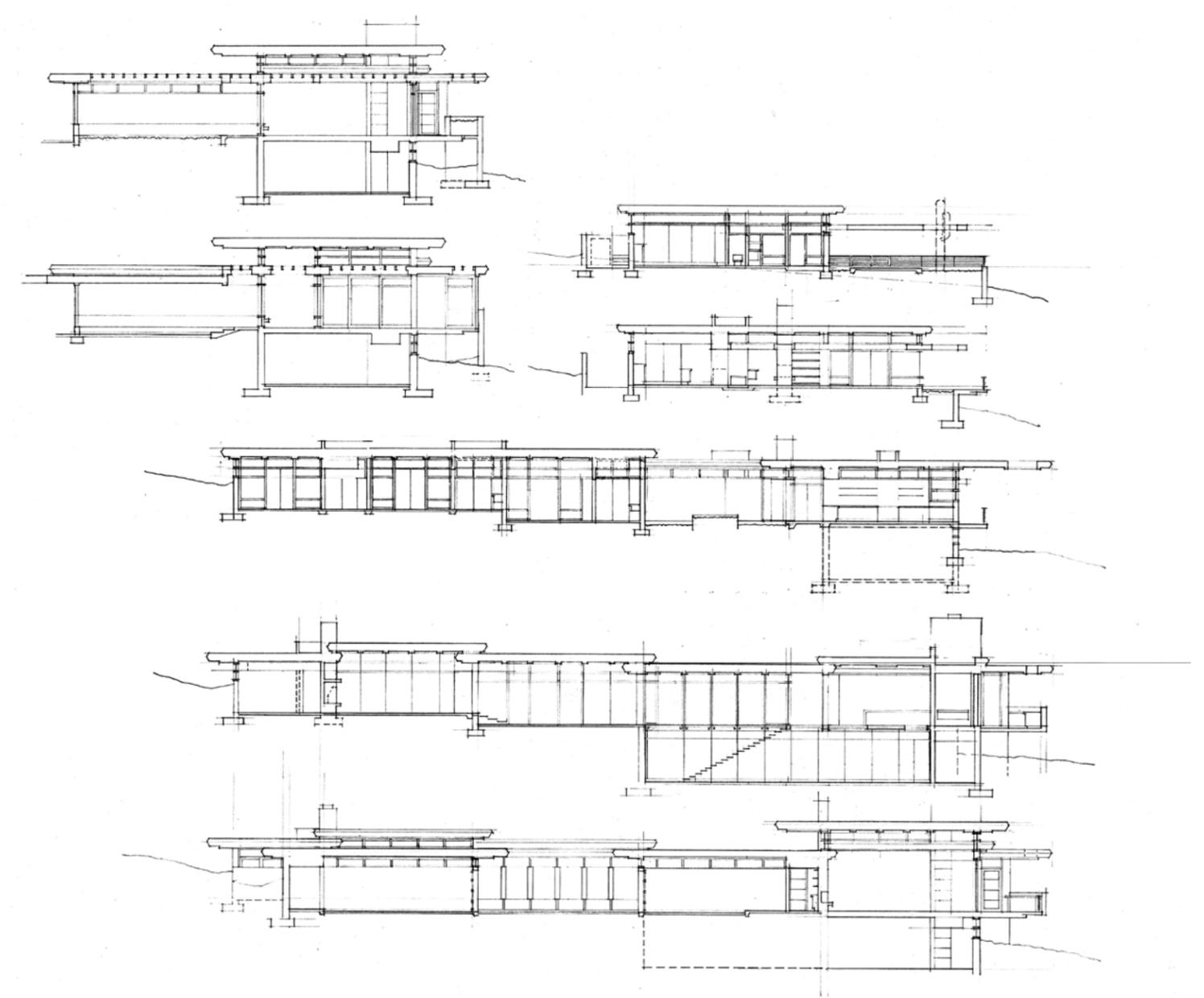
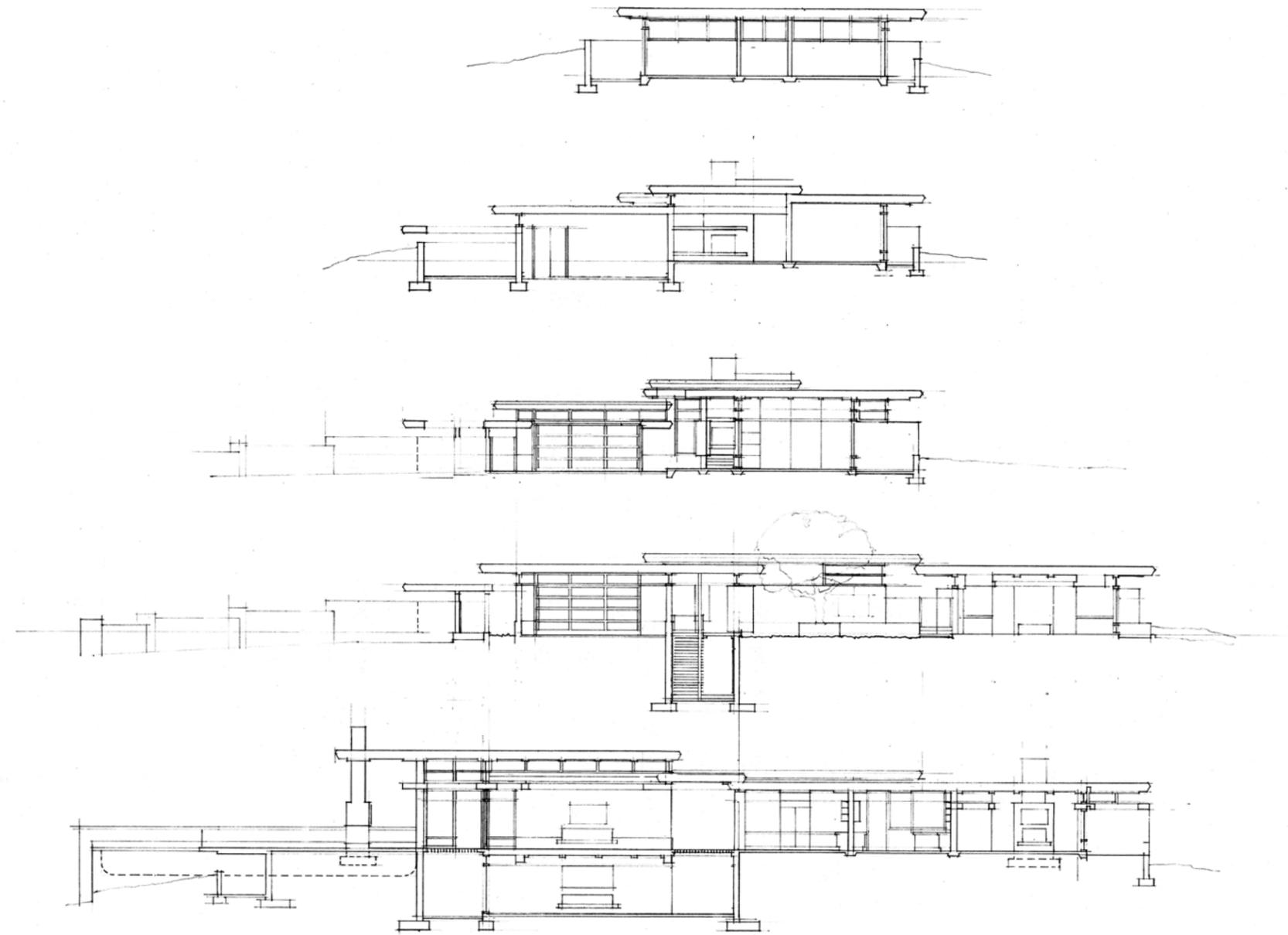


EAST



WEST





# THE BACON HOUSE AT DESERT MOUNTAIN

## CONTEXTUAL HUMANISM

Ever present in all of Bacon's work is his abiding respect for the environmental setting of his designs and for the humans who occupy and experience them. Taken together, these fundamental and ever-present concerns result in an approach to architectural planning and design that might best be called "contextual humanism." Many elements of the visual composition and physical features of his designs can be attributed directly to one or both of these essential considerations. Listed below are some of the features and elements of **THE BACON HOUSE AT DESERT MOUNTAIN** that were inspired by the home's geophysical and social context, as well as by the human nature of those who will use or experience it.

## CONTEXT

Context includes, without limitation, all aspects (visual, ecological, climatological, social, economic, and regulatory) of the nearby world in which the design will exist. In the visually fragile Sonoran Desert foothills, the visual composition of **THE BACON HOUSE AT DESERT MOUNTAIN** is strongly influenced by Bacon's philosophy of "minimum visual impact." In many ways, satisfying these contextual objectives in a beautiful and comforting way also advances the humanistic objectives of promoting the occupants' and the community's

general well-being – therefore, find some of these features are also listed as considerations of humanism.

## HUMANISM

For Bacon, humanistic design goes beyond providing practical and convenient utility, comfortable ergonomics, and pleasant scale. Though these qualities are highly desirable, by themselves they don't fully exploit the potential of the human experience. Humanism writ large in design is simply the act of honoring and respecting our humanness; it involves inspiring and exciting those things within and about us that make us uniquely human: things such as our intellect, curiosity, imagination, quest for meaning, and our aspirations of spirit, as well as our fondness for beauty and the appreciation of art. Humanistic design aims to create environments and experiences that confer a sublime sense of serenity and well-being.

Listed below are some of the elements and features of **THE BACON HOUSE AT DESERT MOUNTAIN**, that were inspired by Bacon's appreciation for these non-physical aspects of our human nature.

## CONTEXTUAL FEATURES:

- Stepped with Terrain
- Low Profile
- Horizontal Aspect Ratio
- Solar Specific Overhangs
- Sun/Shade Options any day/any time
- Multiple Functional Outdoor Living Areas
- Natural Light Capture
- Desert Colors
- Low Reflectivity, Deep Shadows
- Multiple Masses
- View Capture
- Neighbor Screening
- Textured Foundation and Wall Surfaces

## HUMANIST SCALING ELEMENTS:

- Low Profile Massing
- Thin Roof Assemblies
- Beltline, Stringcourse, Wainscot Scaling
- 4" High Coursing
- Raked Horizontal, Butted Head Joints
- Minimum 4:1 Horizontal Aspect Ratio
- Offset Stone Faces
- Split Faced Stone Texture
- Patterned and Chamfered Concrete
- Trellises for Filtered Light & Shadow Play
- Art Glass Entry
- Intriguing Light Sources (Floor, Wall, Treads)
- Rectangular Patterns in Vertical Planes
- Square Patterns in Horizontal Planes
- Textured Relief Concrete Flatwork
- No Large Unarticulated Monolithic Surfaces
- Wood Floors, Ceilings, Wall Panels

- Indirect lighting from Above and Below
- Acoustical Absorption
- Indoor/Outdoor Material and Line Continuity
- Low, but Hierarchical Ceiling Heights
- Compact Daily Living Area
- Screened Casual Areas
- Split-Master Privacy
- Three Indoor Social Gathering Areas (MB, GL, Rec)
- Three Intimate Quiet Spaces (MB, Craft, Office)
- Provisions for Art and Artifact Display
- Multiple Solar and Occupancy Zoned AC
- High Internal Sound Isolation
- Tinted (low-glare) High-performance Glass
- Simple Functional Organization
- Clear Private/Public Segregation



Mr. Bacon conceived **THE BACON HOUSE AT DESERT MOUNTAIN** not as merely an architectural homage to early modernism, but as a comprehensive and immersive experience in fine living that celebrates the best of the modern era.

In fulfillment of this vision, Mr. Bacon has curated a collection of fine furnishings, accessories, housewares, and décor items that complement the home's warm modern aesthetic. The timeless value of this special collection stems from the same extraordinary attention to detail and uncompromising quality of materials and construction that Bacon incorporated into the structure itself.

Many pieces in the collection are modern classics manufactured to the original exacting standards under license of the original designers including the late, Harry Bertoia, Marcel Breuer, Charles and Ray Eames, Arne Jacobson, Alvar Alto, Eero Saarinen, Ludwig Mies van der Rohe, Gerrit Rietveld, Le Corbusier, Florence Knoll, and Frank Lloyd Wright.

Many of the items in this collection are pieces originally commissioned by and still available

through legendary design houses such as Knoll, B&B Italia, Cassina, Maxalto, and Ralph Loren. Of course, this very special Bacon Collection also features the products of contemporary modern designers including, Phillippe Starck, Wade Logan, Charles Gwathmey, as well as the one-of-a-kind works of modern artists and artisans.

A catalog of this Bacon Collection, "*The Bacon House at Desert Mountain - An Homage to Modern Interiors*" will be available soon. This compendium contains a complete inventory of the home's contents accompanied by brief background on each of the featured designers, as well as Mr. Bacon's personal commentary as the collection's curator.

**THE BACON HOUSE AT DESERT MOUNTAIN** is offered as a completely furnished and equipped turnkey home. The owners can enjoy the experience of entertaining guests at a catered reception on the day of their arrival knowing they can spend their first night in the luxurious comfort of their new home having all of life's necessities in place and all its niceties conveniently available at their fingertips.

## SEATING



### Eames Lounge Chair & Ottoman

Designed by Charles & Ray Eames (1956)  
Herman Miller

The Eames Lounge Chair is an icon of Modern style design first released in 1956. Charles's vision was for a chair with "the warm, receptive look of a well-used first baseman's mitt." Since its introduction, the chair has been in continuous production by Herman Miller in America. Despite many other furniture companies copying the chair's design, Herman Miller is the only company in America who is officially allowed to use the Eames name.

Eames Lounge Chair		Classic	Tall
Total Height	31.5"		33.5"
Seat Height	15"		15.25"
Width	32.75"		32.75"
Depth	32.75"		34.5"

### Eames Ottoman

Height	17.25"
Width	26"
Depth	21.5"

Location: Great Room  
Color/Materials: Black Leather & Walnut



### Eames Lounge Chair & Ottoman

Designed by Charles & Ray Eames (1956)  
Herman Miller

Dimensions: See Black & Walnut Version  
Location: Office & Bedroom 5  
Color/Materials: Cream Leather & Ash



### Apercu Corner Composition

Designed by Sacha Lakic

Dimensions: Height with raised backs: H.67/95cm  
81.5" Wide, 130.7" Long, 26.4" High,  
44.9" Deep  
Location: Kitchen Alcove  
Color/Materials: Taupe Upholstery with Chrome Legs



**Tuxedo Bench**

Herman Miller

Dimensions: Height: 17"  
 Width: 56"  
 Depth: 17"  
 Location: Foyer  
 Color/Materials: Black Leather w/ Satin Chrome Legs



**Tufty Time Sofa**

Designed by Patricia Uquiola

Dimensions: Multiple pieces, see floor plan  
 Location: Great Room  
 Color/Materials: Black Leather



**Almora**

Designed by Nipa Doshi and Jonathan Levien

Dimensions	Height	41 3/8"
	Width	41 3/4"
	Depth	31 1/8"
Ottoman	Height	16 1/2"
	Width	29 3/4"
	Depth	19 1/4"
Location:	Great Room	
Color/Materials:	Seatback & External Shell Black/ Headrest Natural (Verify)	



**Diesis**

Designed by Antonio Citterio

Dimensions:  
 Location: Outdoor Living  
 Color/Materials: Black Leather and Chrome Frame



**Tuxedo Bench**

Herman Miller

Dimensions: See the black version  
 Location: Lower Level Elevator Landing  
 Color/Materials: Red Leather w/ Satin Chrome Legs



**LC4 Chaise Lounge**

Designed by Le Corbusier - Charlotte Perriand - Pierre Jeanneret

Dimensions: Head Height: 33"  
 Width: 22.25"  
 Length: 63"  
 Location: Corbusier Lounge  
 Color/Materials: Cowhide & Chrome with Black Frame



**Diesis Sofa**

Designed by Antonio Citterio

Dimensions:	Height of Back	31.5"
	Height of Armrest	24"
	Height of Seat	17.75"
	Depth	37.375"
	Length	109"
Location:	Outdoor Living	
Color/Materials:	Black Leather and Chrome Frame	



**Axis - Solid Wood Dining Chair**

Designed by Copeland Furniture

Dimensions: Height 33.63"  
 Width 20"  
 Depth 19.75"  
 Seat height 18.5"  
 Location: Dining Room  
 Color/Materials: Weathered Ash



**Harlow – Adjustable Height Swivel Bar Stool**

Designed by Wade Logan

Dimensions:

Footrest from Floor:	14"
Seat:	15"
Overall – Base:	16.3" W x 16.3" D
Height:	34"
Width:	17.75"
Depth:	21.25"
Seat:	17.75" W
Seat Back:	12" H x 17.75" W
Overall Height	42.5 "
Seat Height	21.5 "
Maximum Seat Height:	30.38 "

Location: Game Room Bar,  
Color/Materials: Camel Leather & Chrome



**Loren Bar Stool**

Designed by Wade Logan

Dimensions:

Height	36"
Width	17"
Depth	17"
Seat Height	25.2"

Location: BBQ  
Color/Materials: Black Leather with Chrome Frame



**Zaryih Swivel Bar Stool**

Designed by Wade Logan

Dimensions:

Height	26"
Width	19.5"
Depth	9.5"
Seat:	11" W x 11" D
Seat Height	26 "

Location: Laundry Island  
Color/Materials: Chrome



**Bridge 643 – Reclining Leather Sofa**

Designed by Wade Logan

Dimensions:

Overall:	TBD
Seat:	TBD
Seat Height	TBD

Location: Master Sitting Room  
Color/Materials: Carmel Leather



**635 Black Red & Blue (1920)**

Designed by Garrit Thomas Rietveld

Dimensions:

Width	25.8"
Height	34.6"
Depth	32.7"
Seat Width	16.5"
Seat Depth	16.5"

Location: Great Room  
Color/Materials: Green Leather



**Generation Ergonomic Chair**

by Knöll

Dimensions:

Width:	28.5"
Depth (exluding base):	26"
Height:	39.25" – 44.5"
Seat Height:	16.5" – 21.75"
Arm Height:	22.75 – 32.5"

Location: Laundry Desk Chair, Sewing Chair  
Color/Materials: Polished Aluminum Base, Light Frame, Meteor Black Net, Lemongrass Seat



**Bertoia Diamond Chair (1952)**

Designed by Henry Bertoia

Dimensions:

Width:	33.5"
Depth:	28.25"
Height:	30"
Seat Height:	16.5"

Location: All Bedroom Patios *Except* Bedroom #2  
Color/Materials: White Frame with White Vinyl Seat



### Lucy Swivel Chair

Dimensions: Width: 38"  
 Depth: 37"  
 Height: 33"  
 Seat Height: 16"

Location: Guest Living

Color/Materials: Orange Aniline Dyed Leather with Polished Chrome Base



### Lucy Sectional Couch

Dimensions: Width: 115"  
 Depth: 82"  
 Height: 35"  
 Seat Height: 16"

Location: Guest Living

Color/Materials: Orange Italian Top Grain Leather with Polished Chrome Legs



### Portside "L" Shaped Sectional

Dimensions: Width: 114"  
 Length: 114"  
 Height: 25.2"  
 Depth: TBD

Location: Pool Deck

Color/Materials: Weathered Gray



### Outdoor LC3 Grand Modele Armchair

Le Corbusier (1928)

Dimensions: Height: 24.5"  
 Width: 39"  
 Depth: 28.75"  
 Seat Height: 15.75"

Location: Outdoor Dining/Outdoor area off Laundry

Color/Materials: Brush-polished AISI 304 stainless-steel frame with silver welded joints; plastic foot ends; hypoallergenic, biodegradable self-draining polyurethane foam; polyester yarn netting; Sunbrella® Plein Air or Sling fabric.



### Mabbel Lounge Chair

Dimensions: Width: 29.9"  
 Depth: 26.4"  
 Height: 27.2"

Location: Bedrooms 2, 3 & 4

Color/Materials: Tan Leather

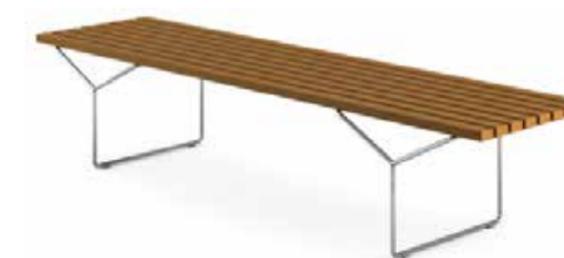


### Luzern Lounger

Dimensions: Width: 29.9"  
 Length: 75.6"  
 Height: 36"

Location: Pool Deck & Bedroom 2 Patio

Color/Materials: Gray Brushed Aluminum and Textilene



### Bertoia Outdoor Bench (1952)

Designed by Henry Bertoia

Dimensions: Width: 72"  
 Height: 15.25"  
 Depth: 19"

Location: Between Lounge Chairs on Pool Deck

Color/Materials: Teak w/ Stainless Steel Legs



### Outdoor LC3 Grand Modele Armchair

Le Corbusier (1928)

Dimensions: See Above

Location: Office/Bedroom 5

Color/Materials: Chromed steel; nylon webbing; nickel-plated steel glides; multi-density composite foam; Dacron®-wrapped cushions; top-grain, Black semi-aniline-dyed leather.

## B E D S



### Worth Upholstered Platform Bed

<b>Dimensions:</b>	<b>King Size Bed</b>
Height:	26"
Width:	93"
Depth:	140"
Headboard Width:	93"
Height from Floor to Top of Side Rail:	7"
Distance from the Slats to the top of the Frame:	4"

#### Nightstand:

Height:	7"
Width:	23"
Depth:	18"
Nightstand can turn to align their length to the Bed	

Location:	All Bedrooms
Color/Materials:	Charcoal Fabric Headboard with Wenge Wood

## T A B L E S



### Belefonte Coffee Table

Designed by Wade Logan

Dimensions:	Width:	47"
	Height:	13"
	Depth:	28"
Location:	Kitchen/Breakfast Alcove	
Color/Materials:	Walnut & Polished Chrome Legs	



### Liscomb Coffee Table

Dimensions:	Width:	43"
	Height:	12"
	Depth:	19"
Location:	Lower Level Seating Area	
Color/Materials:	Walnut front & base. Black top & sides	



### Jaylee Console Table

Designed by Wade Logan

Dimensions:	Height:	29.5"
	Width:	7.3"
	Depth:	15.8"
	Table Top Thickness:	0.31"
	Distance between the wood and the glass top:	2.5"
Location:	Upper Stair at Autocourt Door	
Color/Materials:	Glass over Walnut on Stainless Steel Legs	



### Struttura Modern Walnut Console Table

Dimensions:	Height:	30"
	Width:	65"
	Depth:	16"
Location:	Guest Living	
Color/Materials:	Walnut Top with Polished Stainless Steel	



**Florian Table**

Designed by Carlo Scarpa

Dimensions: Height: 17.4"  
Width: 63.3"  
Depth: 45.4"

Location: Great Room

Color/Materials: Brushed metal frame with protective transparent gloss and visible burnished screws. Float glass top over base.



**Cube Table**

Designed by Riva (1920)

Dimensions: Height: 29.5"  
Width: 39.4"  
Depth: 118"

Location: Dining Room

Color/Materials: Solid wood, iron base with visible welds.

Finish: Vegetable oil/natural wax with pine extracts.



**Coffee Table**

Richard Schultz (1966)

Dimensions: Height: 15"  
Width: 32"  
Depth: 20"

Location: South Patio outside Laundry

Color/Materials: White Porcelain enamel on Steel



**"Adult Stone" Patio Table**

Maya Lin (1998)

Dimensions: Height: 15"  
Width: 27"  
Depth: 19"

Location: All Bedroom Patios

Color/Materials: Jewel Tones (Chartreuse shown). Molded 100% recycled polyethylene with light texture and low gloss finish



**Petal Dining Table**

Richard Schultz (1960)

Dimensions: Height: 28"  
Diameter: 42"

Location: Office/Bed 5 Patio

Color/Materials: Vertical Grain Teak with natural finish. Powder-Coated cast aluminum spider and base. Powder-coated Steel Stem.

**CASE GOODS**



**Boom Collection End Table With Storage**

Design by EQ3

Dimensions: Height: 21"  
Width: 17"  
Depth: 18"

Location: Bedroom 4

Color/Materials: Walnut



**Horsham Collection**

Design by Ricardo Marçal

Dimensions: **Dresser**  
Height: 44"  
Width: 35"  
Depth: 21"

**Drawer Interior**  
Height: 6"  
Width: 31.5"  
Depth: 17"

Location: Bedroom 2

Color/Materials: Walnut



**Struttura Sideboard**

Designed by Stanley Jay Friedman

Small Dimensions: Height: 30"  
Width: 71"  
Depth: 17"

Location: Guest Living Room

Large Dimensions: Height: 30"  
Width: 95"  
Depth: 17"

Location: Dining Room

Color/Materials: Natural (Light) Walnut Finish with Polished Stainless Steel Legs



### Utopia Credenza

Dimensions: Height: 24"  
 Width: 71"  
 Depth: 20"

Location: Office

Color/Materials: Wenge with clear tempered glass legs. Two file drawers and two top drawers as well as 2 USB ports and 1 AC/DC power port.



### Ford Executive Modern Desk w/ Filing Cabinets

Dimensions Overall: Height: 29.5"  
 Width: 79"  
 Depth: 32"

Desktop: Height: 29.5"  
 Width: 63"  
 Depth: 31.5"

Location: Office / Bedroom 5

Color/Materials: Smooth Dark Walnut Veneer Finish w/ Silver Painted Wood Feet. Four Locking Drawers w/ Two for Letter or Legal Filing



### Milano Dresser

Dimensions: Height: 29"  
 Width: 49"  
 Depth: 18"  
 Drawer Height: 7"

Location: Bedroom 3

Color/Materials: Asphalt Matte Lacquer and Polished Steel Accents

## DECOR



### Harrison Car Objet

Design by Ralph Lauren

Car Dimensions: Length: 15"  
 Width: 4.5"

Base: Length: 15"  
 Width: 5.5"

Location: Office Desk

Color/Materials: Silver Plated Resin on Classic Walnut Base



### Clermont Automobile Objet

Design by Ralph Lauren

Dimensions: Length: 15.25"  
 Width: 6"  
 Height: 4"

Location: Office Credenza

Color/Materials: Silver Plated Resin w/ Lacquer Finish



### Vistol Arnold Crystal Cigar Ashtray

Four Cigar Lip

Dimensions: Length: 7"  
 Width: 7"  
 Height: 1.5"

Location: Office Desk & Lower Level Bar

Color/Materials: Genuine Crystal - Solid



### Sutton 5-in-1 Game

Design by Ralph Lauren

Dimensions: Length: 16"  
 Width: 14.5"  
 Height: 5"

Location: Game Room

Color/Materials: Walnut Wood & Carbon Fiber Black Leather. Game pieces are made with polished and black powder-coated nickel.



**Brennan Leather Blotter**

Design by Ralph Lauren

Dimensions: Width: 31.5"  
 Height: 20"  
 Thickness: .6"  
 Location: Office Desk  
 Color/Materials: Leather 'Saddle'



**Brennan Leather Pencil Cup**

Design by Ralph Lauren

Dimensions: Height: 4.5"  
 Diameter: 3.5"  
 Location: Office Desk  
 Color/Materials: Leather 'Saddle' "Ralph Lauren" debossed at the front



**Aiden Frames**

Ralph Lauren Home

Dimensions: Varies.  
 Locations: Master Night Stand & Office Credenza  
 Color/Materials: Mahogany backing, Polished nickel easel stand.



**Sutten Frames**

Ralph Lauren Home

Dimensions: Photo: 5" x 7"  
 Frame: 7.75" x 9.75"  
 Photo: 8" x 10"  
 Frame: 11.25" x 13.75"  
 Locations: Master Night Stand & Office Credenza & Guest Living Console  
 Color/Materials: Leather front with Nickel Trim/Nickel easel stand inset into Leather



**Luke Silver Frames**

Ralph Lauren Home

Dimensions: Photo: 4" x 6"  
 Frame: 5" x 7"  
 Photo: 5" x 7"  
 Frame: 6" x 8"  
 Photo: 8" x 10"  
 Frame: 9" x 13"  
 Locations: Console between beds 2 & 3 / Bed 3 Night Stand  
 Color/Materials: Silver plated brass Front w/ Faux-suede backing. Easel Stand.



**'Clark and Chapman'**

Dimensions: Image: 10" W x 15" L  
 Frame: 17" W x 22" L.  
 Location: Office South Center  
 Color/Materials: Black Wood Frame



**'Eartha Kitt'**

Dimensions: Image: 11" W x 15" L  
 Frame: 22.5" W x 18.5" L.  
 Location: TBD  
 Color/Materials: Silver Wood Frame



**'Audrey's Funny Face'**

Dimensions: Image: 15" W x 11" L  
 Frame: 23" W x 19" L.  
 Location: Office South Center  
 Color/Materials: Black Wood Frame

From Ralph Lauren Home

- Each exhibition-quality image is hand-printed and processed on archival fiber paper using the gelatin silver process, which offers the best in quality, both in tonal range and longevity.
- Each photograph is part of a limited edition of 300 prints and is numbered, which allows the client to know the number within the series. Ralph Lauren is the exclusive retailer to distribute this print in the United States.



**'Star Trio'**

Dimensions: Image: 14" W x 10.75" L  
 Frame: 22.75" W x 19.5" L.  
 Location: Office South Center  
 Color/Materials: Silver Wood Frame

- By partnering with Getty Images, Ralph Lauren has gained access to rare, iconic images. Getty chooses the emulsion that best complements each negative, ensuring that the final print has the most depth and contrast.
- Getty Images was founded in 1995 by Mark Getty and Jonathan Klein in an effort to bring the fragmented stock photography business into the digital age.

# GAME ROOM



**The New Yorker**

Dimensions: Width: 4.5'  
Length: 9'  
Height: 30"-32"  
Location: Game Room  
Color/Materials: Chrome & Black with Grey cloth.



**Metro Wall Rack**

Dimensions: Height: 54"  
Width: 28"  
Depth: 6 3/8"  
Location: Game Room Bathroom Wall  
Color/Materials: Black Finish



**Eames Aluminum Group Management Chair**

Designed by Charles & Ray Eames (1957)

Dimensions: Total Height: 34" max  
Arm Height: 27.5" max  
Seat Height: 17" - 19.75"  
Width: 23"  
Depth: 18"  
Location: Game Table Chairs  
Color/Materials: Black and Chrome



**Eames Molded Fiberglass Stool**

Designed by Charles & Ray Eames

Dimensions: Total Height: 45.5"  
Seat Height: 32"  
Width: 18.25"  
Depth: 22"  
Location: Pool Table Stools  
Color/Materials: Chrome Frame, Parchment Shell Raw, Umber Upholstery



**Magis Bistro Table**

Designed by Konstantin Grcic

Dimensions: Height: 43"  
Width: 24"  
Location: Between Pool Table Stools & Ping Pong Table Stools  
Color/Materials: Black with Gray Concrete Base



**Saarinen Round Dining Table**

Designed by Eero Saarinen (1956)

Dimensions: Height: 28.25"  
Diameter 54"  
Location: Game Room Game Table  
Color/Materials: Ebonized Walnut with White Base



**Revolution 'Bianco' Ping Pong Table**

Dimensions: Length: 9'  
Width: 5'  
Height: 30"  
Net is 6" tall and hangs 6" over each side  
Location: Game Room  
Color: White



**Viper Metropolitan Dartboard Cabinet**

Dimensions: Dartboard 18" Diameter  
Bullseye to be 5'8" off the floor.  
Cabinet Size 24" Wide x 36" Tall  
Location: South Wall of Ping Pong Area  
Color/Materials: Dark Brown



### Arcuri Console Table

Dimensions: Height: 32.3"  
Width: 55"  
Diameter: 17.7"  
Table Top Thickness: 2.3"  
Width between the legs: 15.74"

Location: Game Room Behind Couches



### LC Ottoman

Dimensions: Height: 17"  
Width: 20"  
Depth: 20"

Location: Game Room

Color/Materials: Black Leather & Chrome



## T H E I M A G E S

No, the images in this book are not photographs; they are the digital artistry of Mr. Stephen Sanmarco. Now doing business as thecrystalpixel.com, Mr. Sanmarco has specialized in the digital modeling and rendering of architecture since these technologies first became available on desktop computers. Mr. Bacon met Stephen in the early 1990s when Sanmarco was on the staff of Nexus Multimedia under the tutelage of Rick Balfour, whom Bacon had engaged to create renderings and aerial animations of a mountainside development he was planning for Del Web. Learning of Stephen's interest in architecture, Bacon lured Sanmarco to join his staff where he spent several years involved in Bacon's design process and the preparation of construction documents for Bacon's highly custom luxury home and hospitality projects.

To further advance his skills in the now burgeoning field of digital modeling and rendering, Sanmarco rejoined Balfour, this time at Outhouse LLC, a Phoenix, Arizona company specializing in the creation of digital marketing packages for production home builders.

The Bacon House at Desert Mountain first came into being from the pointed end of a Ticonderoga #2 pencil impressed upon clean sheets of 1000H Clearprint drafting vellum. These early design drawings were then scanned and delivered to Mr. Kurt Wolslagel, Bacon's preferred construction technologist and CAD documentarian. Wolslagel translated the pencil drawings into a precise digital format using AutoCAD-2015, then projected these

vectored drawings into 3-dimensional images using Sketchup-2017. Many of the fine details of the design were studied in three dimensions and resolved in PDF exchanges between Bacon and Wolslagel. On his end, Bacon used Bluebeam Revu-2017 to create and edit PDF snapshots of Wolslagel's files.

Once satisfied that the Sketchup model accurately represented the building design and its essential details, the Sketchup model was delivered to Sanmarco for texture mapping and rendering in 3DSMax. The colors, textures, patterns, and sheen of the building surfaces were rendered first. This was followed by the modeling and rendering of the home's furnishings and accessories also using 3DSMax. Once the form, color, texture, pattern and sheen of the home's contents were finalized, critical attention was given to the color temperature, and luminosity of the natural and artificial lighting using 3DSMax and Photoshop.

Finally, the completed model was digitally placed into aerial and ground photography of the site where surveyors had placed corner markers to accurately locate the structure. A drone-mounted camera was used to capture images from very specific fixed positions as well as from predetermined flight paths that circumnavigated the property and capturing 360-degree panoramas looking outward from the center of the lot. This assured that the exterior images accurately represented the natural landscape and the home's relationship to its neighborhood's environs.

## I N D E X

# BACON'S GUIDING PRINCIPLES OF PLANNING AND DESIGN

**CLIMATICALLY RESPONSIVE:** The built environment must withstand weather and temperature variations specific to its geographic location. This ensures greater comfort to the occupants, improves operational efficiency of energy systems, and extends longevity of the building and its contents from damaging environmental effects.

**CONTEXTUALLY RESPECTFUL:** The visual character of a place significantly adds to the attraction, enjoyment, appreciation, and memories it creates. Good buildings respect and preserve the natural environment and its long-established neighborhoods.

**CULTURALLY AWARE:** Good buildings honor the culture of their place and its people, past and present, and thus positively contribute to the social fabric and cultural heritage of its setting.

**PHYSICALLY DURABLE:** Good buildings maximize their useful life while minimizing their detrimental impacts on ecosystems; they must be suited for maximum utility, adaptability, efficiency, and durability.

**ENVIRONMENTALLY RESPONSIBLE:** Our long-term survival depends on the preservation of the planet's biological and ecological health. Because both the construction and operation of the built environment consume natural resources and can be significant sources of toxins and pollutants, buildings should impose minimal negative impacts on the ecosystem while supporting its well-being.

**ECONOMICALLY VIABLE:** Successful projects must deliver the highest attainable levels of performance within an affordable budget that has reconciled project expectations with projected cost.

**SOCIALLY RESPONSIBLE:** Social and communal by nature, we depend on the vitality and harmony of our communities for security, safety, comfort, and convenience. Our built environment can help bolster such social well-being.

**INTELLECTUALLY ENRICHING:** Life is enriched by meaning and understanding: artists and designers can deliver both by clearly articulating the meaning, rationale, and purpose of their work thus deepening the community's knowledge and appreciation of the built environment.

**PSYCHOLOGICALLY COMFORTING:** Good buildings are non-threatening and convey an intrinsic sense of safety, security, and general well-being. In addition to minimizing triggers of common fears, phobias, and anxieties, they should provide for common human needs such as visual and acoustic privacy.

**EMOTIONALLY CALMING:** Good buildings foster a subliminal sense of serenity and tranquility by carefully avoiding discomfiting spectra of light, color, and sound and minimizing sensual distraction.

**HUMANLY PROPORTIONED:** All spaces in good buildings are proportioned for human comfort based on the number of occupants, common body positions (standing, sitting, lying down), and levels of activity (reading, mingling, dancing) in each space. Good volumetric proportion does not constrain, overwhelm, or diminish the occupants' comfort or their sense of personal significance.

**SENSUALLY ENGAGING:** Exceptional environments go well beyond the visual field to consider all human senses and sensibilities: no environmental quality is exempted from its potential impact on ambiance.

**MATERIALLY HONORABLE:** Materials must not be used in contradiction of their nature, for example: small modular elements, such as bricks and stones naturally form walls or floors when stacked vertically or set horizontally side-by-side. Spanning an opening without the additional support of a wood, steel, or a concrete beam, requires that bricks and stones be corbeled or arched. In the absence of these, the use of bricks as a flat beam contradicts what our experience has taught us about gravity.

**APPROPRIATE VISUAL STRENGTH:** The subliminal contradictions that occur from the appearance of inadequate physical support, such as the perceived implausibility of thin posts supporting a large solid mass can be discomfiting for some and can rise to the level of fear in others. Conversely, appropriate visible strength is comforting and promotes an assurance of safety.

**INTRINSIC CLARITY:** Because people are comforted by clarity and discomfited by confusion, uncertainty, and ambiguity, good buildings clearly reveal the identity, purpose and intent of each material, component, assembly, and space.

**FUNCTIONALLY CONVENIENT:** Most people equate convenience with comfort, and many consider it a reflection of their accomplishment and the luxury of their lifestyle. Convenience provides happiness in the moment, while practicality accounts for the resources expended in its accomplishment.

**PRACTICAL:** Practicality is optimal convenience and maximum longevity achieved with minimal resource consumption, maintenance and waste.

