TUCSON CONVENTION CENTER LANDSCAPE REHABILITATION & STEWARDSHIP PLAN

Drachman Institute | Heritage Conservation
College of Architecture, Planning, and Landscape Architecture
The University of Arizona

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PROJECT INFORMATION

This project was carried out between the City of Tucson and the University of Arizona as a sponsored project through the Drachman Institute. This service-learning project also involved students from the University’s Heritage Conservation Program, College of Architecture, Planning & Landscape Architecture and from the Computer-Aided Drafting Program, Pima Community College.

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Report Images: Unless otherwise indicated, all images in this report were photographed by the University of Arizona student team as part of their course assignment.
INTRODUCTION
EXECUTIVE SUMMARY

The Tucson Community Center (TCC) Landscape was designed in 1971 by internationally renowned landscape architect Garrett Eckbo and listed on the National Register of Historic Places in 2015. The TCC Landscape Rehabilitation and Stewardship Plan rose out of a need by the City of Tucson administrators and local advocates for a comprehensive review of, and recommendations for, the conservation, use, and management of this underutilized urban landscape.

The Plan proposes a vision and strategies to rehabilitate the historic TCC Landscape as a safe, sustainable, and vibrant civic locus of downtown Tucson. The accompanying rehabilitation and stewardship recommendations are a compilation summary of a larger project consisting of three principal components:

1. **Condition Assessment and Treatment Recommendations.** A comprehensive survey was conducted of the TCC Landscape's 747 individual features by a University of Arizona Heritage Conservation class that included an assessment of each feature's current condition and recommendations for treatment. The resulting database is geo-spatially linked to the building information model and is profiled in individual Feature Inventory Sheet whose format was created in coordination with City of Tucson. The Feature Inventory Sheet includes an image and the compiled assessment/treatment data in a format usable for future field-based maintenance, conservation treatment, and condition monitoring.

2. **Building Information Model (BIM) of the TCC Landscape.** This model was based on a 3D LiDAR scan of the TCC Landscape, then translated and refined by students and faculty from the Pima Community College Computer-Aided Drafting Program, as well as staff from WSM Architects, following City of Tucson specifications.

3. **Stewardship Strategies.** This investigation was conducted by a University of Arizona Heritage Conservation class to compile recommendations by key TCC stakeholders, evaluate case studies of comparable modernist urban landscapes, and identify successful strategies, tools, and best practices that could be applied to the TCC Landscape.
PROJECT BACKGROUND, OBJECTIVES AND METHODS

The Tucson Convention Center (TCC) Landscape Rehabilitation and Stewardship Plan rose out of a need by the City of Tucson administrators and advocates for a comprehensive review of, and recommendations for, the conservation, use, and management of this urban civic space designed by internationally recognized landscape architect, Garrett Eckbo. While there have been previous efforts to recognize the landscape’s significance, provide recommendations, and address discrete needs (see Early Conservation Efforts below), there was no comprehensive plan to guide the City’s efforts across multiple municipal units and community stakeholders.

The Drachman Institute, a research-based outreach arm of the University of Arizona’s College of Architecture, Planning & Landscape Architecture, was contracted to conduct a condition assessment and treatment recommendations of the extant features of the TCC Landscape. Consistent with Drachman Institute’s service-learning mission, this project integrates scope components the College’s Heritage Conservation Graduate Program providing students the opportunity to apply the principles and tools from their curricular study in service to community needs.

Purpose
The original purpose of this project was to provide recommendations to the City of Tucson for the rehabilitation of the TCC Landscape designed by internationally recognized landscape architect Garrett Eckbo. As the project progressed, the scope evolved to include additional and specific scope items (summarized below) that reflected the City of Tucson’s deepening commitment to this project. The project was completed by a team of contributors (see Project Information) and coordinated by principal investigator R. Brooks Jeffery, Director of the Drachman Institute.

Condition Assessment and Treatment Recommendations
The core purpose of the project was a comprehensive and systematic survey of the TCC Landscape’s 747 individual features, assess their current condition, and develop treatment recommendations following the U.S. Secretary of Interior’s Standards for the Treatment of Historic Properties (Weeks 1995). The field data was compiled into an Excel database from which multiple by-products were created for specific audiences. First, is the Feature Inventory Sheet, a one-page summary of the inventory, assessment, and recommended treatments. The Feature Inventory Sheet, whose format was created in coordination with City of Tucson, includes an image and the compiled assessment/treatment data in a format usable for future field-based maintenance, conservation treatment, and condition monitoring. Second, the individual features in the database have been summarized by Feature Types from which generalized conditions and treatment recommendations are further analyzed in this report (see Rehabilitation Plan section). The third by-product of this survey database is a geo-spatial link between each of the individual features to the TCC Landscape building information model, or BIM (see below).

The majority of this work was conducted by a University of Arizona (UA) Heritage Conservation class – Documentation and Interpretation of the Historic Built Environment – under the supervision of Professor R. Brooks Jeffery during Spring 2015. Two students from the class, Rachelle Hornby and Maureen McDonald, and a professional architect, Jim Sauer, were

1 Throughout its history, this urban civic space has been referred to as Tucson Community Center, Eckbo Landscape, Tucson Community Center Historic District, and City of Tucson Downtown Community Theaters and Historic Cultural Landscape, depending on the context. For consistency, this report uses Tucson Convention Center (TCC) Landscape.
subsequently hired to verify field data, finalize treatment recommendations, and continue integrating data in the BIM. Helen Erickson, cultural landscape historian, preparer of the 2014 TCC Landscape National Register nomination, and member of stakeholder group TCC Today, acted as an external project advisor.

**Building Information Model**
The original project scope identified the creation of as-built drawings whose specifications would be determined in consultation with the City of Tucson. Due to the complexity of the TCC Landscape morphology (subterranean fountain pools, boulder groupings, vegetation, etc.) and the City of Tucson’s emerging adoption of Revit as the City’s architectural/engineering platform for building information modeling, the project team hired an independent contractor, Darling Geomatics, to create a 3D LiDAR scan (point cloud survey) of the TCC Landscape.

The University of Arizona project team did not have Revit experience and reached out to partner with Pima Community College (PCC) Computer-Aided Drafting (CAD) Program. Under the supervision of Program Chair Steve Grede and instructors Joel Mesick and Killian Harwell, PCC students in the TCC Revit Model Development Independent Study class along with their extra-curricular Revit Club, with help from Cypress Civil Development, translated the 3D scan into a building information model (BIM) using Revit software following City of Tucson specifications.

Pima Community College instructor Joel Mesick, who is also principal at WSM Architects, volunteered his firm’s time to refine the model to prepare accurate renderings for a re-visioned Tucson Convention Center as part of the 2015 Pima County bond proposal, Downtown Community Theaters & Historic Cultural Landscape, including safety, irrigation, lighting, and landscaping improvements. Although the bond proposal was voted down, WSM Architects continued to assist in the completion of the Revit model. Feature inventory field verification and subsequent Revit model refinement was coordinated by UA and PCC student Rachelle Hornby in conjunction with WSM project architect Killian Harwell.

**Stewardship Strategies**
In conjunction with the condition assessment and treatment recommendations of the individual features, the success of a revitalized TCC Landscape also requires the development of an integrated vision and strategies to activate use and sustainably manage the space. This stewardship responsibility is a critical complement to the conservation goals of TCC Landscape and does not solely reside with the City of Tucson, but requires a broad base of community stakeholders who take common ownership of a vision for a true civic space.

To accomplish this, major TCC Landscape stakeholders were identified and surveyed to determine appropriate uses and management strategies to re-activate the space. This was followed by the critical evaluation of similar modernist urban landscapes in the US to identify successful strategies, tools, and best practices that could be applied to the TCC Landscape.

This component of the project was conducted by a University of Arizona Heritage Conservation class – Preservation Planning Issues – under the supervision of Adjunct Professor William Patrick O’Brien during Spring 2015, concurrent with the other class conducting the condition assessment and treatment recommendations. At the end of the semester, the two classes convened to integrate their components and present their findings in a public forum of City of Tucson representatives and TCC stakeholders (see Appendix A) and created a final report, *Strategies for Stewardship: The Tucson Convention Center Landscape* (O’Brien, et al, 2015).
Final Project Deliverables
To summarize the project components outlined above, this project produced the following final deliverables:

- Tucson Convention Center Landscape Rehabilitation and Stewardship Plan. This illustrated written report acts as a cover document summarizing all the project components outlined above.
- Tucson Convention Center Landscape Feature Inventory Database
- Tucson Convention Center Landscape Feature Inventory Sheets
- Tucson Convention Center Landscape Building Information Model

Subsequent Steps
The project deliverables outlined above are intended to be submitted to the City of Tucson and routed for review to the internal departments. This step will be followed by a presentation to the various community stakeholder groups identified in this project for review and comment. After these revisions have been incorporated into the Final Report, it is intended for presentation and adoption by Tucson Mayor and Council as a plan for guiding subsequent development of the Tucson Convention Center Landscape.

Findings and recommendations outlined in this report are meant to encourage continued dialogue concerning the current and future stewardship of the Tucson Convention Center Landscape to benefit the multiple community stakeholders and ensure the cultural, social, and economic sustainability of this urban civic space.

Acknowledgements
The project principal investigator wishes to acknowledge the expertise, dedication, and passion of each of the project team members. This was truly a team effort and without the efforts of each individual, the integrated final product would not have happened. Over 1000 hours of student, faculty, and industry volunteer time was provided to assist in the completion of the various components of this project. These extraordinary efforts are a testament to the recognition of the significance of the TCC Landscape and the potential impact this project will have on our community.
TUCSON CONVENTION CENTER LANDSCAPE HISTORY

The Tucson Convention Center (TCC) is located to the southwest of downtown Tucson’s commercial district and just north of the Barrio Viejo Historic District. The approximately 5-acre site is bounded by today’s Congress Street to the north, Cushing Street to the south, Church Avenue to the east and Granada Avenue to the west. The site is also located on the eastern edge of the Santa Cruz River floodplain whose history is a microcosm of Tucson’s layered cultural history covering millennia of continuous human occupation and multiple cultural groups who still claim affiliation to the site.

Figure 1. Site layout of the TCC buildings and landscape elements. A = Fountain Plaza; B = Upper Plaza; C = Walkway; D = Veinte de Agosto Park. Image courtesy of Helen Erickson.

Prehistoric Tucson
While Paleo-Indian people maintained a subsistence hunting lifeway in the larger Tucson Basin up to 12,000 years ago, the introduction and intensification of agriculture by early desert farmers 4000 years ago...

2 For a more extensive history, see Tucson Community Center Historic District National Register Nomination (Erickson, 2015)
years ago led to the establishment of the Hohokam as a cultural group. The Hohokam people established permanent settlements and large scale irrigation canal systems beginning in 200 CE, evidence for which is still being discovered along the Santa Cruz River floodplain. The Hohokam as a distinct culture disappeared by 1450 CE but are considered the ancestral cultural group to today's O’odham who continue to reside in southern Arizona. (McKoy, 2002; Mabry and Davis, 2008; Fish and Fish, 2008)

**Downtown Tucson**
Spanish settlement of what is now downtown Tucson dates to the 1775 establishment of a presidio on the eastern edge of the Santa Cruz River floodplain (just west of the TCC site) as a counterpart to the mission community on the western edge. Southern Arizona became part of Mexico after it gained independence from Spain in 1821 and the region remained part of Mexico even after the Mexican-American War ended in 1848. It was only after the 1853 Gadsden Purchase did Tucson and southern Arizona become incorporated into the U.S. but remained socially and culturally tied to Mexico. It was during the second half of the 19th century that the current TCC site was developed as part of a set of communal neighborhoods, or barrios, based on Spanish community planning principles of attached, street-abutting buildings enclosing outdoor courtyards. (Nequette and Jeffery, 2002)

The late 19th and early 20th century saw Tucson become a destination for the cattle industry, agriculture, mining interests, tourists and respiratory health seekers after the arrival of the railroad in 1880. Tucson's growth increased dramatically throughout the first half of the 20th century, with many residential subdivisions being developed for newly arrived Americans east and north of downtown Tucson. During the same period, the barrios north and south of the emerging linear business district along Congress Street were occupied by a blend of Mexican, American, and Chinese families. (Nequette and Jeffery, 2002; Otero, 2010)

**Urban Renewal**
After World War II, Tucson evolved from a small town into a busy metropolis whose population grew from less than 70,000 in 1940 to more than 250,000 in 1960. Tucson's sunny climate was the primary draw for veterans and retirees, but the expansion of the University of Arizona and the region's defense industry also fostered population growth. (Nequette and Jeffery, 2002)

As growth expanded to the city's periphery after World War II, Tucson's downtown as a business and cultural center was slowly dying as traffic congestion, high city sales taxes and increased population encouraged businesses to follow residential development to the suburbs. The corollary to Tucson’s peripheral urban sprawl was its attempt to revitalize the downtown area through federally assisted urban renewal programs. This was incentivized by federal funds to “attack decay and blight” in American cities and “revitalize” downtown areas. Boosters of this proposal argued that the solution to the drain on economic viability downtown was through the development of government and community infrastructure that would reinvigorate commercial and retail interests. (Nequette and Jeffery, 2002)

Influential Tucson community members began to see parts of an aging downtown as hopelessly blighted. The barrios surrounding the central business district with hundred-year-old adobe houses, unassuming facades with no front yard, and mostly marginalized minority communities, were considered part of this newly defined downtown blight. In 1957, initial plans called for the redevelopment of 392 acres of “blighted” downtown neighborhoods. Following years of opposition, a bond election in 1966, combined with federal funds, gave city planners the necessary funds to acquire and redevelop 80 acres surrounding the central business district. (Nequette and Jeffery, 2002; Otero, 2010)
Demolition took place between 1967 and 1970, removing 250 buildings, the original Spanish presidial plazas, and displacing hundreds of people representing generations of Latino, African-American, and Chinese families who had occupied the traditional barrios. Former streets were reconfigured with few vestiges of its original layout left in place and the destruction tore apart an established community and culture. Built in its place over the next ten years was a city and county governmental office complex, the Tucson Community Center (now called Tucson Convention Center, or TCC), La Placita shopping and office complex, the Tucson Museum of Art, a police and fire facility, and a large downtown hotel. (Nequette and Jeffery, 2002)

![Image of Tucson Community Center Diagram](image_url)

Figure 2. Existing Barrio street pattern overlaid on the proposed Tucson Community Center, 1963. Image courtesy of Arizona Historical Society.

The urban renewal program and resultant demolition of Tucson’s core neighborhoods raised awareness of historic preservation and ultimately led to National Register of Historic Places designation for all the residential districts surrounding the downtown urban renewal area with the next decade, including the Barrio Viejo Historic District just south of the TCC site. As in other cities with similar stories from this period, Tucson’s current leaders have voiced regret for the wholesale destruction of ethnic and minority neighborhoods that took place in the context of these urban renewal efforts. (Nequette and Jeffery, 2002; Otero, 2010)
The Tucson Community Center (now called Tucson Convention Center, or TCC) was constructed between 1971 and 1974 forming of a complex of buildings, including the Convention Center (now called the Arena), the Music Hall and the Little Theater (Leo Rich Theater) entertainment venues, connected by an adjoining open space, or landscape. The design was also meant to incorporate three historic buildings preserved from urban renewal demolition due to their historic significance: Sosa-Carrillo-Fremont House southwest of the site, Samaniego House to the east, and El Charro/Corra Building to the north.

Two local architectural firms undertook the design of the Tucson Community Center as a joint venture: Cain Nelson Ware and Friedman & Jobusch, with Edward ‘Ned’ Nelson heading the project. Nelson, along with Bernard Friedman and Donald Laidlaw (then Tucson’s Urban Renewal Administrator), interviewed a number of the most prominent landscape architects in the country to complete this team to design the adjoining open space. Among them were the elite of Modernist landscape architects: Lawrence Halprin, Dan Kiley (who had designed the landscape for Lincoln Center in New York City) and Garrett Eckbo. It was a visit to the Fulton Mall in Fresno, CA, that convinced the group that Garrett Eckbo was the right choice for Tucson’s needs.

Eckbo’s design for the TCC Landscape consists of a public plaza (Fountain Plaza), a walkway, and a small park (Veinte de Agosto Park). A system of interactive water features – a narrow channel, shallow play pool, water cascades with boulders, fountains – unifies the various open spaces along with a vegetative palette of grassy knolls, groves of shade trees, and shrubs. His overarching programmatic intent of the landscape design was to:

1. Provide a gathering space outside the TCC cultural venues of arena, concert hall and theater;
2. Offer opportunities for strolling and picnicking day or night;
3. Enhance characteristic Tucson views to the mountains and iconic buildings; and
4. Create a pedestrian link between Tucson’s downtown area and the TCC facilities.

Eckbo wrote that the true role of landscape design is “the establishment of connections, relations, and adjustments, both physical and visual, between buildings, sites, and their surrounding landscapes; that is, between people and the total landscape around them”. Eckbo’s defining principles – people, nature, architecture – translate into his design features, including generous space between buildings for group gathering, the use of water as a unifying and animating focal element, grassy mounds that invite sitting, and the selection of shade trees from the regional ecological palette.

Eckbo’s TCC design represents his principles of Modernist landscape architecture while incorporating the existing physical and historic context. In the Fountain Plaza, framed views of the Tucson Mountains to the west and to the historic St. Augustine Cathedral to the east provide a link between nature and history. In Veinte de Agosto Park, the surrounding civic and office buildings are linked to the view of the Tucson Mountains, framed by giant Aleppo pine trees. Eckbo intentionally defines these views as landmarks: “People orient themselves in the physical world much more simply and naturally by relation to landmarks than by such intellectual abstractions as verbal directions, signs, or maps.” For Eckbo, such landmarks include both natural and constructed features as an orienting presence in the landscape.

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3 The following two sections are summarized from Erickson, Tucson Community Center Historic District National Register of Historic Places Registration Form (2015).
Figure 3. Plan of the Fountain Plaza portion of the TCC Landscape designed by Eckbo, Dean, Austin, and Williams in conjunction with joint-venture architectural firms Cain Nelson Wares and Friedman Jobusch. North is to the top. Image courtesy of University of Arizona Libraries, Special Collections.
Eckbo’s design sculpts a pedestrian experience using a system of water features as a unifying visual and sonic element including a linear fountain that parallels the upper walkway and two larger fountain pools located on the central plaza in front of the Music Hall. Other design features included brick walkways, concrete balconies and planters, mounded earth knolls, trees and shrubs, flowing water, lighting, and signage, that all contribute to the creation of a holistic urban environment. The design’s connection to the surrounding landscape is also seen in the TCC Landscape system of water features – a mountain stream and rock-strewn canyons – that draws its inspiration from Sabino Canyon in the nearby Catalina Mountains.

The TCC Landscape was completed in two stages: Veinte de Agosto Park and the Fountain Plaza were completed in 1971, and the Walkway was completed in 1974 after the construction of the hotel and the La Placita office & shopping complex.

Today, the TCC Landscape is owned by the City of Tucson, but the adjacent space-defining properties are owned by a variety of public and private entities. The Walkway portion of the TCC Landscape runs between the Arizona Hotel Property (owned by the Pueblo Center Redevelopment
Project) and La Placita Village (owned by Pueblo Center Partners Ltd. Partnership). The historic Sosa-Carrillo-Fremont house at the southwest corner of the TCC Landscape, and the property immediately west of it are owned by the State of Arizona and managed through the auspices of the Arizona Historical Society. The Arena, defining the southern end of the TCC Landscape, was sold to the Rio Nuevo Multipurpose Facilities District in 1989, but the City of Tucson holds a lease on it and retains responsibility for the surrounding landscape. Moreover, the TCC complex is managed for the City of Tucson by Spectacore Management Group (SMG) who is in charge of facilities improvements, management, and event programming.
In the 40 years since the construction of the TCC and Landscape, the entire complex has not
revitalized downtown Tucson as intended. With the exception of occasional events, TCC as the civic
center of Tucson never materialized. Cultural programming struggled to attract patrons downtown
to the Music Hall and Little Theater. The hotel and La Placita office and shopping complex never
succeeded at attracting businesses. The TCC Landscape, in particular, fell into a state of disuse and
disrepair with little incentive or funds to maintain the various features and there was little traffic to
justify further investment. The principal landscape element, the system of water features, become
indicative of the larger issue of consistent maintenance and public safety. Water was removed from
the various pools and fountains triggering liability concerns about empty basins in a public space,
which then prompted the installation of intrusive metal "tractor" seating around the pools to
prevent accidental falling.

Early Recognition and Advocacy
In 2010, Emily Yetman, then a landscape architecture student at the University of Arizona, raised
concerns about the lack of knowledge and the deteriorating condition of the TCC Landscape. At that
time, it was facing condemnation by the City of Tucson, and few people remembered that it had
been designed by Garrett Eckbo. Her initial investigations led to a research paper in partial
fulfilment of course requirements which included locating plans that firmly linked the TCC
Landscape to the work of the internationally-recognized master landscape architect. Yetman's
paper investigated the specific challenges common to the preservation of Modernist landscape
architecture and offered strategies for addressing these challenges based on case studies. Yetman
noted the following primary concerns in preserving the TCC Landscape:

- **It is a forgotten landscape;**
- **It needs to be maintained;**
- **There is a lack of appreciation for the design/designer and/or a conflicted history associated
  with the landscape;**
- **It has been neglected;**
- **There is a lack of documentation of the landscape;**
- **The landscape is threatened by the municipality;**
- **It is considered a liability;**
- **There needs to be a maintenance of original design integrity if it is to be preserved.** (Yetman,
  2010a)

Yetman later submitted a description and photographs of the TCC Landscape to the Cultural
Landscape Foundation, a national non-profit advocacy group. They published this profile on their
website, where it was officially listed as a "threatened landscape" in 2010. According to Charles
Birnbaum, president of the Cultural Landscape Foundation, Eckbo's TCC Landscape design “ranks in
the top tier of Modernist work, one of the most significant designed landscapes in the American
Southwest” (Yetman, 2010). Yetman's initial research, recommendations, and advocacy became the
foundation for subsequent conservation efforts culminating with this report.

In 2012, the Tucson Department of Parks and Recreation submitted a deaccession request for the
Tucson Community Center Landscape to the Tucson-Pima Arts Council (TPAC; now Arts

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4 Much of this section is summarized from Erickson and O'Brien, *Conservation Master Plan: Tucson Community
Center Landscape by Garrett Eckbo* (2012).
Foundations for Tucson and Southern Arizona) in accordance with the City’s Administrative Directive on Public Art. As the designated local arts agency for the City of Tucson and Pima County, TPAC’s role is to ensure the ongoing presence and integrity of public art. In the request, concerns about the feasibility of repairs, the need for costly maintenance, and issues of public safety were cited as the justification for deaccession.

The TPAC deaccession process was developed to provide guidance and recommendations for the long-term management of public art. However, the TCC Landscape was recognized not a single artwork or installation, but rather a complex grouping of design features and relationships, some of which are contributing elements to the historic landscape and some of which are individual art works unrelated to the character of the site. The Deaccession Request initiated a formal review process, conducted by TPAC on behalf of the City of Tucson that led to the convening of the Deaccession Subcommittee of the Public Art and Community Design Committee.

**TCC Landscape Conservation Master Plan**

In 2012, Deaccession Subcommittee member Demion Clinco, President of the Tucson Historic Preservation Foundation, asked Helen Erickson, a University of Arizona graduate student in Landscape Architecture and Heritage Conservation, to prepare a Conservation Master Plan for the TCC Landscape. The initial draft document was prepared in partial fulfillment of a course under the direction of instructor Dr. William Patrick O’Brien. Erickson further refined the Conservation Master Plan as an intern for the Tucson Historic Preservation Foundation under the direction of Clinco. The completed TCC Landscape Conservation Master Plan (Erickson and O’Brien, 2012) was reviewed and unanimously approved by the Tucson-Pima County Historical Commission Plans Review Subcommittee who recommending that it be submitted to Tucson Mayor and Council for adoption. The Plan was also reviewed and approved by the Tucson Pima Arts Council Public Art and Community Design Committee Deaccession Subcommittee who unanimously voted to recommend against deaccession of the TCC Landscape and recommended the Plan be forwarded to the City Manager for adoption. To date, the TCC Conservation Master Plan has not been presented to either Mayor and Council or the City Manager for adoption.

![Figure 5. Cover, TCC Landscape Conservation Master Plan, 2012.](image-url)
The Conservation Master Plan provides a comprehensive foundation for the treatment of the TCC Landscape and includes a historical context, a biography of Garrett Eckbo, and an interpretation of his design concepts. The document also provides an evaluation of maintenance and integrity issues for the individual features organized by the TCC Landscape’s sections created in the original design: Fountain Plaza, Upper Plaza, Walkway and Veinte De Agosto Park. Additionally, the Conservation Master Plan outlines a series of recommendations that emphasize the importance of public participation and making the general public aware of the value of the resource and in encouraging the use of the landscape:

**CONSERVATION**
- An appropriate plan for the repair and rehabilitation of the hardscape should be developed in consultation with a historic landscape architect, following treatment recommendations summarized in Appendix 3.5
- A description of work and schedule for the repair of the hardscape should be determined in consultation with the City Historic Preservation Office and the Tucson Pima County Historical Commission Plans Review Subcommittee.
- An expert in fountain maintenance should be consulted to assess the mechanical systems and develop an appropriate plan for the repair and scheduled future maintenance of the historic fountains.
- An appropriate plan for the rehabilitation of vegetation in the Landscape should be developed in consultation with a landscape architect, or through a partnership with the University of Arizona School of Landscape Architecture and Planning. A plan for irrigation and scheduled maintenance of the vegetation must accompany this rehabilitation plan.
- Artwork judged incompatible with the Landscape should be relocated to other downtown locations in consultation with the Tucson Pima Arts Council Public Art Committee, in accordance with the City’s Relocation and Deaccession Process for Public Art.

**DOCUMENTATION AND INVENTORIES**
- The Upper Plaza, the Fountain Plaza, the Walkway and Veinte de Agosto Park should be fully documented in a National Register Nomination and a Historic American Landscape Survey with measured drawings.
- The essential reports and inventories listed in Appendix 4 should be completed. These include a condition report, a risk assessment report, an inventory of art objects, an inventory of signage and a historic tree inventory.

**PROGRAM**
- The public must be informed of the significance of the Landscape through multiple media, among these TV and radio, internet, signage on the site, insertion into the “Turquoise Trail” itinerary, presentations to local neighborhood associations and service clubs, involvement of historic preservation organizations, and joint projects with the University of Arizona.
- In consultation with community groups and downtown business groups, a program for the use of the revitalized space must be developed. An organization or individual must be selected to coordinate such activities. Further suggestions for the development of an appropriate program are listed in Appendix 2.
- A major celebratory event, or series of events, should be planned to celebrate the completion of the renovation, perhaps to coincide with an anniversary of the dedication on November 6, 1971.

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5 References to appendices in this section refer to those of the Conservation Master Plan document (Erickson and O’Brien, 2012).
PLANNING AND OVERSIGHT

- Design guidelines should be developed in consultation with the Tucson Pima County Historical Commission Plans Review Subcommittee to provide a basis for future development of the site and any development within its immediate area. These guidelines should take into account characteristic features of the designed landscape such as berms, boulders, vegetation and viewsheds.
- A management plan should be prepared to provide a single source structure for the integration of inter-jurisdictional maintenance, use and development by the many constituencies involved in the Tucson Community Center Landscape. All proposed alterations to the Landscape should be reviewed by the Tucson Pima County Historical Commission Plans Review Subcommittee.
- A formal review of both condition and program should take place at three-year intervals by the Tucson Historic Preservation Office in consultation with the Tucson Pima County Historical Commission Plans Review Subcommittee. (Erickson and O’Brien, 2012)

These recommendations became the foundation for the subsequent research, including the National Register nomination, and the development of specific recommendations outlined in this TCC Landscape Rehabilitation and Stewardship Plan.

Downtown Tucson Redevelopment Efforts

In 2013, the Urban Land Institute (ULI) conducted an assessment of identified focus areas in downtown Tucson for continued public-private developments that extend the emerging success of the downtown's eastside redevelopment. The TCC was identified as a top opportunity because of "its potential to redevelop, renovate, and enhance the existing capacity of the arena, meeting halls, performance spaces, offices, retail, and hotels to create the vibrant mixed use campus first envisioned in 1971". The ULI study specifically identified the Eckbo-designed Landscape as a critical component of this redevelopment vision to create a civic sense of place for downtown Tucson. (Urban Land Institute, 2014).

In November 2013, "Plan Tucson", the updated City of Tucson General & Sustainability Plan, was ratified by voters outlining goals and policies around a series of focus area "environments" including social, economic, natural, and built. In particular, the Built Environment focus area identified historic preservation as a key driver for maintaining Tucson's unique character and for future redevelopment and revitalization in the downtown area.

Concurrent with these efforts has been the incremental public and private investment in downtown Tucson, including the 2014 inauguration of the Modern Streetcar that links Tucson’s west-side to the University of Arizona campus whose downtown alignment is located adjacent to the TCC. Heritage conservation and the re-use of downtown’s historic fabric was now being recognized as an economic development tool to distinguish Tucson's identity as a local and tourist destination with the TCC Landscape as an important civic open space integral to the long-term planning and revitalization of downtown Tucson.

TCC Historic District National Register of Historic Places Nomination

Building on the recommendations of the TCC Landscape Conservation Master Plan, Helen Erickson prepared a National Register nomination for the TCC Historic District with support from the Tucson Historic Preservation Foundation (Erickson, 2015). The National Register of Historic Places is the official federal list of the nation’s historic places (districts, sites, buildings, structures, landscapes, and objects) worthy of preservation due to their historical, architectural, archeological, and cultural significance.
The TCC Historic District nomination document was begun in 2012 and the was officially listed in 2015. The scope of this district is limited to only the landscape features designed by Garrett Eckbo, and does not include the buildings that envelope the open space. The nomination provided the opportunity to compile the first comprehensive inventory of original (contributing) landscape features and identified subsequent (non-contributing) features that has become the basis for the conservation treatment recommendations presented in this TCC Landscape Rehabilitation and Stewardship Plan. The identification of contributing features was corroborated by the original construction drawings located in the University of Arizona Special Collections’ Arizona Architectural Archives.

The nomination also required the composition of a comprehensive "statement of significance" that places the TCC Landscape in a historic and design context as well as defines the site’s exceptional uniqueness or rarity as an exemplar of these cultural values. Determining the site’s significance is an interpretive process requiring scholarly methods and is peer-reviewed by professionals at the state and national level prior to listing. The statement of significance serves as the foundational argument for nomination to the National Register and acts as a validated rationale for why future conservation efforts are warranted. Of note is that the TCC Historic District was listed at the national level of significance, of which there are only four others historic sites of this level of significance in Tucson.

This statement of significance is summarized in the nomination’s abstract:

_The TCC Historic District is eligible for listing on the National Register of Historic Places at the National Level of Significance under Criterion C as an outstanding example and significant work of a master: landscape architect Garrett Eckbo (1910-2000). One of the leading landscape designers and theorists of the twentieth century, Eckbo spoke for the Modern landscape design movement, formulating in words the conceptual elements and characteristics of the style. Not only was he himself the author of seven major books and over fifty articles, but his writing and constructed work spawned a huge secondary literature in many languages. The TCC Historic District embodies Eckbo’s spatial theories as well as his emphasis on the important social role of landscape architecture._

_It received an honor award from the American Association of Landscape Architects in 1978, and was one of Eckbo’s personal favorites, included in the retrospective portfolio of projects in his last published work (1998), People in a Landscape. In recent years its importance has been rediscovered as Modernism has become recognized as an important historical style. Unique among Eckbo’s urban plazas in size and complexity, the TCC Historic District represents the summation of his work in civic design, balanced between a carefully detailed site plan and his developing interest in planning at urban and regional scales. As such, it is of exceptional importance, deriving its significance from its internationally-acclaimed master landscape architect. The TCC Historic District is the only Eckbo-designed civic space in Arizona and is one of only four civic spaces designed by Eckbo. The other three are Fulton Mall (1964) in Fresno, CA, the Union Bank Square (1968) in Los Angeles, CA, and the K Street Mall in Sacramento, CA (1968-78). Of these four urban projects, the TCC Historic District is the largest and most complex._ (Erickson, 2015)

Additional national attention was given to the TCC Landscape and its ongoing conservation efforts when Erickson and City of Tucson Office of Integrated Planning Project Manager Elaine Becherer published a 2015 article in _The National Alliance Review_, the publication of the National Alliance of Preservation Commissions. Beyond raising awareness of the TCC Landscape, it summarized the broader management challenges and opportunities for collaborative, public-private, community-
based engagement in the long-term stewardship of the site as a civic place. (Erickson and Becherer, 2015)

**TCC Today**

Concurrent with other advocacy efforts to raise awareness for the significance and conservation of the TCC Landscape was the establishment of TCC Today as a volunteer community organization. Its mission is to advocate for the rehabilitation of the TCC Historic District and its associated performance venues. They have combined philanthropic efforts with matching government grant funding – including a matching grant from the Rio Nuevo Multipurpose Facilities District, a tax increment finance (TIF) authority – to implement two landscape rehabilitation demonstration areas in the TCC Landscape that were identified in the Master Conservation Plan recommendations.

The initial rehabilitation demonstration project incorporated advanced environmental solutions to replace trees and other vegetation that died due to their inability to adapt to desert conditions. New compatible species that conveyed the same design intent, but also compliant with native plant ordinances, were planted as pilot efforts with the intent of future application in other areas of the TCC Landscape. Another project replaced damaged planters, seating, and lighting – all character-defining design features of the TCC Landscape – including the reconstruction of planters from molds made from the original.

![Silva Cell technique used for replacement trees in TCC demonstration projects. Image courtesy of TCC Today.](image)

*Figure 6. Silva Cell technique used for replacement trees in TCC demonstration projects. Image courtesy of TCC Today.*
Completed in 2014 and 2015, the demonstration projects illustrate the appropriate treatment recommendations and have helped to raise awareness for future rehabilitation projects. The rehabilitated landscape areas have also been successful in drawing more people to the TCC Landscape, a fundamental goal of reviving its public purpose. (TCC Today)

Pima County Bond Election
In 2015, the Pima County Board of Supervisors approved a bond package proposal for the City of Tucson Downtown Community Theaters and Historic Cultural Landscape. The proposal recommended approximately $28 million for a multiphase, comprehensive rehabilitation of the TCC campus, including funds for building improvements and the TCC Landscape. The overarching goal of the proposal was to foster a renewed sense of place for the TCC campus and anchor it as an intrinsic part of the Downtown Entertainment District. The rehabilitation goals of the bond proposal were developed in consultation with the TCC Landscape stakeholders ensuring consistency with previous conservation efforts and recommendations. However, Pima County voters failed to support any of the proposals in the November 2015 bond election, including the Downtown Community Theaters and Historic Cultural Landscape project (Pima County Bond Election 2015).
TUCSON CONVENTION CENTER LANDSCAPE REHABILITATION PLAN
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DEFINITIONS AND METHODS

Heritage Conservation can be defined by three foundational principles: association, intervention, and stewardship. Association is the link between intangible humanistic constructs (significance, meaning, identity, values, culture, place, etc.) and tangible cultural resources (artifacts, sites, buildings, landscapes, etc.). Intervention is the act of treatment on the tangible cultural resource to stop the natural process of decay including preservation, restoration, rehabilitation and reconstruction. Stewardship is the collective, sustainable management of cultural resources on behalf of future generation including economic and regulatory incentives, community-based programming and advocacy, as well as continued maintenance that will ensure the viability after the physical intervention (treatments) is done. (Jeffery, 2015)

The association between the significance and cultural resources (features) of the TCC Landscape has already been established through the previous published National Register nomination (Erickson, 2015). This project is focused on intervention, by providing treatment recommendations for the TCC Landscape’s features, and stewardship, by providing strategic programmatic and management recommendations for its sustainable future.

To complete the TCC Landscape Rehabilitation Plan the project team conducted a comprehensive and systematic documentation of the TCC Landscape’s 747 individual features, assessed their current condition, and developed treatment recommendations. The treatment recommendations follow established professional standards in the field of heritage conservation as defined by the U.S. Secretary of Interior’s Standards for the Treatment of Historic Properties (Weeks, 1995) and Preservation Brief 43: Preparation and Use of Historic Structure Reports (Preservation Brief 43, 2005). This required a systematic process of data gathering, analysis, and interpretation to create the project products. Because the TCC Landscape’s vegetation is fundamental to defining its significance and is a “living” character-defining feature type, the inventory and condition assessment conventions below were adapted to accommodate the dynamic quality of these features.

The following summarizes the definitions and methods used in the TCC Landscape Rehabilitation Plan to provide a common vocabulary and process that will guide conservation efforts into the future.

Documentation

Documentation is the systematic recording and assessment of the physical features that comprise the built environment including objects, structures, buildings, vegetation, spaces and integrated systems. The features of the TCC Landscape have already been identified in the National Register nomination (Erickson, 2015) and categorized by feature type (Artwork, Fountains, Lighting, Pavement, Planters, Railings, Seating, Signage, Trash, Vegetation) and geographic location (Fountain Plaza, Upper Plaza, Walkway and Veinte de Agosto Park). The Veinte de Agosto Park was not included in this project due to its physical separation from the TCC Landscape’s principal spaces and lack of critical need for treatment intervention.

Feature Inventory

The features identified in the National Register nomination were used as a baseline inventory for the assessment process that was conducted in spring 2015 by students under the supervision of the Project PI (see Project Background, Objectives, and Methods above). The students were instructed in fieldwork methods, grouped in teams of two or three, and participated in a preliminary exercise whose data was presented the classroom for discussion and confirmation of method, consistency of
nomenclature, and validity of assessment criteria. The student groups were then assigned a specific feature type (artwork, fountains, etc.) to complete. The students used a standardized Feature Condition Assessment Form and Photo Log (Appendix B) for the systematic field recording of each feature that included the following elements:

**Inventory Number.** The feature inventory number is the unique identifier for each feature and is the critical link between multiple data sets (feature condition assessment, treatment recommendations, and geospatial data in the building information model). A standardized inventory numbering system was established by the class that provide a short-hand code for feature location and type (e.g. FPL = Fountain Plaza Lighting) followed by a sequential number for each feature (e.g. FPL-001). As the project progressed, this inventory numbering system was revised to only include the feature type (e.g. FO = Fountain). This evolution is seen in how the photographs are labeled (using the original inventory numbers) versus how the features are ultimately numbered. While feature inventory numbers were assigned in numerical order at the beginning of the project, it was later discovered that some features had been duplicated or were mis-categorized (e.g. an artwork was categorized as a sign). This resulted in an occasional break in the numerical order of the features.

**Location.** The location of each of the 747 features was recorded as geospatial data using a GPS device and entered in the building information model using decimal conversions of traditional latitude/longitude data.

**Photo Number.** Multiple digital photographs were taken of each feature to visually document its physical characteristics and current condition. A systematic photo inventory numbering system was created that was originally intended to be coordinated with the feature inventory number (e.g. FPL-001-DSCF2025). As the project progressed, the feature inventory numbering system was revised, but the photo inventory number system remained. The project team determined that while creating an intuitive intellectual link to the individual feature is important, the most important attribute was sustaining a consistent image file naming convention that provided a unique identifier. While the majority of individual features have correspondingly individual photographs, when there are replicated items in the same general area (e.g. tractor seats around a fountain area), the same image was used for all of them.

**Description.** The feature description provides specific objective information beyond the established list of feature types. When translated to the final feature inventory database, there was an attempt to create a controlled vocabulary regarding material type, shape, and other generalized descriptors.

**Contributing / Non-Contributing.** The National Register nomination requires the preparer to characterize each feature as either "contributing" or "non-contributing" to the significance of the site. Contributing features are typically original to the design's construction and often referred to as "character-defining features". Typically, non-contributing features are either inappropriate modifications and additions to the site after the original design. The project team adopted these designations directly from the nomination but provided condition assessment and treatment recommendations to all features. The exception to this is in the vegetation feature type, where missing vegetation replaced with in kind substitutes is considered "contributing" in accordance to the Secretary of Interior Standards.

**Manufacturer.** When available, information on the feature product manufacturer is provided. This is an attempt to compile information from archival documents for original features as well as any new compatible replacements that were completed in the recent conservation efforts.
**Condition.** Assessing condition describes the feature’s state at the time of documentation with respect to performance, stability, and integrity. In addition to specific condition information codified in the “Notes” section, each feature was evaluated as Good, Fair, or Poor based on the following criteria:

- **Good** Feature is intact, structurally sound and performing its intended purpose; feature needs no repair or rehabilitation except routine maintenance.

- **Fair** Feature is intact, structurally sound and performing its intended purpose; feature needs minor repair or rehabilitation beyond routine maintenance.

- **Poor** Feature is no longer performing its intended purpose, or more than 25% of significance elements are missing, or shows signs of imminent failure.

In addition to these categories, "Missing" is used for features, and especially vegetation, where they are no longer there.

**Significance.** In addition to the contributing / non-contributing status given to each feature, significance was further assessed based on a continuum of importance to conveying the site’s character defining features. This assessment is often used when there is potential for rehabilitation (adaptive use) as the designated conservation treatment for the overall environment. Rehabilitation recognizes appropriate modifications to the site to sustain contemporary use and the necessity to identify an equivalent continuum of treatment standards for individual features to support this adaptive use (see Treatment Recommendations below for further explanation). This additional assessment is not applicable to non-contributing features to which "N/A" is assigned to their significance.

- **High** Primary, original character defining feature of highest priority whose conservation treatment should be restoration or reconstruction. In the case of vegetation, high significance applies to all original vegetation features.

- **Medium** Secondary character defining feature that provides direct association with the theme(s) of significance, but acts as a complement to the primary features, whose conservation treatment should be restoration or preservation.

- **Low** Contributing feature that was original to the design, but minor to conveying the overall theme(s) of significance whose conservation treatment should be preservation or rehabilitation.

**Impact.** An impact is a detectable result of an agent or series of agents having a negative effect on the significant characteristics or integrity of a feature, and for which some form of mitigation or preventative action is necessary. This is used as a short-hand prioritization that analyzes the combined assessments of significance and condition to identify at-risk features requiring immediate attention based on the impact level.

- **Severe** Feature will be significantly damaged or irretrievably lost if action is not taken within two years, or there is an immediate threat to safety. In the case of vegetation, severe is used to indicate missing vegetation or if added vegetation is incompatible with the original design.

- **Moderate** Feature will be significantly damaged or irretrievably lost if action is not taken within five years, or the situation caused by the impact is potentially threatening to safety. In the case of vegetation, moderate is used to indicate deteriorated plants.
The continuing effect of the impact is known, and will not result in significant damage to the feature, or the impact and its effects are not a direct threat to safety. In the case of vegetation, low is used to indicate replacement plants that are not in-kind.

**Treatment Recommendations**

The Secretary of Interior Standards for the Treatment of Historic Properties (Weeks, 1995) defines four treatments that are also applicable to the treatment of cultural landscapes (Birnbaum) such as the TCC Landscape:

**Preservation**  
Act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. This treatment focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time; when the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations.

**Restoration**  
Act or process of accurately depicting the form, features, and characteristics of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. This treatment depicts a property at a particular period of time in its history, while removing evidence of other periods when the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work.

**Rehabilitation**  
The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, and architectural values. This treatment acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character; when repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate. This treatment is commonly referred to as adaptive use.

**Reconstruction**  
Act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance eat a specific period of time and it its historic location. This treatment re-creates vanished or non-surviving portions of a property for interpretive purposes; when a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction.
The choice of treatment depends on a variety of factors, including the property's historical/design significance, physical condition, proposed continued use, and intended interpretation. Based on an analysis of the condition of the character defining features and the intended continued use of the TCC Landscape, this report recommends rehabilitation as the overarching conservation treatment.

Rehabilitation recognizes and acknowledges changes of use over time and does not attempt to restrict changes to just maintenance and repair (as would "preservation"). Rehabilitation does attempt to depict the resource from just one particular period of time (as would "restoration") and allows material from multiple time frames to coexist. Rehabilitation is not an attempt to re-create missing materials for interpretive purposes (as would "reconstruction"). In short, rehabilitation provides for an “efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values” (Weeks, 1995). This approach and treatment recommendation is consistent with previous conservation reports for this site, and in particular, the TCC Landscape Conservation Master Plan (Erickson and O'Brien, 2012).

Rehabilitation recognizes appropriate adaptations to the site are necessary to sustain contemporary use. However, individual character defining features may be assigned individual treatment recommendations based on a continuum of importance to conveying the site’s significance. Treatment recommendations for those features with "high" significance may include reconstruction or restoration based on their primary role in conveying the overall site’s significance (e.g. keyhole sculptures). Conversely, treatment standards for those features with "medium" or "low" significance may include rehabilitation which may include outright replacement with an appropriate new design (e.g. signage).

Products
The survey field data was compiled into a master Feature Inventory database from which multiple by-products were created for specific audiences.

Feature Inventory Sheet. A one-page summary of the inventory, assessment, and recommended treatments, was generated for each of the 747 features. The Feature Inventory Sheet, whose format was created in coordination with City of Tucson, includes an image and the compiled assessment/treatment data in a format usable for future field-based maintenance, conservation treatment, and condition monitoring. Because the TCC Landscape is an ever-changing resource and the Feature Inventory data and Feature Inventory Sheets will need to be maintained. A “How To Create TCC Landscape Feature Sheets” document (Appendix C) describes the procedure to create updated Feature Inventory Sheets from the Feature Inventory database.
Treatment Recommendations. While the Feature Inventory Sheet provides recommended treatments for individual features, this report organizes treatment recommendations by feature type. More than individual discrete features, a cultural landscape, such as the TCC Landscape, is comprised of a system of features and feature types whose holistic design intent is critical to interpreting the significance of the landscape, as well as defining recommended treatments. This integrated systems approach to the conservation and stewardship of the TCC Landscape also recognizes the similarities of treatment specifications that correspond directly to a grouping of features and should be viewed in holistic, or systemic, terms.
Building Information Model. The survey database also provides geo-referenced assessment and treatment information of the individual features to the Revit building information model.
TREATMENT RECOMMENDATIONS

The following recommendations are based on an evaluation of the significance, current condition assessment, and impact of the individual features following the Secretary of Interior Standards for the Treatment of Historic Properties (Weeks, 1995; Birnbaum, n.d.). For more comprehensive information on the feature descriptions and themes of significance, consult the TCC Historic District National Register Nomination (Erickson, 2015).

The individual feature-level treatment recommendations are recorded in the Feature Inventory database whose by-products include the Feature Inventory Sheets and linked to the Building Information Model. This section summarizes the significance and condition of the contributing features of the TCC Landscape and treatment recommendations by feature type or system below, as many of the recommendations are similar and need to be viewed in holistic, or systemic, terms.

GENERAL

- Forward the TCC Landscape Conservation Master Plan (Erickson and O’Brien, 2012) for adoption by City of Tucson Mayor and Council. This comprehensive conservation roadmap was approved unanimously by Tucson-Pima County Historical Commission, but has yet to be forwarded to the City Manager or Mayor/Council.
- Create annual maintenance schedule for monitoring and repairing all contributing features using the feature inventory database.
ARTWORK (AR)

Significance: High  
Condition: Good  
Impact: Moderate

Description
The Artwork feature type includes pieces of art and sculpture, boulder scatters, and drinking fountains. While the original TCC Landscape incorporated artistic value in many of its features, it has also become a collecting ground for well-intentioned, but incompatible artwork added since the original design and are non-contributing. The concrete peephole obelisks and cubes sculptures, as well as boulder scatters were original to the design. The obelisks, in particular, have become signature artistic features of the TCC Landscape. The boulder scatters represent elements of a mountain stream, one of Eckbo’s essential design themes of “Nature”, integrated into the modernist landscape as part of a connected waterworks system. The boulder scatters are located on knolls (inventoried under “Artwork”) and inside the fountain pools (inventoried under “Fountains”).

Condition Assessment
There are 17 artwork features in the TCC Landscape, of which 9 are original and considered contributing features. The contributing Artwork features are in generally good condition. The exception are the drinking fountains, which are not functional and are in poor condition.

Treatment Recommendations
- Remove all non-contributing artwork and interventions that is not compatible with Eckbo’s original design themes. This should be done in conjunction with the local arts commission and no new art should be installed in the TCC Landscape.
- Repair contributing drinking fountains’ plumbing, spigots, missing/discolored tiles, and paint to make them functional elements of the visitor experience. Alternatively, replace original fountains with a compatible system of drinking fountains and provide additional drinking fountains to address lack of sufficient access to drinkable water in TCC Landscape, especially in the shaded areas.
Figure 8. Concrete peephole obelisks, one of the signature original artwork features of the TCC Landscape.

Figure 9. “Arrows”, an example of non-contributing artwork installed after the original design.
Figure 10. Boulder scatter, a contributing feature representing Eckbo’s connection to nature.

Figure 11. Typical drinking fountain – a contributing feature - that is non-functional and showing condition deficiencies.

Figure 12. Incompatible berm cut along Church Street, looking east.
FOUNTAINS (FO)

Significance: High
Condition: Poor
Impact: Moderate

Description
The fountains are best understood as a water system and are a critical unifying element of the TCC Landscape representing Eckbo’s design theme of nature, creating pockets of water in the paved, desert landscape. The integrated water system of individual fountains gives the appearance of flowing from north to south—from the “source” in Veinte de Agosto Park, to the narrow trickling “canyon” of the Walkway where it is restricted to long, narrow channels, to the relatively large, noisy and quiet pools in the open Fountain Plaza. The fountains in the upper and lower plaza areas were intended to be interactive and enjoyed as pools where people could step into and engage with water. Each of the fountain elements are contributing features to the TCC Landscape.

Condition Assessment
There are 7 fountain features in the TCC Landscape, all of which are original and contributing features. The fountain features have not been used as they were intended for years. Without water, the fountains have become a safety liability due to the depth of the of the pools and lack of railings. Accessibility has been discouraged through the use of perimeter seating which have become visual intrusions. Tiles are missing in the channels, the pools have been inappropriately painted, and mineral deposits, pool liner paint, and graffiti are evident on the boulders in the large pools creating a visual distraction. All combined, the integrity of the fountain features has been severely compromised.

Treatment Recommendations
- Reduce the depth of the pools to continue providing access (including ADA-compliant access).
- Remove all perimeter barriers (benches, seating, planters, etc.) to the fountains.
- Conduct assessment of entire water conveyance system to ensure plumbing infrastructure is compliant with City of Tucson standards.
- Remove blue paint from inner surface of the fountains
- Remove graffiti and clean mineral deposits on boulders.
- Replace water in the entire system of fountains.
Figure 13. Fountain Plaza pool showing multiple water system deficiencies. Note the depth of pool, steps into fountain (lower left), paint and mineral stains on boulders, and blue fountain liner. Looking north.

Figure 14. Badly damaged screen and detritus-filled pipe in the southern-most Walkway Fountain, east side. Looking south.
Figure 15. Missing tiles in Walkway Fountain channel. Looking south.

Figure 16. Intrusive perimeter seating around the Fountain Plaza pool. Looking south.
Figure 17. The fountain pump house is an incompatible element on the TCC landscape. Looking west.

Figure 18. Fountain Boulder Scatter exhibiting mineral and fountain liner deposits below water line.
LIGHTING (LI)

Significance: Medium
Condition: Fair
Impact: Moderate

Description
Lighting, as both individual features and as a system, is an integral part of the overall design of the TCC Landscape. Eckbo's nighttime design intent for the TCC Landscape reflects the feeling of walking through a desert valley in the moonlight with integrated grill fixtures in the walls and steps for the ground plane lighting and pedestal globe fixtures for ambient lighting.

Condition Assessment
There are 124 existing lighting fixtures in the TCC Landscape comprising 12 different types (recessed grill, globe, raised pavement, etc.) of which 90 are considered to be contributing features based on Eckbo's original lighting plan. The remainder of light fixtures were subsequently added to achieve a higher level of ambient lighting but with fixtures that are incompatible and often intrusive to the overall landscape design intent. However, the original lighting design intent is not compatible with current standards for safety, energy efficiency, and dark sky accommodation, nor do the current light levels support night-time use of the space for programmed activities. Much of the current TCC night-time lighting is not inviting with pockets of dead spots where fixtures are broken and others are only used when there are scheduled events in the entertainment facilities.

Treatment Recommendations
- Develop a comprehensive lighting plan by a professional consultant based on the current functional needs for safety and future programmed use.
- Original, contributing, lighting fixtures should then be repaired or replaced whenever possible and upgraded to reflect new energy and output standards.
- Any new lighting fixtures should comply to the Secretary of Interior Standards as well as local municipal dark skies standards.
- Remove all non-contributing lighting fixtures.
Figure 19. Post-construction (c.1970) photograph showing original lighting design intent. Image courtesy of Arizona Highways.

Figure 20. Typical original, contributing, recessed wall grill light. Many of these fixtures are not functioning, are broken, or covered and do not provide adequate lighting for paved surfaces.
Figure 21. Typical original, contributing, recessed wall grill light. Many of these fixtures are not functioning, are broken, or covered and do not provide adequate lighting for paved surfaces.

Figure 22. Typical original, contributing, pedestal globe light.
Figure 23. Example of non-contributing lighting fixture added for security purposes but is both incompatible and intrusive to the original design intent.
PAVING (PV)

Significance: High
Condition: Fair
Impact: Severe

Description
Paving surfaces is a contributing component to the TCC Landscape's overall character as designed by Eckbo. While not a feature type per se, paving is defined here as a system that connects various feature types, including vegetation, planters, fountains, lighting, etc. Pavement surfaces varied based on location (Walkway, Fountain Plaza) but are generally composed of geometric patterns using concrete outlines and red brick infill. While the Walkway reinforced a linear orientation of the metaphoric canyon wall with a grid pattern, the Fountain Plaza is composed of a radial pattern flowing from the Little Theatre building form to the fountain pools. The paving is generally integrated with grids of trees planted throughout the design.

Condition Assessment
The TCC Landscape was divided into eight zones to assess conditions specific to a geographic area. Generally, the pavement is in fair condition but common to all zones are safety hazards due to a consistent set of conditions: uneven pavement at the interface between bricks and between the brick and concrete; pavement upheaval due to tree roots; and cracking in the concrete pavement. The original tree wells were not large enough to contain the root system of the specified trees (see Vegetation below). In addition, replacement bricks inconsistent to the original color were introduced at various locations throughout the TCC Landscape. These deficiencies are considered severe due to previous and continued potential of tripping hazards compromising the safety of the pedestrians and creating a liability for the City of Tucson.

Treatment Recommendations
Due to the vast area of pavement and the common deficiencies throughout the TCC Landscape, the following recommendations should be performed in stages representing the geographic areas outlined in the assessment.
- Replant trees that impact uneven pavement using silva cell methods (see Vegetation below) and enlarge tree wells as necessary.
- Remove and repave existing brick pavement at identified hazard areas using original bricks.
- Replace incompatible replacement bricks with those of compatible color.
- Fill in empty tree wells with compatible but distinct bricks until new trees can be planted.
- Grind down uneven concrete surfaces.
Figure 24. Original pavement plan in the Fountain Plaza showing the radial pattern emulating from the Little Theatre. North is to the top. Image courtesy of University of Arizona Libraries, Special Collections.
Figure 25. Diagram illustrating the eight evaluation zones used in the condition assessment.
Figure 26. Example of tree root upheaval of pavement area (foreground) creating a severe tripping hazard.

Figure 27. Example of uneven brick paving creating a tripping hazard and the use of replacement infill brick incompatible with the original (seen on the right).
PLANTERS (PL)

Significance: Medium
Condition: Fair
Impact: Low

Description
Planners are a contributing feature type to the TCC Landscape reinforcing Eckbo’s design theme of introducing nature into an urban landscape. The TCC Landscape consists of two planter types: movable and permanent. The movable planters create pockets of vegetation in the paved and inorganic landscape apart from the tree groupings. The original plans and early photographs of the TCC Landscape indicate the cylindrical planters were arranged in irregular and asymmetrical clusters throughout the Fountain Plaza area. The movable planters are either cylindrical or cubical, are made of uncolored concrete with a smooth surface, consistent with the other modernist design elements of the TCC Landscape. The permanent concrete planters, typically used to demarcate open spaces, are constructed of exposed aggregate concrete and raised above the ground plane. Ground-level planting beds are demarcated by curb-like borders of exposed concrete.

Condition Assessment
There are 60 movable planters located throughout the TCC Landscape, of which 57 are considered contributing features, including 44 original, 13 compatible reproductions. Nearly all planters are structurally sound, but all the original planters exhibit fine cracks and a few exhibit significant cracking. The reproduction planters were designed in 2014 to replace damaged original planters as part of a demonstration project and to serve as a pilot project for creating compatible, contemporary design features. Many of the movable planters have been moved to serve the needs of a particular program or other functional purpose, which is consistent with the original design intent. There are 17 permanent planters and planting beds, all of which are contributing features. The permanent and ground-level planters are generally in good condition with minor chips and cracks on the concrete bed borders caused, in some cases, by skateboard grinding. While many of the planters lack vegetation, this deficiency is addressed under “Vegetation”.

Treatment Recommendations
- Relocate as many of the original movable planters to their original location as is feasible for current programmed use of the space.
- Remove incompatible movable planters.
- Repair original planters with minor damage with concrete patching compound.
- Replace original planters identified with structural damage with reproductions using the 2014 demonstration project as a model.
- Install metal anti-grinding brackets on those permanent planters where there is evidence of skateboard activities.
Figure 28. Planters arranged regularly and symmetrically as originally intended.

Figure 29. Example of original planter with severe cracks that is recommended for replacement.
Figure 30. Example of common minor crack in planters.

Figure 31. Examples of incompatible planters.
Figure 32. Example of a compatible reproduction planter fabricated during a 2014 demonstration project.

Figure 33. Example of severe cracking in a permanent planter.
Figure 34. Typical damage to corners of permanent planters.

Figure 35. Ground and stained edge from skateboard grinding on planting bed borders.
RAILINGS (RA)

Significance: Medium
Condition: Good
Impact: Moderate

Description
While it appears that railings were included in the original design (and are part of the feature list on the National Register nomination), their contribution to the TCC Landscape is focused on regulatory compliance rather than part of the comprehensive thematic design intent.

Condition Assessment
There are 40 railing features in the TCC Landscape, of which 32 are original and considered contributing features. The original railings are either free standing or attached to wall features and distinguished by their shape (flat or round tubular) and configuration (typically without vertical slats). They are in good condition and appear to be well maintained.

Treatment Recommendations
- Original railing designs should be retained and updated to maintain code compliance.
- Replace non-contributing railing with original design prototype.

Figure 36. Example of original flat tubular double free-standing handrail.
Figure 37. Example of original round tubular handrail.
SEATING (SE)

Significance: Medium
Condition: Poor
Impact: Moderate

Description
Seating is a significant component of Eckbo’s design theme integrating people with nature. While seating is the term used here to describe the overall feature type, the original Eckbo design only called for benches. Since the original construction, other seating elements have been added to the TCC Landscape. The original benches were geometric with tabular wood seats resting on exposed concrete bases. In form, material, and color they harmoniously blended with the geometric shapes and the use of neutral colors throughout the TCC Landscape.

Condition Assessment
There are 96 existing seating features in the TCC Landscape, of which only 20 are considered contributing and none of these Eckbo-designed benches contain all their original components. Some original benches have been completely removed but their foundation locations remain. Other bench bases remain but their tops have been replaced by metal bleacher platforms and in some cases, the bases themselves have deteriorated to a point of being a safety risk. New metal “tractor” seating was also introduced around the fountain pools to deter pedestrians from approaching the empty basins but have now become intrusions. In 2014, two reproductions of original benches were fabricated as part of a demonstration project and to serve as a pilot project for creating compatible, contemporary design features.

Treatment Recommendations
- Remove all non-contributing seating.
- Remove or repair all contributing benches whose base is identified as a risk to life safety (i.e. Impact = Severe).
- Repair or replace original bench seating locations with compatible reproductions using the 2014 demonstration project as a model.

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6 Many of the “tractor” seats were removed during the course of the feature inventory fieldwork and creation of the building information model. As the inventory was considered a “snapshot” of the site features at the time of the fieldwork (Spring 2015), they remain in both the Final Feature Inventory and BIM as there were not sufficient funds to validate the items that have changed since the original fieldwork.
Figure 38. Examples of incompatible seating that have been added since original construction.

Figure 39. Examples of incompatible “tractor” seating added since original construction to prevent unwanted behavior, including, in this case, skateboard grinding on the planter wall.

Figure 40. Example of Incompatible seating added since original construction to prevent unwanted behavior, including, in this case, falling into the shallow fountain pools.
Figure 41. Example of severe structural damage to base of an original bench. In this case, the original bench wood seat has been replaced by a metal bleacher platform.

Figure 42. Example of incompatible metal bleacher platform on original base.
Figure 43. Example illustrating the foundations of an original bench, where the bench seat was removed and replaced with tractor seats.
SIGNAGE (SI)

Significance:  Low  
Condition:  Fair  
Impact:  Moderate

Description
Signage is an integral part of the original TCC Landscape, primarily as a wayfinding system, but whose stylistic character and material choice is consistent with the overall TCC Landscape design intent. This feature type includes metal and wood directional signs, metal locational signs, short cylindrical concrete map kiosks, and tall cylindrical signboards.

Condition Assessment
There are 60 existing signage features in the TCC Landscape, of which only 13 are considered contributing reflecting a large number of subsequent signage, much of which required to address code or zoning compliance (HC access, life-safety, etc.). Much of the signage is outdated but still functional. The wooden members on which much of the lettering is inscribed, or messages posted, are in poor condition. The cylindrical concrete kiosks and signboards are in good structural condition but their effectiveness as wayfinding devices has been compromised due to lack of maintenance and information updating.

Treatment Recommendations
- Conduct a thorough study of TCC Landscape wayfinding as a system to create a unified Signage System Plan. This will guide the functional use of the original contributing signage features and the integration of any compatible, contemporary signage including those for code compliance, accessibility, and general visitor orientation.
- Integrate or replace original contributing signage as part of the Signage System Plan. The significance of the original metal/wood signage is low and could be replaced outright with compatible, contemporary signage.
- Preserve the one remaining map podium and integrate into Signage System Plan.
- Rehabilitate tall cylindrical kiosks for contemporary functional use (interpretive signage, charging station, etc.) and remove incompatible intrusions, such as floodlights.
Figure 44. Example of original signage frame with compatible updated directional signs.

Figure 45. Example of original building signage.
Figure 46. Example of cylindrical concrete kiosk with incompatible and intrusive modifications (floodlight) and original wood posting panel in disrepair.
TRASH (TR)

Significance: Low
Condition: Fair
Impact: Low

Description
While not a significant contributing feature type to the TCC Landscape, the original trash receptacles do reinforce the cohesive modern design vocabulary through the use of material (exposed concrete) and geometry (cylindrical), consistent with the movable planters.

Condition Assessment
There are 24 existing trash receptacles in the TCC Landscape, of which 5 are original and considered contributing features. The original trash receptacles are in generally good condition. There are many varieties of new trash receptacles added since the original construction that diminishes from the overall design unity of the TCC Landscape including those of different functions (trash + ashtray, trash + recycling), forms (square, double-cylindrical), materials (metal), and color (black, silver, brown) than the original design intent.\(^7\)

Treatment Recommendations
- Integrate or replace original contributing trash receptacles as part of an integrated trash/recycling system of compatible receptacles. The significance and impact of the original trash receptacles is low, but the lack of design consistency diminishes the overall visual unity of the TCC Landscape.
- The current double cylindrical trash + recycling receptacles are an appropriate (compatible but distinct) replacement for the original trash receptacles and would create a uniform design appearance if all other receptacles were replaced.

\(^7\) Many of the non-contributing trash receptacles were moved since the original inventory including TR_002, 004, 006, 007, 008, 009, 010, 011, 014, 015, 016, 017. However, their location does not impact the overall significance of the TCC Landscape.
Figure 47. Example of original cylindrical concrete trash receptacle, TR_017.

Figure 48. Examples of incompatible trash receptacles that diminishes the overall consistency of the original design intent.
Figure 49. Example of double-cylindrical trash-and-recycling receptacle that if replaced consistently throughout the TCC Landscape, could be a compatible replacement for all other trash receptacles.
VEGETATION (VE)

Significance: High
Condition: Fair
Impact: Moderate

Description
Vegetation is a significant feature type that defines the character of the TCC Landscape. Eckbo’s original design intent was to create a lush landscape to complement the stark lines of the surrounding Modernist architecture. While Eckbo did not make specific planting choices, he selected a plant palette based on how color, suitability, form, and seasonality fit the larger design theme and programmed space. Vegetation is balanced and juxtaposed with the water features to create a series of spaces of grouped plantings of the same vegetation species. Many of the trees were chosen because they did not require regular maintenance or pruning, others were used to mark the seasons, evergreens were selected to maintain the landscape structure year-round, and grass was used for informal seating areas, as well as its ability to reduce heat, glare, and dust.

Condition Assessment
There are 319 existing vegetation features in the TCC Landscape, of which 204 are original and considered contributing features. Because vegetation is fundamental to defining the TCC Landscape’s overall significance and is a “living” character-defining feature type, deterioration to the original vegetation features (and especially common in trees) causes severe impact on the character of the entire designed environment. There are dead trees that have not been replaced, but the stumps remain. Original mulberry trees are not healthy under the intense heat of the plazas’ reflective heat. African sumacs have grown at awkward angles that are difficult to control. The original grass turf was replaced with desert vegetation and the river rock insertions that are intrusive to the overall theme and intent. All of the trees that were planted in the pavement areas are creating safety (tripping) hazards from the root protrusions that push up the slabs. Individual replacements throughout the TCC Landscape did not follow the original intent of presenting single species groups, and have negatively impacted the integrity of the original design intent. TCC Today has been working to address these deficiencies through the development of guidelines for compatible replacement species and implementation of rehabilitation demonstration areas as pilot efforts with the intent of future application in other areas of the TCC Landscape (see Previous Conservation Efforts).

Treatment Recommendations
- Maintain original vegetation where appropriate.
- Rehabilitate the TCC Landscape by replacing missing, dead, deteriorated, and incompatible new xeriscape vegetation features with species that are better adapted to heat and use less water while still compatible with the original landscape design intent. Follow the recommendations of “Replacement Vegetation Recommended for Eckbo-Designed TCC Landscape” (Appendix E) approved by the Tucson-Pima County Historical Commission Historic Landscape Subcommittee. This includes replacing all African sumacs and Mulberry tree species.
- Replace trees in pavement areas by enlarging the pavement cut around the tree and using silva cell technology to contain roots and minimize pavement disruption.
- Consult a professional landscape contractor to evaluate and upgrade irrigation infrastructure to improve water conservation.
Figure 50. Example of dead tree stump.

Figure 51. Example of African sumac whose root system has uplifted the surrounding pavement causing a tripping safety hazard.
Figure 52. Example of Mulberry whose canopy is underdeveloped due to intense heat of plaza area.

Figure 53. Example of missing tree that has also become a tripping safety hazard.
Figure 54. Example of incompatible xeriscape landscape that replaced a grass knoll.
**VIEWS**

Significance: Low  
Condition: Fair  
Impact: Low

**Description**
Framed views are an important, but less significant feature of Eckbo’s original design intent for TCC Landscape and contribute to the larger theme of nature and architecture. Within the nature theme, the framed view to the Tucson Mountains brings in an element of nature into a modernist landscape. The mountain views form a backdrop for the modernist design themes of geometric shapes and the use of off-white concrete expressed throughout the TCC landscape. The unobstructed views internal to TCC Landscape’s enveloping building facades and external to St. Augustine Cathedral are essential to the theme of architecture.

**Condition Assessment**
Views, while not a tangible feature type, are considered a character-defining feature of the TCC Landscape representing a system of feature types. The views have been obstructed over time by surrounding buildings, contemporary signage, and growing vegetation. However, they are still partially intact, and still contribute to the design intent of the modernist landscape.

**Treatment Recommendations**
- Remove vegetation that obscures the framed view of St. Augustine Cathedral looking east and Tucson Mountains looking west.
- Remove incompatible signage, seating, and other intrusive features that obscure the view of the Fountain Plaza, Music Hall facade.

![Figure 55. Vegetation obstructing view of St. Augustine Cathedral.](image-url)
Figure 56. View of Fountain Plaza disrupted by empty fountain pools and incompatible gecko artwork.

Figure 57. View of Music Hall with the intrusion of the incompatible Azurite boulder.
TUCSON CONVENTION CENTER LANDSCAPE STEWARDSHIP PLAN
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DEFINITIONS AND METHODS

The TCC Landscape Stewardship Plan outlines an integrated vision and strategy recommendations to ensure the long-term success of a rehabilitated TCC Landscape as a civic locus of downtown Tucson. As introduced in the previous section, stewardship is one of the fundamental principles of heritage conservation defined as the collective, sustainable management of cultural resources on behalf of future generations. Unlike the other two heritage conservation principles – association and intervention – stewardship concerns itself with the development of effective economic and regulatory incentives, community-based programming and advocacy, as well as continued maintenance that will ensure the viability after the physical intervention (treatments) is done. This stewardship responsibility does not reside solely with the City of Tucson, but requires a broad base of community stakeholders who take common ownership of a vision for a true civic space.

The TCC Landscape Stewardship Plan was developed in conjunction with the TCC Landscape Rehabilitation Plan whose methods are fully documented in Strategies for Stewardship: The Tucson Convention Center Landscape, the final report of the 2015 University of Arizona Preservation Planning course (O’Brien, et al.). A comprehensive literature review was conducted to identify the defining principles and concepts regarding the stewardship of historic Modernist cultural landscapes. Major TCC Landscape stakeholders were identified and surveyed to determine appropriate uses and management strategies to re-activate the space. Case studies were then conducted to critically evaluate comparable historic Modernist urban landscapes and identify successful strategies, tools, and best practices that could be applied to the TCC Landscape. References to specific cases studies accompany many of the stewardship recommendations below.

Key themes emerged from the case studies that guided the development of TCC Stewardship Plan and will be essential for its future implementation:

- **Community Engagement** recognizes the importance of involving multiple constituencies and stakeholders who are attached to the use of a landscape, functionally, economically, or culturally. These include property owners, their agents, businesses, neighbors, the general public, and institutional, governmental, or cultural entities.

- **Programming** identifies events and activities including intended uses (community and cultural events, public civic space, tourism destination, etc.) and unintended uses (homelessness, skateboarding) of the space. Programming is essential to providing a vibrant public space and balancing official and unofficial activities therein.

- **Management** includes both the structure and process to implement and operate improvements, maintain the physical facilities, and enable event programming by owners, administrators, and key stakeholders. In historic landscapes and urban spaces, this includes a robust advisory and review process to ensure the integrity of the original design intent and individual character-defining features.

- **Funding** recognizes creative funding models of public and private sources required to balance the complex inter-relationships between conserving a historic landscape, providing vibrant activities, and financial sustainability.
From this collective data, a vision statement and set of recommendations were developed and presented to the TCC Landscape stakeholder group in May 2015, then compiled in the Strategies for Stewardship final report (O’Brien, et al, 2015), and summarized below.
CASE STUDY PROFILE
PORTLAND OPEN-SPACE SEQUENCE

In the development of the Strategies for Stewardship report (O’Brien, et al., 2015), case studies were conducted of five comparable urban landscapes: Klyde Warren Park (Dallas TX), Falls Park on the Reedy (Greenville NC), Freeway Park (Seattle WA), Fort Worth Water Gardens (Fort Worth TX), and Portland Open-Space Sequence (Portland OR). While each had attributes and best practices that contributed to the development of stewardship recommendations presented below, Portland Open Space Sequence proved to be the closest parallel case to the challenges and opportunities found in the TCC Landscape. A profile of this case study is presented here as a primary reference for the recommendations that follow in the next section.

Description and Significance
The Portland Open Space Sequence was designed by modernist landscape architect Lawrence Halprin, a contemporary of Garrett Eckbo, and consists of four interconnected, but non-contiguous parks linked by eight contributing and intentionally designed pedestrian malls/paths covering approximately eight blocks in downtown Portland. Constructed in stages between 1966 and 1970, each park has a fountain or a pool that invites interaction with people, and some have public art and pavilions. (Oregon Historic Sites Database)

Figure 58. Plan of Portland Open-Space Sequence including the three parks and landscape connectors.! Image courtesy of Halprin Conservancy.
The parks were designed as a naturalistic sequence beginning at the Source Fountain, then the Lovejoy Fountain, with forms derived from the high desert, on to Pettygrove Park, inspired by meandering valley streams and meadows, and finally to the Forecourt Fountain, which recalls the mountains with its dramatic falls and alpine plantings. They embody Halprin’s philosophy that sculptural and landscape forms recognize nature and natural processes as a “driving force” but that the design does not “imitate nature.” Halprin’s design of parks, plazas and fountains integrated into the urban environment was a radical departure from typical central business districts usually confined to basic uses for employment and shopping. New York Times architectural critic, Ada Louise Huxtable famously claimed the sequence as, “one of the most important urban spaces since the Renaissance.” (Cultural Landscape Foundation, 2013). In 2013, the Portland Open-Space Sequence was listed on the National Register of Historic Places for as a significant work of master landscape architect, Lawrence Halprin. (Oregon Historic Sites Database; Halprin Conservancy)

Figure 59. Portland Open-Space Sequence’s Forecourt Fountain Park on opening day. Image courtesy of Halprin Conservancy.
Community Engagement

In 2001, a coalition of Portland citizens and city officials realized that their park system was at a crossroads and came together to create the Parks 2020 Vision Plan. One of the outcomes of the Plan included the creation of a private, non-profit foundation, The Portland Parks Foundation (PPF), to involve the community in supporting the parks, and assisting with fund raising, land acquisition and special projects. With the combined efforts Portland Parks and Recreation and the Portland Parks Foundation, the City has over 100 partner groups and thousands of regular volunteers who contribute 25% of the work completed at Portland area parks through weekend drop-in programs. (Parks 2020 Vision Plan, 2001; Portland Parks Foundation; Pixley, 2016)

The Halprin Landscape Conservancy (HLC) was also established in 2001 whose sole intent is the restoration and stewardship of the Portland Open-Space Sequence. The HLC initiated the National Register nomination process and is engaged in public-private partnerships with the City of Portland, citizens, and private corporations. HLC engages the Portland Open-Space Sequence’s adjacent neighborhoods for their input regarding rehabilitation efforts. (Halprin Landscape Conservancy)

Management

The Portland Open-Space Sequence is currently operated and maintained by Portland Parks and Recreation Bureau (PPRB). Preservation activities related to the spaces are under the purview of the Portland Planning Bureau (Certified Local Government), Oregon State Historic Preservation Office and the Halprin Landscape Conservancy. PPRB also works with the Regional Arts & Culture Council to maintain and restore the art in each park. (Stairiker, 2016)
The Portland Open-Space Sequence parks and fountains were designed to echo nature and be interactive. It presents many opportunities for risk but has resulted in very few troubles over the years. The uneven steps in the design of parts of the fountains prompted the City to create “visuals” or markings to make visitors aware of the landings and prevent mishaps including “Swim at your own risk” signs. To counteract bacteria and hygiene concerns, the fountains are chlorinated to swimming pool standards. The City of Portland takes as many precautions as possible in trying to mitigate risk, but acknowledges that the park users must accept some of the risk. The fountains also use recirculated water and meters to gauge water use and electrical consumption. (Stairiker, 2016)

Portland Parks and Recreation Bureau has a Park Ranger Program that offers a wide range of services and safeguards. Rangers are considered the eyes and ears for the parks. They patrol and enforce park rules, while acting as park goodwill ambassadors. The Ranger program has close ties to law enforcement, neighborhood associations, and social service agencies. Rangers are trained, but are unarmed. The Program was expanded in 2012 to provide service and security to the central business district and 16 downtown parks. (Stairiker, 2016)

While homelessness and skateboarders have been an issue for Portland parks in general, the City of Portland and PPRB have created innovative programs that have proven successful to address both including designated homeless transition sites and self-funded neighborhood skatepark projects. The skate/bike outlets are used regularly and PPRB offers clinics and instruction classes as part of the program. This has greatly reduced damage to benches, railings and walls from urban skateboarders and bicyclists. (Stairiker, 2016)

**Funding**

Portland Parks and Recreation Bureau’s budget is insufficient to support Portland’s numerous parks. PPRB has been successful in securing bond proposals for park improvements, but specific funding for the Portland Open-Space Sequence rehabilitation has been less successful. Similarly, the Portland Parks Foundation has raised over $10 million since 2002 for direct Portland Parks and Recreation investment, but not specific to Portland Open-Space Sequence. However, both have partnered with the Halprin Landscape Conservancy, along with other private foundations, to fund specific projects. Most recently was a $200,000 restoration of a shelter at Lovejoy Fountain, as well as new compatible lighting to improve the safety of the area’s paths and plazas. In 2016, the City of Portland, in a unique public-private coalition of non-profits, businesses, and individuals came together to address a $2.15M proposal for restoration and repairs to the Sequence. The main component is a Local Improvement District (LID), a voluntary arrangement that assesses levies on local property owners in support of the project (McGuire, 2016; Halprin Landscape Conservancy; City of Portland Oregon)
VISION

The TCC Landscape Stewardship Plan is centered on a common vision and its component values:

To rehabilitate the historic TCC Landscape as a safe, sustainable, and vibrant civic locus of downtown Tucson.

Safety was recognized as the top priority by the TCC Landscape stakeholders. This spans the spectrum from risk management/liability concerns on the part of the City of Tucson and its management organization, SMG, to security concerns on the part of users.

Sustainability is defined by Plan Tucson as "a condition in which human activities enhance economic development, social equity, and environmental health while remaining within the carrying capacity of the natural environment" (City of Tucson, 2013). While sustainability often applies to environmental resources, it is also inclusive of the cultural (i.e. historic), economic, and social assets embodied in the TCC Landscape.

Vibrancy was identified by the TCC stakeholders as the key to future success of the TCC Landscape. Bringing life back to TCC Landscape requires cultivating a civic sense of place and a viable program of use to bring people back to the space.

While the value of rehabilitation is not explicitly stated here as a stewardship value, it is the fundamental principle that guided the treatment recommendations presented in the previous section. As a federally-recognized conservation treatment standard, rehabilitation acknowledges appropriate adaptations to the TCC Landscape are necessary to sustain contemporary use while retaining its original design intent and character-defining features.
STEWARDSHIP RECOMMENDATIONS

The above set of vision values – safety, sustainability, and vibrancy – form the framework for the following stewardship recommendations. Intertwined in each of the vision values are the themes that emerged from the case study analysis – community engagement, programming, management, and funding – presented as sub-categories within the framework of recommendations as appropriate.

GENERAL
- Forward the TCC Landscape Conservation Master Plan (Erickson and O’Brien, 2012) for adoption by City of Tucson Mayor and Council. This comprehensive conservation roadmap was approved unanimously by Tucson-Pima County Historical Commission, but has yet to be forwarded to the City Manager or Mayor/Council.

SAFETY
Management
- Resolve ongoing safety issues by completing TCC Landscape Rehabilitation Treatments marked “severe” identifying imminent life safety risks. These include:
  - LIGHTING: Design and implement a comprehensive lighting plan by a trained professional, that integrates original design intent and established night-time lighting standards. Restore grill and global lights to working order. In the interim, provide temporary lighting in identified dark zones.
  - FOUNTAINS: Reduce depth of fountains and incorporate compatible handrails/signage to encourage safe and accessible engagement with TCC Landscape water features (Fort Worth Water Gardens; Portland Open-Space Sequence).
  - VEGETATION: Replace all trees planted in pavement areas (in local groupings) with designated substitutes and methods following Demonstration Area model. In the interim, enlarge tree wells to accommodate raised root system.
  - PAVEMENT: Identify and repair raised pavement areas (re-level brick pavement, grind raised concrete slabs, etc.)
  - SEATING: Remove or stabilize unsafe benches, especially along walkway fountain.
- Improve security presence (patrol, cameras, etc.) in consultation with Tucson Police Department and Downtown Tucson Partnership. (Portland Open-Space Sequence)
- Create a codified culture of safety with rules, security presence, and signs but also encourages engagement with the design features. TCC Landscape was designed to echo nature and be interactive. While as many precautions should be taken as possible to mitigate risk, users must accept some of the risk. (Portland Open-Space Sequence)
- Identify popular “unofficial” activities (e.g. skateboarding) and provide appropriate spaces to allow them to not prevent other, “official”, activities from taking place.

SUSTAINABILITY
Community Engagement
- Create a mechanism for ongoing stakeholder participation in the management, programming, and funding of the TCC Landscape. The existing TCC Stakeholder group should be maintained and expanded as appropriate. (Portland Open-Space Sequence)
- Recognize and address the cultural healing required to engage the Latino community in the TCC Landscape. The scar left by the site’s erasure of existing Latino neighborhoods and subsequent construction of TCC has created a conflicted landscape that will continue if not addressed with an authentic process of reconciliation, healing, and sustainable engagement with the Latino community. Products of this engagement process could include interpretive signage of the site’s history, neighborhood festivals, etc.

- Develop outreach and education programs that cultivate a culture of stewardship for all stakeholders (users and facilities managers) acknowledging the historical/cultural values and their representation in the various feature types (artwork, fountains, vegetation, etc.) that are now contributing features in the TCC National Register historic district. (Portland Open-Space Sequence)

Management

- Define a clear stewardship structure/process to balance sustainable management, conservation standards, and funding models to ensure integrity of TCC Landscape’s sense of place and vibrancy. This should include creating a stewardship outreach/oversight committee of key stakeholders that is administered through the Tucson Pima County Historical Commission. The committee will serve as points of contact to help TCC Landscape management administrators implement rehabilitation plans, administer events, and monitor the condition of the landscape, among other tasks.

![Figure 61. Proposed TCC Landscape Regulatory Framework and Process Diagram, created by Elaine Becherer, City of Tucson. See Appendix D for larger version.](image)

- Develop and implement comprehensive water conservation plan including rainwater harvesting, water storage and reuse, meters to gauge water use consumption, and upgraded infrastructure systems, including fountains, irrigation, etc. (Portland Open-Space Sequence)

- Develop and implement comprehensive energy conservation plan including low energy, high efficiency light bulbs and PV panels on TCC building rooftops.
- Maintain TCC Landscape stakeholder group composed of local governments (City of Tucson, Pima County, Rio Nuevo), non-profit groups (Downtown Tucson Partnership, TCC Today), preservation foundations (Tucson Historic Preservation Foundation, Tucson Parks Foundation), other historical commissions, art councils and museums (Arts Foundation for Tucson and Southern Arizona, Museum of Contemporary Art, Arizona Historical Society), neighborhood associations, academic institutions (University of Arizona, Pima Community College), and volunteer groups.

![Table]

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<thead>
<tr>
<th>Portland</th>
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<tr>
<td>Portland Parks and Recreation Bureau</td>
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<td>The Cultural Landscape Foundation</td>
<td>The Cultural Landscape Foundation</td>
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Figure 62. Comparison of parallel stewardship stakeholder groups between Portland Open-Space Sequence and Tucson’s TCC Landscape.

**Funding**
- Develop public-private partnership beginning with TCC Landscape stakeholder group and expanding to include other interested parties using case studies as models. This partnership could solicit funds from granting agencies, philanthropy, kickstarter campaigns, and other efforts for rehabilitation and programming efforts. (Seattle Freeway Park).
- Engage in comprehensive feasibility study to identify the appropriate model for TCC Landscape including the use of tax increment financing (TIF) through Rio Nuevo Redevelopment District and bond funding through Pima County for rehabilitation improvements (Freeway Park, Klyde Warren Park, Portland Open-Space Sequence).
- Expand Tucson Parks Foundation scope to embrace TCC Landscape as a cultural venue.
- Auction the incompatible artworks in TCC Landscape.

**VIBRANCY**

**Community Engagement**
- Cultivate TCC Landscape’s sense of place as the downtown destination for civic and cultural activities to encourage use of space as a community amenity to surrounding neighborhoods and downtown. (Seattle Freeway Park)
- Elevate volunteer community programs to include TCC Landscape as part of a regular program of citywide events or through programs such as Arizona Gives Day.
- Develop enhancement workshops to engage public and students in conservation activities for vegetation, art conservation (e.g. demonstration areas), oral history projects (e.g. Memoryscapes).
- Enhance TCC media presence (website, social, and alternative media) to include activities and programming in the space.

Management
- Retain private management of TCC programming but in coordination with key stakeholders. (Freeway Park).
- Invest in new infrastructural and aesthetic improvements. Beyond those outlined in the rehabilitation treatments section, these include designing a stronger entry experience, wayfinding and interpretive signage, and shade, all of which should be following federal standards for rehabilitation of historic landscapes.
- Conduct a comprehensive shade plan by a professional landscape architect. This should by combined with desired circulation and seating plans to identify options for full shade, partial shade, and full sun and include a combination of replacing the existing trees with the introduction of contemporary interventions that follow Secretary of Interior Standards for Rehabilitation. Additional shade will attract increased daytime use of what is currently an intolerable series of open spaces. Replace missing, dead, deteriorated, and incompatible new xeriscape vegetation features with species that are better adapted to heat and use less water while still compatible with the original landscape design intent. Follow the recommendations of “Replacement Vegetation Recommended for Eckbo-Designed TCC Landscape” (Appendix E) approved by the Tucson-Pima County Historical Commission Historic Landscape Subcommittee. This includes replacing all African sumacs and Mulberry tree species.

Figure 63. Central Fountain Plaza illustrating large swaths without shade, and people.
### Programming

- Enhance the current menu of TCC events that puts people in the TCC Landscape. Current TCC-Landscape-based events (Tucson Meet Yourself), could be enhanced by relocating other downtown activities (Second Saturdays concerts, Tucson Folk Festival, Tucson International Mariachi Conference, etc.) as well as more modest activities (farmers markets, lunch-time concerts with food trucks, outdoor films, exercise courses, etc.).

- Enhance tourism activities associated with TCC Landscape that connects with other downtown cultural and arts venues. One option is to create a “string of pearls” of downtown open green spaces with each space having distinctive characteristics. Also, tours and interactive media educational activities interpreting the Landscape. (Portland Open-Space Sequence)

- Create workshops in partnership with stakeholder entities (Arizona Historical Society, Downtown Tucson Partnership, University of Arizona, etc.) using TCC Landscape as a venue for topics of community interest including cultural heritage, water conservation, etc.

![Figure 64. Tucson Meet Yourself, 2013. Image courtesy of Helen Erickson.](image-url)
Figure 65. Noche en Blanco dinner party, 2013. Image courtesy of Helen Erickson.
APPENDICES
LIST OF REFERENCES


McGuire, Lauren. Personal communication Maureen McDonald 23 October 2016. McGuire is the Parks Bond Program Capital Projects Manager for the City of Portland.


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