Conservation
MASTER PLAN

TUCSON
COMMUNITY CENTER
LANDSCAPE

designed by
GARRETT ECKBO
... landscape design is the continuous establishment of relations between man and the land, tying in those hills and valleys and broad panoramas which are beyond design, through designed elements which establish a scale relation between each individual human and the larger landscape, placing them so that the individual gets a maximum experience from the relationship.

Garrett Eckbo, Landscape for Living
INTRODUCTION

The Tucson Community Center Landscape was designed by Garrett Eckbo, one of the twentieth century’s foremost American landscape architects. Created at the height of his career, it was completed in two stages in 1971 and 1973, under the direction of local architects and planners. This landscape is the only Eckbo-designed civic space in Arizona.

Eckbo was known for his interest in designing “people places” and for introducing arid-land and native plants into his designs. He understood the importance of water to those who dwell in the desert, and he recognized the unique identity of Tucson as a city of rich cultural and ecological heritage.

The Eckbo Landscape has held up well for four decades, although time has taken a toll on some mechanical systems and original trees. The narrowly considered introduction of art works and large scale signage has created a sense of intrusion, clutter and disorientation. Despite this, the Tucson Community Center Landscape retains a high degree of integrity, both artistically and technically.

Approximately 0.75 acres, the Tucson Community Center Landscape represents one of the largest areas of open space in downtown Tucson. Complementing the McKale Field and other University of Arizona venues, the area is surrounded by cultural venues – the Arena, the Joe Steward and the Music Hall – with the historic Bijou Theatre nearby, large enough for a creative program of related recreational opportunities.

During the 1980s the optimism that accompanied the development of a community center for Tucson began to fade, and little by little the Tucson Community Center became known only as the Tucson Convention Center, obscuring its intended role as a cultural center for the citizens of Tucson. It will be referred to as the Tucson Community Center in this document.

The time has arrived to develop a plan for the conservation and maintenance of this remarkable community asset. This document seeks to provide a basis for a comprehensive treatment of the Tucson Community Center Landscape. It would be a cultural calamity, and a totally needless loss, if through ignorance and neglect a living Tucson heritage deteriorated beyond restoration.

INTRODUCTION
The Eckbo-designed Tucson Community Center landscape forms the open core of the downtown area south of Broadway. Accessible by foot, bike, bus and automobile (with more than sufficient parking), and adjacent to the new hammer line, it has enormous potential as a central cultural destination contributing to the revitalization of downtown Tucson.

The Tucson Community Center 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 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, and the property immediately west of it, are owned by the State of Arizona. The Arena 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.
The development of the Tucson Community Center complex was the direct result of urban renewal efforts dating back as far as the start of World War II. It was not until over two decades later, in 1968, that a plan for the Tucson Community Center (TCC) was first drafted. The project was then completed in 1973, and it includes the following: the Plaza, the Walkway, and the Music Hall. The city center was intended to enhance the downtown area and connect it to the facilities of the Tucson Community Center. The project was completed in 1973.

Subsequently, Eckbo was retained to design all of the open spaces of the Tucson Community Center, providing landscape architecture to complete the team, reviewing the work of a number of prominent landscape architects on the project. Eckbo's role was to provide an overall framework for the design of the system as a whole. The project was completed in 1973.

The City of Tucson Planning Department under the direction of Donald Laidlaw sought a nationally-prominent landscape architect to complete the team, reviewing the work of a number of prominent landscape architects to include in the planning process. The City of Tucson Planning Department eventually hired Garrett Eckbo, whose work is characterized by a strong sense of place and a commitment to design that is both functional and aesthetic. Eckbo's approach to landscape design is characterized by a focus on the integration of natural and built environments, with an emphasis on creating spaces that are both visually pleasing and functional. His work often includes the use of native plants and a focus on creating environments that are both aesthetically pleasing and environmentally sustainable.

Eckbo's work has been widely recognized and celebrated. He is considered to be one of the most influential landscape architects of the 20th century, and his designs have been recognized for their innovative approach to landscape design and their contribution to the development of a new aesthetic in the field. Eckbo's approach to landscape design is characterized by a focus on the integration of natural and built environments, with an emphasis on creating spaces that are both visually pleasing and functional. His work often includes the use of native plants and a focus on creating environments that are both aesthetically pleasing and environmentally sustainable.
It is difficult to overestimate Eckbo’s role as spokesman for Modern landscape design theory. Sixty years later, his seminal book *Landscape for Living* (1950) is still in print. His thirty years of teaching at the University of California, Berkeley, had an enormous influence on the second generation of Modern landscape architects, and his more than 1000 built projects offer physical models of his vision. The American Society of Landscape Architects recognized the importance of the Tucson Community Center Landscape with an Honor Award in 1978. The jury commented on the exciting use of materials, the number and variety of vistas and the lovely and interesting use of fountains. That the Landscape was also personally important to Eckbo is indicated by its inclusion in the portfolio of projects in his last published book, *People in a Landscape* (1998). Thus the Tucson Community Center Landscape is not only an important example of Modern landscape architecture but also a personal statement of Eckbo’s design ideals.

For Eckbo, Modern landscape design was intended to transcend axial symmetry and a two-dimensional plan view through balanced opposition within three-dimensional space. The Tucson Community Center Landscape reveals his mastery of the concept. For example, the deceptively simple allée in the Upper Plaza initially appears to be symmetrically framed by berms and trees. On closer examination, however, the balanced relation must be seen between the trees to the west, planted on the berm, and the trees to the east, planted at ground level between squares of paving, becomes clear. Another example, realized differently in the Fountain Plaza and in Veinte de Agosto Park, is the use of apparently random placement of rectangular basins to mark the edges of the Plaza (in the Fountain Plaza) and to line the edges of the central area (in Veinte de Agosto Park). The balance between mass made of organic materials and the toughness of the rectangular basins is a dynamic balance between form and natural elements. The use of levels within the Tucson Community Center Landscape permits an exploration of three-dimensional space in a uniquely modern way. Instead of moving down and into the Fountain Plaza from the Church Avenue side, the expanding width of the stairway creates an illusion of moving out into a spacious center. Approaching the Plaza from the Walkway, the narrowing fountain channel and spreading out fountain hints at downward movement through a narrow pass, although the space is actually flat and consistent in width.

Eckbo, along with many other Modern landscape architects, felt that design materials should reflect their innate character and integrity. Bricks should be used as modular elements; concrete should be plastic; earth should form mounds; water should flow; plants should have the opportunity to grow and change. In the Tucson Community Center Landscape, bricks are laid in square paving patterns, complemented by squares of concrete paving. Battered concrete walls intersect curved concrete stairs. Rectilinear concrete basins provide containers for moving water, which flows over concrete dams and washes around the natural boulders strewn in its path.

Urban Renewal tore inner cities apart in the 1960s, destroying cultural heritage even as it posited a bright new future for downtown areas. Ironically, this wave of destruction helped to launch the historic preservation movement, which gained ground following the enactment of the National Historic Preservation Act of 1966. The plan to the right, drawn in 1967, shows the existing grid of historic barrio streets overlaid on the proposed plan for the Tucson Community Center.

Existing Tucson street grid overlaid on the proposed Tucson Community Center (1967)  
Charles A. Maguire, Pima County Planning and Zoning Commission  
Arizona Historical Society (Tucson)
Eckbo also demonstrated a commitment to the use of plants ecologically suited to the climate of a site. In the case of the Tucson Community Center Landscape, he worked closely with Gene Reid and the nursery of the Department of Parks and Recreation in Tucson to select appropriate plants. The magnificent, now mature trees in the Landscape – the Arizona sycamores, the Canary Island and Aleppo pines, the African sumacs and the silver dollar eucalyptus – were chosen and sited by Eckbo.

Above all, Eckbo believed that a landscape was to serve as the link between people and their environment. In 1959, he spoke at the annual meeting of the American Institute of Planners:

The landscape is a continuous experience for each and every human being. It is continuous in space as far as they can see and hear, and it is continuous in time from birth to the end of their lives. The individual experience of each moment is conditioned by the experience of all previous moments, captured by the entire psychological filter of attitudes, competencies, information, background, and education through which each individual passes in the perception of the world around them.

The landscape experience is a complete composite of everything that can be seen or sensed from any vantage point of a culminative route. It is a composite of all the multiple disconnected decisions that have been made on all the various pieces of property which make up the area at hand. It is a composite of a combination of planning, architectural, engineering, and other types of design thinking which are normally separated from one another by practice and professional boundaries. The landscape is composed of buildings and trees, streets and ground forms, walls and water, open space and paved open space, cars and parking lots, street and street furniture, and everything else seen through the human eye rather than the architectural camera. It may be as small as the intimate enclosed patio, or as large as a vast panorama from hilltop or airplane. It may be experienced from a deliberate position, or in motion or any speed as nothing is really fixed.

The basic control for landscape design of every scale must be the relationship that landscape and each individual have to human eyes, with their small cone of direct perception within a large range of general consciousness.

One of the unique features of the Tucson Community Center Landscape is this understanding of the continuum of space. Unlike other works of Modern landscape architects, which are often slipped onto a site but could just as well be situated elsewhere without detracting from the intended composition, this landscape is sited where it belongs within the spatial continuum of the perceived universe. Not only does the design do expected things, such as respond to human needs for shade, for light, for seating, for a stable walking surface; it orients visitors to the mountains that constitute the underlying wayfinding mechanism of the City of Tucson. At another level, it provides a tactile connection between government offices, businesses, cultural amenities and the individual. It defines the place that is Tucson and links each individual to it. This Landscape is not one-dimensional. Every passage through the site permits the establishment of a new relationship between the visitor and the landscape. It is a fast walk, the major surrounding buildings or streets complement the views beyond the site. At a meandering stroll, the major surrounding buildings or streets complement the views beyond the site. At a meandering stroll, the major surrounding buildings or streets complement the views beyond the site. It is a fast walk, the space seems vast and contrasts, offering opportunities for the other senses to perceive the landscape – the sounds of water or song in the trees, the sensation of air or scent on the skin, the sound of nature or the rustling of leaves...
LEFT
View to Cathedral, Upper Plaza
THPF 2012

MIDDLE
View to Music Hall, Fountain Plaza
THPF 2012

RIGHT
Entrance Stairway, Fountain Plaza
THPF 2012

LEFT
View to Cathedral, Upper Plaza
THPF 2012

MIDDLE LEFT
View to "A" Mountain, Fountain Plaza
THPF 2012

MIDDLE RIGHT
Walkway
THPF 2012

RIGHT
Walkway
THPF 2012
FOUNTAIN PLAZA
The Fountain Plaza consists of all of Fountain Plaza (1970-79) and part of the west side of courtyard plaza (1977-80). It is located at the center of FOUNTAIN PLAZA, with the exception of the surrounding buildings (the Marriott Hotel, the Civic Hall, the Arena and the Leo Rich Ballroom). It is approximately equal to 2.51 acres, as calculated from the City of Tucson GIS website. The Fountain Plaza, along with the Upper Plaza and Verizon de Agua Park, was completed before the Winter.

The Winter Plaza was the home of the Winter, the Leo Rich Theater and the Civic Hall. The feeling of this area of the landscape is spacious, with a formal center composed of large trees, shrubs and trees creating multiple levels within the space. Curved concrete walls are juxtaposed with angular concrete and brick. Natural boulders, spilling across both land and water, contrast with architectural brick and concrete. Cylindrical planters are scattered across the site, although plants and photography show them in groups.

There are three main entrances to the Lower Plaza: From the Upper Plaza to the east, from the Winter to the north, and from Grand Avenue to the west. There is, in addition, a secondary entrance pathway running along the left side of the Winter Plaza from the parking area to the west of the plaza. All entrances are ADA accessible.

From the Winter, the Winter Plaza crosses the city in a pathway following an extensive network of walkways and steps. Outside of the Winter, the Winter Plaza forms the north side of a long grove of African sumac trees, entered from the exterior corridor of the Arena. The other is a semi-circular grove of olive trees entered from the exterior corridor of the Arena. The ADA ramp installed along the edge of the olive-grove balcony was tastefully done and does not have a negative impact on the Landscape.

A number of the original planters are cracked or chipped. Container plantings are inconsistent with the design intent.

Original underground mechanical systems for the fountains have been duplicated by parallel above-ground systems of the sort common to swimming pools; these are unattractive and noisy.

Some added ADA paving fails to complement the original composition or color.

Lime and iron deposits have formed on pool edges and rocks. Lime and iron deposits have formed on pool edges and rocks.

Yellow paint, originally not employed, now highlights the edges of some sections of concrete and is common to swimming pools; these are unattractive and noisy.

There are three main entrances to the Lower Plaza: From the Upper Plaza to the east; From the Winter to the north; and From Grand Avenue to the west. There is, in addition, a secondary entrance pathway running along the left side of the Winter Plaza from the parking area to the west of the plaza. All entrances are ADA accessible.

There are three main entrances to the Lower Plaza: From the Upper Plaza to the east; From the Winter to the north; and From Grand Avenue to the west. There is, in addition, a secondary entrance pathway running along the left side of the Winter Plaza from the parking area to the west of the plaza. All entrances are ADA accessible.

Some of the openings in the pavement, originally designed to accommodate trees, have been filled in with concrete or brick.

Container plantings are inconsistent with the design intent.

A number of the original planters are cracked or chipped.

Some added ADA paving fails to complement the original composition or color.

Yellow paint, originally not employed, now highlights the edges of concrete and is common to swimming pools; these are unattractive and noisy.

Some added ADA paving fails to complement the original composition or color.

Lime and iron deposits have formed on pool edges and rocks.

Yellow paint, originally not employed, now highlights the edges of concrete and is common to swimming pools; these are unattractive and noisy.

There are three main entrances to the Lower Plaza: From the Upper Plaza to the east; From the Winter to the north; and From Grand Avenue to the west. There is, in addition, a secondary entrance pathway running along the left side of the Winter Plaza from the parking area to the west of the plaza. All entrances are ADA accessible.

Some of the openings in the pavement, originally designed to accommodate trees, have been filled in with concrete or brick.

Container plantings are inconsistent with the design intent.

A number of the original planters are cracked or chipped.

Some added ADA paving fails to complement the original composition or color.

Yellow paint, originally not employed, now highlights the edges of concrete and is common to swimming pools; these are unattractive and noisy.

Lime and iron deposits have formed on pool edges and rocks.

Yellow paint, originally not employed, now highlights the edges of concrete and is common to swimming pools; these are unattractive and noisy.

From the Upper Plaza, the Winter Plaza flows down a series of shallow, angular stairs into a wide, flat area designed for group activities, performances and picnics. Overlooking this part of the Lower Plaza are two tree-shaded viewpoints.

The Plaza still serves this function, and it is rare to find this area empty of visitors.
UPPER PLAZA
A grid of African sumac trees provides a shady forecourt and defines the location of the Arena entrance and ticket booth off Church Avenue. This grid is a characteristic motif of both the Upper Plaza and the Fountain Plaza. The grid is a key element of the design that links this area to other areas of both Upper and Fountain Plazas.

A berm along the west side of Church Avenue serves as the transition space into the Fountain Courtyard to the west. The linear landscapes to the west of Church Avenue serve as thresholds separating the wide street from the Arena. The allée in the northern section offers a shaded link between nearby parking and the Arena. The berm that forms the inner side of the allée also serves to conceal the street and associated on-street parking from the interior of the Upper Plaza, providing a surveying and uncluttered view of St. Augustine Cathedral. The southern berm serves a similar function in reverse, helping to conceal the utilitarian nature of the parking adjacent to the Arena while providing an appropriate setting for viewing the east façade from the street. The Upper Plaza retains its intended design form, massing, and rhythm. The absence of a maintenance plan, however, has led to some makeshift repairs and replacement of hardscape. It has also permitted vegetation to be removed, or to grow up unchecked and obscure important views.

A number of condition issues affect the Upper Plaza:

- The original fountain has been replaced with a large sculpture that blocks the view of the Tucson Mountains and negatively impacts the original open spatial concept.
- A cut has been made through the berm along Church Avenue to accommodate maintenance vehicles and pedestrian traffic. In the process, carefully positioned natural boulders have been relocated.
- The original grove of African sumac trees along the forecourt has been thinned.
- An intermittent earthen berm runs along the west side of Church Avenue, providing a natural setting for viewing the east façade from the street. The berm that forms the inner side of the allée also serves to conceal the street and associated on-street parking from the interior of the Upper Plaza, providing a surveying and uncluttered view of St. Augustine Cathedral. The southern berm serves a similar function in reverse, helping to conceal the utilitarian nature of the parking adjacent to the Arena while providing an appropriate setting for viewing the east façade from the street.
- The Upper Plaza retains its intended design form, massing, and rhythm. The absence of a maintenance plan, however, has led to some makeshift repairs and replacement of hardscape. It has also permitted vegetation to be removed, or to grow up unchecked and obscure important views.

A number of condition issues affect the Upper Plaza:

- Some lighting is inoperative, and some lighting elements are missing.
- Inappropriate metal seating has been introduced.
- Planters are empty.
- Some dead trees have not been replaced. No trees remain from the original installation on the berms south of the Arena entrance.
- A cut has been made through the berm along Church Avenue to accommodate maintenance vehicles and pedestrian traffic. In the process, carefully positioned natural boulders have been relocated.
- A number of condition issues affect the Upper Plaza:
- The original fountain has been replaced with a large sculpture that blocks the view of the Tucson Mountains and negatively impacts the original open spatial concept.
- A cut has been made through the berm along Church Avenue to accommodate maintenance vehicles and pedestrian traffic. In the process, carefully positioned natural boulders have been relocated.
- Some lighting is inoperative, and some lighting elements are missing.
- Inappropriate metal seating has been introduced.
- Planters are empty.
- Some dead trees have not been replaced. No trees remain from the original installation on the berms south of the Arena entrance.
- A cut has been made through the berm along Church Avenue to accommodate maintenance vehicles and pedestrian traffic. In the process, carefully positioned natural boulders have been relocated.
- A number of condition issues affect the Upper Plaza:
- The original fountain has been replaced with a large sculpture that blocks the view of the Tucson Mountains and negatively impacts the original open spatial concept.
- A cut has been made through the berm along Church Avenue to accommodate maintenance vehicles and pedestrian traffic. In the process, carefully positioned natural boulders have been relocated.
- Some lighting is inoperative, and some lighting elements are missing.
- Inappropriate metal seating has been introduced.
- Planters are empty.
- Some dead trees have not been replaced. No trees remain from the original installation on the berms south of the Arena entrance.
- A cut has been made through the berm along Church Avenue to accommodate maintenance vehicles and pedestrian traffic. In the process, carefully positioned natural boulders have been relocated.
WALKWAY
The Walkway links the Fountain Plaza to La Placita Village Plaza and to the Broadway Boulevard Complex (Avenida de los Llanos Rios)Parcel 117-20-016C is a separate, irregular parcel with an area approximately equal to .19 acres as calculated from the City of Tucson GIS website. The Walkway was completed in 1973, two years later than other sections of the Tucson Community Center Landscape.

The Walkway is a linear plaza, suggesting a tree-shaded valley running along a gentle stream. This makes it a place that is cool, or warm, or chill. Spaces adjacent to the Walkway are called the Fountain, the Walkway, and Santa Ana Park. The climate, the concrete paving, intersecting brick pathways, walkways, and concrete and metal sculpture are materials to be found only in this section of the landscape. A metal sculpture by Robert Tobias University of Arizona faculty) framing the fountain at the north end of the Walkway appears in photographs beginning in the 1970s, and it may well have been a feature of the original design. Further investigation will be required in order to verify these conditions.

Deceptively simple, the Walkway is in fact a masterpiece of design. A linear water channel runs the length of the corridor. The fountain is a concrete wall in the north, through the five “peep hole obelisks” in irregular groupings of three and two, under pedestrian bridges, to three pillar fountains, popularly referred to as “artesian”, in the south. Whereas a lesser designer might have sought symmetry within this corridor, Eckbo set the water channel to one side, further emphasizing this with an irregular planting of trees. The water channel helps to balance the dynamic pedestrian pathway on the east. Ramps provide access to hotel entrances to the west. These are characteristic of Eckbo’s designs for accessibility, which preceded ADA legislation.

The condition of the Walkway is fair to poor. Some of the older trees are in good to excellent condition, including a group of Arizona sycamores and yellow oleanders and some of the younger trees are in fair condition. The paving of both the pedestrian path and the edges of the water channel are well maintained. The electrical system, both for water circulation and for lighting, is broken. Currently, the fountain is not functional. A number of condition issues affect the Walkway:

- The original water fountains are no longer functional.
- The wall fountain at the north end of the Walkway is no longer functional.
- The electrical systems, both for water circulation and for lighting, are missing. Currently, the fountain is not functional.
- A number of condition issues affect the Walkway.

- The tile lining of the channel shows lime and iron accretions, and a number of tiles are damaged or missing.
- Some mosaic tiles lining the “peep hole obelisks” are missing.
- Mechanical and electrical systems have failed and some lighting is missing.
- Two original water fountains, a kiosk, and a podium-mounted metal location show deterioration.
- Peeling paint on the back panel of the Robert Tobias sculpture.
VEINTE DE AGOSTO PARK
Veinte de Agosto Park, sometimes also referred to as “Eckbow Park” (sic), lies to the north of block 510. It has no parcel number, but is an enclosed City of Tucson park, named in honor of the founding of Tucson Presidio on August 20, 1775. This park is bounded on the east by Church Avenue, on the north by Congress Street, and on the south by Broadway Boulevard. Broadway and Congress come together at the western point of the triangle. The area of the park is approximately one third of one acre as calculated from the City of Tucson GIS website. Confined within this triangle of streets, the Park flows southwest, originating from a geometric fountain with an octagonal upper basin and a semicircular collection pool in the northeast corner. Angular steps frame a series of concrete terraces that encourage entering the Park along the edge of the fountain basin. Irregular granite benches shape a south facing slope leading to the plaza area of La Placita Village across Broadway Boulevard. As in the Fountain Plaza, but here in the down-slope, steps frame the view of the Tucson Mountains to the west. Looking across the Park to the north, the Park provides a setting for the Pima County Court buildings across Congress Street. This is a popular location for lunching and enjoying the trees, grass, and water.}

Veinte de Agosto Park supplies a visual and physical link between the arts district of Congress Street and the commercial and performance venues of La Placita Village, the Leo Rich Theater, the Music Hall and the Arena/Convention Center. In addition, it serves as a popular lunch and break area, and as an informal gathering place for young and old, while offering a welcoming, shaded landscape to drivers on Congress Street and Broadway Boulevard. Finally, it provides a visual foundation for the court buildings of Presidio Plaza.

The condition of this section of the Landscape is fair. As with the other areas, mature trees provide structure and shade. The mechanical system supporting the fountain is functioning. Conditions affecting the park include:

• The fountain is painted an inappropriate blue color.
• Art works have been introduced without considering the original design.
• Park signage is inappropriately designed and placed.
• Original shrubs have been removed or have died.
The history of Tucson epitomizes the restless migration of people and ideas, the integration of east and west, and life. Life can be tenuous in the desert, and living on the edge challenges creativity.

In the Tucson Community Center Landscape, Garrett Eckbo was able to bring together significant aspects of Tucson's environment, as well as its cultural and physical heritage. The design solution was based on the creation of a central pedestrian mall, which provides a link to the locations of Chapultepec Park in Mexico City. Beyond such specific links to architecture, Eckbo's vision encompassed the surrounding environment of resources, ideas and values and the institutional cultural contribution of Cathedral, Theater, Music Hall and Arena. In short, this Landscape celebrates the synthesis that is Tucson.

As we have worked to protect other chapters in our heritage story, we must now recognize and protect the chapter of Modernism in Tucson. Sometimes the recent past is so close to us that we find it hard to see. For this very reason we must be careful to afford this era of our history the same respect we pay to our more distant past.

Historic resources have significant economic value for the community. Preservation of historic real estate inventory has shown to be more cost-effective than new construction, both in terms of expended energy and in lifecycle cost efficiencies. In the short term, resources are almost always given to local people, and for the long term, an attractive, historic city will attract the kind of quality businesses that are most likely to benefit Tucson. The appearance of economic growth is associated with a sense of cultural and financial leadership in the city. Potential investors perceive a well-kept, well-preserved downtown as an indication of a stable business environment.

A number of mathematical models have been devised for determining the economic value of historic preservation in terms of local job creation and long-term cost-benefit. Recent research held by Donovan Rypkema of PlaceEconomics provides a sound basis for such calculations. From case studies we can learn how other communities have used land and comparable assets to revitalize their downtown centers. Analyzing both successes and failures will help us to develop an effective process for the improvement of Tucson’s urban center. Charlottesville, Virginia (designed by Lawrence Halprin), and the Brickyard Market Hall in Fresno, California, should be included among these case studies. Studies of Lovejoy Fountain Park in Portland, Oregon (Kannemeyer), and the Fort Worth Water Gardens in Texas (Philip Johnson), will provide a basis for analyzing issues of risk management.
The Eckbo Landscape at the Tucson Community Center should be protected and maintained as an important resource contributing to the revitalization of the downtown area.

CONSERVATION

- An appropriate plan for the repair and rehabilitation of the landscape should be developed in consultation with a landscape architect, following treatment recommendations summarized in Appendix 3.

- A description of work and schedule for the repair of the landscape 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 rehabilitation of the hardscape through a partnership with the University of Arizona School of Landscape Architecture and Planning. A plan for future maintenance should be made.

- 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 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 past 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. Further suggestions for the development of an appropriate program can be found 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.

RUNNING AND OVERTHROW

- 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 the characteristics of the designed landscape such as terraces, fountains, vegetation, and structures.

- A management plan should be prepared to provide a single source structure for the integration of open-space maintenance, use and development of the site. This plan will be reviewed by the Tucson Pima County Historical Commission Plans Review Subcommittee.

- A formal review of both conditions 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.
Garrett Eckbo’s Tucson Community Center Landscape presents an opportunity and a challenge for art and historic conservation planning. The process has been initiated in a gracious and responsible way by the Tucson Pima Arts Council. It must now be expanded to include formal consideration by other constituencies within the Tucson preservation community.

Tucson is fortunate to have a Modern masterpiece to anchor and revitalize the downtown area. Garrett Eckbo was one of the first landscape architects to recognize the unique challenges of desert environment and propose the use of solid and native plants in his designs. In the Tucson Community Center Landscape we have a prototype of design that is now considered mainstream. In addition, this landscape is unique in that it is the only civic plaza in Arizona designed by Eckbo.

Initiating essential repairs and developing a creative program to draw more people into the landscape must go hand in hand with long term planning. Case studies from comparable projects can offer examples of how this has been done successfully elsewhere.

In addition to rehabilitation, the project presents unusual creative potential. Although the existing Landscape is a completed masterpiece, a section of the originally designed waterworks was never constructed due to budgetary constraints. All the technical drawings completed by Eckbo are archived at Special Collections, University of Arizona Libraries. This presents an opportunity to recreate the intended master design.

While some communities are thoughtlessly destroying their Modern heritage, Tucson has the opportunity to use the Tucson Community Center Landscape as a case study for economic redevelopment, attracting and retaining the kind of quality businesses that we already serve so well.

Dull, inert cities, it is true, do contain the seeds of their own destruction and little else. But truly, diverse, intense cities protect the seeds of their own regeneration, with energy enough to carry over problems and needs outside themselves.

Jeanne Jacobs, The Death and Life of Great American Cities

Successive earlier generations of Tucsonans have realized that heritage is the source of civic reinvention. The presence of the Tucson Community Center Landscape offers a unique opportunity to achieve a culturally rich future within a remarkable historic context.
APPENDIX 1: HISTORY OF THE PROJECT

During the fall of 2010, Emily Yetman, MLA, then a Landscape Architect-in-Residence at the Museum of Contemporary Art (MOCA) in Tucson, raised concerns about the lack of knowledge and the deteriorating condition of the Tucson Community Center Landscape. At the time it was facing condemnation by the City of Tucson, and few people remembered that it had been designed by Garrett Eckbo. As a result of her initial research, which included locating plans that firmly linked the Landscape to the work of the master landscape architect, a description and photographs of the Landscape were placed on the website of the Cultural Landscape Foundation, where it was officially listed as a “threatened landscape.”

On January 6, 2012, Fred Gray, Director of the City of Tucson Department of Parks and Recreation, submitted a Deaccession Request for the Tucson Community Center Landscape to the Tucson Pima Arts Council (TPAC) in accordance with the City’s Administrative Directive on Public Art. TPAC is the designated local arts agency for the City of Tucson and Pima County. Part of TPAC’s role is to ensure the long-term viability of publicly-owned art. Gray cited concerns about the feasibility of repairs, the need for costly maintenance, and issues of public safety.

The TPAC deaccession process was developed to provide guidance and recommendations for the long-term management of public art. The Tucson Community Center Landscape is 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. A Subcommittee of the Public Art and Community Design Committee composed of Corky Poster (Principal, Poster Frost Mirto and Tucson Pima Arts Council Board of Directors), Darlene Showalter (Landscape Architect, McGann & Associates & Public Art and Community Design Committee), Denise Clark (President, Tucson Historic Preservation Foundation and Arizona State Advisor, National Trust for Historic Preservation), Dorothee Harmon (Manager, Pima Community Public Art and Community Design Committee), Emily Yetman (Landscape Architect), Steve Brewer (President, Native American Consultants and Preservation Specialist, Black Horse Pima Arts Council Board of Directors and Public Art & Community Design Committee), and Darlene Showalter (Landscape Architect, Living Streets Alliance) comprised the Subcommittee.

To facilitate the Subcommittee’s work, Demion Clinco asked Helen Erickson, a third-year graduate student in Landscape Architecture and Heritage Conservation at the University of Arizona, to prepare a draft conservation plan for the Tucson Community Center Landscape. As part of fulfillment of the requirements for Planning 564 (Preservation Planning Issues), she prepared an initial document under the direction of Dr. William Patrick O’Brien, National Park Service. During the period from May to early July 2012, she revised her work as an intern for the Tucson Historic Preservation Foundation. She is now working on a full Historic American Landscapes Survey with Darlene Showalter and preparing a National Historic Register Nomination.

On July 12, 2012, the Tucson-Pima County Historical Commission Plans Review Subcommittee reviewed and unanimously approved the Conservation Plan, recommending that it be submitted to Mayor and Council for adoption.

On July 30, 2012, the Plan was reviewed and approved by the Tucson Pima Arts Council Public Art and Community Design Committee Deaccession Subcommittee. The Subcommittee unanimously voted to recommend against deaccession of the Landscape and recommended the plan be forwarded to the City Manager for adoption.

A number of people have provided substantive commentary and editorial assistance in the review of this document. Special thanks are due to Gene Chorney, R. Brooks Jeffery, Dorothee Harmon, Ann Vargas, and Mary Ellen Wooten.
A significant part of conservation planning for the Tucson Community Center landscape requires making the general public aware of the value of the resource by developing initiatives to encourage use by both Tucsonans and visitors. Over the years, initial successful efforts to invite a wide variety of people to enjoy this beautiful resource have waned. A cursory analysis of the frequency of use of the terms “Tucson Community Center” and “Tucson Convention Center” indicates that until the mid-1990s, most references were to “Tucson Community Center.” After that time the use of “Tucson Convention Center” became progressively dominant. This reflects a parallel decline in the use of “Tucson Community Center” as a community resource rather than as a place dedicated to special events catering to visitors. It no longer drew people from across the community, and some began to see it as an unsafe place to visit.

The lack of a program for the outdoor space, other than as a forecourt for events in the Theater, Music Hall or Arena, is largely responsible. The original concept emphasized the use of the landscape for outdoor dining, informal performances and shopping. While the adjacent La Placita Village has been unable to provide the critical mass to support such activities, there are other ways to provide the public with opportunities to return to a place that was designed with them in mind. Among these are a number of classic options: seasonal celebrations; school trips; music, dance or street theater performances; social or folk dance activities; art shows; food trucks; and wireless internet connection. Planning for dynamic utilization is fundamental to revitalization of the Landscape.

Providing information about the Landscape in many different forms will also encourage visitors. It appears that a large number of people are unaware of the resource, and some even believe that it no longer exists. Suggestions for communication include:

- Informing the public through radio, TV, newspapers, websites, and social media such as Facebook.
- Involving visitors with the space through interpretive signage, descriptive tours at the Tucson Visitors Center, walking tours, and interactive web-based media.
- Inviting surrounding communities to visit through individual communication, discussion at neighborhood associations and service clubs, and connecting with downtown business groups.
- Linking the academic community to the site through class projects and service organizations, offering walking or bike tours of downtown to new University of Arizona and Pima College students, providing guest lectures in appropriate classes, and developing an exhibition of Eckbo landscapes.
- Targeting the heritage community through getting on cultural landscape and historic preservation sites, billing/tucson heritage groups, and retaining members of historical societies through conference presentations.

Providing information about the Landscape in many different forms will also encourage visitors. It appears that a large number of people are unaware of the resource, and some even believe that it no longer exists. Suggestions for communication include:

- Informing the public through radio, TV, newspapers, websites, and social media such as Facebook.
- Involving visitors with the space through interpretive signage, descriptive tours at the Tucson Visitors Center, walking tours, and interactive web-based media.
- Inviting surrounding communities to visit through individual communication, discussion at neighborhood associations and service clubs, and connecting with downtown business groups.
- Linking the academic community to the site through class projects and service organizations, offering walking or bike tours of downtown to new University of Arizona and Pima College students, providing guest lectures in appropriate classes, and developing an exhibition of Eckbo landscapes.
- Targeting the heritage community through getting on cultural landscape and historic preservation sites, billing/tucson heritage groups, and retaining members of historical societies through conference presentations.
APPENDIX 3: RECOMMENDED TREATMENT

TREATMENT STANDARDS
The anticipated eligibility determination for the National Register of Historic Places requires that site treatment conform to The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes. This reference includes a guideline for the rehabilitation of plantings as well as hardscape.

The standards are defined as follows:

• Protection and Stabilization
Provide temporary, often emergency measures to prevent deterioration or failure without altering the landscape’s historic character. These measures are generally considered preparatory to the other treatments.

• Preservation
Maintain the form, materials, and features of the landscape as it has evolved over time, acknowledging its growth, use and change.

• Rehabilitation
Retain the landscape as it has evolved historically by maintaining and repairing historic features, while allowing additions and alterations for contemporary and future use.

• Restoration
Describes an experience that existed during the landscape’s most significant period by removing later additions and rebuilding or replacing earlier features.

• Reconstruction
Re-creates a vanished or non-surviving landscape with new materials.

TREATMENT RECOMMENDATIONS
The recommended preliminary treatment for the Tucson Community Center Landscape is Protection and Stabilization. This is defined by the Secretary of the Interior’s Standards as temporary measures to prevent deterioration without altering the landscape’s historic character. Protection and Stabilization measures are considered preparatory to other treatments. Vulnerable character-defining features of the landscape should be identified and stabilized. In the case of the Tucson Community Center Landscape, this means that emergency health and safety issues, such as clothing line or malfunctioning electrical systems, should be undertaken immediately.

The overall Treatment for the Landscape, to be followed subsequent to Protection and Stabilization, is Rehabilitation. Rehabilitation refers to the landscape as it has evolved historically by maintaining and repairing historic features, while allowing additions and alterations for contemporary and future use. It permits appropriate updating for health and safety and for ADA access (which has already been implemented at the site).
APPENDIX 4: ESSENTIAL REPORTS AND DOCUMENTATION

The high cultural value of the Tucson Community Center Landscape mandates pursuing different types of documentation, some of which will record and preserve information on history and design and some of which will provide a baseline of existing site conditions.

A CONDITION REPORT will note and prioritize issues requiring attention in order to develop a plan for the preservation and maintenance of the Tucson Community Center Landscape. Such a report will detail all mechanical systems, walls, paving, lighting and vegetation, among other features. This report has not been undertaken at this time, but it should be initiated as soon as possible.

A RISK ASSESSMENT REPORT will investigate concerns of safety and public access to the site. Other public facilities, such as Lovejoy Fountain Park designed by Lawrence Halprin (Portland, Oregon) and the Fort Worth Water Garden designed by Philip Johnson (Fort Worth, Texas), have found ways to manage such issues successfully while continuing to permit full public access to these landscapes.

An INVENTORY OF ART OBJECTS will identify and evaluate the placement of the numerous art works within the Tucson Community Center Landscape.

An INVENTORY OF SIGNAGE will identify and evaluate the placement of the numerous signs within the Tucson Community Center Landscape.

A HISTORIC TREE INVENTORY will identify and evaluate the condition of the many mature trees within the Tucson Community Center Landscape.

A STUDY OF COMPARABLE PUBLIC RESOURCES DESIGNED BY MODERN LANDSCAPE ARCHITECTS will provide important baseline information. Sites for comparison should include:

- Fulton Mall, Fresno, CA (Garrett Eckbo)
- Union Bank Square, Los Angeles, CA (Garrett Eckbo)
- Charlottesville Mall, Charlottesville, VA (Lawrence Halprin)
- Lovejoy Fountain Park, Portland, OR (Lawrence Halprin)
- Fort Worth Water Garden, Fort Worth, TX (Philip Johnson)

A HISTORIC AMERICAN LANDSCAPES SURVEY will document the history and structure of the Landscape in order to make this information available on-line to everyone through the Library of Congress. This program, following in the footsteps of the Historic American Buildings Survey and the Historic American Engineering Record, was put in place in 2000 as a joint project of the American Society of Landscape Architects and the National Register of Historic Places. Two survey formats are available: an introductory (short) form, and a full (long) form. The long form requires measured drawings of the as-built site, along with an intensive history and large-format black-and-white photography. Darlene Showalter and Helen Erickson are hoping to complete the long-form survey during the course of summer 2012.

A NATIONAL REGISTER NOMINATION will provide the in-depth information essential to determining the eligibility of the Tucson Community Center Landscape for listing on the National Register of Historic Places. The site has achieved significant recognition and use in the community, and the nomination will thus require an intensive history and research process. Darlene Showalter and Helen Erickson are preparing the nomination during the period of significance.

A significant work by world-renowned landscape architect Garrett Eckbo, the Tucson Community Center Landscape is eligible for listing on the National Register of Historic Places as an example of significant public space design. A properly documented study of this site will help define the period of significance, assess the condition of the landscape, and make a determination regarding eligibility. The site has achieved significance due to a combination of the high cultural value of the landscape and its association with Garrett Eckbo. The Tucson Community Center Landscape embodies the theory of spatial design as well as his emphasis on the important social role of landscape architecture.

The Period of Significance is 1971-73, the period in which the project was designed and built. Because the Landscape was completed less than fifty years ago, it must also qualify for listing on the National Register under Criterion G – Properties that Have Achieved Significance Within the Past Fifty Years. The Tucson Community Center Landscape meets the criterion of “exceptional importance” to the nation as an outstanding example of the application of Eckbo’s revolutionary design principles to specific site conditions.

An INVENTORY OF CHARACTER-DEFINING FEATURES is a required section of a National Register Nomination.
The quality of significance and integrity is ascribed to collections and historic properties that possess exceptional value or quality in illustrating or interpreting the historical, architectural, cultural, or environmental heritage and the built environment of the United States. Resources are designated significant under one of four categories:

a. Property is owned by a religious institution or used for religious purposes.

b. Property is associated with the lives of persons significant in our past.

c. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or contains materials of exceptional value or quality.

d. Property has yielded, or is likely to yield, information important in prehistory or history.

The Tucson Community Center Landscape is nationally significant under criterion c as an outstanding example of the work of a master and an embodiment of the goals of Mid-Century Modern landscape architecture, which were set forth in Garrett Eckbo’s theoretical writings. An outstanding example of his design, it is clearly on Eckbo’s personal philosophy of landscape as a three-dimensional art. Throughout his life, Eckbo reiterated the importance of three-dimensional design. For him it was clear that people lived not only on the land but also in the space above the surface of the land. For this reason landscape plans must be projections of three-dimensional space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

In a circular space defined by an arcing wall or curving row of trees, was already apparent in Eckbo’s style by the 1950s. A seminal, on-biographer, Mark Treib, writes that the use of staggered, interlocking spaces articulated by a mixture of angled walls, often terminating in an axial planning and bilateral symmetry, is one of the most defining characteristics of Mid-Century Modern landscape architecture. These lines originate from the center point of the line, thereby imposing adjacent to the northeast corner of the Downtown Plaza, and extend to the northwest corner of the Plaza, thereby imposing an axial planning and bilateral symmetry. Garret Eckbo, Landscape for Living

The design of the Tucson Community Center Landscape is characteristic of Mid-Century Modern landscape architecture as envisioned by Garrett Eckbo, who was also the recognized spokesman for the movement. His general objective was to create a dynamic equilibrium within which the dual forces of symmetry and asymmetry are held in check by a balanced placement of asymmetrical elements. The continuum of space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

The Tucson Community Center Landscape’s design is only half of our technical heritage . . . the other half is design in terms of the arrangement of elements and objects in space – plants, rocks, walls, ponds, the ground plane, overhead and vertical planes, and so forth. The location of the Tucson Community Center Landscape retains integrity.

Location is the place where the historic property was constructed or the place where the historic event occurred. The Tucson Community Center Landscape is located immediately to the southeast of Tucson’s Central Business District, in its original location.

The quality of significance and integrity is ascribed to collections and historic properties that possess exceptional value or quality in illustrating or interpreting the historical, architectural, cultural, or environmental heritage and the built environment of the United States. Resources are designated significant under one of four categories:

a. Property is owned by a religious institution or used for religious purposes.

b. Property is associated with the lives of persons significant in our past.

c. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or contains materials of exceptional value or quality.

d. Property has yielded, or is likely to yield, information important in prehistory or history.

The Tucson Community Center Landscape is nationally significant under criterion c as an outstanding example of the work of a master and an embodiment of the goals of Mid-Century Modern landscape architecture, which were set forth in Garrett Eckbo’s theoretical writings. An outstanding example of his design, it is clearly on Eckbo’s personal philosophy of landscape as a three-dimensional art. Throughout his life, Eckbo reiterated the importance of three-dimensional design. For him it was clear that people lived not only on the land but also in the space above the surface of the land. For this reason landscape plans must be projections of three-dimensional space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

The Tucson Community Center Landscape’s design is characteristic of Mid-Century Modern landscape architecture as envisioned by Garrett Eckbo, who was also the recognized spokesman for the movement. His general objective was to create a dynamic equilibrium within which the dual forces of symmetry and asymmetry are held in check by a balanced placement of asymmetrical elements. The continuum of space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

The Tucson Community Center Landscape is characteristic of Mid-Century Modern landscape architecture, as envisioned by Garrett Eckbo, who was also the recognized spokesman for the movement. His general objective was to create a dynamic equilibrium within which the dual forces of symmetry and asymmetry are held in check by a balanced placement of asymmetrical elements. The continuum of space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

The location of the Tucson Community Center Landscape retains integrity.

Location is the place where the historic property was constructed or the place where the historic event occurred. The Tucson Community Center Landscape is located immediately to the southeast of Tucson’s Central Business District, in its original location.

The design of the Tucson Community Center Landscape is characteristic of Mid-Century Modern landscape architecture, as envisioned by Garrett Eckbo, who was also the recognized spokesman for the movement. His general objective was to create a dynamic equilibrium within which the dual forces of symmetry and asymmetry are held in check by a balanced placement of asymmetrical elements. The continuum of space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

The Tucson Community Center Landscape’s location retains integrity.

Location is the place where the historic property was constructed or the place where the historic event occurred. The Tucson Community Center Landscape is located immediately to the southeast of Tucson’s Central Business District, in its original location.

The location of the Tucson Community Center Landscape retains integrity.

Location is the place where the historic property was constructed or the place where the historic event occurred. The Tucson Community Center Landscape is located immediately to the southeast of Tucson’s Central Business District, in its original location.

The design of the Tucson Community Center Landscape is characteristic of Mid-Century Modern landscape architecture, as envisioned by Garrett Eckbo, who was also the recognized spokesman for the movement. His general objective was to create a dynamic equilibrium within which the dual forces of symmetry and asymmetry are held in check by a balanced placement of asymmetrical elements. The continuum of space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

The Tucson Community Center Landscape is characteristic of Mid-Century Modern landscape architecture, as envisioned by Garrett Eckbo, who was also the recognized spokesman for the movement. His general objective was to create a dynamic equilibrium within which the dual forces of symmetry and asymmetry are held in check by a balanced placement of asymmetrical elements. The continuum of space – plants, rocks, walls, pools, the ground plane, overhead and vertical planes, and so forth.

The location of the Tucson Community Center Landscape retains integrity.

Location is the place where the historic property was constructed or the place where the historic event occurred. The Tucson Community Center Landscape is located immediately to the southeast of Tucson’s Central Business District, in its original location.

The location of the Tucson Community Center Landscape retains integrity.

Location is the place where the historic property was constructed or the place where the historic event occurred. The Tucson Community Center Landscape is located immediately to the southeast of Tucson’s Central Business District, in its original location.
Many of the concrete planters from the original installation remain on site. Tree openings have been filled in with concrete or brick, yellow paint marks the edges of steps, a blue coating hides the natural concrete color of the fountain. Small areas are semi-enclosed with concrete walls for more private conversation or for taking in the view. Eckbo also designed streetsplines, tree-planting strips, and small underground storm drainage systems. Materials also separate informal activity areas from formal spaces. Wide terraces and stairways paved with brick and concrete serve as outdoor lobbies for the Arena, Music Hall and Theater, while earthen mounds covered with turf offer informal sitting areas. Larger, linear berms define a shady allée, and a long low wall looks out at mountain views. Rocks, said to be from Sabino Canyon (in the Santa Catalina Mountains northeast of Tucson), tumble across the turfed mounds and interrupt the flow of water through the linear fountains.

Reflecting this belief, materials are used in very specific ways in the Tucson Community Center Landscape. Brick and concrete are used as a bonded material, where cement walls form load-bearing frameworks, behind which are enclosed landscaping areas. Grid patterns of brick and concrete contain gridded groves of trees, which define their own particular pattern or configuration to form a historic property.

The materials of the Tucson Community Center Landscape retain integrity.

FEELING

Feeling is a property’s expression of the aesthetic or historic sense of a particular period of time. The Tucson Community Center embodies the application of a period, a presentation of Tucson as a cultural and social destination. A link is placed on the core of Eckbo’s philosophy.

Beyond this, the Tucson Community Center Landscape continues to offer the multi-sensory link to place that Eckbo intended. The association of the Landscape retains integrity.

Eckbo intended the water in the fountains to be experienced in a tactile way as well, offering a tangible contrast to the heat of Tucson summers. Heat and shade, light and shadow, sound and silence are all linked in the Tucson Community Center Landscape.

The association of the Landscape retains integrity.

WORKMANSHIP

Workmanship is the physical evidence of the skills of a particular culture or people during any given period of history or prehistory. The Tucson Community Center Landscape embodies the craftsmanship of Garrett Eckbo, one of the foremost American landscape architects of the twentieth century.

The association of the Landscape retains integrity.

Mid-Century Modern style. Eckbo’s distillation of a sense of place – of a city set between the natural world of the mountains and the cultural world of the Mexican-style cathedral – cannot be missed. The link to place is at the core of Eckbo’s philosophy.

The association of the Landscape retains integrity.

The Tucson Community Center Landscape embodies the workmanship of Garrett Eckbo, one of the foremost American landscape architects of the twentieth century.

Feeling is a property’s expression of the aesthetic or historic sense of a particular period of time. The Tucson Community Center embodies the application of a period, a presentation of Tucson as a cultural and social destination. A link is placed on the core of Eckbo’s philosophy.

Beyond this, the Tucson Community Center Landscape continues to offer the multi-sensory link to place that Eckbo intended. The association of the Landscape retains integrity.

Eckbo intended the water in the fountains to be experienced in a tactile way as well, offering a tangible contrast to the heat of Tucson summers. Heat and shade, light and shadow, sound and silence are all linked in the Tucson Community Center Landscape.

The association of the Landscape retains integrity.

WORKMANSHIP

Workmanship is the physical evidence of the skills of a particular culture or people during any given period of history or prehistory. The Tucson Community Center Landscape embodies the craftsmanship of Garrett Eckbo, one of the foremost American landscape architects of the twentieth century.

The association of the Landscape retains integrity.

Mid-Century Modern style. Eckbo’s distillation of a sense of place – of a city set between the natural world of the mountains and the cultural world of the Mexican-style cathedral – cannot be missed. The link to place is at the core of Eckbo’s philosophy.

The association of the Landscape retains integrity.

The Tucson Community Center Landscape embodies the workmanship of Garrett Eckbo, one of the foremost American landscape architects of the twentieth century.

Feeling is a property’s expression of the aesthetic or historic sense of a particular period of time. The Tucson Community Center embodies the application of a period, a presentation of Tucson as a cultural and social destination. A link is placed on the core of Eckbo’s philosophy.

Beyond this, the Tucson Community Center Landscape continues to offer the multi-sensory link to place that Eckbo intended. The association of the Landscape retains integrity.

Eckbo intended the water in the fountains to be experienced in a tactile way as well, offering a tangible contrast to the heat of Tucson summers. Heat and shade, light and shadow, sound and silence are all linked in the Tucson Community Center Landscape.

The association of the Landscape retains integrity.
Garrett Eckbo, as the premiere theorist of the Modern landscape movement, was a prolific writer, with seven major books and several dozen articles to his credit. In these writings, he spoke for Modern landscape architects as a group, but he also spoke for himself. He saw his profession as providing a vital connection between people and nature, and he remained, throughout his career, sensitive to the needs of those marginalized by society at large. It is clear, in reading Eckbo’s comments on the Tucson Community Center Landscape, that he felt it embodied his design philosophy.

Conceptual plans for major sections of the Landscape (the Fountain Plaza, the Upper Plaza, the Walls and artistic screen at Avenue of the Palms) are held in the Garrett Eckbo Collection (1990-1) at the Environmental Design Archives of the University of California, Berkeley. Construction plans for these sections and for the parking areas in the western end of the Arena (including an area subsequently redesigned when Granada Avenue was relocated) are held by Special Collections at the University of Arizona Libraries. These plans include detailed construction drawings of plumbing and electrical systems for the fountains, grading plans and planting plans.

Photographs of the site during construction and during its first few years can be found at the Arizona Historical Society in Tucson and at the Environmental Design Archives of the University of California, Berkeley. There are also a significant number of later photographs available in books and periodicals.

Two other existing Eckbo urban/suburban landscapes, studied for comparison, are the Fulton Mall in Fresno, California, and the Union Bank Center in Los Angeles, California. The Fulton Mall is listed on the California State Historic Register and was not listed on the National Register of Historic Places because more than 50% of the property owners contested the designation. As in the case of the City of Tucson, as a Certified Local Government, listing of the Tucson Community Center landscape would not be similarly contested.

The study of a half-dozen other Eckbo urban/suburban landscapes designed by Eckbo during his long career, the Tucson Community Center landscape is anticipated to be eligible for listing in the National Register of Historic Places. Both a National Register Nomination and a HABS Surveys with measured drawings of the existing site are in progress.
APPENDIX 6: REFERENCES


BIBLIOGRAPHY

——. “Space and People.”

——. “Typical Plants for the Pacific Coast Selected by Garrett Eckbo.” Urban Landscape Design


