

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: **Pima Community College West Campus**

Other names/site number:

Name of related multiple property listing: **N/A**

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: **2202 West Anklam Road**

City or town: **Tucson**

State: **Arizona**

County: **Pima**

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide x local

Applicable National Register Criteria:

___ A ___ B x C ___ D

Signature of certifying official/Title:	Date
_____	_____
State	
or Federal agency/bureau or Tribal Government	

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

Signature of commenting official:	Date
_____	_____
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

9

4

buildings

sites

structures

objects

9

4

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions: EDUCATION: college

Current Functions: EDUCATION: college

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7. Description

Architectural Classification: MODERN MOVEMENT

Materials: Principal exterior materials of the property: concrete, glass, metal siding
foundation: concrete; walls: cast concrete, metal siding, glass; roof: synthetics.

Narrative Description



Fig. 1, Pima Community College west campus, south elevation Photo by Julius Shulman, 1971.

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Summary Paragraph

The Pima Community College West Campus is a 221.97 acre site in west Tucson, Arizona on the eastern edge of the Tucson Mountains range. The property is bound by West Speedway Boulevard to the north, North Greasewood Road to the west and West Anklam Road to the south. The 1960 Desert Hills subdivision is located to the east. The campus, constructed

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between 1968 and 1970, comprises nine original primary buildings and is an excellent regional example of the expressive sub-type of modern architecture known as Brutalism. The primary character defining features of the Pima Community College West Campus are the bold, exposed, reinforced cast-in-place concrete multi-story buildings developed in a semi-symmetrical layout to create series of interconnected and intersecting axes. The arrangement of the buildings, and multi-level terraces and walkways form a dramatic and bold series of linked courtyards and covered breezeways. Large window walls create a strong interior relationship with the exterior. The massive buildings are carefully sited on the topography of the desert valley and respond to the environment. There have been some modifications to the original building, changes that were anticipated by the original designers, that have not significantly impacted the historic design integrity. Additional buildings were added to the campus over time, but have not encroached on or negatively impacted the original building complex. The campus retains sufficient integrity to convey its historical significance.

Narrative Description

Pima County College West Campus

Location and Setting

The Pima Community College West Campus is located east of the Tucson Mountain range, north of Tumamoc Hill (NHL) in Tucson, Arizona at 2201 West Anklam Road. The City of Tucson is situated in the southeast portion of the state, 60 miles north of the Mexican Border in the Sonoran Desert uplands. The 221.97 acre campus is located on Tucson's west side (west of Interstate 10) abuts the post-WWII 1960 subdivision on Desert Hills to the east. Planning for the site began in 1966, with construction occurring between 1968 -1970. The campus formally opened on September 8, 1970. The original historic campus is comprised of nine primary connected buildings; these are identified in this nomination with their original use: 1 college student union, 2 physical development gymnasium, 3 learning resource center, 4 music and art, 5 vocational technology technical training, 6 large group instruction and curriculum development center, 7 classrooms, 8 science labs, and 9 propulsion lab.

The historic campus complex is located within native Sonoran Desert environs on the southern half of the site. The natural topography and environmental conditions were taken into consideration in the design and construction. The buildings were set back from the main streets with a long horseshoe drive connecting to parking on the north and south of the educational complex. The ingress sequence creates a dramatic series expansive views of the buildings. The west entrance includes a pull-out with a cast concrete retaining wall that provides a lookout onto the campus. The building materials and forms are in bold juxtaposition to the stark natural desert. In and around the buildings are courtyards with imported landscaping, providing shade, and locations for outdoor educational experiences and recreation. The site include two *arroyos* (dry desert washes that run during rains) which cross the campus from west to east towards the Santa Cruz River. The building sit on the natural topography of the land.

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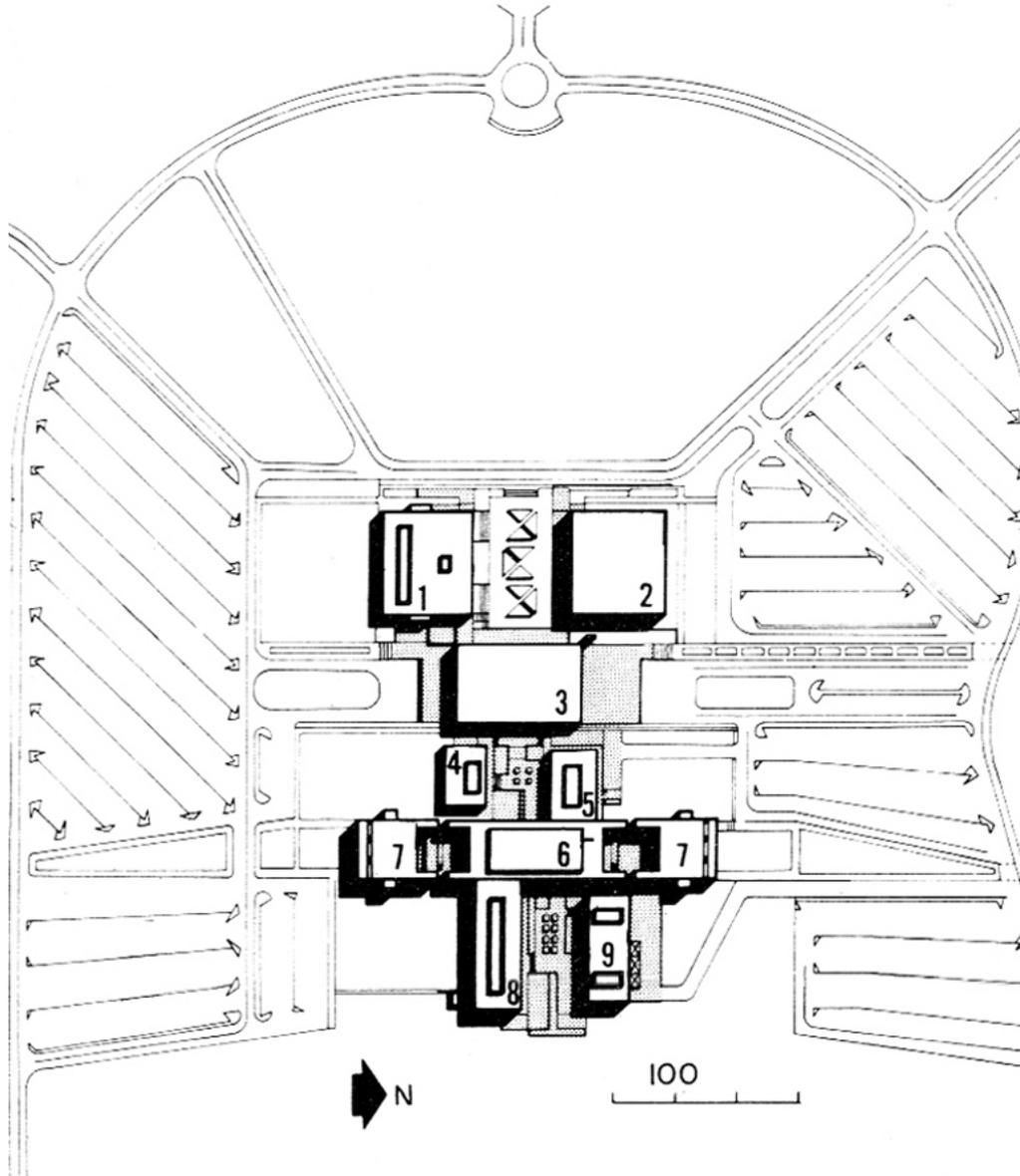


Fig 2. Pima Community College West Campus, Site Plan 1970. 1 college student union, 2 physical development gymnasium, 3 learning resource center, 4 music and art, 5 vocational technology technical training, 6 large group instruction and curriculum development center, 7 classrooms, 8 science labs, 9 propulsion lab.

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*Fig. 3, Pima Community College west campus, interior courtyard elevation Photo by Julius Shulman, 1971.
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Exterior

The primary character-defining features of the Pima Community College West campus are bold, gray, reinforced cast-in-place exposed concrete and glass window walls. The concrete is used as both an aesthetic material and structural system to create a highly sculptural, stark environment. The combination of the spatial arrangements with intersecting walkways and courtyards creates a distinctive sense of place.

The Pima Community College West Campus is an excellent example of brutalist cast-in-place concrete construction which retains sufficient integrity to convey its significance. The exterior details, fixtures, and finishes are distinctively associated with Modern Movement; the detailing captures and showcases a distinctive style. The combination of materials, concrete, distinctive engineering, and site utilization highlight architectural and engineering skills.

The Pima Community College West Campus retains the bold cast-in-place exposed concrete design with window walls that frame and create interaction from the inside with the outdoors. All

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of the original Pima Community College West Campus design features, elevations and visual approach to the complex remain intact.



Fig. 4, Pima Community College west campus, west elevation Photo by Julius Shulman, 1971.

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The Pima Community College West Campus exhibits design elements that are key aspects of the modern movement in Tucson, including the cast-in-place concrete, bold sculptural building form, and unique interior and exterior space created by the structural system and buildings.

The geometric-shaped buildings and plan based on an east-west and north-south axis. The historic core is approximately 860 ft. east to west and 560 ft. north to south.

Interior

The historic campus interiors retain sufficient integrity to convey their significance. The footprint and envelope of the historic campus buildings are unchanged. The details, fixtures and finishes are associated with Modern Movement; the detailing captures and showcases a distinctive style and retains a unique “sense of place.” The geometric, multi-story plan creates

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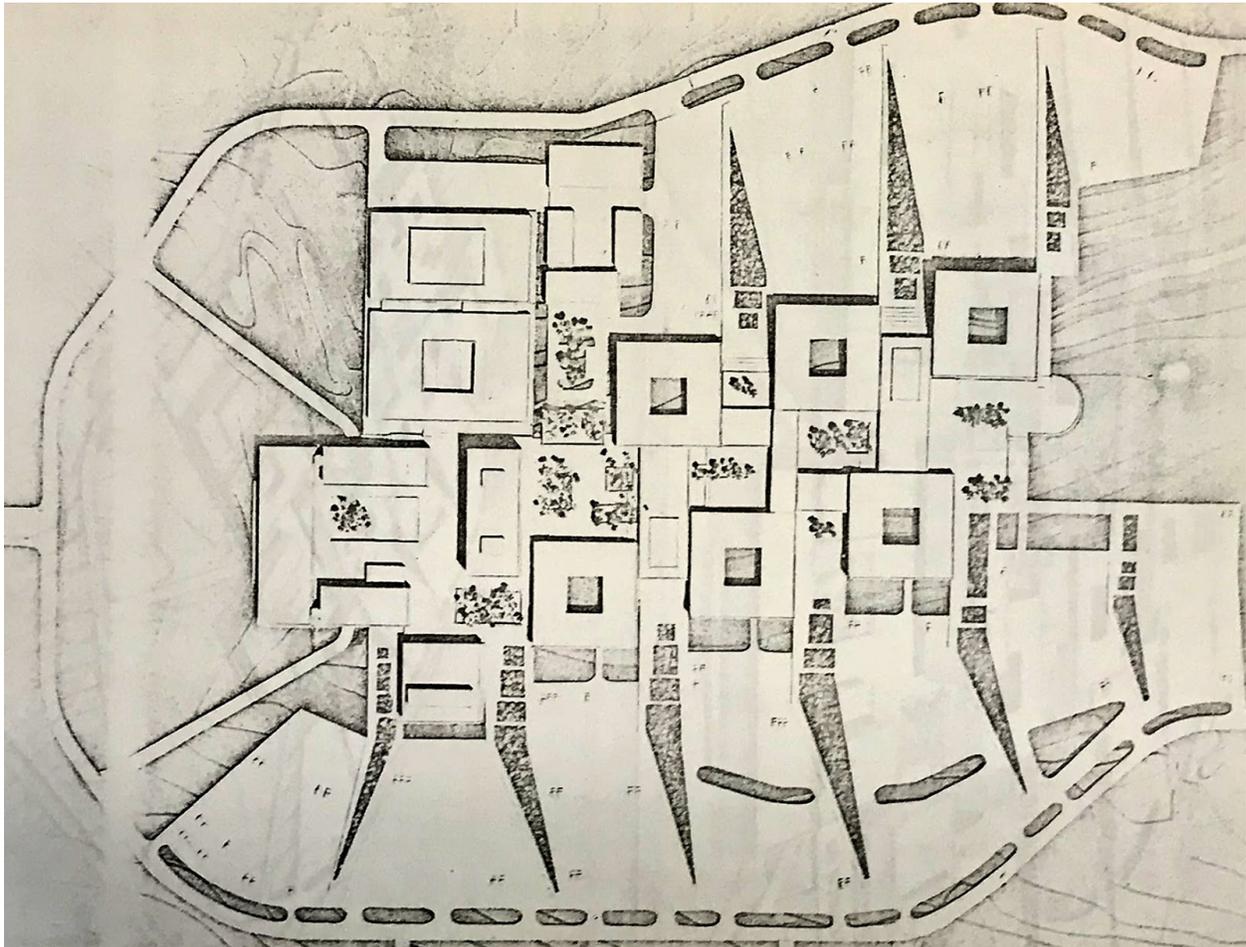
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both intimate and expansive interior and exterior spaces, while promoting a vision of education. The details in combination with the design and the response to views create an outstanding and unique example of expressive Modern design.

The geometric zonal configuration of the buildings creates a series of dynamic exterior spaces. Many of the public, educational, and administrative spaces have been reconfigured over time, but the essential interior forms remain intact. The eleven buildings are interconnected and connected to exterior patios, breezeways, terraces, courtyards, and outdoor space.



*Fig. 5, Pima Community College West Campus, Conceptual Plan, 1967.
Caudill Rowlett Scott et. al., Pima County Junior College, An Approach to Campus Planning*

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Fig. 6, Pima Community College west campus, exterior stair detail, Photo by Julius Shulman, 1971.

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*Fig. 7, Pima Community College west campus, interior detail, Photo by Julius Shulman, 1971.
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Description of Individual Buildings

Although a single campus unit, the campus was historically categorized into nine separate areas and buildings, each with a dedicated use. Over time, as the educational program and needs of the college have changed, so have the uses of these spaces. Despite the uses evolving and changing over time, the original building envelopes have remained intact. They are listed in this nomination per their original historic use.

1 College student union

The three-story building is located at the southwest corner of the complex. The footprint is mirrored to the north by the “Physical Development Gymnasium.” The south-facing elevation has a second floor window system which runs the length of the building. The lower level connects to the “Learning Resource Center.” The second level has open volumes of space that open to the third level, creating grand interior spaces. Sculptural concrete, expressed in the

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structural systems of the building, is one of the distinctive qualities of the building. The south elevation opens to a large plaza area framed on three sides by buildings, and open to the west.

2 Physical Development Gymnasium

The two-story building is located at the northwest corner of the complex. The primary entrance to the gymnasium is accessed from the large western open plaza, down a set of concrete steps. The two-story interior open space houses basketball courts and includes a mezzanine on the second level that runs along the south side of the building for the length of the gym. The building has windows on the second level that look out to the west.

3 Learning Resource Center

The four-story building is located in the center of the complex, along the south edge, and serves as the primary access point and principal entrance to the campus. A monumental stair system leads to the second floor, and a ground entrance leads to the lower level of the building. The inverted, tiered structural system of the building creates computational (?) complexity and forms the monumental, brutal character of the building. The use of concrete and expanses of glass creates a powerful juxtaposition in the sculptural form. The inverted tiered structure creates a series of covered, open outdoor spaces that the architects anticipated would be filled in over time. Some of these spaces on the west elevation have been infilled as the college has grown.

4 Music and Art

The building, located on the southern edge of the complex east of the Learning resource center. This is a highly cultural design that uses the concrete structure to create dynamic and monumental sculptural spaces. The north exterior courtyards and stairwells are particularly stunning in their unadorned and unabashed use of gray concrete. The ground floor includes a open breezeway that lead into the inner spaces of the campus.

5 Vocational Technology Technical Training

This building mirrors the footprint Music and Art building, with a de-emphasis of scale. The building includes courtyards and connected walkways to the surrounding buildings. The continued use of massive concrete massing integrates this building to the visual lexicon of the campus.

6 Large group instruction and Curriculum Development Center

The "Large group instruction and Curriculum Development Center" and "Classrooms" are mirrored buildings that create the east-west axis of the campus. The buildings include interior courtyard spaces that elevate the use of concrete to sculpture, while creating distinctive and impressive environments.

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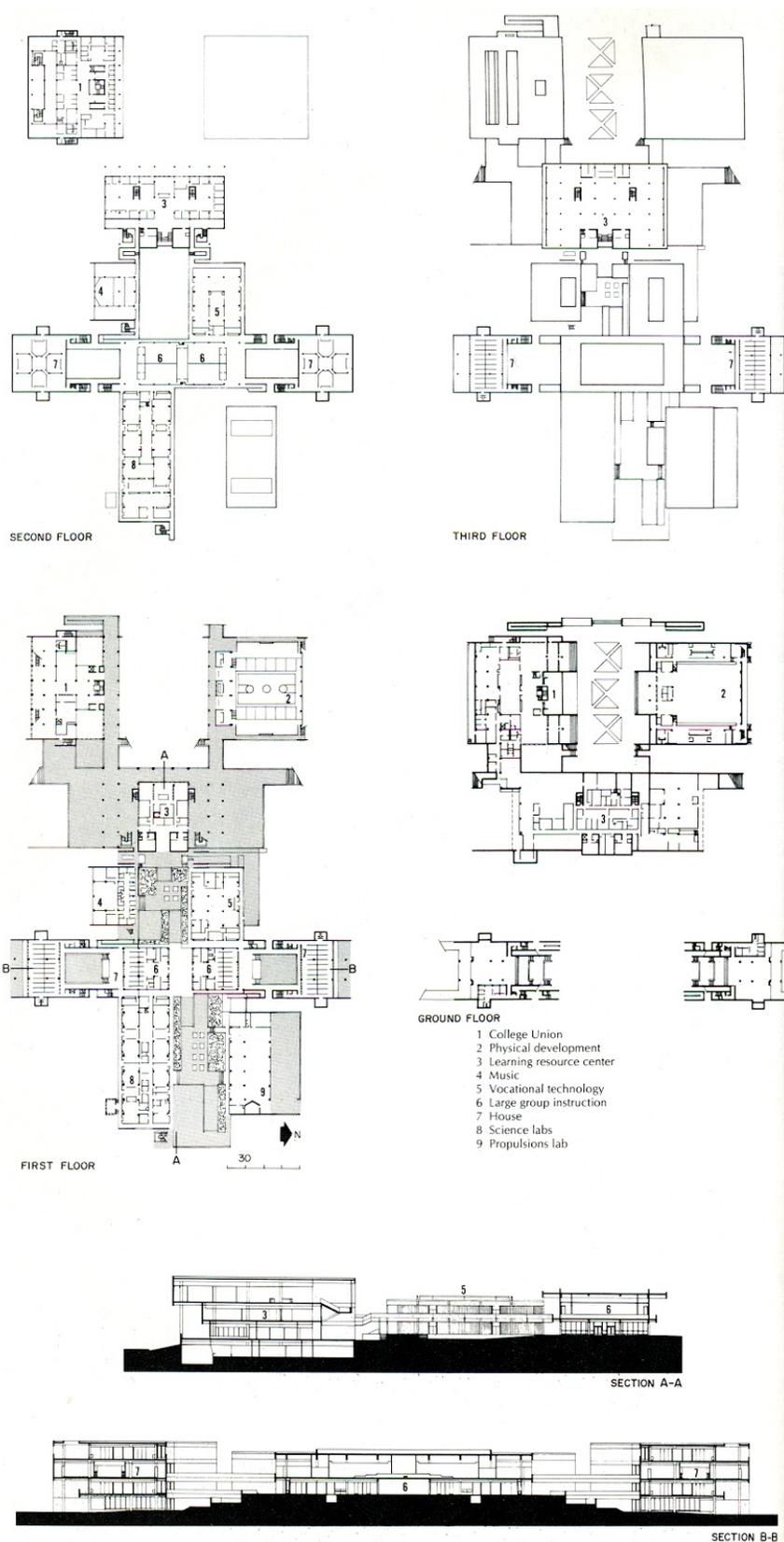


Fig 8. Pima Community College West Campus, plan and sections. 1970.

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7 Classrooms

As mentioned above the “Classrooms” building mirrors the “Large group instruction and Curriculum Development Center” building utilize the concrete construction as both a structural system and physical form that creates a distinctive and unique sense of place.

8 Science Labs

The “Science Labs” is a long horizontal two-storey building that runs east-west and has open integrated balconies that lead to learning spaces and classrooms. In addition to concrete, the building utilizes painted metal siding. The geometric form extends the horizontal character of the campus and creates shaded courtyards, becoming the southern edge of the eastern plaza. The sunken courtyards include grass and lush trees.

9 Propulsion Lab

The “Propulsion Lab” creates the northern edge of the eastern plaza, and is the counterpoint to the “Science labs” building, creating physical symmetry of the eastern section of the campus. Like the rest of the complex, the buildings are cast-in-place concrete and include painted metal siding. The building creates the north-eastern corner of the campus.

Non-Contributing Resources

As College needs increased, and changed investments into the campus continued, additional buildings were added after the period of significance. These new facilities are considered non-contributing as they have not reached the age for National Register of Historic Places eligibility. In the future it is recommended this nomination be amended to include these assets.

East Theater and Performing Arts Complex

In 1991, the three-building, \$6.2 million dollar “Center for the Arts” opened. The buildings were designed by John R. Kulseth Associates Ltd., Mike Harris and Chris Carson. The facilities included an art gallery, two theaters, and six public spaces. The initial specifications were drawn in 1978, but funds were not available to begin construction. The three buildings are: *Proscenium Theatre*, 420 seats with 50 foot ceiling, the house flanked by box seating. The 43 foot proscenium arch features a curtain with fiber optic drapery that emulates the night sky. The flies are 85 feet over a corner-sprung stage flooring. The *Black Box* is a variably arranged theater space that can accommodate 150. The *Gallery* and administrative space fill the third building.

A Guide to Tucson Architecture by Anne M. Nequette and R. Brooks Jeffery highlights the complex as a featured site on Tucson’s west side:

The concrete walls of the three main buildings - Recital Hall, Art Gallery, and Proscenium Theater - open onto the narrow pedestrian street that serves as an intimate and pleasing outdoor lobby with entry at one end and a tiny theater on the other. Attending a

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performance at the Proscenium Theater is a must as the old shoebox form works very well here, especially the side “boxes” and balcony seats and the bleacher seating at the back. The curtain of dark velvet uses fiber optic lights to represent constellations.

North Sports Facilities

Conceived as part of the original plan, the north athletics facilities including main building, track, baseball field, softball field, eight tennis courts, eight racquetball courts, two outdoor basketball courts, and two batting cages were constructed after the period of significance and at this time are considered non-contributing.

Integrity

The Pima Community College West Campus retains sufficient integrity to convey significance. Alterations have not diminished the integrity of the campus. The property conveys its original stylistic expression. The property retains its original use of materials and workmanship. The property retains its original design details, including: the exposed concrete and glass and relationships between the buildings and the exterior specs. The massing of the campus is retained and is unchanged from period of significance. Limited alterations have had minimal impact on the original design. The campus retains its original spatial qualities.

Geographic Information

The Pima County College West Campus reflects the land planning ideals set forth during post WWII Tucson and Pima County. The campus is located on a large property with native desert and vegetation. The original site is intact.

Boundaries

The boundaries are consistent with the original acquisition of the site. The original viewshed, both of and from the property, is preserved.

8. Statement of Significance

Applicable National Register Criteria

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

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

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Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

architecture

Period of Significance

1970

Significant Dates

1970 date of completed construction.

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Caudill Rowlett Scott, William Wilde and Bernard Friedman & Fred Jobusch.

Period of Significance (justification)

The Period of Significance is 1970 the year construction finished.

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

The Pima Community College West Campus, built in 1969-70, is eligible for listing on the National Register of Historic Places under Criterion C, at the local level of significance as a rare surviving example of a brutalist educational college building utilizing exposed cast-concrete construction in Tucson, Arizona. The construction of the campus utilized cast-form exposed

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earth-colored concrete that creates a highly distinctive form. During and after construction it was recognized locally and nationally for its innovative design. The campus was featured in



Fig. 9, Pima Community College west campus, exterior detail, Photo by Julius Shulman, 1971.

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Architectural Record, volume 156, McGraw-Hill, 1974, noting the “educational program and desert site influence design.” The architects received an Honor Award from the Texas Society of Architects in 1973. In 2010, the campus was named one of Tucson’s Modern 50, a list of the community’s most significant modernist resources, by the Modern Preservation Architecture Project of Tucson, and was a noted location in the publication A Guide to Tucson Architecture by Nequett and Jeffery. The campus is an outstanding example of the Expressionist subtype of Architecture of the Modern Movement in Tucson.

Narrative Statement of Significance

The Pima Community College West Campus was built in 1969-70. The comprehensive planning and development began in

The Caudill Rowlett Scott Team included Project Manager, Joseph W. Griffin; Caudill Design Group, William W. Caudill, Jock De Bortolo, Jr., Eduardo Balor; Community College Consultant, James M. Hughes; Planning Consultant, Philip C. Williams. Associated Architects: Friedman and Jobusch, AIA Tucson, Arizona; William Wilde, AIA Tucson, Arizona; Caudill Rowlett Scott Architect!; Planners Engineers Houston and New York.

The campus is a featured site in the book a Guide to Tucson Architecture by Anne M. Nequette, R. Brooks Jeffery. The authors note:

According to Bernie Friedman, this project was so large that almost every architect in town worked on it. The large complex of buildings sits respectfully on the contours and features of the land, provides shelter, openness and shade, yet uses bold reinforced cast-in-place concrete forms in a symmetrical layout to create a strong civic presence. The use of rough concrete and powerful forms is an example of Brutalism.

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Fig. 10, Pima Community College west campus, interior looking out to buildings, Photo by Julius Shulman, 1971.

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The Pima Community College West Campus is composed of, and is an elegant combination of, site, material, architecture, form, artistry, and structural engineering. The prime architectural firm Caudill Rowlett Scott, who specialized in educational programs, worked with local architect William Wilde and Bernard Friedman & Fred Jobusch.



Fig. 11, Pima Community College west campus, interior gym detail, Photo by Julius Shulman, 1971.

© J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10) .

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*Fig. 12, Pima Community College west campus, exterior courtyard detail, Photo by Julius Shulman, 1971.
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Pima Community College

The Pima Community College West Campus was built based on a philosophy of education that grew out of an American tradition of Community and Junior Colleges. Community Colleges in America: A Historical Perspective an essay by Richard L. Drury provides a overview and context on the development of this institution of higher education:

Community colleges in America, originally termed junior colleges or two-year colleges, have their roots dating back to the Morrill Act of 1862 (the Land Grant Act), which essentially expanded access into public higher education. This expansion allowed for the inclusion in colleges and universities of a vast majority of individuals who had been denied access to or precluded from higher education for various reasons.

The second Morrill Act (1890) provided for withholding federal funds from those colleges that withheld student admission, to land grant colleges based on race, unless the states

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provided separate institutions for minorities. This Act allowed for the expansion of minority admissions into land grant colleges.

However, it was not until 1901 that the first junior college in America was founded. William Rainey Harper, president of the University of Chicago, was the major force behind its creation. At this time, several leading university presidents, including Harper, began to recognize that the first two years of college are not necessarily a part of university-level education. In fact, the president of the University of Missouri stated in 1896 that during the freshman and sophomore years of college, not only are students identical, but the character of the teaching is the same (Brint, 1989).

Harper, two years later, emphasized this same point in a speech to the National Education Association. There was a movement that would focus universities on research rather than teaching, especially at the upper division level and graduate schools. This movement inspired many universities to purge freshman and sophomore levels, and avoid general education. In short, a university based on this paradigm would be an elitist model, the thinking behind it being greatly influenced by the German University or the pure-form university, which avoids having to deal with students who may be less intellectually able or prepared than their peers.

With this model, a rationale was developed that the first two years of postsecondary education should be an extension of the high school. This was the way German high schools were organized. In essence, the high school proposed by these early proponents would be a six-year institution.

In 1892, Harper divided the University of Chicago into a "junior college" and a "senior college," to create an organizational separation. He went further by introducing the associate's degree for graduates of the junior division. The design of this degreed program was to filter out all but the truly gifted for entry into the senior division, relegating the lower division to junior colleges (Cohen, 1996).

Harper's efforts at trying to get local high schools to offer college-level courses were not that successful until, in 1901, a friend and colleague of Harper's, J. Stanley Brown, principal of Joliet High School, introduced college-level courses into his high-school curriculum. The result was the establishment of the first independent public Junior College in America.

Growth of junior colleges was quite slow during the early years of the twentieth century. By 1910, there were only three public junior colleges; by 1914 there were 14 public junior colleges and 32 private junior colleges.

From 1907 to 1917, California passed various legislation authorizing California secondary schools to offer post-secondary courses, and providing funding in

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independent regions for junior colleges. These districts had their own boards, budgets, and policies. But again, it was the elitist motive from California's university administrators that influenced this legislation.

Several social forces contributed to the development of the community college. Cohen (1996) states that the most prominent forces behind this movement were the need for workers to be trained to operate the nation's expanding industries, the lengthened period of American adolescence, and the national drive towards social equality. Society perceived schooling as a means of upward mobility, contributing to society. More schooling was thought to be beneficial to society as a whole.

Additionally, there were other social, political, and economic factors that influenced the development of the two-year colleges in first part of the twentieth century. As mentioned, the elitist movement by university administrators greatly influenced the two-year college development. The fostering of social and cultural mobility for farm families, shopkeepers' children, and other workers, influenced growth beyond the early movements in California, New York, and Illinois. There was also a sense of community pride in building these colleges, and a sense of belonging and cultural development of the local citizens. There was a strong sentiment by community residents that college education should be available to all.

Religion played a significant role. More than half of all junior colleges from 1900 to 1916 were affiliated in one way or another with church denominations. Populist political motives also played significant roles by fostering the local cultural enhancement capability of the local community. Although some colleges offered vocational courses in these early days, most offered liberal arts courses that could be transferred to universities. College prep was the main focus, with little attention given to occupational training in these early years.

In 1920, the American Association of Junior Colleges (AAJC) was founded at a critical time in the evolution of junior colleges. Today, this organization is the American Association of Community Colleges and is the national organization for community colleges in America. The early years brought wide differences between those members favoring transfer programs, and those promoting vocational training. Yet the biggest problems facing junior colleges in the early 1920s were those of image recognition, lack of respect from senior colleges and universities, and reconciliation of vision among members.

The early leaders of the AAJC, Leonard Koos and Walter Eells, were perhaps the most strategic-thinking leaders of the time. Both developed successful strategies to sell the concepts of terminal vocational education to academically-oriented junior-college administrators, faculty, and students. These strategies included the promotion of intelligence testing, and guidance counseling as a means of channeling students into

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vocational training programs, or as Koos labeled it, "semi-professional training." Koos also was among the first to promote the use of standardized aptitude tests as a means of tracking students into vocational training. Of course, this vocational training is terminal education, whereby students would essentially terminate their studies upon completion of the two-year program. Alexis Lange, Dean of the School of Education at the University of California, stated during this time that the junior college could not make preparation for the university its excuse for being (Brint, 1989).

The founding of the Associations' Junior College Journal in 1930 provided a crucial forum for promoting vocational curricula (Brint, 1989). Eells was the first editor of the journal, which made it easier for the inclusion of vocational training materials.

Junior college development was given greater impetus in 1932 by a report prepared by the Carnegie Foundation. The report studied higher education in California with the purpose of determining the desirability of transforming two-year colleges and teachers' colleges into four-year institutions. The conclusions drawn from the report focused on the differing functions of institutions of higher education; the state university (California) had an effective monopoly on research and training for the higher professions; the state colleges concentrated on preparing graduates for mid-professions, such as teaching; and the junior colleges focused on training for the general education of the masses, semi-professions, and vocational training (Brint, 1989). This report provides legitimacy to the junior college.

The Great Depression marked a great boom in junior college enrollment. This was caused primarily by young adults unable to find work, coupled with significant increases in high school graduates. From 1929 to 1939, enrollment jumped from 56,000 to 150,000 (Brint, 1989). With college education perceived since the 1920s as the avenue for social and economic upward mobility, social attitudes, too, played a major role in expansion of the junior colleges.

During this same time period, the AAJC membership was forming a consensus relative to curriculum. The concept of a two-track curriculum was gaining momentum; transfer and terminal tracks would be established. However, there still were a great many views on the real purpose of the community college.

Another significant debate concerned the proper organizational place for junior colleges. Are they part of higher education or part of secondary education? In the end, the proponents for alignment with higher education won. Walter Eells favored a "6-3-3-2" grade level plan in which the junior college would be considered part of higher education. This ignited further debate during the 1930s and was quite offensive to those advocates seeing the junior college as a capstone to secondary education. Eells' proposed link to higher education finally won out, based on the argument that if the junior college was to

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succeed in the American cultural and political context, then it needed to be linked to higher education.

The 1930s also witnessed the forming of vocational education and guidance functions within the junior college. Principal John W. Habeson of Pasadena Junior College took the initiative to hire full-time guidance counselors, including two full-time deans for guidance. Pasadena also built strong cooperative relationships with businesses. Habeson also established advisory committees, consisting of local businessmen, on vocational needs.

During this same time period, William Snyder of Los Angeles Junior College instituted surveys of employers to determine business needs for vocational education. Chicago area colleges provided programs for occupational placement. A. J. Cloud of San Francisco Junior College initiated efforts oriented to other than student interest groups in the community. In fact, it has been suggested that Cloud was the first to coin the term "community college." This term ultimately became the descriptor for community colleges.

In 1944, Congress passed the GI Bill of Rights, which provided financial assistance for veterans of World War II. This law did much to break down the social and economic barriers to higher education in America. Under this law, 2.2 million veterans attended college (American Association of Community Colleges, 1997).

James Bryant Conant, former President of Harvard, became a vocal proponent of the community college in the early 1950s. However, it is argued that Conant's compassion was not for the two-year colleges as much as it was to protect the elitist approach, which viewed the research university as properly available only to a select few. Equal opportunity did not exist at the university level, except for the select few. Education of the masses would be through two-year institutions. And these institutions should be viewed as terminal colleges, according to Conant.

In 1946, Jesse R. Bogue became the executive secretary of the American Association of Junior Colleges (AAJC) and began to promote the term "community college." Later, he published a book entitled *The Community College*, which was the vehicle that popularized the name.

The Truman Commission Report in 1947 called for the establishment of a network of public community colleges that would charge little or no tuition, provide cultural centers, serve the local areas in which they served, and offer a comprehensive curriculum. The Commission, in essence, called for equality of opportunity for all, and for a massive expansion of higher education in America. In 1960, the W. K. Kellogg Foundation announced a series of grants to be used to establish university centers to educate community college leaders. This important step in the evolution of the community

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college helped to lend credence to the community college effort. The comprehensive community college model was created. Then in the 1960s, an enrollment surge occurred and the community colleges grew more rapidly than any other segment in higher education. The World War II baby-boom generation became of age and sparked this surge. Community colleges expanded during this time at the rate of one new college per week (Cohen, 1996).

By October 1965, Pima County was sending more than 350 students to junior college elsewhere in the state, including: Maricopa, Yuma, Graham and Cochise Colleges. County leaders began to recognize the need for establishment of this own college. (Arizona Republic, Pima County Seeks Own Junior College, October, 31, 1965) By 1965, a community conversation emerged that there was a local need for junior college. The Tucson Daily Citizen reported in an editorial on July 9, 1965 that "The idea was brought out strongly at a Chamber of Commerce education committee forum." (Tucson Daily Citizen, Editorial, July 9, 1965).

By the end of July 1966, the Pima County Junior College Planning and Development Committee was established and, in the Arizona Daily Star it was formally announced, the official petition circulating campaign as the "first step in the establishment of a local community college." The committee released a study of more than 100 local specialists in various fields related to the need and feasibility of Pima County junior college. (Arizona Daily Star, Pima College Group Seeks Signatures, July 21, 1966)

On September 27, 1966, County School Superintendent Florence Reece notified the County Board of Supervisors that the 16,000 signatures asking for the district's creation were validated and the question would be placed on the November 8th general election ballot. (Arizona Daily Star, Pima County College Set for Ballot, September 29, 1966.) In October 1966, the the ninth annual Arizona Town Hall convened in Casa Grande and called the extension of the Junior College system a high priority. At the same time, both the Tucson City Council and the executive committee of the Tucson Chamber of Commerce passed resolutions favoring the creation of the college. (Arizona Daily Star, Junior College District Decision Due Nov. 8th, October 27, 1966)

By the November 7, 1966, over 20 major civic, education and professional groups endorsed a yes vote for the formation of the college. Jacob C. Fruchthendler served as the steering committee chairman. (Tucson Daily Citizen, Junior College Wins Board Endorsement, November 7, 1966) On November 8, 1966 the voters gave what the Arizona Star called a "Resounding vote of approval to the creation of a junior college districts in Pima County." (Arizona Daily Star, GOP Scores Landslide Win In Pima County, November 9, 1966.) The final tally of the votes was 33,085 for, 11,497 against.

Within days of the election, the Pima County Planning Department outlined 5 areas as trustee districts, each with approximately 24,000 registered voters, that formulated the countywide junior college district. The Board of Supervisors approved the districts in November 26, 1966.

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Once approved, the Superintendent of County Schools named the college board members. The board was charged “with the state board in the forming a junior college proposal for presentation to the state legislature at its next session.” (Tucson Daily Citizen, Proposed Junior College Precincts, November 15, 1966)

The 5 members of the Pima County Junior College Governing Board were appointed: Jacob Fruchthendler, President, Dr. Thomas Novin, Vice President. S. Lenwood Schorr, Martin Ginsburg and Miss Mario Uriquides.

Dr. Oliver Laine, president of the college, in speaking to a group in Pima in January 1968, noted “when it opens its doors in Tucson to an anticipated 2.800 full time students in the fall of 1970, will be as modern in educational practice as its buildings will be in architectural design.” (Arizona Republic, Speaker Outlines Pim County College Plans, Jan 24, 1968) On January 26, 1968 the Arizona Daily Star reported that Pima College was accepted as a provisional member is the American Association of Junior Colleges.

Planning

Within weeks of the vote creating the college, campus planning began. By November 24, 1966, the Houston and New York -based firm of Caudill Rowlett Scott (CRS) had been hired to begin creation of the campus vision. The firm began advertising, in Tucson, positions for local specialists, technicians, architects, architects in training, design engineers, engineers in training, draftsman, architectural specification writer and mechanical-electrical estimator. (Arizona Republic, Arizona Daily Star, Tucson Daily Citizen, Classifieds: Help Wanted, November 24, 1966).

The College Board of Governors created a Citizen Committee to make recommendations on the hiring of architects and curriculum consultants. The Arizona Daily Star reported in early April 1967 that: “Architect and a combination of firms recommended by the Citizens Committee, headed by Realtor Roy Drachman and Sidney Little, dean of the University of Arizona's College of Architecture, are: Cain, Nelson & Wares; as association of Nicholas Sakellar and Blanton & Cole and an association of William Wilde and Friedman & Jobush.” (Arizona Daily Star, Jr. College Architects Under Study, April 8, 1967.)

William Wilde and Friedman & Jobush were hired as the local architects to work with the national Houston and New York -based firm of Caudill Rowlett Scott. In April of 1967, the College Board passed a resolution to “acquire immediately “500 acres of land on Cholla Blvd. The board voted to buy the federal land instead of property at two other sites one on Kolb Road and the other on Thornydale Road. (Arizona Daily Star, Pima Jr. College Site Selected, April 18, 1967) The acquisition would become the site of the west campus.

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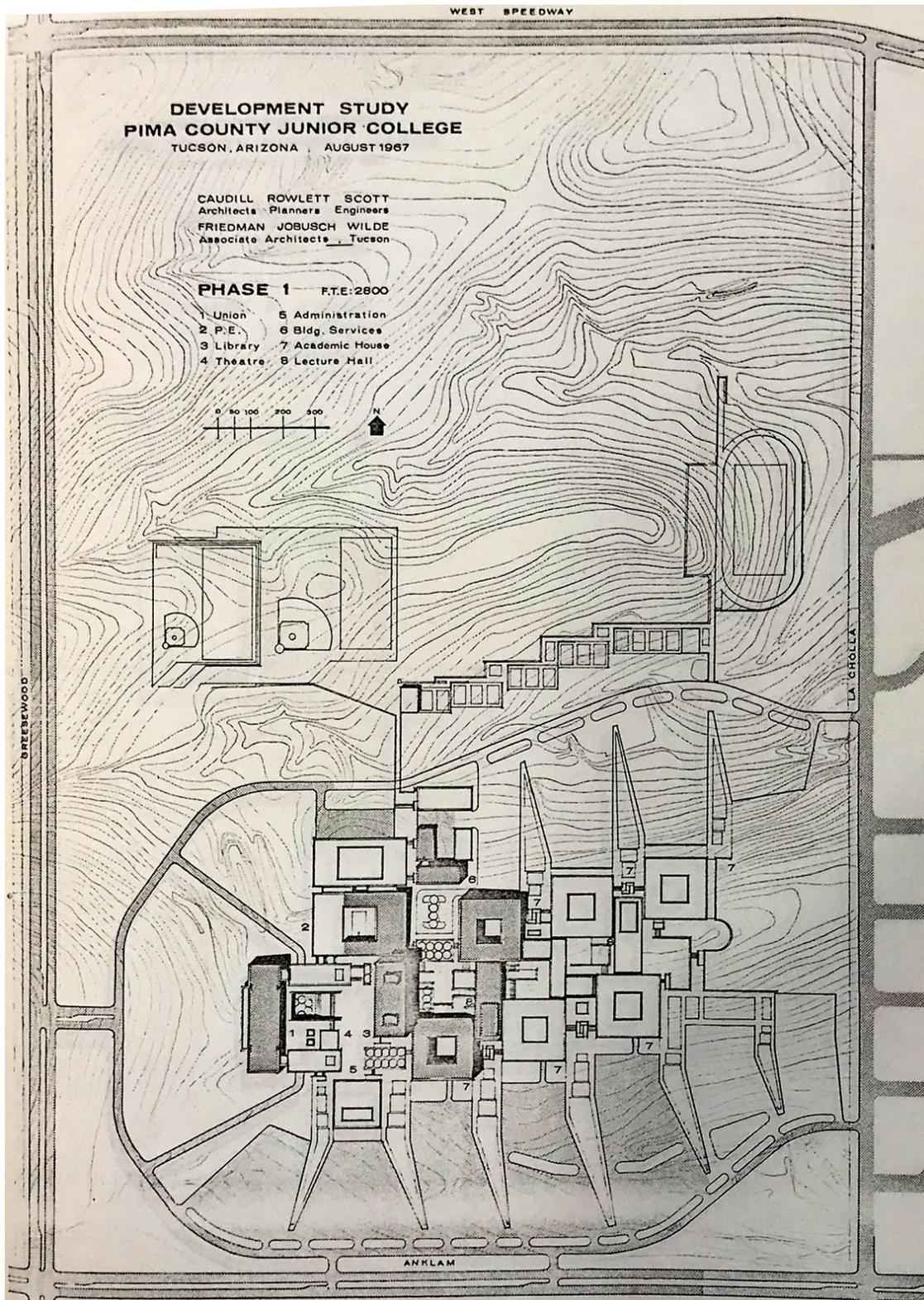


Fig. 13. Pima Community College West Campus Development Study, Caudill Rowlett Scott, et. al. Investigation, Volume 15: Pima County Junior College, An Approach to Campus Planning (1967)

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The final acquisition was 273 acres. Caudill Rowlett Scott led the planning effort support from Wilde and Friedman & Jobush. The team developed a series of conditions and criteria to interlace curriculum development with architectural design. Their design philosophy was outlined in the publication: Pima County Junior College, An Approach to Campus Planning, published as part of the Investigation series Volume 15 in 1967. The following excerpts are from that document and provide detailed insight into the architectural design process:

What shapes space? Architectural form gives shape to space. But form — the walls, the floors, the roofs, and the building mass — is shaped by many forces. These forces, therefore, directly shape space. Obviously the site is a strong form-giver. Most emphatically, it is in the case of PC/JC. An even stronger force is education. Experienced designers of space for learning know that education and architecture are inseparable. They know that the campus planner must delve deep into education and bring to the surface distinct, clear thoughts concerning what will happen educationally on the campus because what happens architecturally should mirror what happens educationally. The campus planner must go about his task strongly believing this premise: Architecture and education are one . Therefore , programming a new campus must start with students and their spaces for learning. But what kind of space? The answer to that can't be determined until answers to these questions are obtained: What is the educational philosophy? What are the aims? What are the methods? What is to be learned? With what equipment? And many more such questions.

[...]

PHILOSOPHY The junior college is not a junior of anything. It is unique. It belongs too specific district and does specific educational tasks that can be done best on a local level. The uniqueness lies in being local. But it has uniqueness in the broad sense, too. First, it is a new kind of college — the new energy of American education. It's not a blown-up high school, nor a watered-down university. It is a college for, of, and by the community and serves as a regenerative force to raise aspirations to build a better community. It's community all the way. Second, the junior college is committed to serve all adults, as well as those of college age, regardless of intellectual, ethnic, and economic background. No other educational institution has such a diversified student body. Third, the junior college is committed, as no other institution, to see that the vocational-technical students are not only adequately trained, but educated and recognized as first class citizens. And fourth, the junior college is a unique democratic device for higher education. It was born in the United States. As James M. Hughes so aptly stated it in CRS Investigation, "The community college is as American as apple pie. It came out of the Middle West at the turn of this century and is now affecting the lives of our people in every section of the country. More and more it is becoming one of the most important elements of our educational structure. This generation depends upon it as much as the last generation depended upon the high school . It can mean some college

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education for almost everybody, not only for youngsters just out of high school. The community college belongs to everybody in the community."

We know the importance of planning PC/JC. We realize that, if properly programmed educationally, the new college can better the lives of nearly every family in Pima County. Numerically the education program is well defined. The college will open in 1970 with approximately 2,800 full time equivalent day students and 331,000 square feet of space. Thirteen years later, the enrollment will have increased to 6,000. The area

PROGRAM: Humanities, Music, Fine and Applied Arts, English, Occupational Education, Personal and Public Services, Engineering and Technology, Business and Electronic Data Processing.

The educational specifications also call for physical education and general student activities such as the College Union, Administration, Admissions and Registration, Counseling and Placement, Learning Resource Center, and Theater.

On May 17, 1967, upon the recommendation by the Citizens' Planning and Development Committee for Pima County Junior College and the educational consultants, the Governing Board approved the following which defines the scope of the program:

1. General education to prepare students for intelligent living.
2. Occupational education programs of varying length to prepare students for useful and satisfying vocations not requiring a baccalaureate degree, with particular emphasis on community needs.
3. Two years lower division collegiate work to enable students to progress smoothly into upper division work at the universities.
4. Continuing education courses to satisfy the vocational and avocational aspirations of those young people and adults who usually attend evening classes.
5. Guidance and personal counseling services to assist students in making sound decisions concerning their academic work and future careers.
6. Community services related to identified needs including cultural, creative and general interest programs.

One of the most important educational decisions that has far reaching architectural implications was made during the CRS Planning Squatters the first week in August, 1967. At that time, the Governing Board adopted the concept of the "grand mix" as a basis on which to design the campus plan. The members agreed to commit PC/JC to

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these three premises:

- 1 . That there should be the opportunity of mixing students regardless of ethnic, economic, and academic background.
2. That students should be encouraged through educational policy and architectural plan to mix with professors on an informal basis.
3. That the Divisions be mixed architecturally to further encourage a social mixing both students and faculty toward perfecting the interdisciplinary concept.

Once this was done, there began to emerge the concept of the House. In essence, what the Governing Board said was that social so. sa. sa. es. ss mixing of students and professors was more important to the total development of the individual student than giving the chairman of each division the expedient convenience of having his professors and students around him. The plan now is to have each division chairman located near the Vice President for Instruction to facilitate the interdisciplinary approach at the administrative level.

What started out to be a middle-of-the-road educational program — all things to all people — now is a bold, straightforward commitment to the total development of each individual student.

SITE. The site, 273 acres of rolling desert, is located just west of the city limits of Tucson, in the foothills of the Tucson Mountains, between Anklam Road and West Speedway. A panorama of the Catalina Mountains and the entire valley including the central business district of Tucson is visible from almost all portions of the property. Large Saguaro cacti, Palo Verde trees and an abundance of other desert vegetation are plentiful on the site. Four natural arroyos run through the site from west to east, forming interesting undulations of the earth surface and creating contrasting vertical spatial effects. From the southwest tip to the northeast tip there is a drop of more than 100 feet. At this time the major traffic arteries serving the campus are West Speedway which borders the property on the north and Anklam Road on the south. The Pima County Planning Department has indicated that both Speedway and Anklam will be converted to four-lane controlled access thoroughfares with frontage roads on either side. Also, Greasewood Road it planned for extensions to form the west boundary of the site. No commercial development is anticipated on any areas adjoining the site. Water, electricity, gas and sanitary sewers are available in the streets bordering the site.

Many studies were made before determining the exact location for the buildings. During the CRS Squatters, the planning team, after thoroughly investigating all factors, finally decided on four feasible locations. Much time was spent on each proposed site trying to envision what the campus would look like and how it would perform as an educational

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tool. Our designers carried all four proposals to stages that would allow a comparative analysis, ei Briefly, the results were:

LOCATION 4 BUILDINGS GROUPED WITH AXIS EAST

AND WEST ON THE SOUTH RIDGE.

PRO: 1) highest point, 2) most economical parking area, 3) best views to and from, 4) excellent drainage, 5) best entrance point, 6) parking at lowest area.

CON: 1) adjacent Houses on east blocks view, 2) walk-up from parking steep.

Location 4 was a unanimous choice. It possesses the amenities for a truly inspirational campus. It's relatively economical. The south ridge dominates the area. It is readily accessible. And it is big enough to expand both east and west. There is room to grow.

PLANNING PRECEPTS. The result of our work is a Campus Plan of Ten Precepts. A plan basically is a framework on which to build educational facilities when the need arises. There is a certain amount of rigidity needed in the framework to obtain order, continuity, and architectural unity. On the other hand, the campus plan should be flexible enough to permit change. When education changes — and it always does — there must be physical changes. Instead of the kind of Master Plan which is prone to rigidity the architecture and nullify creative education, the planning team thought it would be better to base the campus plan on precepts rather than crystalized form. The following are these Planning Precepts:

PRECEPT 1: PUT THE BUILDINGS ON THE DOMINATING SOUTH RIDGE.

The decision to do this is a result of a considerable number of hours by various members of the planning team walking over the site and evaluating alternate locations. Although we could have put the buildings in at least three other good places, we selected the south ridge for these reasons: 1) excellent drainage; 2) near the best parking area; 3) best view to and from the city; 4) most economical for building, and 5) best entrance point. The south ridge building site offers great opportunity for architects to design an inspirational college environment. The buildings will ride the highest of the three crests providing views over cars and beyond to the Tucson and Catalina Mountains. The south ridge, being the longest, offers great expansion possibilities.

PRECEPT 2: PUT THE MAIN AUTOMOBILE ENTRANCE ON GREASEWOOD.

The first studies by the planning team indicate that the majority of the traffic to the site flows from the east on Speedway. Talks with city and county officials and examination of proposals for roads and street development made it clear that in five to ten years Anklam will carry as much and probably more traffic to the site. We also learned that there are plans to extend La Choi la to ia the south and Greasewood both north and south. The main automobile entrance / therefore, should be on Greasewood with the specific

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location being closer to Anklam than Speedway.

PRECEPT 3: PLACE PARKING IN THE ARROYOS ON BOTH SIDES OF THE SOUTH RIDGE. Because of the slope of the land, although relatively gentle in some places, parking could be quite expensive. The planner team felt that the places requiring the least earth to be moved, and consequently the least expenditure, would be the arroyos where the rifle and pistol ranges are now located. In making this selection, we were aware that the 40 -foot difference in elevation from the parking to the academic area is a bit of a functional disadvantage. But there are aesthetic advantages. It is better to look down and over the parking area than to have the cars dominate the landscape. The people of Tucson would much prefer to see the buildings than look at their foothills draped in steel. The experience of walking from the car upward toward "higher education" might be quite pleasing.

PRECEPT 4: THERE WILL BE TWO BUILDINGS ZONES — ACADEMIC AND CBD. This provides a public place and a student place. There should be a contrast between these two zones. For example, the academic zone should be a quiet place, landscaped and informal and rather intiwara in character* The public place/ which will be the "Central Business District" of the campus, should have a formal, grand scale with a lot of paved area for a lot of people. We believe that there can be a successful union of these opposites within an exciting and unique architectural expression.

PRECEPT 5: SIX SEPARATE HOUSES WILL BE PROVIDED.

Each House affords the opportunity for students to mix with students regardless of ethnic, economic and academic background, and professors to mix with professors, regardless of their disciplines. This was a most difficult decision for the Governing Board to make. It means that the academic divisions will be decentralized. In other words, the Division of Social Science will not be a separate identity but will be dispersed physically within the Houses. It should be pointed out here, however, that although this decision tends to establish a definite pattern for grouping buildings, there still is a certain amount of flexibility. In later years, if the Governing Board decides to go a different route from this one of providing Houses of the Grand Mix, it is quite possible to convert each House into facilities for an academic division. Nevertheless, the concept of the House does have great architectural implications. It is possible and desirable for each House to have its own special features for creating self identity.

PRECEPT 6: THE TWO-WAY VIEWS SHOULD BE HONORED.

It is a magnificent site. The buildings will be able to be seen from many places in the valley, particularly along the Tucson Freeway. The PC/JC will be seen as a new symbol. Building designers should honor the look-up views by carefully studying the masses and silhouettes. Even more important, most of the valley as well as beautiful views of the mountains can be seen from the building site, and these look-down vistas should be made a part of the architecture. This doesn't necessarily mean that every building should

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have picture windows looking down to the valley or up to the mountains. But it does mean that there should be some windows which focus on specific vistas. It also means that within the mall, patios or plazas, there should be "windows" which look out towards these views. These "windows" in the outside rooms might serve as access openings to the parking area and drainage for surface water.

PRECEPT 7: PLANNED SHADE IS AN IMPERATIVE.

For thermal comfort the buildings and/or landscaping elements must provide shade. Architecturally, shade can occur: 1) under raised buildings, and under the crossover structure over the academic mall; 2) under overhangs, and 4) within passageways. In other words, there should be man-made umbrellas for much needed shade.

PRECEPT 8: BUILDINGS SHOULD BE GROUPED IN OASIS-LIKE ARRANGEMENTS.

The beautiful desert site must be respected. The less we do to it, the better the effect. The best way is simply not to spread the buildings all over the site. Keep grass, shrubs and trees to a minimum. Put the buildings in tight groups. Deliberately create a contrast between the expansive desert and the confining malls and patios. The campus should accentuate this contrast of the spatial experience — the intimate space of a tight, academic village with the vast, impressive space of the desert.

PRECEPT 9: PROVIDE TWO BASIC KINDS OF CORRIDORS.

There must be recognition of people movement. Two kinds of corridors are specified. The first concerns the corridor as a building link, which systematically ties together all of the major buildings. The walking plane of this corridor serves as a "carpet" for the outdoor spaces, defined by the building walls and masses. Below grade are the utility tunnels. The second type corridor serves as feed-in links between the parking areas and the building-link corridor or main concourse. This second type, the parking-link corridor is transitional — being both the oasis and of the desert. The parking-links also serve as "windows" for views from the outside rooms and as drainage outlets from the building areas situated on top of the ridge. These two basic corridors should be recognized as PRECEPT 9 for what they are -- efficient, interesting walking planes that should be preserved in every development study.

PRECEPT 10: FOUR KINDS OF ARCHITECTURALLY DEFINED OUTSIDE SPACES ARE PROVIDED. Skillfully designed outside spaces bring about visual continuity and unity more than the buildings themselves — a principle of campus planning. We cannot over stress the importance of designing beautiful, inspirational, architecturally defined outside spaces. There should be four kinds of "outside rooms." The public outside room of the CBD is one. This is a people gathering place. It should take on an urban character in complete contrast to the desert, a place of much paving, with ample benches and a forum area where people can talk together in small groups. Here is a place for lots of shade, a place for the brightest area of night lighting, and a 24 -hour-a-day, seven-day-a-week space. The second kind of space relates to the academic mall. It is

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primarily a space for movement — not as much gathering or sitting as in the CBD. Certainly some of the desert plants should be recalled in this space because there will be fewer paved areas than in the CBD space. If we need one word to describe this space, the word would be integration. It must integrate the walks, the drainage elements, the utility systems. More important, this space integrates the individual buildings into a unified campus. The third space is the link space -- transitional space from buildings to desert. This could be one of the most exciting spaces on the campus because there is a 40-foot difference in elevation from the parking areas up to the main floor of the academic mall. The spatial experience of going up and going through passages to arrive at the outdoor rooms of the academic mall might well be a most satisfying aesthetic experience. The fourth space is the oasis-like space. It is a private space, belonging to one of the six Houses. It is a confining space. An intimate outside room — the patio. This space should recall the amenities of southwestern architecture and help give an indigenous quality to the buildings.

These ten precepts are intended as general rules of action when the campus grows and develops. Alfred North Whitehead said there must be "change amid order." if followed, the precepts provide the order. But there must be change. Education has to have it. It has been our experience as campus planners that the "master plan" which is defined in terms of specific architectural form negates change, both architecturally and educationally.

These ten precepts, therefore, are the campus plan. They will serve as bases of judgment for future Governing Boards to use in making decisions on expansion and conversion projects. They are guidelines to encourage creative architecture, not to standardize

By July 21, 1967 the Tucson Daily Citizen reported that "The nationally prominent consultant firms planning Pima County junior college have met for a brainstorming session and one result will be a decision in the next two weeks on the amount of money need to finance the school. Jacob C. Fruchthendler, president of the college district board, said yesterday that architectural and curriculum planning has advanced to the stage where the board will be able to determine the size of the bond issue proposed for a vote on Oct. 3." In his presentation to the College board, William W. Caudill stated "There are three aspects to the planning [...] we're attempting to achieve a trilateral balance in our ideas for education, architecture and economy [...] If we came here with preconceived ideas of the building, [it] will look like we'd be trying to fit the curriculum to our building" He noted that the architecture of the campus would be a distinctive "a breed of its own." (Tucson Daily Citizen, Junior College Consultants Meet; Decision on Cost is Near, July 21, 1967.)

In June 1968, the plan and architectural model were unveiled, showing the 11 million dollar facility. The project was described as "In the middle of the complex is the four-level 'learning resource center,' which will house library, computer and administrative facilities. Beyond the

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center, two four-story buildings will house classrooms at opposite ends of a rectangular lecture hall for large groups. Four laboratories, to accommodate science, art and music, mechanics, and general technology activities surround the academic wings. At left, in the foreground., is the student union, and behind it is the gym for physical education.” Tucson Daily Citizen, Pima College Scale Model, June 15, 1968.)

M.M. Sundt was the lowest bid, coming in at 6.8 Million for the first phase, out-bidding Ashton Co. Inc. of Tucson, Del E. Webb Co of Phoenix and C.H. Levell and Robert E. McKee Companies of El Paso. (Tucson Daily Citizen, Pima College Scale Model, June 15, 1968)

On Tuesday September 8, 1970, the college opened its doors. (Tucson Daily Citizen, Custom-Fitted Education is Pima College’s Baby - Tuesday is Delivery Day, September 5, 1970.) In total, the campus included 11 buildings with 29 major areas of study, and more then 800 individual classes.

On June 19, 1972, the Board official changed the name from Pima College to Pima Community College, changed the district name from Pima County Junior College District to Pima County Community College District, and the Board’s official name became Pima County Community College District Board of Governors. (Arizona Daily Star, PC’s Name Expanded by Board” July 20, 1972.)

The campus design was widely published, including Architectural Record, and received numerous architectural design awards, including the Texas Society of Architects for what it called “an outstanding functional design that complements the desert environment [and] praised PCC’s design as accommodating future grown and change.” (Arizona Daily Star, PCC Design Recognized, December 13, 1973.) In 2010, the Modern Architecture preservation Project of Tucson named the campus one of the 50 most significant modern buildings in Tucson

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Fig. 14, Pima Community College west campus, exterior north elevation, Photo by Julius Shulman, 1971.

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*Fig. 15, Pima Community College west campus, interior to exterior detail, Photo by Julius Shulman, 1971.
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Architect of the Modern Movement in Tucson 1945 - 1975

Sarah Allaback's 2003 Essays on Modern Architecture produced for the National Park Service provides a context for evaluating architectural significance. Allaback introductory essay is excerpted:

American architects began to experiment with styles beyond the traditional neoclassical in the early nineteenth century. Styles were chosen for their historical associations and the buildings were considered architecturally pure versions of the past. By the end of the century, architects felt free to combine styles in an "eclectic" manner, without such concern for stylistic origins. New technologies and building materials encouraged this emerging experimentation. If this was all modern, however, it was certainly not "modernism." When European modernism arrived in the United States in the 1920s no

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one could mistake it for anything that went before. Historians quickly labeled this early phase of modern architecture the International Style. It was short-lived. The white, geometric forms were too bleak for Americans, especially since they came without the social meaning of their European counterparts.

The International Style was imported to the United States, but its early development was not without American influence. As European architects began experimenting in wild new forms of architecture, materials and forms, they studied the designs of Frank Lloyd Wright, whose work had been published in portfolios by 1910. Nothing Wright designed remotely resembled the sleek European buildings, but none could deny that his work was both modern and impossible to ignore. [...] different forms of modern architecture with very different sensibilities were able to develop side by side in America. Frank Lloyd Wright and his Prairie School influenced all American architects, even immigrants like Richard Neutra and Walter Gropius.

By the 1950s, modern architecture had been popularized to the point where it lost its shocking newness. The developers of Levittowns and other postwar subdivisions introduced popular versions of “the modern home.” While middle-class Americans enjoyed the luxury of picture windows, carports and split-levels, the architectural profession moved beyond what most people would consider domestic space. Philip Johnson’s famous Glass House was the architectural equivalent of the artist framing a blank canvas. Once everything had been removed but glass, leaving the essence of a building, there was no place left to go. Postmodernism developed in the late 1950s and early 1960s as a rejection of the blankness of modernism. It was all about adding layers of meaning, however artificial. Although refreshing at the time, this self-conscious style could not sustain itself. Architects of the twenty-first century are designing modern architecture that is colored by its own modernistic past. And, according to architectural histories, that past has already stood the test of time. [...] roughly from the late 1920s to the early 1960s. Whether or not we appreciate these buildings, they represent a key moment in our history, a time when all historical reference was thrown aside in favor of something new and unexplored. From our perspective, the explosion of modern architecture is dulled by familiarity. But in the 1920s a line was crossed that we can barely comprehend. Buildings went from being cultural books--their stories revealed in symbols and inscriptions rich in historical meaning--to being mute wonders of technology suggesting infinite possibility. The architectural historian and critic John Jacobus, Jr., reminds us that “nearly every present day architect, whatever his station or real sentiment, at least professes allegiance to the outward materialistic manifestations of the creative revolution that took place with the International Style.” Modern buildings exemplify the search for the limits of building and design, the exploration of new interpretations of what is comfortable, and the effort to maximize human potential through building.

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*Fig. 16, Pima Community College west campus, interior detail, Photo by Julius Shulman, 1971.
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In the Pre-WWII era, the built environment of Tucson and Southern Arizona was defined by a host of revival architectural styles that promoted the region's romantic southwestern roots. In the late nineteenth and early twenty century, Architect Henry Trost moved to Tucson from Chicago, having worked in the office of Louis Sullivan. His architectural expression blended the Chicago school with Regionalism, and shaped the growing cities of Arizona, including Tucson, Bisbee, and Douglas, before moving to El Paso Texas. His architecture was an early manifestation of American modernism pioneered by Sullivan. Not until the interwar years would Tucson-based architects Richard Morse and Arthur T. Brown begin experimenting with European ideas of Modern architecture. Morse's Forest Lodge (1935) designed for Margaret Howard, Countess of Suffolk, and Berkshire was directly inspired by his time in Europe looking at Modern architectural design pioneered by the Bauhaus.

Like many cities after the WWII, Tucson was growing rapidly. In 1940, the population was 35,000. By 1960, it had soared to 212,000. This population boom translated to significant housing development and the outward expansion from the urban core. A new cohort of young architects and architectural designers began to shape the city.

Numerous Subtypes of architectural expression emerged within Tucson's Modern Movement. The subject of this nomination falls into the category of Brutalism. Arthur Drexler's 1979 essay for the the New York The Museum of Modern Art "Transformation in Modern Architecture" explored the development of the subtype:

Two architectural aesthetics vied for approval at the beginning of the sixties. One, derived from the work of Ludwig Mies van der Rohe, was concerned almost exclusively with steel and glass; it came to be widely used for high-rise buildings and other commercial work. The other derived from Le Corbusier's massively sculptural buildings in rough concrete (beton brut). This post-World War II mode was often used for institutional and governmental work, perhaps because such buildings easily dominate their surroundings. The two modes were often mixed, as they still are, and the manner of mixing them constitutes a large part of architectural history during the last 20 years. However, it is the undiluted sculptural mode that best embodies what came to be called Brutalism, notwithstanding the initial association of that term with the deliberately crude use of steel.

[...]. Their aesthetic began as engineering, modified by Cubism and other modern movements in painting and sculpture. What distinguishes them from comparable work of the twenties, besides a greater restlessness of composition, is chiefly coarse materials and finishes; the change in scale (they are often very big); and the change in purpose: they are schools, museums, theaters, shopping centers, and housing—not one is a factory, a grain silo, or a hydroelectric plant.

Their architects have transformed a utilitarian aesthetic with sculptural inventions, mostly designed for aggressive effects of mass and weight. There is a limit to the number of

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ways interesting sculptural events can be generated. Structure alone seldom requires bulk, but columns can be disguised or enlarged to make powerful vertical masses. Utility shafts are even better for this purpose, and can be topped by boxes or hoodlike projections. Interior stairs can make strong vertical elements, but exterior stairs, where they can be justified, are an even richer source of sculptural effects because they can introduce curves and graded shadows. If cantilevered they add a weightiness that hints of danger. Vertical and horizontal masses are often grouped side by side without seeming to touch. If they do touch they can be made to collide or bite pieces out of each other. Some versions of this mode owe more to Frank Lloyd Wright, de Stijl, and Constructivism than to Le Corbusier. Characteristically they have vertical and horizontal elements graded in size, thickness, color, and texture, often made to bypass each other without actually intersecting. This effect can make even a simple composition look quite busy. Another Wrightian variation entails the plaiting of horizontals and verticals. The horizontals dominate as cantilevered terraces with solid parapets. These compositions tend towards lightness or calm, but this can be overcome by introducing sharp, pointed corners, inclining the parapets, and adding small but insistent detail.

Certain forms are thought to be inherently interesting, regardless of context. Among them is the famous "Russian Wedge", an auditorium in a wedge-shaped block (like those by Konstantin Melnikov), cantilevered in startling ways or in improbable places. Sometimes one element, a roof for example, can be enlarged to look like a whole building, or like a wedge-shaped auditorium.

Cantilevers can make portions of a building hover in mid-air, but whole blocks can be held aloft, or made to look as if they are piled on top of each other. At this extreme the idea of composition itself is called into question. The parts of a building may be scattered and linked in what is meant as a dynamic, use-related conjunction, free of all prior commitments to ideas of order. But like aleatoric music, which in some ways it resembles, the spontaneous or random disposition of elements tends to get fixed in place—for convenience in musical performance, from necessity in architecture. The elements of what is meant to look unorganized are finally perceived as having their own order, if only because every other kind has been excluded.

The Pima Community College West Campus developed directly from this architectural pedigree. Locally, during the late 1960s and early 1970s, a number of Tucson based architects, including William Wilde, Cain Nelson Ware & Cook, Robert Swaim, and Judith Chafee began experimenting with the brutalist idiom, responding and tailoring designs to the environmental conditions of the Arizona Sonoran desert. These architectural compositions employed new technologies and utilized concrete in an expressive form.

Development of cast concrete and brutalism in Tucson, Arizona

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The first post WWII cast-in-place form concrete homes in Tucson were constructed in 1947 by the Austad Steel & Construction Company (engineer Harry Foster) for H.E. Daiggs. The model houses were built at 3527 East Fort Lowell Road (demolished) and were FHA-approved. The one-bedroom 450 square foot model was priced at \$5,500; the two-bedroom model at \$7,000. (Tucson Daily Citizen, Two Concrete Homes Poured, March 1, 1947). The homes were built as prototypes for an 80 acre subdivision at 22nd Street and South Country Club Road that was never realized. This project, rather than focusing on the material properties of concrete as part of the stylistic expression, were more concentrated on traditional homes and building cost. This early use of cast concrete were anomalies in the 1940s and 50s Tucson.



Fig. 17. Mayer-Alameda Building (1962), cast-in-place concrete stair, architect Irvin Finical, Photo by Bill Sears 1962.

The next noted use of cast-in-place-concrete was the 1962 Mayer-Alameda Building (103 East Alameda, Tucson, Arizona 85701). Architect Irvin Finical worked with developer Lawrence D.

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Mayer, starting in 1960, on the downtown multi-story development including a sculptural cast concrete stairwell. (Tucson City Court Building). The building was noted at the time of construction as being inspired by Japanese modernism. (Brooks, Gene, Building Nears Completion, Tucson Daily Citizen, June 9, 1962.) This early local experimental use of cast concrete would fully develop in the 1960s with large civic buildings projects which would use cast-in place and/or precast concrete details and integral to the construction systems.

Tucson City Hall was master-planned and designed by the firm of Friedman and Jobusch, with construction beginning in 1960. The original building was the first of a four stage plan for a new government complex, and was constructed by Ashton Co, Inc. The single-story phase was dedicated by Mayor Don Hummel in December 1961. A 1965 city bond election funded the completion of the tower (1966). The design proposed by Friedman and Jobusch was called "southwestern flavor, utilizing local buildings materials."



Fig. 18. Tucson City Hall Tower (1966), Architects Friedman and Jobusch

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The first noted residential project in Tucson to employ board-formed cast-in-place concrete was the 1968 Swaim House (1700 North Harrison Road, Tucson, Arizona 85715). Designed and built by architect Robert Swaim for his family, the house is located on 10 acres on Tucson's east side in a lush mesquite *bosque* (forest) along the Tanque Verde River. The design carefully took into account the environmental conditions of the site. Every major tree was mapped and the 2,600 sq ft house carefully sited to preserve the sonoran desert vegetation, integrate into the natural setting, and capture views of the Santa Catalina Mountains. Swaim referred to the interior as "the enclosed portion of the site." The use of expansive glass window walls created a strong interior-exterior relationship.



Fig. 19. Swaim House (1968), Cast Concrete, 1700 North Harrison Road, Architect: Robert Swaim
Photo: Robert Swaim, THPF Digital Archives.

The un-compacted silt soil on the site required an engineering solution: nine-foot deep concrete piers every eight feet, which in turn established an eight-foot module grid for the house, which created the metrics for room widths, windows and paneling, all in multiple of eight. The cast-in-place concrete walls were formed eight-inches thick, and reveal the wood grain texture and marks of the bolts that held in place the 12-inch wide pine forms. Swaim noted, "We like everything rough and natural [...] I wanted to try this type of wall [...] because I wanted the whole house to be informal. In addition the walls are permanent, strong and give a slightly different texture." Two inch cedar decking atop rough sawn fir beams were used for the ceiling. The house was divided into 5 elements: the children's bedroom wing, master bedroom wing, living room, kitchen, and a second story office.

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The house received significant local attention and was featured on the cover the Tucson Daily Citizen Magazine “¡Olé!” March 21, 1970. (Pavillard, Dan, Tucson Daily Citizen Magazine ¡Olé!, Architect Tops New Home with his Studio, March 21, 1970.) and the cover of the Arizona Daily Star “Home and Buildings” on January 17, 1971. (Sortore, Nancy, Home by The River, Arizona Daily Star “Home and Buildings,” January 17, 1971)



Fig 20. Asarco Headquarters (1964)
Photo by Jude Ignacio and Gerardine Vargas.

The Asarco (American Smelting and Refining Co.) Headquarters at 1150 North 7th Avenue, Tucson, Arizona 85705 was designed by the architectural firm of Cain Nelson & Ware and built by contractors W.F. Connelly in 1964. The structural concrete post and beam system of the building is extruded beyond the interior building form to becoming a detail of the exterior design. Large horizontal cast-in-place concrete slabs project beyond the walls and angle at 45 degrees to create shades system. The building utilized copper, both a regional material and Asarco’s main product. The combination of local materials/palette and an environmental response become typical of concrete buildings in Tucson.

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Fig 20. Union Bank (1971) designed by Ivan Sarkiss and Associates (Jerry Roberson) in 1972 at 945 E. Grant Road. Photo by Jude Ignacio and Garadene Vargas.

The 1971 bank building located at 945 East Grant Road was the third branch for the Tucson based Union Bank. The banking industry in Arizona was an essential catalyst in the expansion of the post WWII era optimism and development. Arizona's banks were on the leading edge of progressive banking policies and these policies reflected in the architectural design. These buildings expressed the core values of security, integrity, experience, partnership and forward thinking. The use of cast concrete and brutalist design tenets in this branch created a physical sense of assurance and permanence. The expansion was approved by the State Banking Department in April 1971 (Arizona Daily Star, Business Briefs, April 18, 1971). The architecture renderings for the branch were publicly unveiled in the Tucson Daily Citizen on April 1971 with the branch opening planned for later summer of that year. The building was 2,100 square feet and included four drive-in windows and six teller stations. The branch was commissioned under the direction of bank president Robert Patton, designed by the Architect Ivan A. Sarkiss (Jerry Roberson, lead designer). Union Bank had been established in 1963 and by 1971 held 48 million dollars in deposits, and had 53.5 million in assets. (Tucson Daily Citizen, Union Bank's New Branch Plans Set, April 21, 1971) The bank also included a "large ceramic fountain" designed by noted artist Barbara Zion Grygutis. (Tucson Daily Citizen, Craft Corner Filled with Potter's Art, December 11, 1971)

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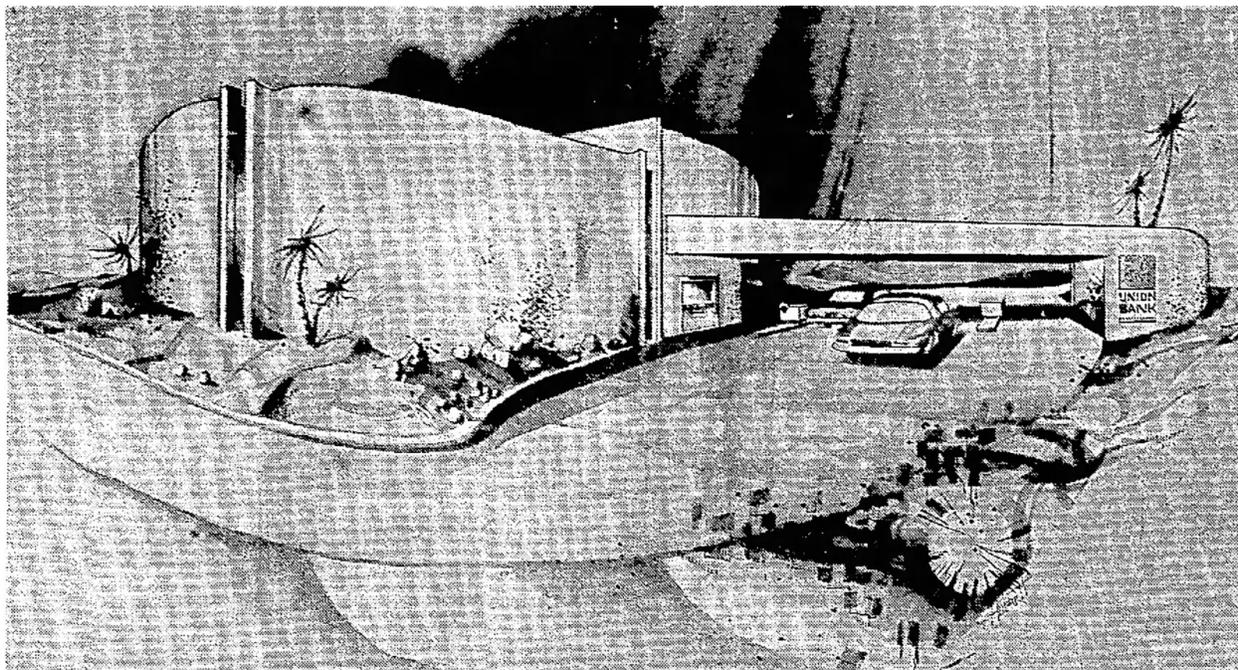


Fig. 21. Union Bank (1971) designed by Ivan Sarkiss and Associates (Jerry Roberson) in 1971 at 945 E. Grant Road. Architectural Rendering 1971.

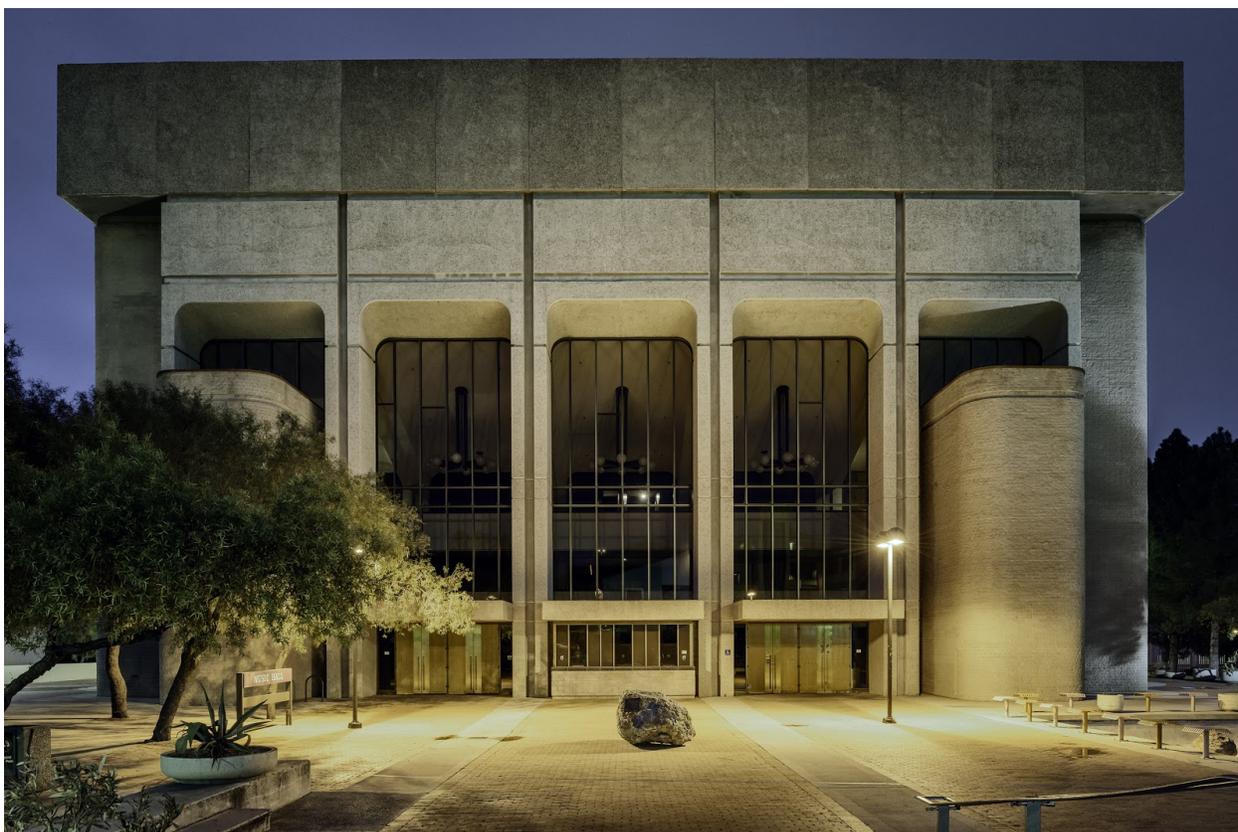


Fig. 22. Tucson Community Center Music Hall. Photo by Jude Ignacio and Gerardine Vargas.

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Tucson Community Center: Music Hall, Little Theater, Arena at 260 South Church Avenue, Tucson, Arizona 85701 were designed by the architectural firm of Friedman & Jobusch and Cain Nelson Ware & Cook (Morrison) in 1971. An urban renewal project, the site was prepared by demolishing blocks of nineteenth century adobe architecture and displacing minority communities that called the area home. The complex of buildings utilized large scale massing, cast-in-place concrete elements, and split face cast concrete block. The Community Center buildings were unified and connected by a court and red-brick landscape plan (1971) designed by landscape architect Garrett Eckbo and Listed on the National Register of Historic Places. The landscape used water sequences, trees, and plants as a counterpoint to the massive buildings. The scale, monumental form, and material all fit within the emerging popularity of the Brutalist style in the late 1960s and early 1970s.

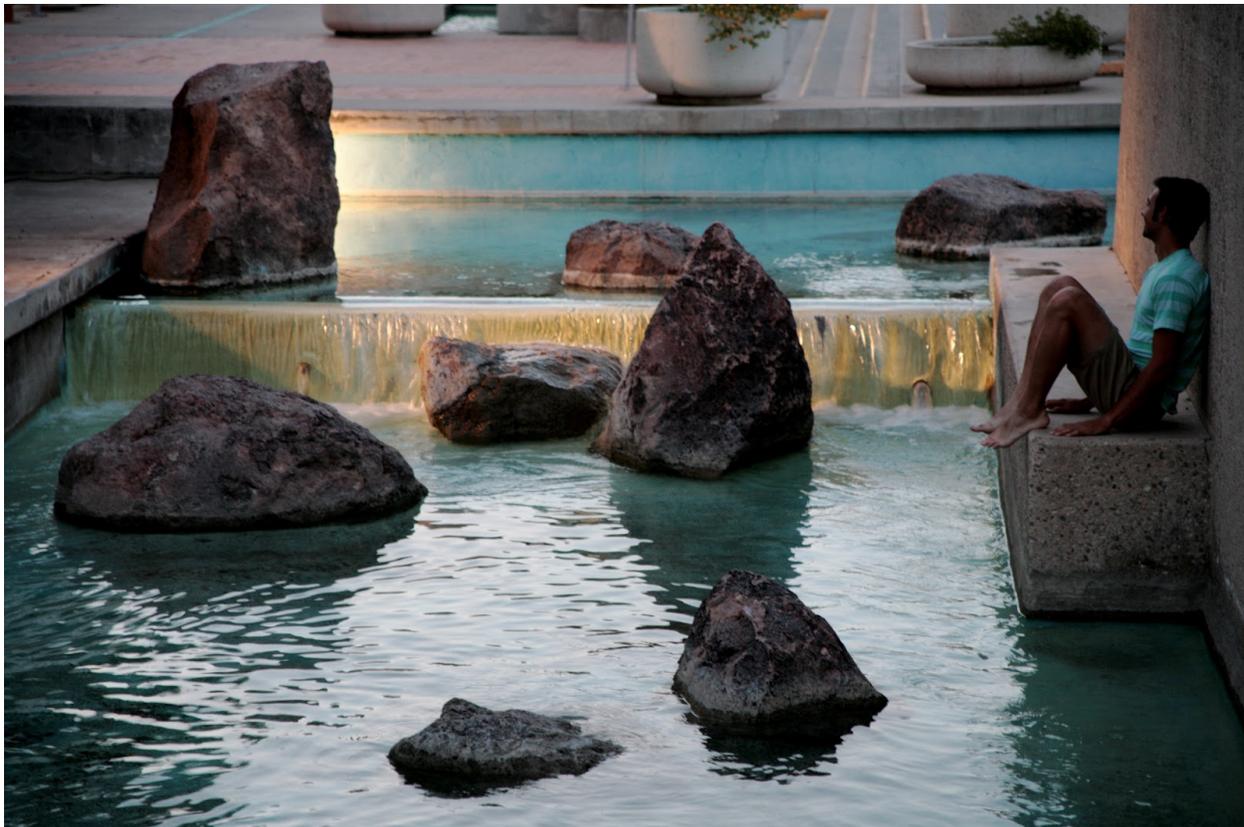


Fig. 23. Tucson Community Center Landscape. Photo by fotovitamina.

The Pima Community College West Campus was designed and constructed in at this moment in the height of the Brutalist movement in Tucson. The campus complex was one of the largest projects of this period and is an important example of the movement within the region.

In 1972 Cain Nelson Ware and Cook (CNWC) (John A Morrison, project architect) was commissioned to design the new 2.5 million dollar Valley National Bank Tucson Operations Center known as the TOC or “computer center” (3434 E. 22nd Street, Tucson, Arizona 85713). The design utilized exposed cast-in-place concrete and attempted to create a model

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environment for the center's employees. The 54,728 square foot facility, centered in an eight acre site, was home to 120 employees. The design leveraged landscaping, courtyards and framed views to create connections from the interior to exterior. The site landscape design, by John A. Harlow Associates, included eucalyptus trees, aleppo pines, rhus lancca, tree privet, and ornamental fruit trees; every work area within the building faced one of the seven landscaped courtyards. The roof was constructed from a precast concrete "T" with a poured-in-place continuous concrete framework. Contractors M.M. Sundt Company utilized a sand-blasting technique to produce texture in the building's exterior concrete walls. The Tucson Daily Citizen reported on March 18, 1972 that "[a] multiform board-and-batten effect was achieved by pouring concrete into board-lined plywood forms coated with the epoxy." (Tucson Daily Citizen, The VNB-TOC is a People Place, March 18, 1972). In 2011 Pima County extensively remodeled to the building which compromised its historic integrity.



Fig. 24. Valley National Bank Operations designed by the architectural firm of Cain Nelson Ware and Cook (CNWC) in 1972 at 3434 E. 22nd Street. (remodeled).

Planning for Tucson's new 4.5 million dollar United States Main Post Office facility was underway by July of 1970. The building's construction schedule was delayed by president Nixon, who reduced federal project spending in September of 1969 in an attempt to slow inflation. On July 28, 1970 postmaster General Winton S. Blount announced the funds were released as part of priority federal projects. (Tucson Daily Citizen, 1 Down 1 To Go, July 29, 1970). Cain Nelson Ware, Cook & Associates were hired as architects for the buildings and

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Metz Construction Inc. selected as the contractors. (Arizona Daily Star, Post Office Low Bid is Too High, May 12, 1971.) The 145,000 square foot concrete building replaced three other postal facilities scattered throughout Tucson. Groundbreaking took place July 17, 1971; the building formally opened on November 20, 1972. The utilization of oversized structural post and beam components imbues the building with monumental scaling. The design form is enhanced by the use of recessed glass and metal panels framed by the repetitive concrete structural elements. These structural devices provide shade, a design response to the desert environment. At the opening of the new plant, The Arizona Daily Star noted that the building “reflects modern building styles for the desert.” (Brelowe, Herma, Mail Service Shared Area’s Pioneer Past, Arizona Daily Star, November 19, 1972).



Fig. 25 United States Post Office (1972) designed by Cain Nelson Ware and Cook (CNWC) at 1501 S. Cherrybell Stravenue.

Photo by Jude Ignacio and Garadene Vargas.

Large investment in monumental civic and government buildings continued though the early 1970s. In 1967, at the southern end of Tucson’s Urban Renewal area, architect William Wilde was selected to design a public safety complex to house a new Fire Department and Police Station. (Tucson Daily Citizen, Canvass Scheduled Monday, November 11, 1967). The all-concrete structure design utilized prestressed, precast double tee floor units resting on a poured-in-place concrete framework. The design gave the complex a monumental feeling and was Brutalist in character. Morris Self Ph.D. served as structural engineer the buildings. The 19,574 square-foot fire fire station was designed to highlight the latest in fire suppression technology and built at a cost of 550K. (Turner, Tom, Dreams Coming True, Arizona Daily Star, June 30, 1970). The police department building used a basic concrete column and beam shell as a primary design element with the framework filled in with textured and patterned precast concrete panels and glass units. The police building was 58,647 square feet. (Pavillard, Dan, Tucson Daily Citizen, New Home For Tucson Police, February 14, 1970). Both buildings were built by M.M. Sundt Construction Co.; John Harlow & associates developed the landscape

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design. Groundbreaking took place on August 26, 1970. In 1972, the project received an award from Arizona Aggregate Association for excellence in concrete construction and formulary opened in September 1973.



Fig. 27 Tucson Police Department and Tucson Fire Department (1974) designed by William Wilde at 270 S. Stone Avenue. Photo by Jude Ignacio and Garadene Vargas.

The US Post Office was not the only major federal building project on Tucson. The U.S. Federal Building Tucson, at 300 West Congress Street, Tucson, Arizona 85701 was designed by Cain, Nelson, Ware, Cook & Associates and utilized precast concrete panels. The firm was selected by the GSA by August of 1969. (Arizona Daily Star, Designing Started on Federal Building, August 6, 1969). Approval for the 130,000 square-foot, 6.5 million dollar facility, on a pre-approved 3.3-acre site southwest of City Hall. passed the US Senate in February 1972. (Tucson Daily Citizen, New federal building proposal for Tucson passed by Senate, January 28, 1972). After approval by the US House of representatives and signed by the President, construction broke ground by November 1972. The Hunt Building Corporation of El Paso was selected as the contractor and a plan approved to buy the building though a 30 year period at a cost of 13.9 Million dollars. The building design included a brick-paved plaza beneath a tower which was mounted on four large circular concrete pillars. The building also included first floor office area for federal agencies with public functions. The Tucson Daily Citizen reported on June 3, 1971 that "efforts were made to design the building to blend with the designs of nearby

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Fig. 26 U.S. Federal Building, Tucson (1974). Photo by Jude Ignacio and Gerardine Vargas.

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Fig. 28. University of Arizona Mathematics Building. Photo by Jude Ignacio and Gerardine Vargas.

City Hall, the county administration building and Community Center complex.” (Tucson Daily Citizen, U.S. Buys Land for City Building, June 3, 1971). This monumental brutalist design employed an acid-washed finish colored concrete in an earth tone and deep recessed windows, both a response to the desert context and providing the building with a sense of mass. The building opened in May of 1974 and was formally dedicated in October. (Tucson Daily Citizen, Feds’ new home is ready, May 11, 1974).

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Like Pima Community College, the University of Arizona used monumental concrete structures to reshape the campus and express new conceptions of educational facilities. These cast concrete buildings pushed the bounds of structural engineering and fall squarely into the Brutalist subcategory of the Modern Movement. Of the many buildings constructed on the campus, two noted examples are highlighted here: the Mathematics Building and the Main Library. Funding for a new Mathematics Building was approved in 1965. The architectural firm of Cain Nelson & Ware, hired to design the project, conceived of a two-phase building. In July 1967 the Ashton Company was selected as the contractor with a low bid of \$756K to build the first phase, which included a basement and 4 floors. The National Science Foundation provided \$425K for the construction. (Arizona Daily Star, New University Math Building, November 10, 1967). The design utilized exposed, cantilevered floor slabs extending from a central core, creating a “+”. Brick and glass were used to infill the space between the floors. The building’s combination of engineering and concrete created a monumental structure. Dedication for completion of the first phase was held in March 1969. The addition of three floors and an ground floor administration wing was fully developed in 1971; construction was completed in June 1972. (Tucson Daily Citizen, UA Math Building to be Multiplied, August 7, 1971).

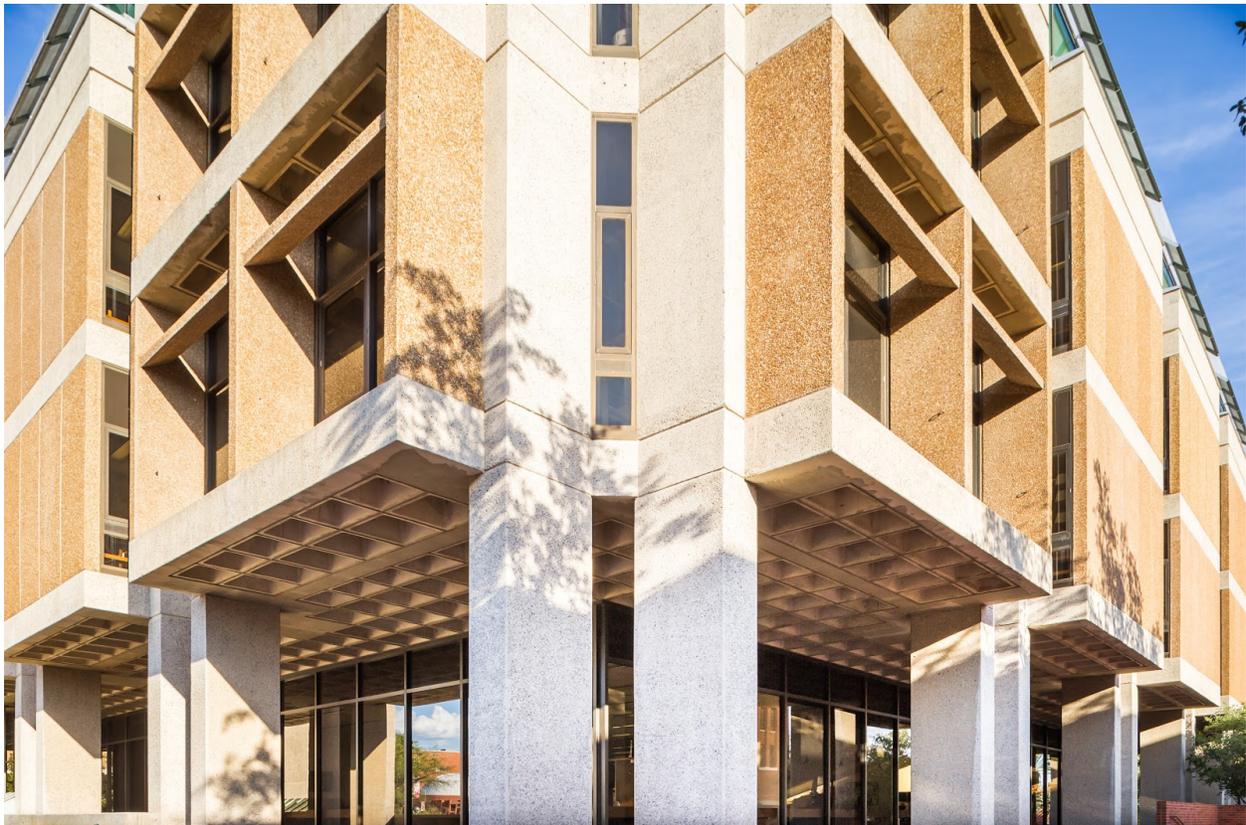


Fig. 29. University of Arizona Main Library. Photo by Jude Ignacio and Gerardine Vargas.

University of Arizona Main Library was one of the last major buildings of the Tucson’s mid-century Modern movement. The building was designed by the architectural firm of Friedman & Jobusch in 1972, and constructed by M.M. Sundt Construction Co. (Tucson Daily

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Citizen, Spring Start for UA library, December 25, 1972). State funding cycles caused significant delays in the construction timeline. By the time construction was completed, the total cost was \$12.1M. The build sat empty for a year with no funding approved by Arizona State Legislature to furnish it. When fully funded, the library opened in 1977. The use of precast exposed aggregate concrete and poured-in-place concrete created exposed structural systems. The Modern Architectural Preservation Project of Tucson noted:

“The University of Arizona Main Library was one of the last major mid-century Modern buildings built in Tucson, and its construction by and large marked the end of the Modern period. The library design was the culmination of 20 years of design experimentation and was a complex integration of several significant themes of late-Modern architecture. The building is constructed of a cast-in-place concrete structural frame, pre-cast exposed-aggregate colored-concrete wall panels, and window walls of aluminum and glass. The distinction between the expressed structural system and panelized wall construction reveal and clarify the construction process and reduce the scale of the structure by distilling the building into constituent parts. This distinction also emphasizes the assembly of materials and craft of construction. The colors and textures of the concrete reflect those of the desert context, while accent walls and paving of red brick make reference to the university campus. Patterns are evident in the pre-cast concrete panels, structural bays, paired concrete columns and coffered ceilings (actually ‘waffle slabs’). The first floor of the building is recessed from the perimeter to create the impression of an elevated structure. The extensive use of concrete, the elevated character, and the large scale of the building give the library a monumental quality appropriate for this building type. In response to the strong desert sun, the windows are recessed and shaded by angled concrete awnings. The design also integrates architect Louis Kahn’s (1901-1974) concept of “servant and served”—where formal distinctions are made between primary spaces and the secondary spaces that provide support for primary functions—by differentiating the concrete stair towers from the library stacks and reading areas.”

The University of Arizona Library marked the end of Tucson’s monumental civic Brutalist buildings. By the end of the 1970s, the cost of concrete construction, shifts in architectural trends, and a rise in governmental fiscal restraint were all factors that resulted in the decline of Brutalism and an end to this expressive subcategory of Modern Architecture. In the residential market, a few privately funded commissions continued to utilize the tenets of the movement. One notable example was architect Judith Chafee’s Rieveschl House built in 1988 at 7046 North Javelina Drive, in Tucson Skyline Country Club. The house, set on the hillside on the edge of the Santa Catalina Mountain range, utilized exposed concrete structural systems and glass to create a honest form that seems to float on structural supports. The large house is an architectural masterpiece that elegantly bookend the era. Together, these Brutalist buildings remain important and indelible examples of post WWII design and investment.

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Fig 30. The Rieveschl House by Judith Chafee, Special Collections at the University of Arizona Libraries © Arizona Board of Regents for The University of Arizona

Pima Community College West Campus Architects

The architecture design team was led by Caudill Rowlett Scott with local Tucson based associate architects Friedman and Jobusch, AIA and William Wilde, AIA working on aspects of the project.

Caudill Rowlett Scott

The Oklahoma based Okie Mod Squad published an online corporate biographical sketch of the firm Caudill Rowlett Scott and its principles:

Bill Caudill was born in Hobart and moved to Durant then Oklahoma City, where he grew up and graduated from Central High School in 1932. After high school, he attended Oklahoma State University and graduated in 1937 while also earning the title, Outstanding Male Graduate. He worked in Stillwater for a year then applied for and received a scholarship to MIT, where he earned his Master's in 1939. Caudill then headed to Texas A&M in College Station to teach and work on a book about school planning called *Space for Teaching: An Approach to the Design of Elementary Schools for Texas*. In the book, Caudill campaigned for a new kind of school, one that would be thoroughly modern, inviting, and flexible by fulfilling a variety of needs for students and community alike.

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Before he could put his school theories into practice, [...] WWII broke out, putting all building on hold for the duration. Caudill enlisted and worked for the U.S. Army Corps of Engineers throughout the war. After the end of hostilities, he and fellow Texas A&M teacher, John Rowlett (who graduated from UT), decided to form their own firm while still working as teachers at the university. Soon, they invited Wallie Scott then William Pena to join them, and the group began their practice together designing affordable housing in Warr Acres and putting Caudill's modern school theories into practice in Blackwell.

Once the schools were completed, Caudill and his crew were so happy with the results that they contacted L.A.-based architectural photographer, Julius Shulman, and asked him to come to Oklahoma to photograph them ... photos that they hoped would find their way into national publications thanks to the Shulman name. They dished out a "fortune" to the photographer, but the expenditure was well worth it. Shulman's photos of the Blackwell schools appeared on the cover of Collier's magazine in September 1950 and in other national publications after that. In fact, the open, airy schools featured in these publications were so popular and highly praised that school board members from districts throughout the nation [contacted the firm] asking for new schools in their areas.

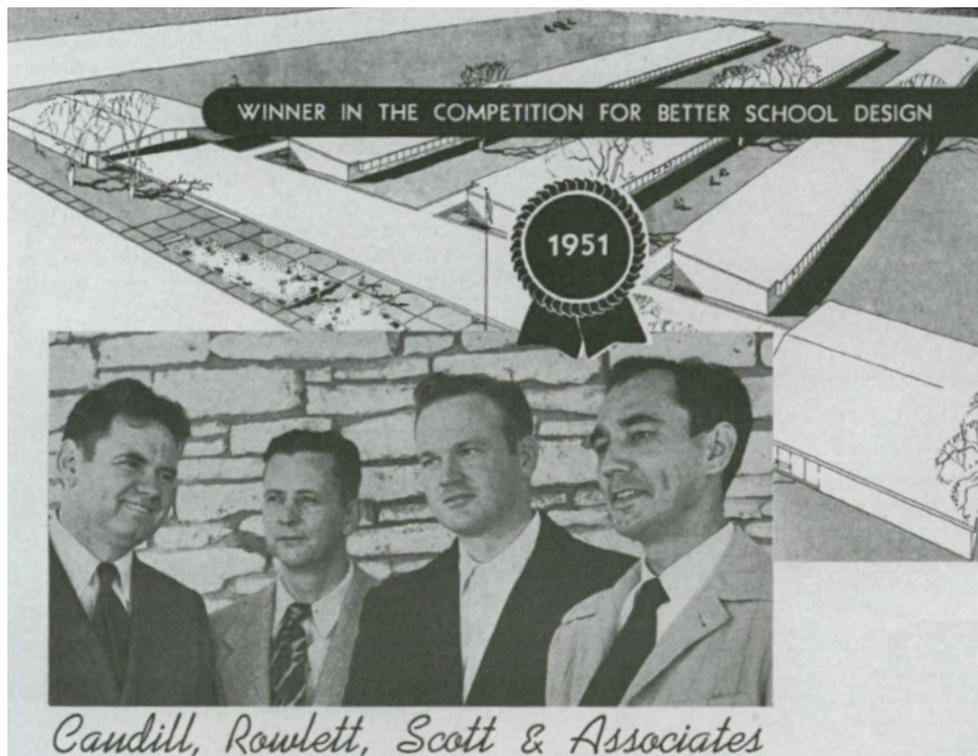


Fig. 31. Caudill Rowlett Scott, 1951

Within a few years, the firm was known as THE place to go for school design and the company quickly grew and opened a branch office in Oklahoma City. CRS continued to grow throughout the decades and became internationally recognized as a top-tier firm in

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the U.S. [...] Caudill lectured throughout the country, wrote 12 books, and accepted numerous awards for his firm's work until his untimely death in 1983. John Rowlett died in 1978 and Wallie Scott died in 1989. (2018 Okie Mod Squad, <http://okcmod.com/firms/caudill-rowlett-scott/>.)

The firm went through various iterations: Caudill Rowlett Scott, 1946-1950s; CRS, 1950s-1983 and CRSS, 1983-1994. In 1994 the firm was divested and dissolved.

Friedman & Jobush, AIA

Bernard J. Friedman's architectural work contributed to Tucson's mid-century modern commercial design idiom. Between 1940 and the 1970s, his small and large scale expressive projects distinguished downtown Tucson and the emerging suburbs with a progressive architectural identity. Through structural exuberance, smart proportions, and chic design, his commercial, educational, and religious buildings clearly express national and international trends with consciously adapted to the desert climate. His bold architectural statements varied between the excitement and elegantly expressions of Modernism, and the weight and monumentality of civic design.

Friedman was born to immigrant parents and raised in Chicago. Graduating with a Bachelor of Science degree in Architecture from the University of Illinois in 1938, he moved to Tucson in 1940. During World War II he served as a Construction Officer with the U.S. Navy Civil Engineer Corps in the European Theatre between 1942 and 1946.

Friedman was discharged in 1946 and returned to Tucson, where he married Irma. By 1948, he had partnered with architect William Green. Together, Green and Friedman designed a number of residential and commercial projects including Los Patio at 3318 – 40 East 1st Street, the El Presidio Hotel at Broadway, and 4th Avenue projects, including the new Temple Emmanuel auditorium at 225 North Country Club Road. The auditorium accommodated 650 and was designed to be eclipsed by and integrated into the future sanctuary.

In February 1948, Friedman announced the establishment of an independent architecture and allied design practice, relocating his office to 210 North Church Street. Friedman's commercial architecture of this period embraced the Modernist movement with an emphasis on glass, materials, structural systems, and expressive forms. During 1949, Friedman designed the Given Brothers Shoes Co. building at 57 E. Pennington, and the Recreational and Social Center for the Jewish Community Center on Tucson Boulevard. In early 1951, Friedman designed the new school building for Congregation Anshie Isreal.

During the 1951 to 1953 Korean conflict, Lieutenant Commander Friedman was called back to Washington, D.C. to serve as Coordinator for the Engineering & Technical Services Division, Bureau of Yards and Docks.

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He returned from active duty in August 1953, and announced the reopening of his architectural practice at 2233 East Broadway. By September, he had been commissioned to design the new Jewish Community Center on South Plumber Avenue, north of Broadway, replacing the building at 134 S. Tucson Boulevard. The same year he designed the Rillito Park steel and concrete grandstand, and the subdivision model house: The Arizona Contemporary, built by J. R. Schibley at 7210 North Oracle Road. In 1954, Friedman designed two iconic Modernist store fronts which expressed the post WWII era American commercial architectural identity: Daniel's Jewelers at 21 E. Congress built by M. M. Sundt Construction, and Hirsh's Shoes at 2934 East Broadway Boulevard.

In April of 1955, he designed the storefront at 2901 Broadway for Mr. and Mrs. Max Saltzman. The expansive glass windows and long horizontal lines transformed store-front design, a clear departure from the narrow storefronts synonymous with dense commercial districts and development patterns of the pre-war era. The Saltzman building was designed with the automobile in mind; the glass window walls maximized the display of these products.

In October 1956, Friedman established a partnership with university classmate Fred H. Jobusch, Friedman and Jobusch, Architects & Engineers was formed. Jobusch had moved to Tucson in 1944. He served as a president of the Southern Arizona Chapter of the American Institute of Architects, Southern Arizona Chapter of the Arizona Society of Professional Engineers, and President of The Sertoma Club of Tucson. From 1953 through 1959 he served as a member of the State Board of Technical Registration for Architects and Engineers.

Between its establishment and the early 1960s, the firm designed Kal Rubin City, Amphi Plaza Shopping Center, Copa Bowl, additions to the Jewish Community Century, Nehring Insurance Agency Building, the Arnic Renst Building, and the Gordon's El Rancho store at 3396 East Speedway. In addition, the firm designed Cactus Bowl, the Zeta Beta Tau Fraternity House, the Alpha Epsilon Phi Sorority House, Campbell Plaza Shopping Center, the El Dorado Motel in Nogales, Tucson City Hall, and a shopping center in Key West Florida.

In 1959, Friedman served on the Planning and Zoning Committee of the American Institute of Architects. In 1960, Friedman and Jobusch designed the first Levy's at the new El Con Mall Complex. Levy's was a partnership of the Friedman and Jobusch firm with Albert C. Martin and Associates of Los Angeles.

In addition to this large canon of commercial work, the firm developed a specialty in educational buildings, designing the University of Arizona College of Medicine, the Agricultural Sciences Building, the Physics-Math-Meteorology Building, the Pharmacy-Microbiology Building, and the Chemistry Building. Other educational work included Pima College, Sahauro High School, Canyon del Oro High School, Donaldson Elementary School, Katherine Van Buskirk Elementary School, and Clara Fish Roberts Elementary School.

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Friedman's projects covered a broad range of commercial, civic and municipal buildings including the Tucson Community Center; Tucson Music Hall; Astro-Physics, Environmental, Electronic, Instrumentation, Computer and Optical Laboratory facilities for Kitt Peak National Observatory, the Chris-Town Mall in Phoenix, and the Plaza International Hotel and Aztec Inn.

He also designed other religious buildings, including Congregation Anshei Israel, St. Albans Episcopal Church, St. Mark's Methodist Church, and Streams in the Desert Lutheran Church. Friedman was interested in the role of landscape and included landscape design in his later projects.

The sculptural Valley National Bank Branch on the northwest corner of Country Club Road and Broadway Boulevard is perhaps the firm's most recognized and iconic building. The building, designed for the firm by Don Smith, has been featured in Dwell Magazine and national TV shows, the building is a regional landmark and a beloved example of modern design.

During his career Friedman was the president of the Southern Arizona Chapter of the American Institute of Architects, served as a Member of the Architectural Advisory Committee of Pima County, Arizona, was the Architectural Advisor for the Tucson Jewish Community Center, was a member of the Board of Directors of the Tucson Botanical Society, the Tucson Chamber of Commerce, the Tucson Festival Society, and a Member of the City of Tucson Building Code Review Committee. Bernard J. Friedman died on June 21, 2012, at the age of 96.

William Wilde, AIA

William Wilde (1904-1984) was born Wolff Goldstein in Moghilev, Russia (Ukraine) on January 1, 1904. He participating in the Bolshevik Revolution fleeing the Czarist reign into western Europe. He studied architecture before immigrating to the United States on February 2, 1923. He settled in Providence R.I. enrolling in the Rhode Island School of Design. In 1928 he changed name to William Wilde. The major influence in Wilde's architectural and design development was his wife and partner Sylvia. Sylvia Wilde (1907-1957) was born in 1907 in (Ukraine), Russia, and after the war escaped with her family through Siberia living in Mukden and then moving to Japan where she developed a lifelong interest in design. She would recall later in an interview, "Those wonderful, airy buildings in Japan! Movable partitions, whole new conceptions of living space, clean sweeping lines. They opened up a whole new world to me." She traveled throughout Asia and immigrated to the United States though San Francisco. She moved to Providence Rhode Island and met William. They married in 1928 and by 1934 topened their first Architectural and Industrial design office in Westfield, New Jersey. In a post WWII interview Sylvia reminisced, "When I came to this country I had to learn a new language. I am still learning, for language has many nuances and fine shadings which give it meaning. The same is true of design. One has constantly to feel the appropriate, useful, beautiful, and weave them into a pattern for living. That is designing."

In New Jersey, they blended the emerging avant-garde European International style and American tastes to create a portfolio of work that garnered regional and national attention. For

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Sylvia and William, the interior and landscaping were as important as the exterior of a building, They developed a vision of congruity and believed the design elements needed to flow from one into the other. In 1936/37, the couple collaborated on the Mary Ellis House at 1629 South County Trail in East Greenwich, Rhode Island. The house was immediately recognized as architecturally significant and was published in the History of Rhode Island Architecture. The Ellis House is considered the best example of International Style houses built in Rhode Island, and was nominated to the National Register of Historic Places in 1981.

The couple moved to Tucson in 1946. In southern Arizona, they opened a new office and were hired to in 1947 to design the El Siglo Apartment. The FHA-Insured project was led by Albert Oshrin of Oshrin Building and Development Company. The development was located east of Alvernon Way near Haynes Street behind what is today the Doubletree Hotel. The 20 acre project included freestanding rental homes with landscape by John Harlow. The first phase included 12 units which opened in 1948 which, under federal housing administration regulations, gave WWII vets priority. The houses ranged in size from 3 ½ to 5 ½ rooms – brick and glass construction with central heating, cooling. Each had a carport. Price was \$90 to \$130 a month. Project was financed through a \$534,750 FHA loan, the largest granted any builder in Arizona at the time it was made. In 1948, they oversaw the design of Freedom Village, a 160 acre 450 home development, created by Freedom Homes, Inc. at Indian School (Ajo) and Valley Road.

In 1951, the Wildes were commissioned to design the home of Harold Rappaport at 1501 East Spring Street. The expansive glass, movable walls, and rhythmic form of the house was a innovative design approach which received national and international attention. The home was featured in the July 1948 issue of Architectural Forum and the July issue of British-published Ideal Home. Every element of the Rappaport house was designed by the Wildes, including the china and silver.

In an interview, they ruminated: "People call us Modernists. If using modern materials and techniques and employing them to the best use we have constitutes modernism, then we are. After all, we live in a particular era, and we want to express it, the same as people of all ages have. There is so much new in our own period that just begs to be utilized in design."

The attention and critical acclaim helped grow their practice and attracted clients looking for innovative cutting edge modern design. Their office which they called "H.R. 30," was located at 415 (413) East Fifth Street.

During this period, Sylvia designed buildings, furniture, and fabrics. Cele Peterson, fashion icon and client, described Sylvia in September 1952 as: "The way Sylvia Wilde Accepts the new it's tomorrow just talking to her! Her whole vision is marvelous, daring, foresighted!" At the age of 47 in 1954, Sylvia died of cancer in Chicago, while recovering from surgery.

Wilde's designs from this period forward take on a more masculine and structural character. In 1958 Wilde developed a concept-project for the addition to Harlow's Nursery. The open air

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building was one of the first thin-shell concrete structures poured in Tucson. The design gave the building the appearance of floating. Wilde worked with Johannessen, Girand and Taylor, consulting engineers; construction on the project was completed by Jaco Construction Co.

The 1966, Wilde was selected to design the new NASA Planetary Science building on the University of Arizona campus. The design used six-ton precast concrete components that functioned as a column, a window and a spandrel beam. The four story building was financed by National Aeronautics and Space Administration Building at a cost \$1.2M and was considered at the time a pioneering structure for US colleges.

1970 Wilde said, "The time of great people doing things by themselves is gone. Everyone today must be a part of the community, part of a team and this holds with architects. Architects today can't practice today without going beyond what a city looks like. They must understand its problems. They must understand behaviorism. Architects today must concentrate on the real needs of the public – the needs that people do not themselves realize they need."

In May of 1978 Wilde announced his retirement from the firm of Wilde Anderson De Cartolo Pan Architecture Inc. and began the consulting firm William Wilde AIA, continuing to impact projects and design in Southern Arizona until his death in 1984.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Caudill Rowlett Scott, Investigation 15, Pima County Junior College: an approach to campus planning, Wilde, William, 1967.

Drury, Richard L. Community Colleges in America: A Historical Perspective, Inquiry, Volume 8, Number 1, Virginia Community College System, Spring 2003.

Pima Community College, To Serve the Community: a Preview of Pima College, 1969.

Pima Community College, Pima Community College Educational Specifications, 1969.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark

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The legal description for 2222, 2120, 2202 West Anklam Road, 601 North La Cholla Blvd., 2121 West Speedway Blvd. in Pima County GIS is:

NE4 & N2 SE4 LESS RDS 233.08 AC SEC 9-14-13

The boundary is the lot shown on the attached site map.

Boundary Justification (Explain why the boundaries were selected.)

The Boundary matches those if the subject lot as described.

11. Form Prepared By

name/title: William R. Ward II
organization: Pima County Community College District
street & number: 6680 South Country Club Rd
city or town: Tucson state: Arizona zip code: 85709
e-mail: wward@pima.edu
telephone: 520-206-2610
date: June 19, 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Figure 11. Boundary map of Pima Community College West Campus . Pima Maps GIS, 2018.

Photographs

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

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Photo Log

Name of Property: Pima County Community College District West Campus
City or Vicinity: Tucson
County: Pima State: Arizona
Photographer: Jude Ignacio and Garadene Vargas
Date Photographed: 2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

AZ_PimaCounty_PimaCommunityCollegeWestCampus_0001
South Main Elevation, looking northwest.

AZ_PimaCounty_PimaCommunityCollegeWestCampus_0002
South Main Elevation, looking northeast.

AZ_PimaCounty_PimaCommunityCollegeWestCampus_0003
South Main Elevation, looking north.

AZ_PimaCounty_PimaCommunityCollegeWestCampus_0004
Concrete courtyard, stair detail.

AZ_PimaCounty_PimaCommunityCollegeWestCampus_0005
East courtyard, looking west.

AZ_PimaCounty_PimaCommunityCollegeWestCampus_0006
Central campus core building, south facade, looking northeast.

AZ_PimaCounty_PimaCommunityCollegeWestCampus_0007
Central campus core building, west facade, looking northeast.

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

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