

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: **Jacobson House**

Other names/site number: **Jacobson House, Art and Joan, Jacobson Residence**

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: **5645 North Campbell Avenue**

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Not For Publication: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
<hr/>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<hr/>	
Signature of commenting official:	Date
<hr/>	
Title :	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

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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

1

buildings

sites

1

structures

objects

2

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions: DOMESTIC: single dwelling

Current Functions: DOMESTIC: single dwelling

7. Description

Architectural Classification: MODERN MOVEMENT.

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Materials: Principal exterior materials of the property: painted concrete block, cast concrete; walls: concrete block and cast concrete, glass; roof: synthetics.

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and non-contributing resources if applicable. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Jacobson House is located on the alluvial fan of the Santa Catalina Mountain Range on the northern edge of the Tucson basin on a short west extension of Campbell Avenue. The lot lies north of the Tucson city limits in unincorporated Pima County, Arizona in an area known as the Catalina Foothills adjacent to the northern edge of the Catalina Foothills Estates Subdivision (1936). The single-family residential house designed in 1975 and built in 1977 is an important example of the foundational work of master architect Judith Chafee, FAIA (1932-1998) and a residential example of Tucson's Modern architectural movement. The primary character-defining features of the Jacobson House are the limited material palette of concrete, painted concrete block, aluminum frame windows and glass which are used to produce an environmentally responsive design expressed through interior and exterior distinctive zonal geometric design. The exposed site-cast concrete structural beams supported on walls of painted reinforced concrete block allow for spans of aluminum frame windows walls, sliding glass doors and clerestory ribbon windows that allow diffused light to enter the space. The physical orientation and bioclimatic site design was a direct response to the desert environment, climate, views, natural setting, and the seasonal location of the sun. The house is designed with an explicit indoor-outdoor relationship and spatial arrangement that creates a floor plan with a series of courtyards that act as outdoor rooms. There have been limited modifications to the property since construction, as a result, the building retains a high level of integrity sufficient for listing on the National Register of Historic Places.

Narrative Description

Location and Setting

The Jacobson House is located on a crest of the southern rolling foothill of the Santa Catalina Mountain range, centered on a 2.46-acre irregular-shaped property. The house has a rectangular form elongated on the east-west axis, which is typical for a passive solar designed house. The entrance facing south overlooks the City of Tucson, and large windows look north to the peaks of the Santa Catalina Mountains. The property is located in unincorporated Pima County, north of Tucson, Arizona, at 5645 North Campbell Avenue.

Tucson is situated in the southeast portion of the state, 60 miles north of the Mexican border in the Sonoran Desert uplands. The foothills are characterized by large desert lots with single family residences, native vegetation, and twentieth-century construction. The Jacobson House is a single-family residence built in 1977. The geometric plan is set in the middle of the lot (Fig.

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1): south of the paved ingress/egress easement road that serves the adjacent five houses. The property features native Sonoran desert vegetation, with non-native plants immediately surrounding the house. A driveway runs from the northwest corner of the lot along the western edge of the property to a parking area, garage, and entry gate that leads to the north-facing entrance. Few modifications have been made to the property and landscape since the completion of construction.



Fig. 1. The area in the vicinity to Jacobson House. City of Tucson GIS Map Guide

Physical Appearance

The exterior and interior form of the Jacobson House are highly distinctive with volumes, massing, openings for light filtration, and orientations that are both responsive to the environmental conditions of the Sonoran desert and carefully frame vast views of the desert and Santa Catalina Mountains to the north and city-valley views to the south.

The primary character-defining feature of Jacobson House is the strong physical geometry and limited material palette of cast concrete, painted concrete block walls and glass that creates the dynamic physical form of the house. This simple and massive rectilinearity of the exterior belies the complexity and nuances of the interior spaces and their interrelationships, variations in light quality, size and character; as well as the additional layer of the indoor/outdoor relationship to the courtyards, mountain and city views, and the sky through the clerestory windows. The monumental geometric exterior form of the north elevation (Fig. 2) translates to corresponding internal spaces and courtyards. (Fig.5) The use of massive exposed site-cast concrete structural beams supported by single corse concrete slump block walls that have been structurally reinforced allows the extensive use of sliding glass window walls, and ribbon

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clerestory windows. The juxtaposition of concrete and glass imbue the design with an ethereal openness and tension that seem almost a physical contradiction. The design responds to the seasonal orientation of the sun with the windows of the living room and weaving studio recessed, angled, and sheltered to reduce direct solar gain while framing unimpeded dramatic mountain views which seem to heighten the sunrise and sunset light.

The interior is separated into two primary ground-levels which correspond to the geometrically shaped plan, the volume of the house, and a response to the sloping grade of the site. The entry hall, office/bedroom, kitchen, dining room, and master bedroom are on the lower south level are on an east-west axis. The living room and weaving studio are each raised three steps to the upper level at pivot to the northeast. The small reading nook comprises the only space which is a true second story over a textile vault and is located at the top of bookcase stairs overlooking the northwest valley. The exterior north elevations are divided into three primary geometric volumes which can be seen on the architectural drawings and generally correspond to the interior levels.

The west-facing public entry sequence leads from the parking area facing the garage through a covered trabeated gateway. The concrete walkway opens to the large south facing courtyard garden. The north edge of the courtyard is delineated by a low retaining wall that rises a few feet above the courtyard grade which provides uninterrupted expansive sweeping views to the south. The south face of the retaining wall drops approximately six feet and features an array of solar water heaters oriented towards the sky. This system is an important innovation in the overall environmental design. The concrete walkway follows the eastern edge of the garage to the south elevation of the house. Protected by an extended roof, the concrete walkway, embossed with the names of those involved with the construction (Fig. 6), proceeds east to the front door. The courtyard features a large tree in the center and a rectangular swimming pool on the eastern side.

The south elevation which included the garage, entry hall, office, kitchen and eastern portion of the master bedroom is 9' tall from the slab. The central portion of the living room, weaving studio, reading nook and the western portion of the master bedroom is 18'4" from the south elevation slab and 16'4" high from the north slab. The dining room and lower living room space are 12'8" from the south slab and 10'4" from the north slab. The clerestory windows let diffused light spill into the interior spaces which reduce the sharp visual contrast between the interior and exterior and allow the occupants to easily look out to the desert. This massing, volume, and unique fenestration combine to create a distinct architectural signature.

The landscaping is divided into two zones. Zone one is the native vagative zone. It is located south beyond the courtyard retaining wall, east of the house, west of the driveway and north beyond the courtyards and patios. This landscaping is primary native sonoran desert vegetation that has been supplemented with native palos verde and mesquite tree to crete a stronger sense of isolation on the site. The second zone is an arid landscaping zone which includes, rosemary, aloes, agaves, small, non-native drought tolerant small shrubs and a large african sumac tree located in the center of the south courtyard. In the archival drawings that were part

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of the Jacobson Collection there were multiple plans which included landscape variations for the multiple courtyards.

Attached to the south courtyard retaining wall is a large thermal solar system which heats the pool and water for the house. The system was original to the design. The system is not visible from any of the primary elevations but can be seen from the desert environs looking north or by leaning over the retaining wall.



Fig. 2. Jacobson House, Judith Chafee blueprint April 16, 1976.

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Fig. 3. The north elevation with stepped massing, clerestory windows. Photo GMVargas 2019.



Fig. 4. North elevation, Massing, window system and clerestory windows. Photo GMVargas 2019.

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The interior spaces of the house connect to the exterior both spatially and visually. The north-facing rooms can be seen through the window and sliding glass doors which glow at night. The weaving studio, living room, bedroom, reading nook, dining room, kitchen, and entryway are arranged to interact with the desert environment and have a strong relationship with the exterior through the openings.



Fig. 5, North elevation, Aerial View entry. Photo GMVargas 2019.

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Fig. 6. South Elevation, concrete detail with Chaffee stamp. Photo GMVargas 2019.



Fig 7. Living room detail with fireplace, cast concrete. Photo GMVargas 2019.

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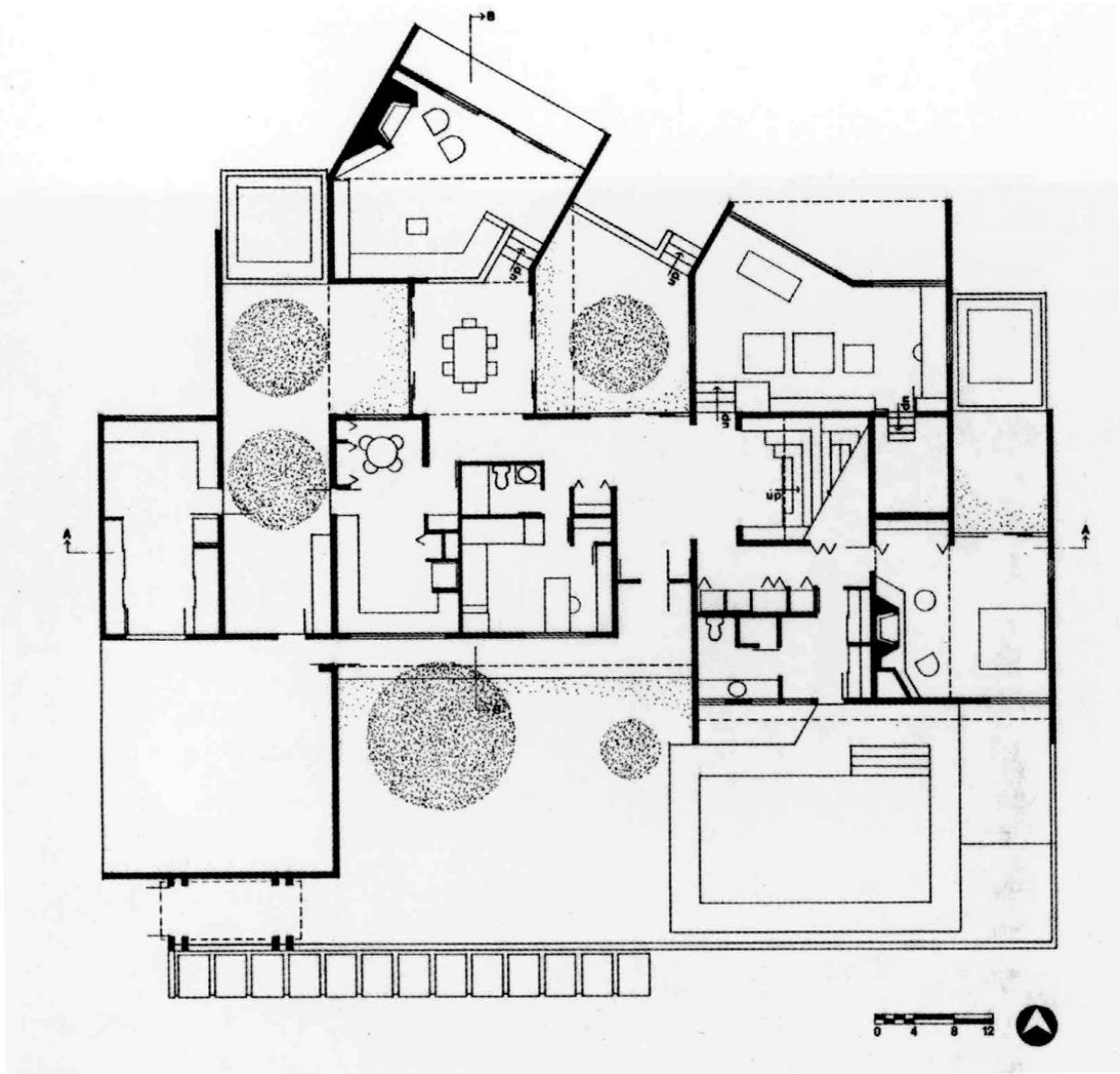


Fig. 8. Jacobson House, floor plan.. Published in Powerhouse, 2019.

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Fig. 9. Library/stairs to the reading room. Photo GMVargas 2019.

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Fig. 10. Hallway with exposed structural concrete. Photo GMVargas 2019.

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Fig. 11. Living room, cast concrete lenticils. Photo GMVargas 2019.

Jacobson House is an important example from Judith Chafee's design portfolio. It was a major commission and part of her foundational work. As in the other major projects from this period, the construction materials are left exposed to highlight both structure and form. The limited material palette showcases Chafee's austere style. The work is informed by and in response to the environment. The combination of painted concrete slump block, exposed cast concrete beams, environmental responsiveness to light and climatic conditions, unique interior space created by the overarching conceptual vision, and site utilization produces a distinct architecture that expresses a minimalist approach emphasizing the geometry of space, light, and nature.

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The result is an original work both set into and in response to the desert and an expression that is distinctively associated with the Modern Movement.

The architectural configuration creates a series of geometric, irregular-shaped rooms with a total of 2,902 sq ft. of interior space (Pima County Assessor). The house is divided into five interconnected zones: 1. entry hall, 2. weaving room, 3. main bedroom, 4 dining and living room, and 5. kitchen/service rooms each with their own character that combine to create the interior volumes and living spaces. The front door leads to a central entry hall (Fig. 10) delineated on the north by a window wall that includes a sliding door leading to the central courtyard and steps that lead to the weaving room. The eastern edge of the hall is defined by the large dynamic bookcase-stair design (Fig. 9) that leads to the small reading nook. The fine millwork bookcase is formed by multiple levels-steps of varying heights which accommodate books of various sizes. The front of the shelves are protected by sliding glass which gives the structure a delicate almost fragile characteristic which is a juxtaposition to the monumentality of the structural design. The full grandeur of the structure is not perceived upon entering the entry hall but observed as the viewer walks toward the bottom step and the full height and scale is revealed. A secondary corridor south of the bookcase leads east past two service closets to the master bedroom and bath. To the south of the entry hall is an office/bedroom and bathroom and west to the dining room, kitchen and living room. The dining room features window walls with sliding doors on both the east and west and open up three steps to the living room; the east opens to the central courtyard and the west to the western courtyard. The kitchen is through a service door on the southwall of the dining room. The workshop/bedroom and garage is detached on the west side of the west courtyard. The living room and weaving room are only two irregularly shaped rooms, which are extended from the house's rectilinear shape, angled at approximately 30 degrees to provide a perpendicular view to the mountains. The living room features a large fireplace and a window wall sliding door system that leads to a northern patio. The master bedroom has a sliding glass door that leads to a private north patio and a large fireplace (Fig. 7) on the west wall. The office/bedroom bathroom and kitchen feature character-defining original hand painted talavera tile with geometric and natural motifs. (Fig. 13). The main bedroom bath has original Dal and Japanese produced tile.

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Fig. 12. Dining room interior looking into the living room and out to the courtyard. Photo GMVargas 2019.



Fig. 13. Kitchen, cabinetry, tile and exposed concrete. Photo GMVargas 2019.

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Fig. 14. Dining Room west courtyard with wood sunshade. Photo GMVargas 2019.



Fig. 15. South Elevation. C. 1978

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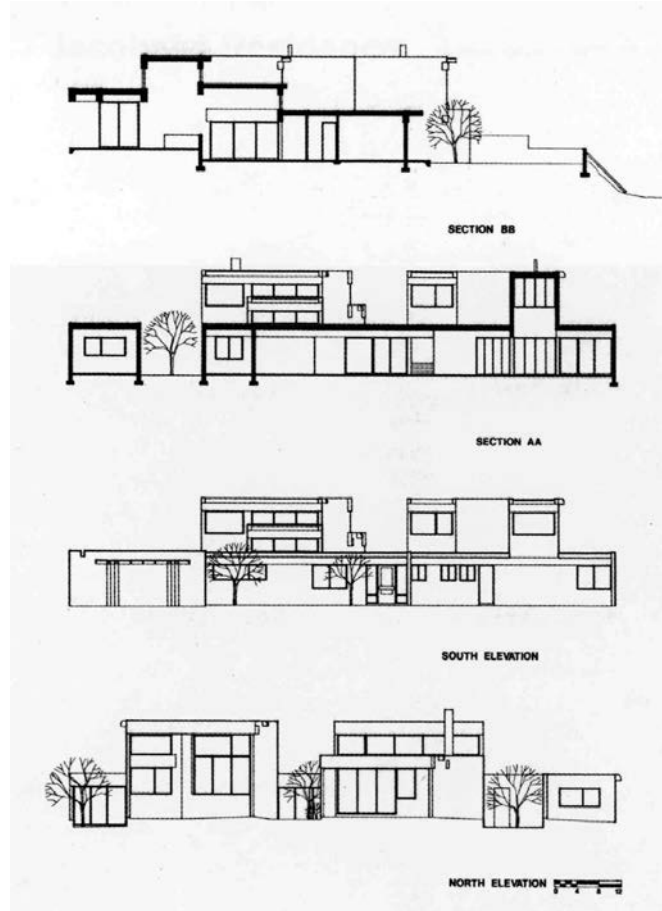


Fig. 16. Jacobson House, elevations, Published in Powerhouse, 2019.

The use of the large, site-cast concrete beams creates a structural system which allows the extensive use of glass window walls and clearstory windows combining to create a light-filled sense of openness which blurs the sense of the line between indoor and outdoor. The interior employs a limited material palette that produces a modernist sensibility. The carefully-framed views of the surrounding arid landscape celebrate the natural environment and create a juxtaposition between the stark modern interior and Sonoran desert.

Pool

The rectangular-shaped pool is the focal point of the eastern side of the south yard and is a contributing structure. Although not designed by Chafee the pool location and size appears in the Chafee site plans.

Alterations

There has been no alteration to the original design with the exception of the addition of a garage door that encloses the carport.

Condition

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The condition of the house is fair. As the original owner aged the house slowly deteriorated and its systems ran their life cycle. The original pool is in disrepair, the decking cracking and systems failing. The HVAC system was modified from the original 4 cooler system in the 1990s and the placement of additional units obscures views from the kitchen courtyard and main bedroom. The HVAC system is only partially operable. The electrical systems and plumbing systems are in need of major intervention and wood detailing throughout the house is delaminating and showing signs of wood rot. Site drainage has created structural cracking and termites have damaged casework. The original solar system was not functional as of October 2021.

Integrity

The House retains sufficient integrity to convey its significance. The footprint and envelope of the house is unchanged. 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 cast on-site concrete, windows, interior cabinetry, casework millwork, fireplaces, original bathrooms, original tile and exterior elevations. The massing of the house is retained and is unchanged from the period of significance. The house retains its original spatial qualities. The intact detailing presents a distinctive architecture and retains a unique "sense of place." The intact details in combination with the intact design are an example of modern architecture and an example of the work of Judith Chafee. The most significant alteration to the original design is the enclosure of the car-port into a garage. This reversible change affects the volume of the west-facing elevation but does not significantly detract from the major design elements.

Geographic Information

Jacobson House is in an unincorporated portion of Pima County on a site that gently slopes from north to south. The area features large lot sizes, native landscaping, and native vegetation. The original subdivided lot is intact. The desert location of the house reflects a sensibility of desert design established during the post WWII era.

Boundaries

The boundaries are consistent with the original lot. 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

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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.

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

1977

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder: Judith Chafee, FAIA (1932-1998)

Period of Significance (justification)

The Period of Significance is 1977, the date of construction.

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.)

Jacobson House is eligible for listing on the National Register of Historic Places under Criterion C, at the local level of significance. The property is an important example of the foundational work of master architect Judith Chafee, FAIA (1932-1998). Designed for clients Art and Joan Jacobson, the project provided Chafee an important commission to continue the exploration of her architectural and design theory. The house was completed after two other major Tucson commissions: 1974 Viewpoint, (listed on NRHP 2021) and 1976 Ramada House (listed on

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NRHP 2006). The building is part of Chafee's foundational work in Tucson that boldly and clearly expresses the tenets of her design philosophy. During and after construction, the Jacobson House was recognized locally, nationally, and internationally for its design including being featured in the in *Architectural Record* May 1979, *A House and Garden Guide BUILDING* magazine Spring 1979, the Japanese journal of urban housing *Toshi-Jutaku* November 1979, *Artspace* magazine spring 1982, *Arizona Daily Star* home feature December 26, 1982, and *Tucson Citizen* focus feature October 8, 1985. In 2016 Jacobson House was featured in the Arizona Public Media PBS produced documentary *The Architect: Judith Chafee*. In 2019 the book *Powerhouse The Life and Work of Judith Chafee* by Christopher Domin and Kathryn McGuire with an introduction by William J. R. Curtis was published by Princeton Architectural Press and funded in part by the Graham Foundation providing contextual scholarship examining Chafee's life and work and extensively features Jacobson House and its importance within Chafee's architectural development.

The period of significance is tied directly with the years of the building's construction. Due to its age, Criterion Consideration G is applied to Jacobson House, as a building that has achieved significance within the past 50 years and is an outstanding example of Chafee's work and the Architecture of the Modern Movement in Tucson.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Jacobson House is eligible under Criterion C at the local level of significance as an example of the work of master architect Judith Chafee, FAIA (1932-1998). As noted by William J. R. Curtis in the introductory essay of *Powerhouse The Life and Work of Judith Chafee*, "Throughout her life, Judith Chafee extended basic ideas from the modern tradition to adjust them to local circumstances. She rejected facile postmodernism, with its skin-deep historical references, and spurned neomodernist academies with their formalist references. [...] When one looks back over Judith Chafee's entire oeuvre, one is struck by the uniqueness of each work but also by her consistent ways of thinking, imagining and designing. She did not possess an obvious signature style, but she did have deeply embedded patterns of visual and spatial organization that informed her overall production even as she invented contrasting designs. The recurrent mental structures and spatial types were rethought in each case so as to solve the unique problems of each site, program, climate and landscape. In section, her buildings often combine superimposed zones each with its own character. She refashioned the ground as a domestic landscape of interlocking levels, steps and shelves, which propel the eye to the surrounding landscape through judiciously placed openings.[...] When designing a new project, Judith Chafee immersed herself in the topography and microclimate of each site, walking back and forth like a prospector looking for a source of water with a divining rod. [...] To realize her house designs, Judith Chafee needed clients who were willing to take some aesthetic risks, as her work departed dramatically from the Pueblo Revival style dwellings that were often built in and around Tucson. [...] Each Chafee house, while unique in spirit and atmosphere, embodied a consistent attitude and ethos. This extended to the use of materials and the design of built in furniture. Chafee liked to express materials directly, employing the interplay between naked concrete, rough timber, clay tiles, glass and adobe. [...] In her celebration of domestic rituals,

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she treated kitchen slabs as altars and naked metal extract pipes as cult objects. Her towers and cascades of bookshelves conveyed the air of antique libraries or massive Spanish colonial furniture but thought forms nourished by abstract painting and sculpture.”

Chafee was born in Chicago in 1932. Her mother oversaw the modern furnishings department of a prominent Chicago department store and her stepfather was an internal medicine and pathology specialist. Chafee was brought to Tucson at age five.



Fig 17. Judith Chafee, c. 1970.

Chafee attended Francis W. Parker School, before matriculating into Bennington College in Bennington, Vermont, graduating with a major in visual arts in 1954. In 1956 she enrolled in Yale University's Graduate School of Arts and Architecture and was the only woman to graduate from her class. After graduating in 1960 with a Master's degree she worked for Paul Rudolph on the development of projects including the Yale University Art and Architecture Building and Married Student Housing and later job captain for residential projects in Baltimore. In 1962 she accepted a position with Walter Gropius' The Architects Collaborative (TAC) and worked on education projects for Brandeis and Radcliffe. After a year in Cambridge she accepted a position with Eero Saarinen and Associates in Connecticut where she worked on projects including Cummings Diesel in Darlington England and the international terminal for the TWA Flight Center at John F. Kennedy Airport. She then worked for five years at the Edward Larrabee Barnes Office in New Haven and ran a small private practice. (Domin: 35-36)

Accepting private clients, in 1967 - 1969, Chafee designed the Merrill House on a waterfront property in Guilford Connecticut. The 7,500 square foot, site specific project, connected and celebrated the natural beauty of the site with a geometric construction, that was set in and in response to the environment. The project was awarded a Record House Award and featured on the covers of the Record House edition of Architectural Record in 1970. Chafee was the first women architect to be featured on the cover. (Domin: 54-56)

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In 1969 Chafee returned to Tucson and opened an architectural practice. From her home and office in a Sonoran adobe row house in the El Presidio Neighborhood she continued work on the Merrill House (51 Andrews Road, Guilford, Connecticut) and the Funking House (1972) at (421 Furnace Road, Richmond, Massachusetts). The awards and recognition for the Merrill project brought her noted recognition. Throughout this period she explored the southwest and northern Mexico. (Domin: 40-42)



Fig. 18. Jacobson House, model on construction site, 1977.

The Jacobson House was commissioned by clients Art and Joan Jacobson. It was designed in 1975 and built in 1977 after the 1975 Ramada House (NRHP Listed). The Jacobson project was part of Chafee's foundational work in Tucson in which she explored her architectural ideas, environmental responsive concepts and presented sophisticated and mature designs that were clearly executed. The design was one of her early projects in Southern Arizona that established Chafee as a significant American architect.

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Fig 19. Jacobson House, construction photo, site cast concrete beam construction, 1977.

Christopher Domin and Kathryn McGuire extensively feature Jacobson House in the book *Powerhouse The Life and Work of Judith Chafee*. The authors state:

For Joan [Jacobson], a practicing weaver with grown children, this residence took a highly personal program. She requested ample space for weaving, reading, cooking, gathering, and gardening and a single well-appointed bedroom. Art Jacobson was a philosopher by training who organized motorcycle tours throughout the Southwest. Together, they had amassed a collection of books particular to their interests, which

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were essential for their creative practice. Thus the housing of this collection took on a special importance in the design of this home. Upon becoming empty nesters, the couple traded Evanston, Illinois, for Tucson's desert climate and robust art culture. After experiencing the charismatic atmosphere of Chafee's studio during the search for an architect, Joan felt an instant connection with the architect. Despite Chafee's relatively small portfolio of built works at the time of their meeting, Joan was so impressed by how Chafee revealed the various discrete spaces of her studio in seemingly choreographed fashion that she was convinced that Chafee was the architect who could realize the Jacobsons' vision.

The initial conceptualization of the Jacobson Residence began as a compact, double-height, earth-sheltered, one-bedroom residence with an expansive artist studio and library. In the first interaction of Chafee's design, an aerie and balcony anchor the corners of the building - one a cave-like room with light from the north, the other an open space with apertures on three sides, protected but open to the air and light. [...]

The inwardly focused, earth-sheltered first iteration developed into the final built form while retaining the main elements, including direct solar utilization, a courtyard organization, library, aerie, studio, and natural ventilation, but more fully integrating the defining features of the building program - all above grade. Private entry for the homeowners is through the open garage, and public access is provided via a covered trabeated gateway; both entrances open into the protected south courtyard, with its ample views to the city with the desert in the foreground. The organizing strategy for the house moved beyond one central courtyard toward a scheme of multiple courts of varying size and function, but all tuned by the architect to allow for daylighting and natural ventilation throughout the house.

A flat-panel hot-water array running along the southern edge of the court is assimilated into the site plan, hidden behind a low terraced wall but visible from the south as a definitive part of the linear east-west aligned composition. Water heated in the solar array is stored in a massive tank located below the entry court and heavily insulated by the surrounding earth. The cold nighttime temperatures require heating of the pool from the solar array during most seasons. The interior is kept warm, as well, with this system, coupled with direct solar radiation in the winter. This was innovative technology for the time and place, presenting challenges in its installation, but coordination with an experienced mechanical contractor brought all the parts together into a highly effective system. Chafee often included expertise on her design team, and although she certainly respected their training and specialization, she had ideas for each project that often pushed engineers' problem solving skills into new and creative territory.

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Fig 20. Jacobson House, construction photo, concrete beams and walls, 1977.

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Fig 21. Jacobson House, library-stair, c. 1978.

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Fig 22. Jacobson House, living room, building sofa and fireplace, c. 1978.

The northern courtyards are envisioned as three exterior rooms that bring outdoor desert life into the fold of the house. The dining room is flanked by two courts with clearstory lighting above, providing soaring spacious quality without tending towards excess. The living room and weaving studio face mountain views and share an edge with the courtyards, allowing each room to have natural lighting from more than one direction. Opposing operable windows encourage prevailing breezes to enter the house and flush out the heat of the day.

The sacred center of the house is the library stair that leads to a secluded reading loft. The oak treads rise to over twelve feet adobe finish floor, its risers doubling as book storage. The intentional nonlinear arrangement of the stair provides a variety of sitting or gathering areas along with places to display sculptural artwork. During the design process, client and architect immersed themselves in conversations about bookshelves, movable shelves, sliding shelves and high ladders. These creative discussions coalesced into the multifunctional book steps that act as a threshold to the special hidden place above. The client's extensive collection of books could be read on the stair or aerie, which Chafee referred to in connection to Welsh and Scottish overlooks - an homage to Joan Jacobson's family roots. This sanctuary for books is constructed on top of a concrete and steel fire vault for Jacobson's textile collection, which unites two of her passions in one construct. The architect described this multistep creation as an "involving stair," as it necessitated active engagement in the process of exploration.

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Because the stair does not include a handrail, both ascent and decent require significant precaution not unlike scaling the great stepped pyramids of Mexico and Mesoamerica.



Fig 23. Jacobson House, north elevation, c. 1978.

Throughout her career, Chaffee carried on a dialogue with the architects that inspired her early development, drawing from the quiet gathering of light in the library buildings of Alvar Aalto and H.H. Richardson's lovingly detailed shingle-style buildings. In the Rahcardsonian house, a monumental stair tended to be visible from, or adjacent to, the main entry - a central focal point that also provides access to the upper floors and the more private spaces of a home. The stair takes on the appearance of a large piece of integrated furniture or cabinetry that rises, light-filled, to the upper reaches and deftly connects floor to ceiling in one upward spiral thrust. Adjacent to the front door, the stair often accepts a formal seating area for guests at the level of the first riser. Richardson's stairs are striking because of the complexity that grows with every turn or rise - the ambition to include multiple functions in one integrated sculptural composition makes this stair important well beyond its intended use. An avoidance of applied decoration on the exterior and the full integration of large elements, such as stairs and inglenooks, into a residential composition is a challenge that was met with grace by Richardson and Chafee alike. Without reverting to direct references in the work, Chafee continued in subtle conversation with her lineage of peers through the iterative development of projects over time.

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Fig 24. Jacobson House, bedroom fireplace, c. 1978.

Exposed reinforced concrete block creates a distinct modular pattern throughout the house and beautifully complements the fine carpentry and carefully sited-casted beams, which incorporate a desert hue into the mix through the integration of sand from the surroundings. The subtle surface quality of the concrete beams and textured block

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coursing offers a rich contrast to the softly illuminated interiors. Site cast concrete beams were a new development in Chafee's ongoing exploration of exposed structural materials, replacing the exterior wood-spanning members seen in previous projects. The new site-cast beam strategy completes the palette of massive material in the Jacobson Residence, allowing the house to meet the harshness of the desert with grace and force, in effect minimizing the annual maintenance of wood in exterior applications. The long north- and south-facing elevations of the house are punctuated by clearstory lights and large expanses of glass. From the interior, the edge of the beams frame the sky and mountains beyond. Viewed from the exterior, these structural elements appear effortless in their work, providing north- and Northeast-facing transparency in striking contrast to the monumental quality of block and concrete.

The generous high-volume workspace of the studio was described by the client as light-filled, but not overly bright, and large, and well appointed. A room for creative work and contemplation, the space includes exterior apertures on three sides and borrowed light from the aerie, which shares light with the studio and main bedroom. The studio was a crucial part of the program, as Joan Jacobson was a weaver by avocation; she began training on the loom at Kingswood School and Cranbrook and continued creating textiles through her life. In Tucson she is a founding member of the TUcson Weavers Guild. The bedroom suite is secluded from the rest of the house in the southeast corner, with deceptively high ceilings that imbue the room with abundant natural light and air movement. A personal space for the client, it is flanked by a small private court to the north and direct access to the pool and southern court.

The site plan is calibrated for solar orientation, with optimal views to the Catalina Mountains, and visual protection from future adjacent landowners. All rooms are open to air movement and views, while the east-west elevations are comparatively stark to break the western sun and block the view of close neighbors to the east. During the construction process. Dane Hastings, from Chafee's studio, climbed by ladder to the loft area after the masonry walls and beams were in place and articulated that he thought that this place was going to make a wonderful ruin. The idea that a building could be imagined as a future ruin was often discussed by Chafee and underpinned her decision to place the primary structural form of a building into a deeper conversation with the landscape, beyond program and daily concerns.

As the project neared completion, Judith Chafee gathered the client, contractor, and design team in the southern court for the planting of a shade tree. A Scottish piper could be heard approaching from the distance. Unbeknownst to anyone in the crowd, the architect invited bagpipers into the ceremony as a fitting reference to the Scottish heritage of Joan Jacobson and her new homeplace in the Sonoran Desert. On the northern edge of this same courtyard, Chafee stamped the names of everyone involved in the project, from contractor to design team, into the concrete along the client's entry procession - a reminder of origins, which, years later, assumed the character of a memento mori integrated into daily life. (Fig 6 and Photograph 11).

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Fig 25. Jacobson House, dining room window walls and clearstory, c. 1978.

Jacobson House was designed in response to the Sonoran desert setting and is a combination of modern artistry and architecture. Shortly after construction the house received national critical acclaim. In May 1979 the Jacobson House was featured in *Architectural Record* as a Record House of 1979. The publication noted, "It is a house with a large number of spaces, some of them sharply confined and more carefully modulated by changes in floor or ceiling height. Walled in courts give the plan an exploded feeling but serve important climatic and functional ends as well." The project was then featured in *A House and Garden Guide BUILDING*

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magazine in Spring 1979 and internationally in the the Japanese journal of urban housing *Toshi-Jutaku* in November 1979 and *Artspace* magazine in the spring 1982,

Chafee's major works include the - Johnson House (1974) NRHP listed, the Ramada House (1975) NRHP listed, the Blackwell House (1979; demolished 1998), the Hydeman House (1982), the Centrum House (1984), the Finkel House (1984) and the Rieveschl House (1988). Her work was published in *Architectural Record*, *Sunset*, *Progressive Architecture*, *Los Angeles Times*, *Art Space*, and *House and Garden*. Donald Watson and Kenneth Lab's *Climatic Design; Energy-Efficient Building Principles and Practices* and William J.R. Curtis, *Modern Architecture Since 1900*, Udo Kultermann's *Architecture in the 20th Century*, Brett Matthew Miller's *Building an Experience of Place*, and the 2019 monogorah by Christopher Domin and Kathryn McGuire *Powerhouse The Life and Work of Judith Chafee*.

From 1973 until her death in 1998 Chafee taught in the College of Architecture at the University of Arizona. In 1977 Chafee received a mid-career fellowship from the National Endowment for the Arts to attend the American Academy in Rome. In 1983 Chafee was the first woman in Arizona to be named a fellow by the American Institute of Architects. She was nominated by Ronald Gourley, dean of the University of Arizona College of Architecture. Chafee died of emphysema in November, 1998 at the age of 66.

Throughout the late 20th and early 21st Century Judith Chafee and her architectural work has continued to gain prominence and regonginition. Her work was broadly recognized during her lifetime through publication and inclusion in pominante national magazines and newspapers. Continued scholarship and research has provided a more detailed exploration of Chafee's contribution to American architecture.

Jacobson House, is one of a small number of Chafee projects and directly contributes to understanding her design development, design theory and her place in American Architecture.

Criteria Consideration G

Constructed 1977, Jacobson House is eligible because of its exceptional importance having achieved significance within the past fifty years. Jacobson House is nominated under Criterion C for its association with architect Judith Chafee, FAIA (1932-1998), considered a master for her contributions to architecture nationally. As outlined in the nomination, Jacobson House is considered an exceptional example of the tenets of Chafee's work. The project was awarded the American Concrete Institute. Arizona Chapter Award for Outstanding Use of Concrete in 1978 and the property was featured in numerous publications and journals including *Architectural Record* May 1979, *A House and Garden Guide BUILDING* magazine Spring 1979, the Japanese journal of urban housing *Toshi-Jutaku* November 1979, *Artspace* magazine spring 1982, *Arizona Daily Star* home feature December 26, 1982, and *Tucson Citizen* focus feature October 8, 1985. In 2016 Jacobson House was featured in the Arizona Public Media PBS produced documentary *The Architect: Judith Chafee*. Additionally, Jacobson House is extensively featured in the 2019 monagorah by Christopher Domin and Kathryn McGuire *Powerhouse The Life and Work of Judith Chafee*, which contextualized the exceptional

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significance of the property within Chafee architectural work. More broadly Chafee is also noted in William J.R.Curtis' *Modern Architecture Since 1900* (1987).

Additionally, per Arizona State Historic Preservation Office guidance, five letters from scholars and professional organizations are included with this nomination that support Criteria Consideration G. In view of the significant scholarship and publication devoted to Chafee's work, there has been sufficient historical perspective given to Jacobson House to assess its significance and exceptional importance thus qualifying it for the National Register of Historic Places.

9. Major Bibliographical References

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

A House and Garden Guide BUILDING magazine Spring 1979.

American Concrete Institute. Arizona Chapter Award for Outstanding Use of Concrete: Jacobson House, 1978

Architectural Record "Architectural Record Houses of 1979," Mid-May 1979.

Arizona Daily Star, Home Feature, December 26, 1982,

Arizona Daily Star, Architect's Office Distinctive, June 21, 1981.

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Artspace, magazine spring 1982,

Allaback, Ph.D, Sarah. *Essays on Modern Architecture*, National Park Service, 2003.

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Cheek, Lawrence W., Judith Chafee, *Civitas Sonoran*, 1999.

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Domin, Christopher, Judith Chafee *The Influence of Place and Character*, Tucson Modernism Week Magazine, Tucson Historic Preservation Foundation, 2017.

Domin, Christopher and McGuire Kathryn, *Powerhouse The Life and Work of Judith Chafee*, Princeton Architectural Press, 2019.

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Nequette, Anne M. and R. Brooks Jeffery. *A Guide to Tucson Architecture*. Tucson, Arizona: University of Arizona Press, 2000.

Miller, Brett Matthew, *Building an Experience of Place*, University of California, Berkeley, 1996.

Sortore, Nancy, *Arizona Daily Star*, Rescuing the Old, March 21, 1971.

Sunset Magazine, "Outdoor Showering," June 1975.

Sunset Magazine, "Door Pull is Float Handle." August, 1975.

Sunset Magazine, "Tree-to-Tree Canal System." March 1977.

Sunset Magazine, "Cabinets Step Down the Wall, Add Storage Space." April 1980.

Toshi-Jutaku, November 1979.

Tucson Citizen, Focus Feature October 8, 1985.

Watson, Donald. *Climatic Design for Home Building*. McGraw Hill, 1983

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
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

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Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2.46 acres Pima County GIS

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

Zone: 12 N

Easting: 505962

Northing: 3574669

Use either the UTM system or **latitude/longitude coordinates**

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84:

(enter coordinates to 6 decimal places)

1. Latitude: 32.308819°

Longitude: -110.936672°

Verbal Boundary Description (Describe the boundaries of the property.)

Major cross streets are Orange Grove and Oracle Roads with the property to the north of Orange Grove and west of Oracle Road.

The legal description for 5645 North Campbell Avenue in Pima County GIS is:

IRREG PCL IN S2 SE4 SW4 H 2.34 AC SEC 8-13-14

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:

organization: Demion Clinco

street & number: 1602 East Fort Lowell Road

city or town: Tucson state: Arizona

zip code: 85719

e-mail demionclinco@gmail.com

telephone: (520) 247-8969

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date: October 6, 2021

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.)

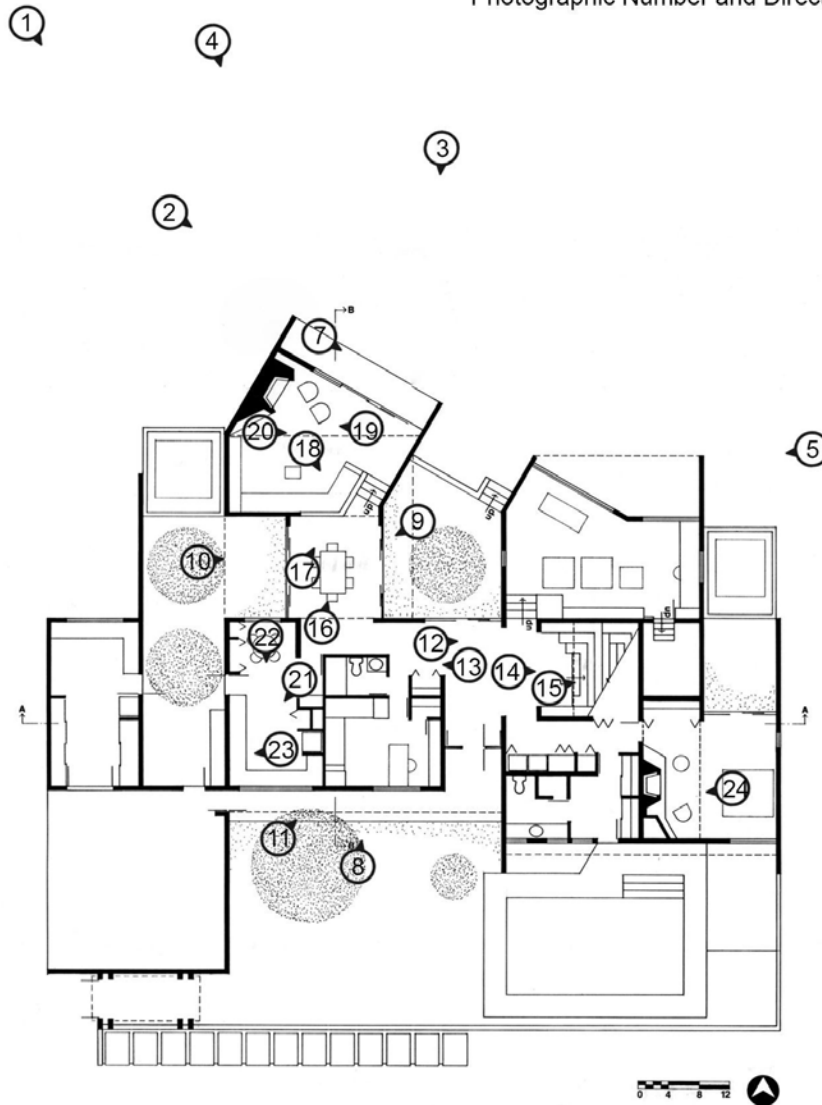


Figure 26. Boundary map of Jacobson House. Pima Maps GIS, 2021.

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Photographic Number and Direction



⑥

Jacobson House Photographic Key Map

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: Jacobson House
City or Vicinity: Tucson
County: Pima State: Arizona
Photographer: Bill Timmerman; Jude Ignacio and Gerardine Vargas: GMVargas
(see log)
Date Photographed: 2018 - 2019

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

- 1 of 24. Looking southeast, north elevation and desert site. GMVargas.
- 2 of 24. Looking southeast. aerial view, North elevation. GMVargas.
- 3 of 24. Looking south, arial, north elevation. GMVargas.
- 4 of 24. Looking southeast, north elevation at twilight. Timmerman.
- 5 of 24. Looking west, north facade. Timmerman.
- 6 of 24. Looking north, south elevation. Timmerman.
- 7 of 24. Looking southeast, north elevation looking into the living room. Timmerman.
- 8 of 24. Looking north, south elevation, roof line details. Timmerman.
- 9 of 24. Looking southwest, North central courtyard into the dining room. Timmerman.
- 10 of 24. Looking northeast, west elevation, west courtyard into the dining room. GMVargas.
- 11 of 24. Looking northwest, closeup, concrete walkway south facade. GMVargas.
- 12 of 24. Looking east, interior, entry hall towards the library stair. Timmerman.
- 13 of 24. Looking west, interior, entry hall, towards the dining room. GMVargas.
- 14 of 24. Looking east, interior, bookcase-stair. Timmerman.
- 15 of 24. Looking east, interior, bookcase stair detail. GMVargas.
- 16 of 24. Looking north, interior, dining room. Timmerman.

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17 of 24. Looking northeast, interior, dining room into living room. GMVargas.

18 of 24. Looking southeast, interior, living room into dining room. GMVargas.

19 of 24. Looking west, interior, living room. GMVargas.

20 of 24. Looking east, interior, living room. Timmerman.

21 of 24. Looking southwest, interior, kitchen. GMVargas.

22 of 24. Looking south, interior, kitchen. Timmerman.

23 of 24. Looking west, interior, kitchen detail with tile. Timmerman.

24 of 24. Looking southwest, interior, bedroom fireplace. Timmerman.

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Photograph 1. Looking southeast, north elevation and desert site. GMVargas.



Photograph 2. Looking southeast. aerial view, North elevation. GMVargas.

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Photograph 3. Looking south, arial, north elevation. GMVargas.

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Photograph 4. Looking southeast, north elevation at twilight. Timmerman.

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Photograph 5. Looking west, north facade. Timmerman.



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Photograph 6. Looking north, south elevation. Timmerman.



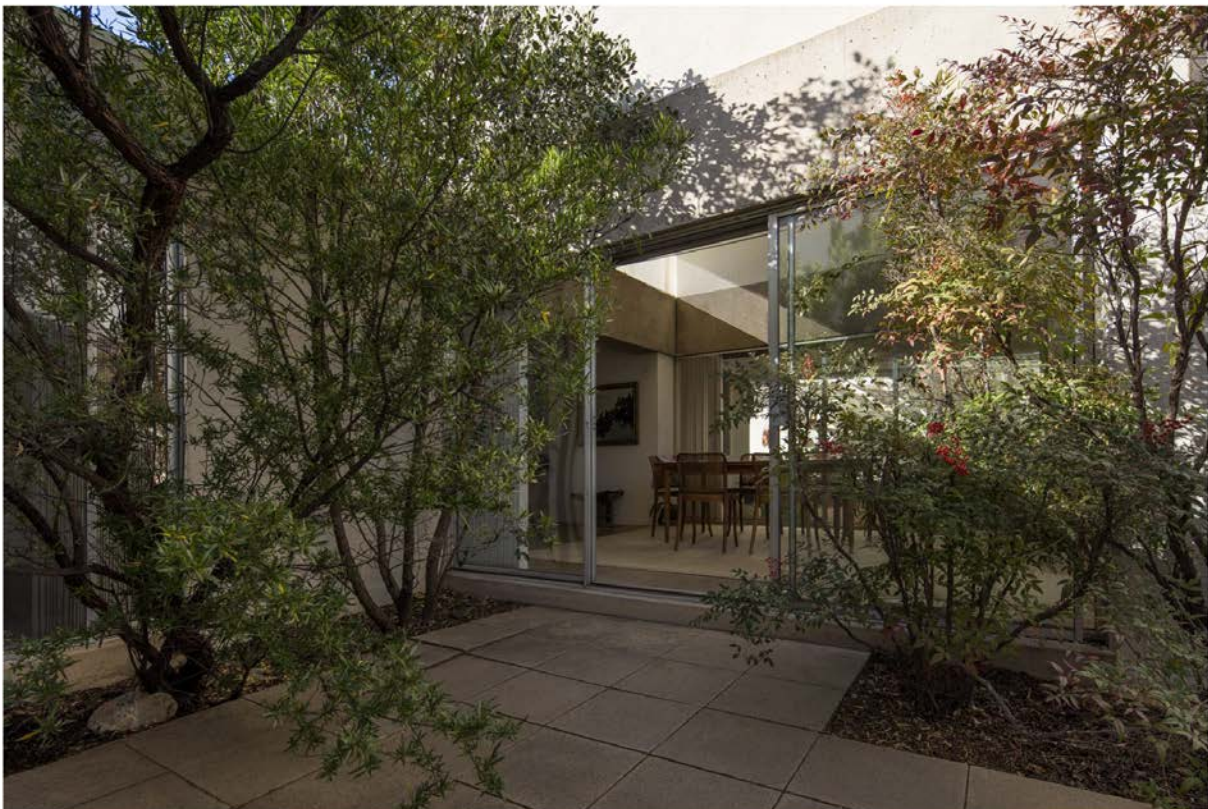
Photograph 7. Looking southeast, north elevation looking into the living room. Timmerman.

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Photograph 8. Looking north, south elevation, roof line details. Timmerman.



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Photograph 9. Looking southwest, North central courtyard into the dining room. Timmerman.



Photograph 10. Looking northeast, west elevation, west courtyard into the dining room. GMVargas.

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Photograph 11. Looking northwest, closeup, concrete walkway south facade. GMVargas.

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Photograph 12. Looking east, interior, entry hall towards the library stair. Timmerman.

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Photograph 13. Looking west, interior, entry hall, towards the dining room. GMVargas.

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Photograph 14. Looking east, interior, bookcase-stair. Timmerman.

Jacobson House
Name of Property

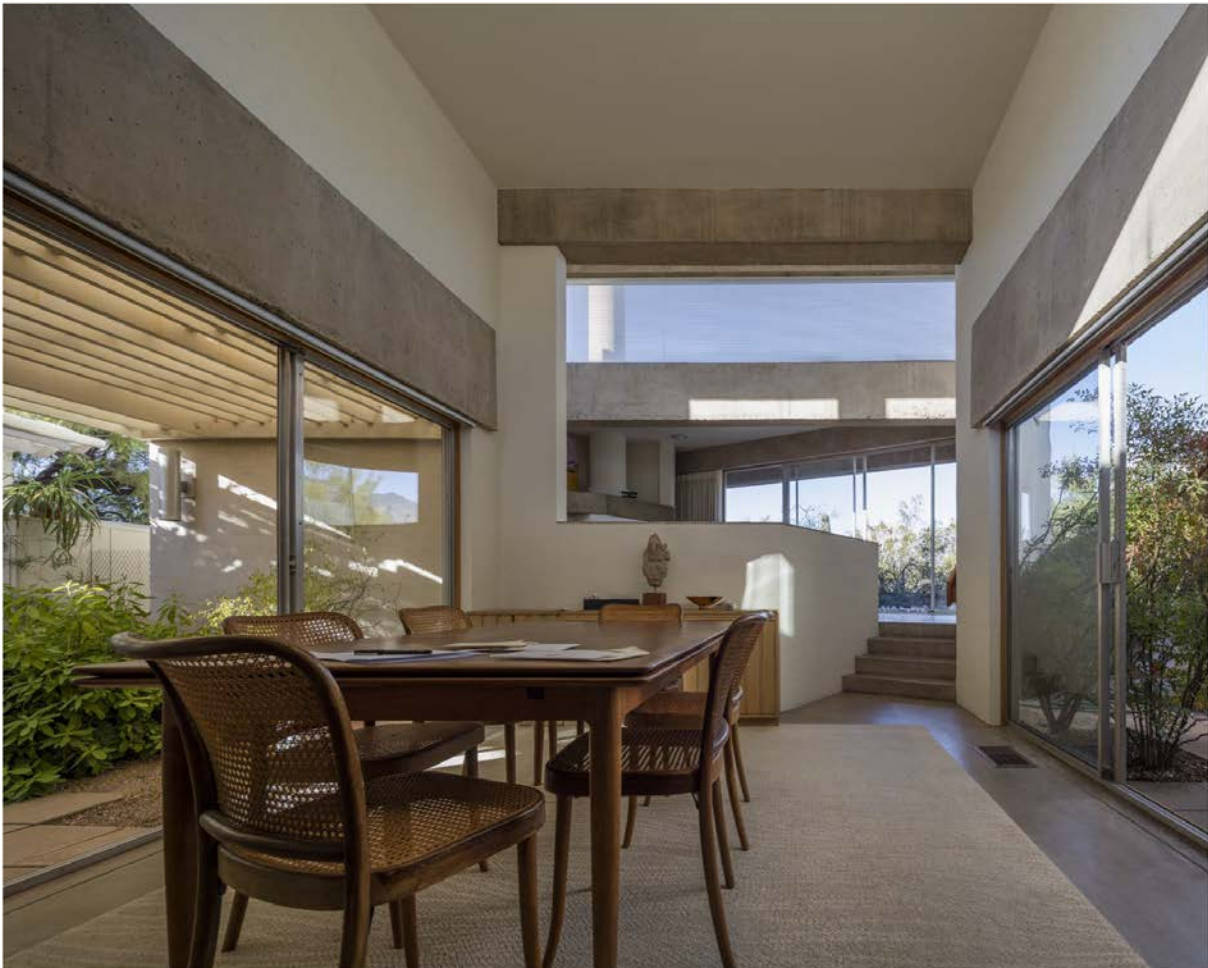
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Photograph 15. Looking east, interior, bookcase stair detail. GMVargas.

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Photograph 16. Looking north, interior, dining room. Timmerman.

Jacobson House

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Name of Property

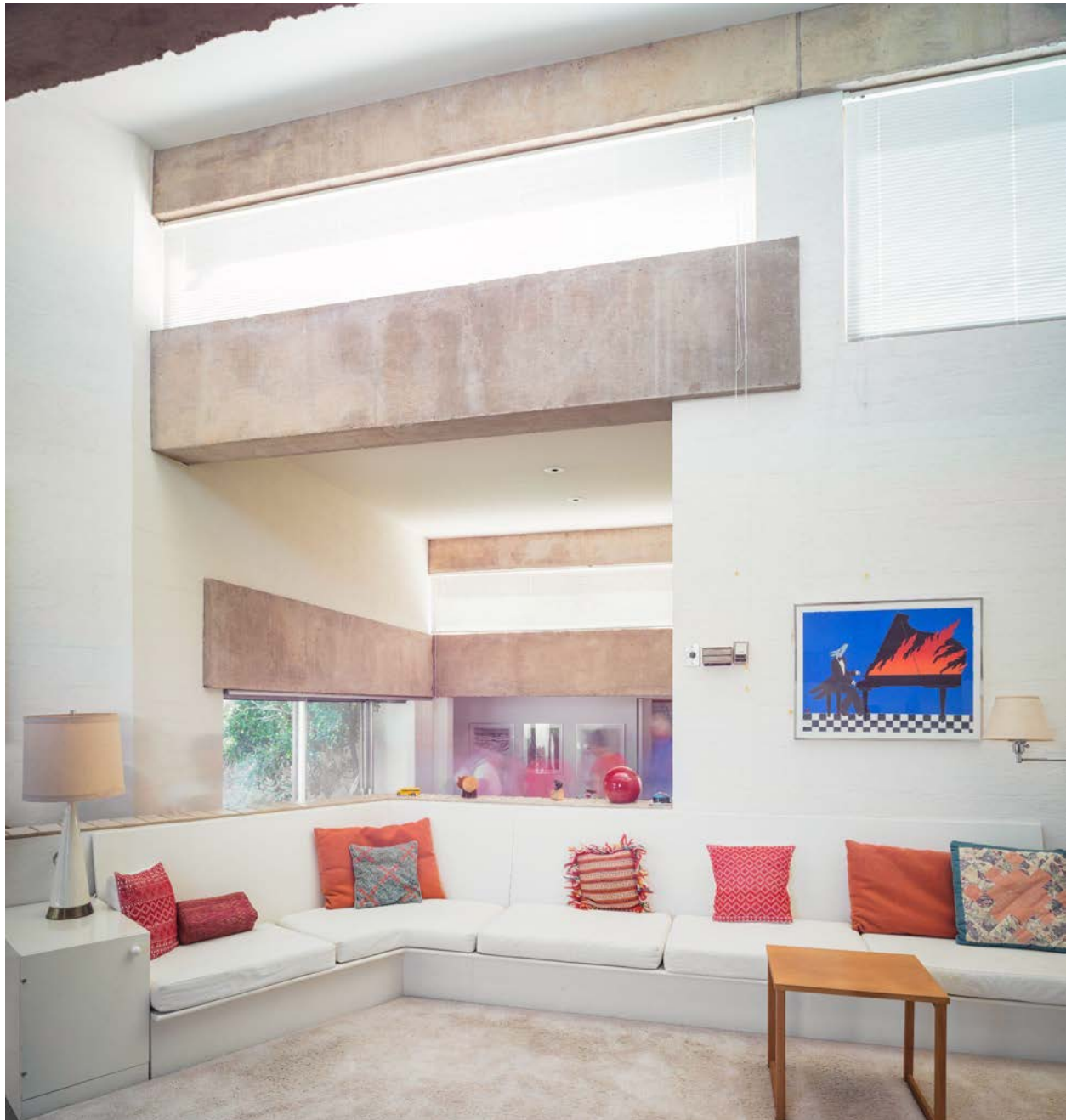
County and State



Photograph 17. Looking northeast, interior, dining room into living room. GMVargas.

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Photograph 18. Looking southeast, interior, living room into dining room. GMVargas.

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Photograph 19. Looking west, interior, living room. GMVargas.

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Photograph 20. Looking east, interior, living room. Timmerman.

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Photograph 21. Looking southwest, interior, kitchen. GMVargas.



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Photograph 22. Looking south, interior, kitchen. Timmerman



Photograph 23. Looking west, interior, kitchen detail with tile. Timmerman.

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Photograph 24. Looking southwest, interior, bedroom fireplace. Timmerman.

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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.

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