



Historic Landmark Nomination Proposal General Information

OVERVIEW:

Historic zoning is a zoning overlay which is added to the base zoning of a specific tract of land (for example (HR-1). This zoning overlay can apply to local historic preservation zones (HPZs) and historic landmarks (HLs).

Designating an HL is a two part process. First, the proposed HL is subject to a historical designation review process. The **Steps to Establish or Amend a Historic Preservation Zone or Historic Landmark** (Article 5.8.4 UDC) are as follows:

- 1.) **Nomination Proposal Package** prepared by applicant and submitted to City of Tucson Historic Preservation Office. (Requirements regarding Nomination Proposal can be found in SUBMITTAL CHECKLIST p.3)
- 2.) Applicant attends a **Historical Commission Nomination Review** and presents the Nomination Proposal and any other evidence of historical significance and integrity in a public meeting.
- 3.) **The Mayor and Council review** the project and the recommendations and decide whether to initiate the designation process.
- 4.) Rezoning Process

WHERE TO APPLY:

City of Tucson Historic Preservation Office:

Historic Preservation Officer

Phone: (520) 837-6965

Planning & Development Services Department (PDSD) - 201 N. Stone Avenue

P.O. Box 27210 - Tucson, AZ 85726-7210

Telephone: (520) 791-5550 - Fax: (520) 791-5852

Website: www.tucsonaz.gov/pdsd

Email: DSD_zoning_administration@tucsonaz.gov

SUBMITTAL REQUIREMENTS:

Refer Submittal Checklist. Complete Application Forms, and supplemental materials.

THE FOLLOWING CRITERIA ARE CONSIDERED WHEN REVIEWING A CITY HISTORIC NOMINATION APPLICATION:

Historic Landmark:

An HL shall include historic sites, buildings, and structures, as defined in Section 11.4.9, and which are individually listed or individually eligible for listing in the National Register of Historic Places at the local, state, or national level of significance. Properties that meet the aforementioned criteria may be proposed for designation as an HPZ Contributing Property or Historic Landmark.

Historic Landmark

A historic site or structure of the highest historic, cultural, architectural, or archaeological importance to Tucson that if demolished or significantly altered would constitute an irreplaceable loss to the quality and character of Tucson. A Historic Landmark is an outstanding or unique example of architectural style; is associated with a major historic event, activity, or person; or has unique visual quality and identification. A Historic Landmark may be located within the boundaries of or outside a historic district.

Historic Site or Historic Structure

A building, structure, object, or site, including vegetation or signs located on the premises, that:

- Dates from a particular significant period in Tucson's history, i.e., prehistoric, native indigenous, Pre-Colonial (before 1775), Spanish Frontier (Colonial) (1775-1821), Mexican Frontier (1821-1853), Territorial (1854-1912), Post-Territorial (1912-1920), or Post-World War I Development (1920-1945), or relates to events, personages, or architectural styles that are at least 50 years old; however, outstanding examples less than 50 years old should be evaluated on their own merits; and
- Is associated with the lives of outstanding historic personages; or
- Is associated with significant historic events or occurrences; or
- Exemplifies the architectural period in which it was built and has distinguishing characteristics of an architectural style or method of construction or is the notable work of a master builder, designer, or architect whose individual genius influenced his/her age; or
- Contributes information of archaeological, historic, cultural, or social importance relating to the heritage of the community; or
- Relates positively to buildings in its immediate vicinity in terms of scale, size, massing, etc., such that its removal would be an irreparable loss to the setting.

For Zoning and Subdivision review, the Unified Development Code (UDC) applies to this application. If you feel the Land Use Code (LUC) should apply, please consult with Zoning review staff. Applicable timeframes can be provided at your request or found in Administrative Manual Sec. 3-02 or found on our website at <http://cms3.tucsonaz.gov/pdsd>. For information about applications or applicable policies and ordinance, please contact Frank Dillon at 837-6957.

By state law, we cannot initiate a discussion with you about your rights and options, but we are happy to answer any questions you might have.

CHECKLIST FOR HISTORIC LANDMARK NOMINATION PROPOSAL

- ☒ **Fee \$330.00 (Base Fee) + Variable Fees**
- ☒ **A completed Historic Nomination Proposal Application (a blank form is attached to this document).**
Completely fill in all fields on the nomination application form. The Assessor's No. and the complete Legal Description can be found by contacting the Pima County Recorder's Office (<http://www.asr.pima.gov/>)
- ☒ **A completed National Register of Historic Places form or nomination or a State of Arizona Historic Property Inventory Form**

Pima County Assessor's Maps showing properties within 500' of the designation request
- ☒ **Pima County Assessor's Record**
- ☒ **Color labeled photographs showing full exterior views, including all elevations, setting, outbuildings, and details of structural and landscape features**
- ☒ **Reproductions (high quality photocopies acceptable) of historical photographs**
- ☒ **A dimensioned, scaled site plan or survey of the site and the location/placement of all buildings/structures on the site.**
- ☒ **A scaled map of the site outlining the geographic boundaries of the proposed area**

*All plans, maps and other figures should be clearly identified. All figures, including drawings, plans and maps, (excluding photographs, see above requirements) should be of a standard size (8.5" by 11", or 11" by 17").

A list of proposed Neighborhood Advisory Board Members (If nominating a Historic Preservation Zone)

WRITTEN REPORT

- ☒ **Property Description**
 - Present and original (if known) physical appearance and characteristics.
 - A complete, detailed architectural description of all elevations of the exterior of the building and a complete description of all the site elements
 - A description of the interior features should also be included.
 - A brief description of the surrounding neighborhood or natural environment and its development, including relevant features such as neighboring buildings, natural features, topography, major roadway, etc.
 - A complete description of the alterations to the exterior of the building must be included as well.
- ☒ **Statement of Significance and Integrity**
 - A chronological list of prior owners
 - Chronology of past uses
 - Information on historically significant events which occurred at the location
 - Information on architect, landscape architect, builder, contractor and any craftsmen who worked on the on the site
 - The project's historic context, and explain how the building fits into the history of the city and the neighborhood.
- ☒ **Complete Bibliography**

Property Description

Setting

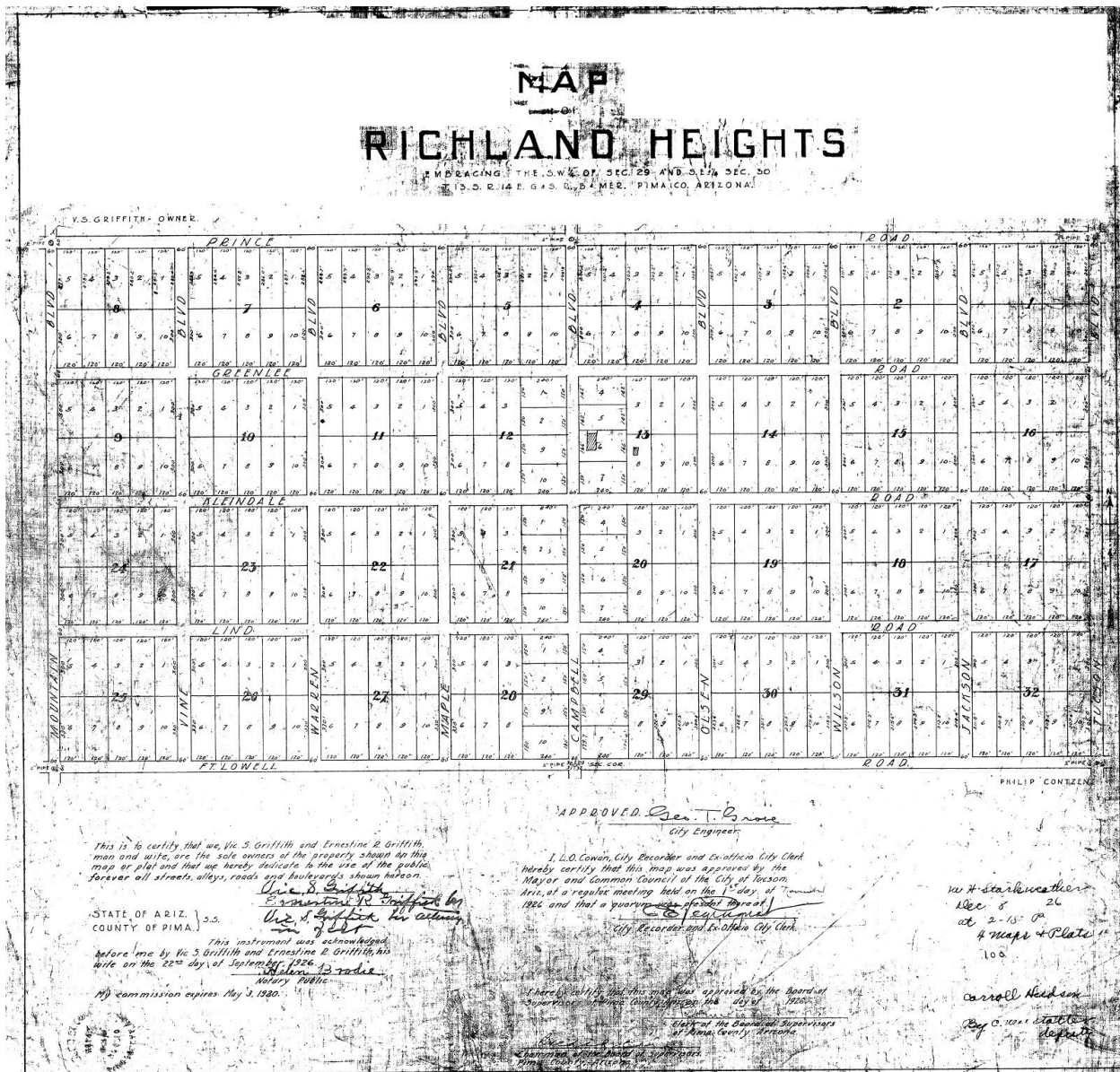
The Kirby Lockard House is located in Tucson's Richland Heights Subdivision (platted 1926). The residence was designed and built in 1968 by noted architect and University of Arizona professor Kirby Lockard as his own home and is eligible for listing on the National Register of Historic Places.



Kirby Lockard House, South Elevation, Photo by GMVargas 2020

The Kirby Lockard House is located on a single lot on the eastern edge of the subdivision, one block west of Tucson Boulevard, between North Jackson Avenue and North Wilson Avenue on the south side of the street at 2240 East Lind Road. The house is located towards the front of the lot consistent with the prevailing setback on the street. From the road, the house presents a bold and impressive design that creates a monumental architectural expression. The two story symmetrical facade frames a large mature olive tree and the macro structure presents a strong geometric rectangular form punctuated by windows. The primary character defining feature of construction is the use of gray cast concrete blocks constructed with deep raked mortar which gives the building a feeling horizontal layers. The front entry is on the east side of the house and is one of the few asymmetrical elements. A walled front yard, entrance sequence and gravel

driveway all combine to create a distinct and unique architectural expression. The entry leads into the living large room that fills the front volume of the house and is the height of the building.



Richland Heights, Subdivision Plat Map, 1926

The gardens, gravel drive, setbacks, exposed materials, form and expressive design combine to create an outstanding example of late post WWII suburban development occurring in Tucson in the 1960s. The flat roof, exposed concrete block and structural systems, large window openings and symmetry combine to create an architectural emphasis is on open interior living space, with carefully placed windows that drive light into the house. The large open living spaces are juxtaposed to smaller private spaces which include bedrooms and bathrooms. The combination of these design features create a sense of place that were envisioned by Lockard for the

property and controlled through a comprehensive design. The exterior backyard is divided by a pool and beyond is a guest house.

The combination of the urban midtown location, unique architecture and the work of a locally recognized architectural master create an important post-WWII era example of late Mid-Century Modern residential architecture in Tucson. At the time of construction the house showcased an example of progressive architecture within a traditional suburban context.



Kirby Lockard House, North and West Elevations, Photo by GMVargas, 2017.

North Elevation, (primary public facade)

The north elevation of the Kirby Lockard House faces the street. The massing and geometry are broken into two primary rectilinear forms: the two story house and the one story garage set back on the lot creating a spatial differentiation. The entrance sequence runs along the eastern edge of the house from the curb to the east facing recessed front door. A principal character-feature of the house is the use of gray cast concrete blocks constructed with deeply raked mortar which gives the building a feeling of horizontal layers. The north façade of the house creates an imposing gray massing of structural concrete block. The face is divided into three primary vertical bands. The central band is a large area of unadorned concrete block flanked on each side by a recessed sliding glass door framed by large concrete lintels which are topped by square plate glass windows the same size of the sliding glass door recessions. The

configuration elegantly displays the exposed materials and structural qualities of the house. The rectilinear geometry of the elevation is softened by the large olive tree planted in the center of the courtyard in a raised planter.

South Elevation. (primary private facade)

The south elevation, facing the rear yard, is a variation of the geometric language used on the front of the house. The south facade repeats the division of three vertical bands but the exposed block material is inverted creating the two outer segments. The center section is an open void. These two outer walls are detached extensions of the east and west walls creating a sheltered lower level breezeway and second story balcony. These walls protect the recessed interior walls systems, glass picture windows and sliding glass doors from the southern sun. The garage, to the east of the house, has a uninterrupted wall of exposed block facing south that continues the geometric proportions of the main house

East and West Elevation

The east and west elevation is defined by the large plane of exposed concrete block that continues the deep raked mortar treatment with no windows. In the middle of each wall is a vertical geometric extrusion that encloses interior stairwells.



Kirby Lockard House, Living Room Interior with Fireplace Details, Photo by GMVargas, 2017.

Interior Features

The City of Tucson Historic Landmark designation does not regulate the interior of privately owned property. However, the interior volumes of space creates a unique situation. The building's dramatic, structurally-expressive form resulted from architect Kirby Lockard's vision to create meaningful open interior space. Both the interior and exterior are of "special historical and aesthetic interest." The designated interior features are limited to the volume of the living room, exposed block walls and fireplace. These are character defining features should be considered under this designation.

Garden and Site Walls

The hardscape of the front yard is walled in and connected to the outer walls of the house. A single corse of block extends west outlining a grove of olive trees. The front garden features large mature olive trees that are framed by the gray concrete architectural form of the house; one tree in the yard, two framed by the wall outside. Large sliding doors lead into the living room. The exterior walls continue the deep-raked vertical mortar joints used on the main house. The rear yard is a combination of hardscape elements desert plantings and aleppo pine trees.



Kirby Lockard House, Rear Details, Breezeway and Exterior walls, Photo by GMVargas, 2017.

Alterations

The house retains an exceptionally high degree of integrity. The only exterior alterations are the addition of the Garage on the east side of the house and the addition of the detached guest

house. Both of these additions were designed by second owner and architect Jack DeBartolo and constructed in 1978 and should be considered significant in their own right. The DeBartolo additions carefully integrated and differentiate from the original design.

Guest House

The distinctively modern design of the DeBartolo guest house continues the symmetry and proportions defined by the main house but is a counterpoint to the principle structure and anchors the rear of the garden. The guest house features a canted concrete ceiling with floor to ceiling windows that create an open ethereal quality. The house and guest house are divided by a rectangular pool. The guest house and garage were designed by Jack DeBartolo Jr., FAIA and are included as contributing features of the nomination as they have achieved significance in their own right.



Kirby Lockard House, Guest House North Elevation, Photo by GMVargas, 2017.

DeBartolo continues to practice architecture with his firm in Phoenix, Arizona. A biographical sketch was provided by the firm for inclusion in this nomination:

Jack DeBartolo Jr FAIA, (Ohio, 1938) studied architecture at the University of Houston and at Columbia University in New York, receiving the William Kinne Travelling Fellowship for honors in 1963. After working as design principle with Caudill Rowlett

Scott [CRS] from 1964 to 1972, In 1973 DeBartolo founded Anderson DeBartolo Pan, Inc. in Tucson, Arizona with two other partners. As founder and design leader, his innovative creativity in campus planning and renowned design intelligence in high-tech research laboratory, educational and healthcare facilities resulted in over \$1 billion of award winning, significant built architectural projects throughout the US and abroad. In 1995 with 5 regional offices and 300 plus employees ADP was acquired by an international Architectural/Engineering organization.

Actively involved in the AIA at the national level, DeBartolo was awarded the AIA Western Mountain Region Silver Medal in 1997, recognizing his significant contributions to the institute, the profession and the citizens of the region, transcending the local boundaries in making these contributions. As a fellow (83) in the American Institute of Architects, DeBartolo served as the chair of the jury of fellows, served on the executive committee of the COF and became Chancellor of the AIA College of Fellows in 1997, where he led the most significant architects in the profession, promoting the purposes of the Institute, advancing the profession of architecture, and increasing its service to society. DeBartolo's involvement at the national level of AIA is notable and significant.

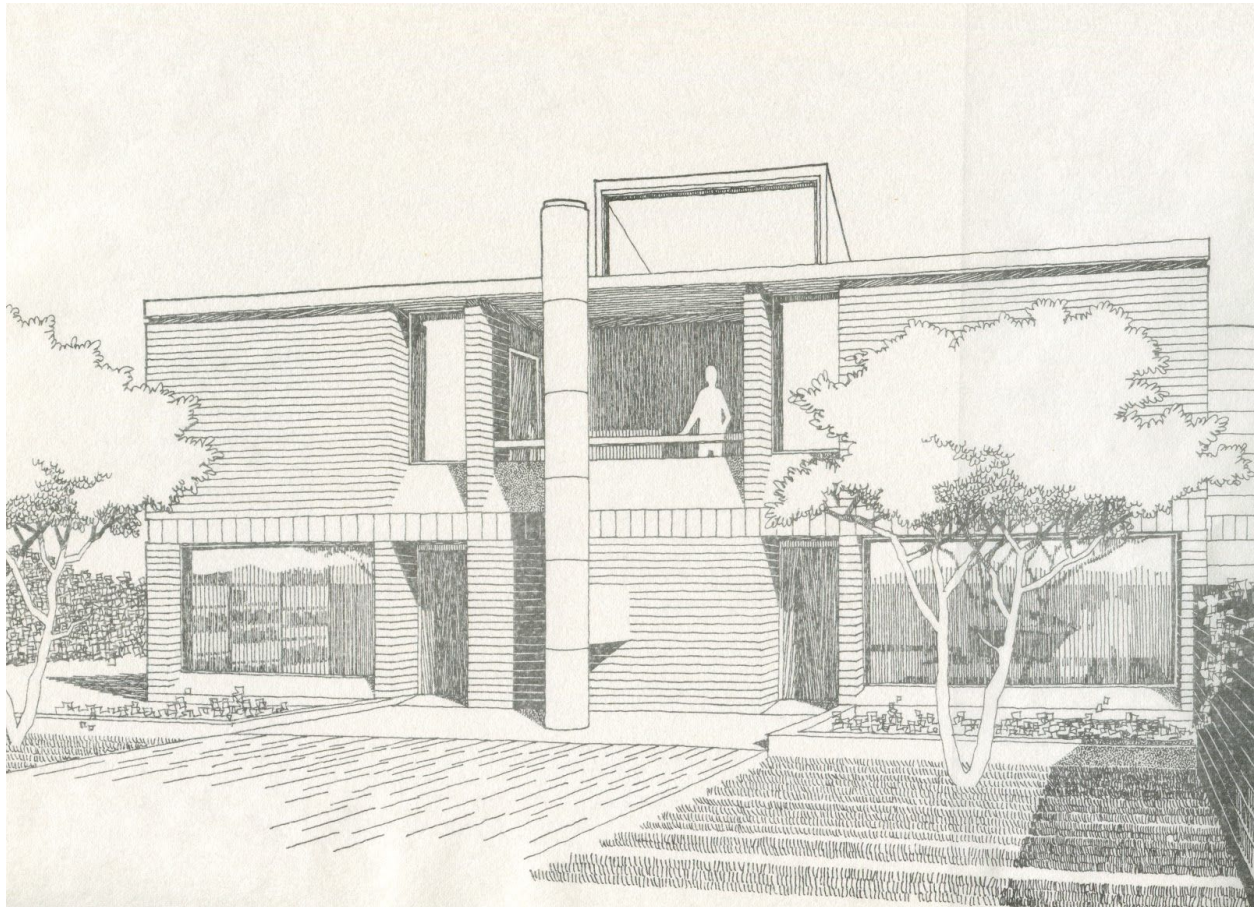
In 1996 DeBartolo took a renewed approach to design and formed a new architectural practice with his son. In this creative studio environment, design excellence would be achieved through integrated thinking - where experience, energy and talent are combined with youthful exuberance to distill the essence of the most significant projects and shape them into unique and sensitive architectural solutions that are sympathetic to the client, context and climate. As the founder of debartolo architects, Jack 2 set the studio on a trajectory of success and significance completing over fifteen award winning projects in collaboration with his son and studio. Over the course of his professional life, DeBartolo is responsible for the design of over one hundred buildings gaining national, regional and local design awards. DeBartolo's work has been published widely in the architectural and design press and he has lectured and served on juries in several cities throughout the United States.

From 2008 to 2017, DeBartolo consulted with a leading Pain Management practice in rethinking their medical office design and patient interaction in the design and construction of over 20 new clinics and ambulatory surgical centers. Today, Jack is selectively involved in specific projects where his passion and interest unite - continuing to make a significant impact on the spaces and places where he is involved.

Statement of Significance and Integrity

The Kirby Lockard House is eligible as a city of Tucson Historic Landmark. 1. Kirby Lockard House is from a significant period in Tucson's history: *Post-World War II Development (1945-1975)* and is a distinct architectural style that is at least 50 years old. 2. Kirby Lockard House is an outstanding example of Modern design and is associated with significant historic

events that have made a significant contribution to the broad patterns of our history in particular: *Community Development in Tucson 1945 - 1975* 3. The Kirby Lockard House exemplifies the architectural period in which it was built and has distinguishing characteristics of an architectural style: *Modern*; Kirby Lockard, Architect. 4. The Kirby Lockard House contributes historic, cultural, and social importance relating to the heritage of the Tucson community; and 5. The Kirby Lockard House relates positively to buildings in its immediate vicinity in terms of scale, size, massing, etc., such that its removal would be an irreparable loss to the setting and a diminishment to the architectural heritage of Tucson.



*Kirby Lockard House, concept elevation.
Lockard Illustration, c. 1968*

The individual eligibility of the Kirby Lockard House is unquestioned and was included on the University of Arizona Mid-Century Modern Architectural Preservation Project list of the 50 most significant residential properties in Tucson. The house has also been featured as part of Tucson Modernism Week and designated a Modern Architectural Classic by the Tucson Historic Preservation Foundation in 2017

The house derives its significance from its architecture and design.

List of previous owners and significant dates:

1968 - 1978	Kirby Lockard	Original Owner and Architect
1978 - 1992	Jack DeBartolo	Second Owner and Architect of Garage and Guest House 1978
1992-2011	Jenifer P O'Brian	Third Owner
2011- current	Ava and Gary Blank	Current Owners



Kirby Lockard House, South and East Elevation, Photo by GMVargas 2020

The Lockard House is a rare residential expression of the subset of Modern Architecture known as Brutalism or Heroic Architecture and Lockard's design for his home incorporated ideas introduced by architect Louis Kahn (1901-1974). Kahn pioneered the concept of "servant and served" which distinguished between spaces in which habitation would be brief or impossible and those in which we live and where functions were primarily for people and not systems: the Servant spaces: corridors, stairwells, storage, bathrooms, ducts and courtyards and the Served spaces: living spaces, living room, kitchen bathrooms. This concept of architectural hierarchy and organization was used by Lockard in the house differentiating between living and sleeping rooms separated from circulation and utility. The volumes and forms are distinguished by the size and natural concrete color of the masonry.

Lockard, derived from Kahn, an emphasis on physical materiality. Lockard's utilization of gray cast concrete blocks constructed with deep raked mortar gives the building a feeling horizontal layers. It is in this adoration of the aesthetics of the construction palate that manifest the connection with Kahn.

Richland Heights

The Kirby Lockard House is an important part of the late development of the Richland Heights subdivision. Richland Heights is located in Tucson, Arizona in the Santa Cruz River valley of Southern Arizona's Sonoran desert uplands. The neighborhood is located in central Tucson North of Fort Lowell Road and bifurcated into two halves by Campbell Avenue. The area is approximately 1.5 miles south of the Rillito River and the University of Arizona Farms. The subdivision is geographically defined by Prince Road to the North, Fort Lowell Road to the South, Tucson Boulevard to the east and Mountain Avenue to the west.

Although likely eligible for listing on the National Register of Historic Places no formal evaluation has been completed.

Ownership of the land upon which Richland Heights stands can be traced to two original patents of land 1: to Florindo Ciarrapico granted by President Benjamin Harrison, of the entire southeast quarter of Section 30 in Township 13 South, Range 14 East, containing 160 acres on January 25, 1892; 2: to Lela Garstang granted by President Theodore Roosevelt of the entire southwest quarter of Section 29 in Township 13 South, Range 14 East, containing 160 acres on November 3, 1905. These patents were granted under the Act of Congress of May 20, 1862, known as the Homestead Act.

In 1914 Ernestine R. and Vic S. Griffith purchased the two ¼ sections and combined them into a property that became known as Griffith Ranch. Vic Griffith was born in Eastern Tennessee in 1870. He married Ernestine and headed west arriving in Tucson on January 1, 1898. He opened a peanut, fruit and novelty stand. He later operated a stationery store for 4 years and then moved into wholesale tobacco, ran a poolhall, built Tucson's first bowling alley and eventually became a contractor. As a contractor he installed the city's first sidewalk, constructed the town's first water supply system and built the first reservoir. He served as a member of the City of Tucson Council for two terms and as a Street Commissioner. He led an anti-gambling effort in the community and created a city park program. In 1908 he was elected to serve as County Treasurer for two terms and then elected Pima County tax assessor for 9 years and retiring in 1927.¹

Richland Heights was subdivided in 1926 by Vic S. Griffith and Ernestine R. Griffith on September 22, 1916. The plat was laid out in the grid plan and consisted of blocks 1 through 32 (see map.) The majority of lots were approximately an acre each and oriented north-south

¹ Arizona Daily Star, Vic S. Griffith Taken by Death, April 11, 1948.

measuring 120 feet by 300 feet, the exception was 24 lots facing Campbell that measured 240 feet x 150 feet.

The subdivided property was promoted and sold by E. Sears Smith of the Smith Realty Company.² The original Griffith's Ranch buildings were located on Block 13 lot 6 and lot 8 of the newly subdivided property.

Advertising promoted the property as " Beautiful view of the Catalina Mountains afforded from every lot on the track. This subdivision gives Tucson people an opportunity to establish a country home with city conveniences and free of city taxes. [...] Only 10 Minutes from U of A Just 15 Minutes from Congress St."³ Other advertising extolled the virtues of the area noting the Richland Heights "is strictly a residential district. Good roads on all sides. Ten minutes from university. No switch engine noise. No garages with their Ford starting noises, no goats or other animal nuisances, no dust, dirt, smoke nor high taxes."⁴

Despite a robust advertising campaign property was slow to sell. By 1930 Griffith assumed management of the sale and continued to advertise availability. By 1938, in the midst of the depression the subdivision was sold to Angle Realty and in 1939 Angle Realty contracted with a company to develop and install a new water system. The Phoenix owned enterprise was called the Suburban Pump and Water Company.⁵

From its inception, the Richland Heights attracted primarily upper middle class, professional residents. And on the large 1 acre parcels custom homes were designed by some of Tucson noted architects over the 50 years.

The subdivision is located in close proximity to the University of Arizona Farms and north beyond the Rillito River the entrance to the Catalina Foothills Estates.

Richland Heights is home to a number of mid-twentieth century significant properties.

In 2005, Chris Evans and R. Brooks Jeffery developed a draft context study titled: *Architecture of the Modern Movement in Tucson 1945 - 1975*. The unfinished context provides a basic framework for better understanding modern architecture of the period. The text is excerpted:

By 1960, the Modern Movement dominated Tucson architecture among commercial and institutional buildings; its impact on residential architecture was much more limited. Tucson was now an expanding city defined more and more by the ranch house and

² Arizona Daily Star, Inspection Day At Richland Heights, March 14, 1926.

³ The Tucson Citizen, Richland Heights Advertisement, March 27, 1926.

⁴ Arizona Daily Star, Richland Heights, March 28, 1926.

⁵ Arizona Daily Star, Water System is Underway Here, June 3, 1939.

urban sprawl. The city's economic base continued to expand, making more money available to invest in architecture.

About this time, a shift began to take place in American architecture. Architects began seeking to imbue modern architecture with new life and greater energy than could be found in the limited palette of international modernism. Mies' dictum "less is more" was set aside to allow for greater experimentation; the exploration of design possibilities and a more personal expression ensued. The result was greater variation and an expanded range of architectural aesthetics. Reduction and restraint were replaced by articulation and exuberance. Ornamentation began to gain acceptance if it was abstract and integral to the building (rather than applied). Form was now less determined by function and utility, and more by aesthetic intention. (In Tucson, this may have been partly the result of the increase in money available for construction.) New characteristics emerged to define this new modernism. And as designers became more adept, they began to integrate these various characteristics to create buildings of even greater complexity.

As modernism had developed, function had become part of the aesthetic. So a more elaborate design required challenging one of the basic tenets of modernism: functionalism.

Tucson architects were not far behind national trends; the increase in circulation of architecture magazines increased the speed with which new ideas were disseminated across the country. The early phase of expressionist modern architecture focused on creating a more vibrant, energetic architecture with greater visual interest. In the late 60's and early 70's, some expressionism sought monumentality, with an emphasis on scale and mass.

[...]

Construction Expression

In the late 50's and 60's, Louis Kahn designed a series of buildings that diverged from the slick lines of international modernism and the exaggerated and affected qualities of most expressionism. Kahn sought a modern architecture that was human-scaled, warmer and that emphasized the materiality and craft of construction. The result was a subtle complexity that expressed structure, enclosure, materiality, and process. Kahn's compositions of "discrete parts, bluntly combined" (Kostof) always integrated a minimum of three primary materials, and emphasized balance and beauty rather than focus, strength or movement.

Kahn's Richards Medical Center (1960) at the University of Pennsylvania was the first of these buildings to receive national attention. The primary building materials were brick,

concrete and glass. The concrete floor structures of the 6-story building are expressed, but subtly, and not to the exclusion of the other building components; the brick and glass are used as infill between floors. This is a subtle articulation of structure, rather than more overt attempts to distinguish architecture through structural expressionism. The more significant articulation is between the primary volumes and the secondary volumes that provide support for the primary functions. This was Kahn's concept of "servant and served," and it served to further break down the scale of what was otherwise a very large structure.

Other significant buildings by Kahn included the Salk Institute in La Jolla, California (1965), and the Kimbell Art Museum in Ft. Worth (1972). Both buildings were part of his exploration of the beauty of concrete and the processes of construction. Concrete formwork and form ties were emphasized rather than hidden or ignored, reveals were utilized to articulate construction joints, and finishes were thoughtfully considered. The result was a construction aesthetic.

The one early Tucson precedent for a construction aesthetic was Art Brown's First Christian Church (1948). The layered expression of concrete lintels and bond beams on the otherwise brick building was 10 years ahead of its time.

Kahn's influence began to be felt quickly in Tucson, primarily on the University of Arizona campus. Buildings such as the Arizona-Sonora Residence Hall (Friedman/Jobusch, 1963) and the Math Building (CNWC, 1970?) adopted the Richard's Medical Center aesthetic of an articulated concrete floor structure, with brick and glass infill. In both buildings, the brick reads as a "panelized" construction, and may in fact have been constructed as prefabricated panels. Friedman/Jobusch further broke down the scale of the 9-story Arizona-Sonora by incorporating Kahn's servant and served concept, differentiating vertical circulation and community spaces from the dwelling units.

The construction aesthetic can also be found at the Randolph Recreation Center, designed by John Mascarella in 1966. The complex is in many respects an international modern building, with planar walls and a thin horizontal roof profile. But the use of brick for wall construction, exposed glue-laminated beams, and steel and glass infill panels creates a balanced composition, and an emphasis on materiality rather than form. There were expressive tendencies with the beams and walls, but none of the building systems dominates the others.

Kirby Lockard's articulation of masonry construction by using deeply raked grout joints at the Dove of Peace Church (1969) demonstrated this shift toward an emphasis on construction methods. Lockard also embraced the servant and served concept; the Church's sanctuary is buttressed by supporting spaces at the perimeter of the building.

The Kirby Lockard House was one of a small number of outstanding modernist projects designed by Lockard that should be considered for local Historic Landmark designation. The other projects include: John J. Priest House (1965) 6301 South Gila Avenue and Dove of Peace Church (1969) 665 W Roller Coaster Road.

The Kirby Lockard House

The Kirby Lockard House was the culmination of design ideas developed and promoted by Lockard in the early 1950s and 60s. From the point of its completion the house was recognized as significant within the context of Tucson's Modern Architecture. In March of 1968 the house was presented as part of the Southern Arizona Chapter American Institute of Architects tour which showcased Architect's own homes. As part of this program the Kirby Lockard House was published in a feature, *Architects' Homes on Smith Tour*, in the Tucson Citizen written by Homes Editor Mary Brown

The two-story living room is one eye-catching architectural feature in the home of W. Kirby Lockard. [...] As he explains it, the kitchen forms the core of the house with the adult sleeping and living wing to the North and the children's area to the South. Built-in bookcases line the east wall of the living room and the fireplace wall to the North accommodates a fireplace backed in Mexican tile with a 10-ft wide 4-foot high steel hood. Flanking the fireplace are glass doors opening to a formal patio to the north. Extending partially over the living room on the second story are a studio for Lockard to the East and the master bedroom suite to the West. Full story windows to the north. Extending partially over the living room on the second story are a studio for Lockard to the East and the master bedroom suite to the West. Full story windows to the north above the patio doors present a magnificent view of the Catalinas from the second floor level. (Brown, Mary, *Architects' Homes On Smith Tour*, Tucson Citizen, 9 MARCH 1968.)

Kimberly Matas, writing a piece after Lockard's death for the Arizona Daily Star in July 28, 2007 Architect's work had an impact worldwide:

W. Kirby Lockard was a rock star in the realm of architecture. Students worldwide came to Tucson to take drawing classes from the influential University of Arizona professor. "He has disciples all over the world," said architect Frank Slingerland, who was a student of Lockard's in the late 1980s. "Everybody knew him; not just in Arizona, not just the United States, but throughout the world. His books are used as textbooks in schools."

During his more than 40 years at the UA, Lockard taught thousands of students. They will carry on Lockard's legacy of design communication now, his family and colleagues said.

His best-known structure in Tucson is the Dove of Peace Lutheran Church [...] built in the early 1960s. He won a regional American Association of Architects awards for what was then considered a futuristic design.

“He was a dedicated modernist and I think his work was extremely well-conceived and very thoughtfully conceived said architect Jim Gresham , who knew Lockard for 51 years. “His use of materials was very honest and very simple; I think of very lasting value.

“I used to kid him that he loved symmetry. That was kind of an architects’ joke. The Dove of Peace Lutheran Church is very symmetrical. The odd thing is, most modernists don’t design in a symmetrical way. They design in an asymmetrical way. Kirby had this wonderful feeling for symmetry and it permeated his work to a large extent,” Gresham said, “He had sort of a light-handed touch to all his work, which I think reflective of his personality.

Lockard, said UA professor and architect Bill Stamm, “is the whole reason I came to teach at the UA.” Stamm was teaching at a Minnesota university when he met Lockard in the late 1960s and Lockard gave him a draft of his first book, “Drawing as a Means to Architecture.” We used that thing until it fell apart,” Stamm Said.

A few years later, Stamm was offered a job at the UA. When he learned Lockard was there, he immediately accepted the job, “He was seriously one of the major, major guys - if not the major guy - in the teaching of architectural drawing; certainly in America, if not in the whole world,” Stamm said. He really was a famous famous guy and you would never know it. (Matas, Kimberly, Arizona Daily Star, Architect’s Work had an Impact Worldwide, July 28, 2007.)

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 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.

In the Pre-WWII era, Tucson and Southern Arizona’s built environment 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 began experimenting with European ideas of Modern architecture. Morse's Forest Lodge (1935) (410 East Magee Road), 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 WWII, Tucson was growing rapidly. In 1940, the population was 35,000 - by 1960, it had exploded 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 utilized ideas pioneered by Louis Kahn on Served and Servant. To better understand this design conception Author Dean Hawkes, in his 2019 book *The Environmental Imagination* included an essay titled "Louis I. Kahn, The poetics of served and servant", the essay excerpted:

I do not like ducts, I do not like pipes. I hate them really thoroughly, but I hate them so thoroughly, I feel they have to be given their place. If I just hated them and took no care, I think that they would invade the building and completely destroy it. I want to correct any notion you may have that I am in love with that kind of thing.

In the company of the great architects of the twentieth century, Louis Kahn (1901-1974) stands out as the first explicitly to acknowledge and address the question of how evergrowing provision for mechanical services might be physically accommodate within the composition and structure of a building 'served' and 'servant' spaces that was a constant strategy in the works of his late period. This invests each of these buildings with a specific and coherent topography that some commentators have identified as '...his main contribution to the history of architecture.'

But Kahn was also the great 'poet' of late twentieth-century architecture and the essence of that poetry may be found in his deep preoccupation with light - natural light - and its complex interrelation with the form and materiality of architecture. This is most succinctly expressed, retrospectively, in his drawing of 'The Room'. He established the significance of natural light in his work when he wrote:

A room is not a room without natural light.

A great American poet once asked the architect, 'What slice of the sun does your building have? What light enters your room?' - as if to say the sun never knew how it is until it struck the side of a building.

So we have, on the one hand, Kahn as one of the great architectural topographers making clear distinctions between the physical elements and functional dispositions of his buildings, and on the other hand, demonstrating how he could transcend the literal facts of organisation, of structure and services, of 'served' and 'servant', in the realisation of an architecture of immense expressive power. This synthesis of the instrumental and the poetic was central to the universal appeal of this work as he began his rich late period. Vincent Scully has written:

Kahn's buildings, the very distillation of the twentieth century's later years are primitive... They are above all built. Their elements - always elemental, heavy - are assembled in solemn, load-bearing masses ... Their boy is Platonic, abstractly geometric in the essential shapes of circle, square and triangle translated into matter as if literally frozen into mute musical cords. They shape spaces heavy with light litke the first light every loosed on the world, daggers of light, blossoms of light, suns and moons. They are silent. We feel their silence as a potent thing; some sound, a roll of drums, an organ peal, resonates in them just beyond the range of our hearing. They thrum with silence, as with the presence of God.

Lockard derived inspiration from Kahn's work and deployed these key elements into his portfolio. The Kirby Lockard House is a rumination on geometry, from the individual material elements to the form and space.

Style

The style of the Kirby Lockard House falls into a subset of the modern movement known as Brutalism or Heroic Architecture. Virginia McAlester's A Field Guide to American Houses provides an overview of the stylistic vocabulary and movement:

Brutalism (1950s - 1970s)

Brutalism began as an aesthetic philosophy favoring the exposure of building materials, namely rough concrete and structural supports. The name derived from the French term for raw concrete, *beton brut*, illustrating its devotion to using materials in a direct and visible way. In opposition to the glass curtain wall, Brutalism favored bulky and angular designs with fewer visible glass surfaces. In a house, a simple juxtaposition of vertical and horizontal blocks might produce an exterior of slits and slabs - broad expanses of solid material with narrow vertical slits of glass surface - for a low ratio of void (glas

windows) to solid (wall surface). This style has attracted criticism by those who perceive it as unappealing, but today it is regarded favorably as a new generation comes to appreciate its bold designs and monumentality.

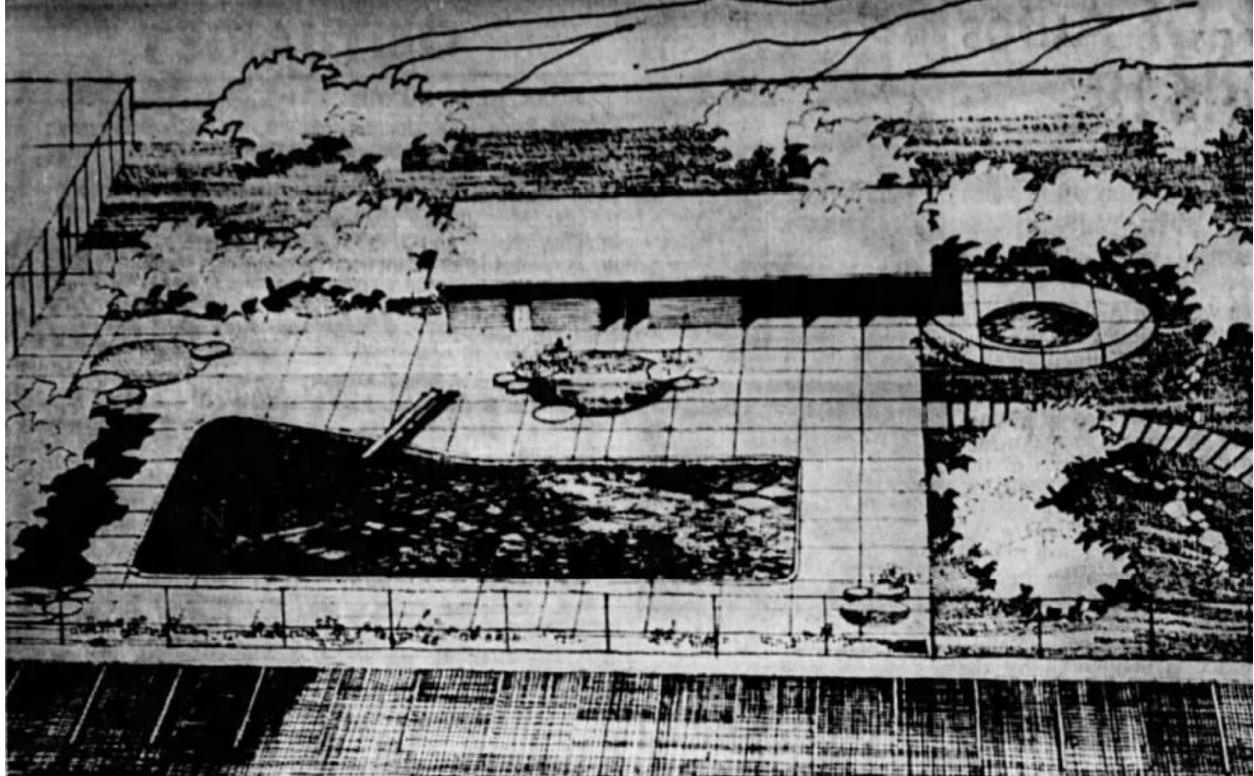
One of the earliest examples of Brutalist architecture in the United States is the Yale Art and Architecture building designed by the school's dean, Paul Rudolph, in 1963. The deep recessions and sharp projections exemplified the grammar of this style; however, it was these same elements that were later frequently criticized.

This style is more often found in civic buildings than in residential architecture. Houses, however, can retain the main components, which include a bulky angular exterior, unornamented facade, recessed windows, often in vertical slits, exposed ducts and exposed concrete (although domestic examples many instead use brick, stucco, or rarely, wood).

The Lockard house utilizes this design lexicon to achieve a heroic and monumental feeling on a residential scale.

William Kirby Lockard, FAIA (1929 - 2007)

William Kirby Lockard was born in Cobden, Illinois on July 24, 1929. He attended Kemper Military Institute and served in the U.S. Army for two years. He was awarded a Bachelor of Science in Architecture in 1952 from the University of Illinois before moving to Tucson where he worked for the architectural firm of Scholler and Sakellar. The highly influential firm was noted for the use of progressive Modern architecture. He worked on significant projects for the company including the Wilmot Medical Building. The two million dollar medical office building at 601 North Wilmot Road was built on the northwest corner of 5th Street and Wilmot Road. The building, believed at the time to be the largest structure in the southwest employing this structural principle, utilized a massive system of hyperbolic paraboloids. (demolished). In February 1956 Lockard married Dorothy J. Darcey.



Lockard designed pool for Catalina Terrace Community Association, Arizona Daily Star, April 30, 1961.

In 1961 Lockard was commissioned to design the Catalina Terrace Association Swimming Pool and Recreation Area featuring five racing lanes and bordered by tennis courts, a bathhouse and a ramada. Whitaker Pools was retained to build the project.



Catalina Terrace Association Swimming Pool and Recreation Area, Photo by GMVargas 2017.

Lockard left the firm to continue his education. He completed a Masters in Architecture from MIT in 1962. After graduating he returned to Tucson and was hired by the University of Arizona to teach in the College of Architecture. In addition to his educational work Lockard maintained a private architectural practice and authored numerous books on architectural rendering.

In 1964 the Arizona Daily Star reported that Lockard was hired to design a renovation plan for the the Pima Savings and Loan Association located at 151 North Stone Avenue in downtown Tucson. The building was originally designed by the Tucson architectural firm of Blanton and Cole for \$400K on the southwest corner of North Stone Avenue and Alameda Street in 1956. Lockard's update to the design included concrete decorative panels and an infilling of open space. M.M. Sundt Construction Co was the general contractor on the Lockard renovation project. The building was purchased by the City of Tucson in the 2000s and a rehabilitation removed most of the Lockard alterations.



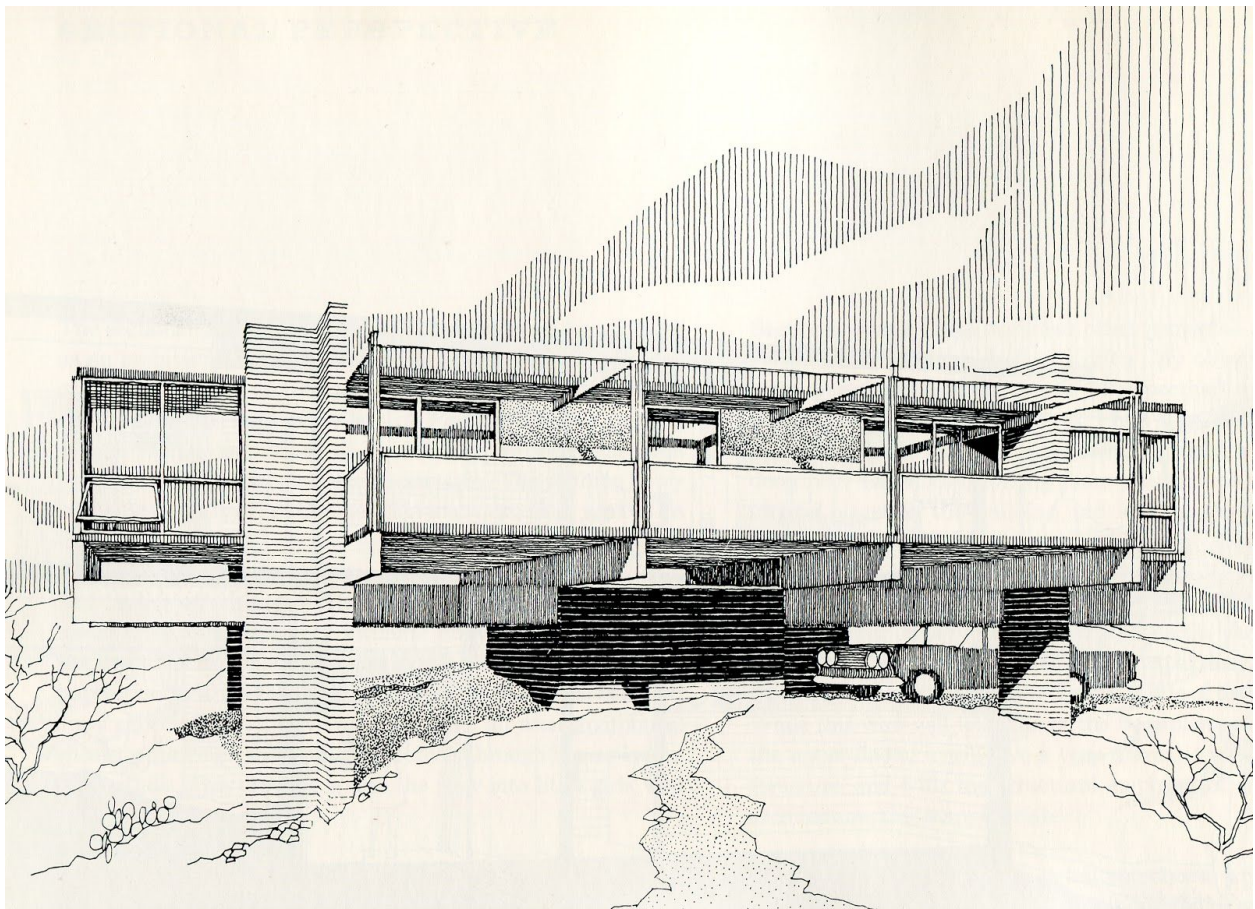
Pima Saving and Loan, Arizona Daily Star January 6, 1956 Front Page. Blanton and Cole Rendering.



Pima Saving and Loan, Arizona Daily Star, October 22, 1964, Lockard Rendering.

In 1965 Lockard was selected to design the Dove of Peace Lutheran Church. This major commission gave him the opportunity to explore architectural expression. The project was extensively published and resulted in Lockard receiving an award of merit from the Western Regional chapter of the AIA.

The same year he designed the John J. Priest Residence located at 6301 South Gila Avenue in west southwest Tucson. The house built into the topography of the landscape was raised up on structural supports atop the crest of a hill. The east facing elevation features a cantilevered veranda with sweeping views of the Tucson basin.



John J. Priest Residence, Lockard rendering, 1965.

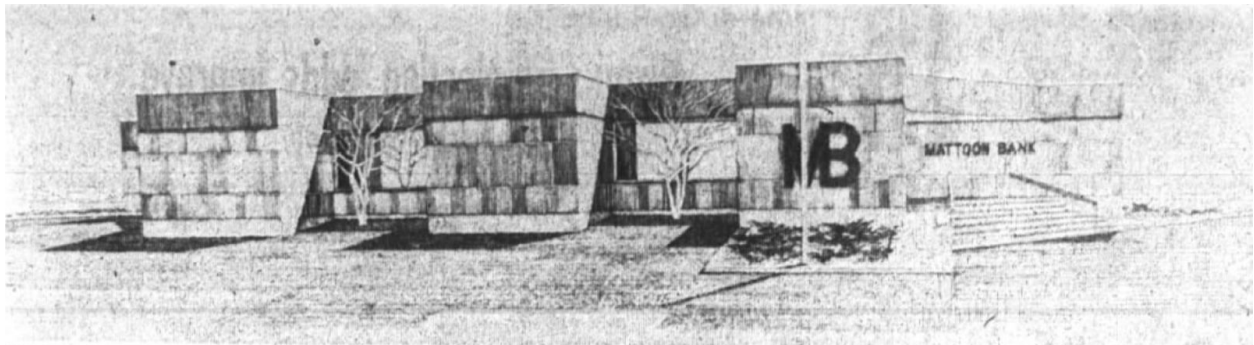
In 1967 Lockard and Ellery C. Green collaborated on the design for the east Tucson YMCA branch building near the Pantano Wash and Prudence Road. included in the plan was a gymnasium, outdoor pool, mile long cross country track, two outdoor basketball courts, four tennis counts, auditorium, library and nursery.



Lockard and Green, Eastside YMCA architectural rendering. Arizona Daily Star, April 18, 1967.

In 1968 Lockard joined the leadership of the Southern Arizona Chapter of the AIA and designed his own home located at 2240 East Lind Road. The house has a similar material characteristic to the Dove Of Peace Lutheran Church and was developed as a two-story, concrete block rectilinear building. The house is characterized by a symmetrical design punctuated by rectilinear fenestration. The living room extends the length of the house and fills the two-story spatial volume. The north wall features a massive fireplace flanked by sliding doors leading to a walled patio. Lockard used a similar approach to geometry in his other buildings during this period.

In 1969 Lockard was commissioned to design the new sanctuary of Christ Presbyterian Church at 6565 East Broadway Boulevard. Like the plan developed for the Dove of Peace Lutheran Church, Lockard utilized a seating plan in the round. The congregation surrounding the communion table in the center of the church with pews and aisles radiating upwards and out in an octagonal plan. Above the communion table Lockard again utilized a skylight “lantern” creating a sculptural quality both on the inside and outside of the church and allowing diffused light to enter the sanctuary. M.M. Sundt construction was the project contractor. The first service was held in the building on April 11, 1970.



*Mattoon Bank rendering, architects Lee E. Gatewood and Kirby Lockard. 1971.
333 Broadway Ave East, Mattoon Illinois.*

In 1971 Lockard returned to Illinois and collaborated with architect Lee E. Gatewood to design the Mattoon Bank at 333 Broadway Avenue East. The building was brutalist in character utilizing cast concrete. The same year he designed the Taiz Residence at 3930 North Cactus in Tucson, Arizona and in April, Lockard was appointed to the Tucson Planning and Zoning Commission by the Mayor and Council, in 1972 was elected president of the commission.

He continued to receive professional recognition for his work in education and design.

In 1976, he was awarded the University of Arizona Creative Teaching Award and “Acknowledged as one of the top teachers of architectural graphic in the United States.” In 1976 he was recognized at the national urban housing competition in Miami Florida. He was invested as a Fellow in the American Institute of Architects in 1977. In 1989, he received the Western Mountain Region AIA’s highest award: the Silver Medal. He was awarded the inaugural Educator Award from the AIA in 1995.

Lockard guest lectured at over twenty five universities in the United States, Canada, Mexico and Great Britain and held numerous national and international workshops for teachers, students and architectural professionals and was a founder of the national Design Communication Association.

Lockard retired as a professor emeritus from the University of Arizona in 1999. His published books included: Drawing as a Means to Architecture, Design Drawing, Design Drawing Experiences, Architectural Delineation, Freehand Perspective for Designers, and Drawing Techniques for Designers. Lockard was a pioneer in multimedia education and created twenty volumes on architecture drawing, known as the Design Drawing Videotapes. Lockard died in 2007.

Integrity

As defined in the National Register Bulletin, “How to apply the National Register Criteria for Evaluation”, integrity is defined as: “the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under the National Register criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property’s physical features and how they relate to its significance.”

The historic building retains all seven aspects integrity including Location, Design, Setting, Materials, Workmanship, Feeling and Association.

1. Location. Built in Richland Heights, the home was constructed on a lot set back from the street. The house remains in its original location.

2. Design. Kirby Lockard designed this modern home for himself and his family on a city lot within the Richland Heights subdivision. As an outstanding example of Modern style, the home exemplifies the concepts of architecture developed by Louis Kahn. The design coupled with exceptional craftsmanship and detailing create a distinctive sense of place that epitomises mid-twentieth century Tucson. As noted above, the garage and guest house were added in 1978 designed by Jack DeBartolo Jr., FAIA when he owned the house.

3. Setting. The Lockard House retains its original suburban residential setting. Development during the depression and post-WWII era created an eclectic residential neighborhood with the Lockard House serving an architectural anchor of the post WWII era.

4. Materials. The materials remain the same from the period of construction. The alterations have remained true to the original material palette utilizing exposed gray concrete and concrete block

5. Workmanship. The quality of workmanship is intact; the original craftsmanship with which the residential building was built is still present, details such as exposed material details, cabinets, builtins, exterior details, window framing, bathroom caseworks. Throughout the house there is exceptional workmanship and finish details. The distinct interior/exterior finish work and treatment are an outstanding examples of the mid-century design.

6. Feeling. The sense of place persists, including the subdivision streetscape. The high degree of integrity supports the retention of feeling.

7. Association. The historic associations of the property have remained intact; very few modifications have been made to the original design. The few details changes have included an overcoating on the floor.

The building retains sufficient integrity to convey its significance.

Contemporary Context

The Kirby Lockard House was purchased in 2011 and the current owners have worked to carefully maintain the unique features and details. Restoration to interior and exterior details have followed the Secretary of the Interior's Standards for the Treatment of Historic Properties.

In April 2017 the Kirby Lockard House was the featured property on the Tucson Historic Preservation Foundation Tucson Modernism Week Home Tour. Annually, this tour highlights some of the most significant architecture from Tucson's post WWII, the homes are carefully chosen and curated for their significance and ability to convey the various community historic contexts. The Kirby Lockard House was included for its significance and interior and exterior integrity.

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Contemporary Photographs

Photos 1 - 10, 16 and 17 by Jude Ignacio and Gerardine Vargas

Photos 11 - 15, 18 and 19 by Demion Clinco

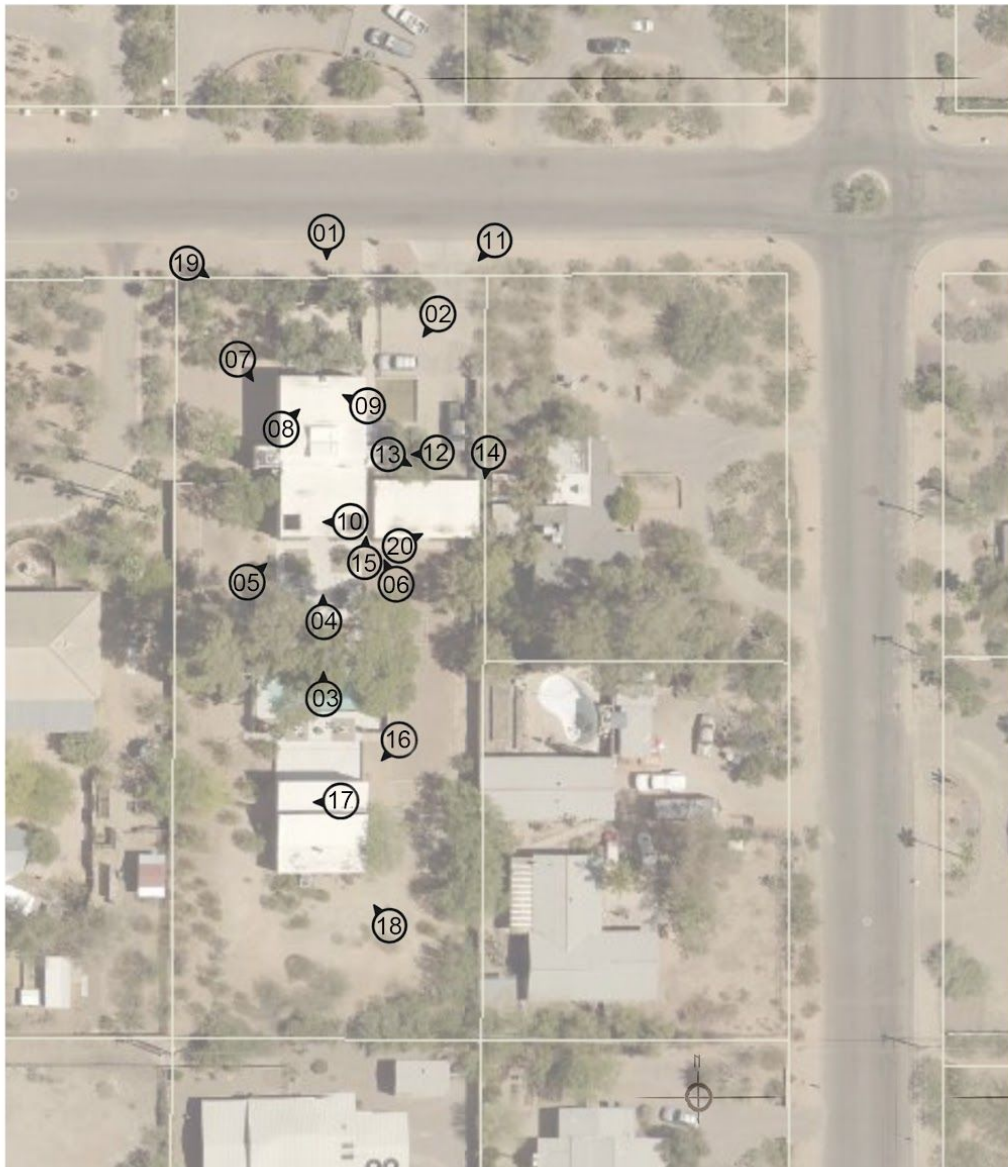
- 001 North Elevation, looking South
- 002 North and East Elevation, looking Southwest
- 003 South Elevation, looking North
- 004 South Elevation, looking North
- 005 West and South Elevation, looking Southeast
- 006 East and South Elevation, looking Southwest
- 007 West Elevation, looking Southeast
- 008 Living Room from Second Story
- 009 Living Room looking North West
- 010 Balcony, looking West

- 011 North and East Elevation, from the street, mailbox and front wall details
- 012 East Elevation, concrete scupper detail
- 013 North Elevation, garage
- 014 East Elevation, garage
- 015 South Elevation, passageway between house and garage
- 016 Guest House, looking South West
- 017 Guest House Interior, looking West
- 018 Guest House, South Elevation, looking Northwest
- 019 North and West Elevation, looking southeast, landscape details
- 020 South Garage Elevation, looking northeast



Kirby Lockard House

Photographic Number and Direction 



100 ft.

Photo 001



Photo 002



Photo 003



Photo 004



Photo 005



Photo 006



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Photo 007



Photo 008



Photo 009



Photo 010



Photo 011



Photo 12



Photo 13



Photo 14



Photo 15



Photo 16



Photo 017



Photo 18



Photo 19



Photo 20

