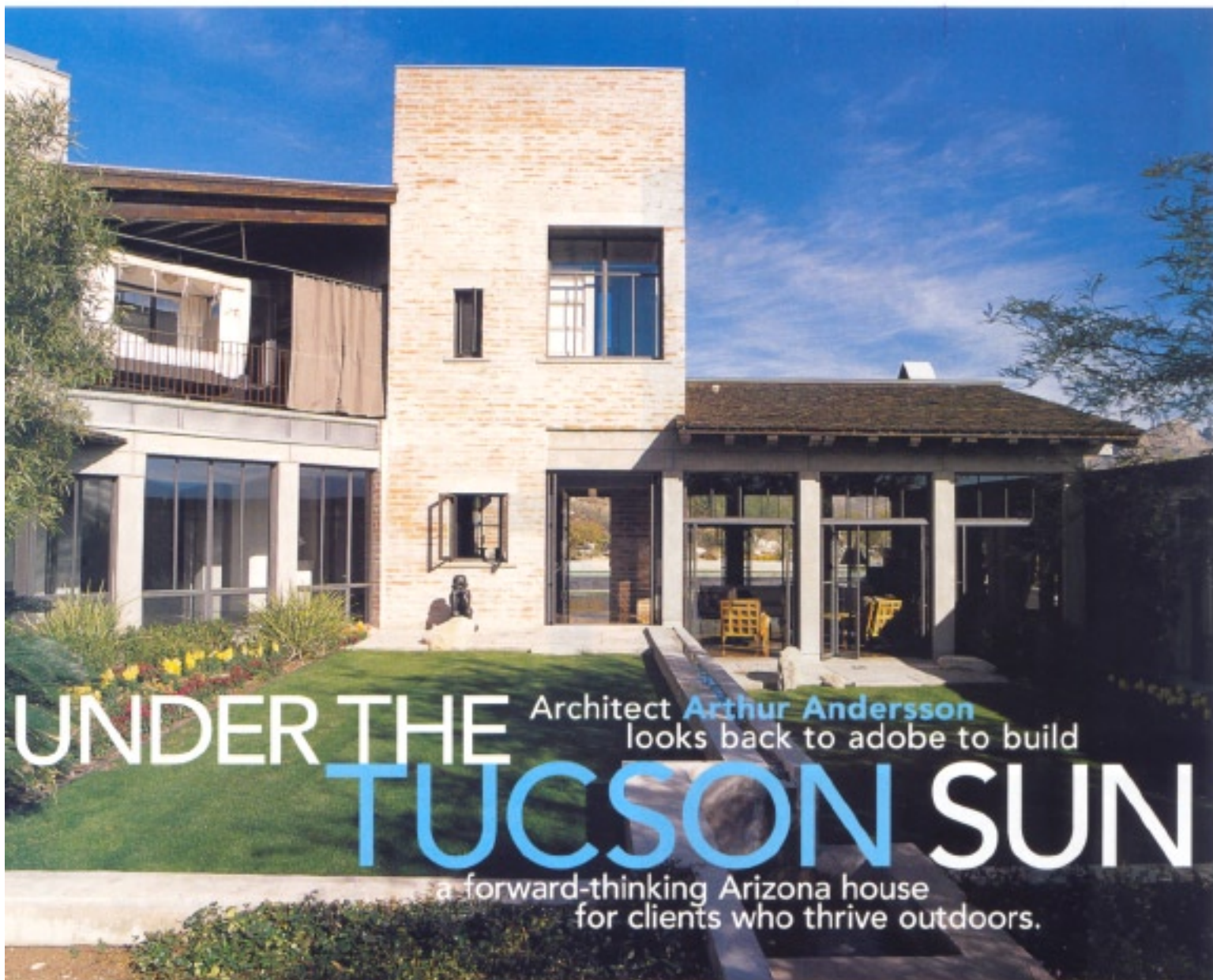


In the living room, architect Arthur Andersson used an adobe-brick Rumford fireplace to define the space: The interior design firm Holden & Dupuy had the stylish wood armchair and ottoman, a local find, re-covered in suede; nesting tables are by Kelly Joyce for Hoffman. Opposite: The house is open to the elements and to a friendly bobcat who sleeps on the mantel.





UNDER THE
TUCSON SUN
Architect **Arthur Andersson**
looks back to adobe to build
a forward-thinking Arizona house
for clients who thrive outdoors.

Connie and Marty Stone (he's a sports enthusiast and former owner of AAA minor league baseball teams) live in Tucson from October through May. They find the winter weather idyllic—mild days eliding into gentle, star-spangled nights with an occasional storm to provide a thrilling diversion. But these Stones roll to the outdoors. In fact, says Marty, “I live outside. I’ve never paid that much attention to the inside of houses.” The trouble was, the couple couldn’t find a house that loved the outdoors as much as they do.

The pair decided the only way to meet their alfresco expectations was to hire an architect to create a house that was as open to nature as they are. They admired Arthur Andersson’s work—specifically a home in Dallas—and he was fascinated by the idea. “I was excited about the concept of living mostly outside,” says

the architect, who is based in Austin, Texas. However, the commission put him in a peculiar position. “I found myself designing a house for someone I never see anywhere but outside,” says Andersson, who enlisted the collaboration of Holden & Dupuy, the noted New Orleans interior design firm.

To test her feelings against the various architectural possibilities, Connie Stone visited houses around Tucson and discovered that the ubiquitous picture window (de rigueur in this locale of huge views) made her uncomfortable, although she couldn’t explain why. Andersson had the answer: “The world outside is too big,” he instructed. “You’ll enjoy looking at it more if your house provides a feeling of refuge.”

PRODUCED BY LINDA O’KEEFFE. PHOTOGRAPHS BY GREY CRAWFORD.
WRITTEN BY HELEN THOMPSON.



There is much to seek refuge from in Tucson, where temperatures can exceed 120°F. “People really can’t imagine how powerful the sun is here,” says Connie. Even the Stones’ “weatherproof” polyethylene-rattan patio furniture succumbs. Replacing it is an annual ritual.

The nearby mountains offer some protection from the weather and also served to inspire Andersson. “The Stones’ house is like a solid object out of which I carved space,” says Andersson. The building—adobe brick, concrete and steel capped with cedar shake shingles—backs up to the mountains, facing the valley to the east. “The house is a set of rooms,” says Andersson, “connected by a path that is not straight. It meanders up and down like the mountain paths Marty walks every morning with his dog.”

Although the house is large by most standards, its exact size was not the subject of anyone’s obsession, and its dimensions do not worry either the architect or the homeowners. “There may be 15 rooms,” says Andersson, and Marty Stone guesses that a total of 7,500 square feet accounts for everything. “But if you are just measuring the inside,” he says, “it’s about 3,500 square feet.”

What is certain is that there is a central spine that begins at a formal front door and contains a library, family room, intimate dining room and the kitchen. Stairs lead upward to the master suite. Extending perpendicularly from the small dining room are the main dining room and living room, which are separated by a fireplace. The room’s flanking steel-framed French doors are always open. Friends can and do walk right in whenever they please—as does a social local bobcat.

Desert light spills into the library, highlighting the graphic slablike shelves. Opposite: Andersson designed the landscape, creating water features to subdue the desert's impact. Tucson regulates the use of grass, so the architect treated it as a sculptural element. A poolroom with billiard table wittily flanks the swimming pool.





With design legerdermain, Andersson created rooms in open spaces: The outlines of the coffered ceiling in the small dining area are echoed in the lines drawn on the polished-concrete floor, enclosing the space. Cab chairs from Cassina are illuminated by a Fortuny chandelier. Opposite: Although the kitchen ceiling soars to 16 feet, the space feels intimate.



The feeling of openness combined with a sense of protection,” says Andersson, “drove the design of the building.” His choice of interior designers figured into his plan, although New Orleans-based Holden & Dupuy is known for its work in steamier, lushier climes. “They have a very plush sensibility that is valuable in such a harsh environment,” says Andersson.

But the Deep South has little in common with Tucson, where the requirements of comfort seem almost dire. In Arizona, even the little things—insects, leaves, grains of sand—can deploy their defenses with vicious effect. “Holden & Dupuy was not the obvious choice,” says Connie. But Andersson and Ann Dupuy had collaborated on previous projects, and their alliance resulted in interiors that are chic and unpredictable. “They are a great team,” says Connie.

Dupuy’s main goal was simple: “I wanted to enhance the architecture.” However, the route to achieving that goal wasn’t so elementary. “I had never worked on anything this unusual,” she says. “For one thing, even though this is a desert house, a lot of the rooms didn’t have doors or walls.” So the designer chose sturdy materials, as if she were working on a campsite. “The sun will literally shred fabric here, so my choices had to be weatherproof but also comfortable,” Dupuy says. In the outdoor living room she re-covered Connie’s favorite chairs and ottoman in a subtly dyed green-spotted hide, just bristly enough to give dust the brush-off. Splay-leg Rose Tarlow chairs upholstered in sweater-soft, chevron-patterned wool sit in the library, where Marty retreats on cold nights to peruse his collection of old *Fortune* magazines.



Further into what Marty Stone calls the core of the house, the interior spaces become starker, lacquered white and methodically seared of texture and mass. There is less of everything, and infinity seems to deepen underfoot in the glossy reflection of the coffee-colored floor. As if marking the epicenter of the house, a silk Fortuny chandelier dangles from the ceiling, its dainty teardrop pendant a sly punctuation. There is less furniture too—black leather chairs in the small dining room are unfussy and unpretentious.

Dupuy held back on luxury until it came time for the master bedroom, where wall-to-wall carpeting sheathes the floor. Mist-colored quilted silk drapes the steel-framed bed, a cozy nook on the rare nights the Stones are forced indoors. “We sleep outside every night we are here,” says Connie. Facing the bed, French

doors yield to a balcony where a canvas-paneled hanging bed is their favorite nighttime lair and vantage point. “When storms roll up,” says Connie, “you can see the wall of water coming across the mountains.” Just in case, grommets canvas panels—like a jumbo shower curtain—can seal off the balcony at a moment’s notice.

Living so close to the elements has its surprises, including the bobcat that has taken up residence, sleeping at night on a ledge above the living room fireplace. “This place is open to the world,” says Marty. “We kind of ignore him, and he allows us to live here.” It turns out, though, that Marty loves living here too. “I have never developed any loyalty to a house,” he says. “But this house intrigues me, and now I have fallen in love with it.” ☺
See Resources, last pages.



The designers used two brown leather panels to create a minimalist headboard in the master suite: The sumptuous silk-draped bed feels like a room in itself—although the Stones often sleep on the terrace. Above: Marty and Connie Stone, with architect Arthur Andersson (seated). Opposite: Gleaming marble surfaces in the master bath draw their palette from the mountains beyond.