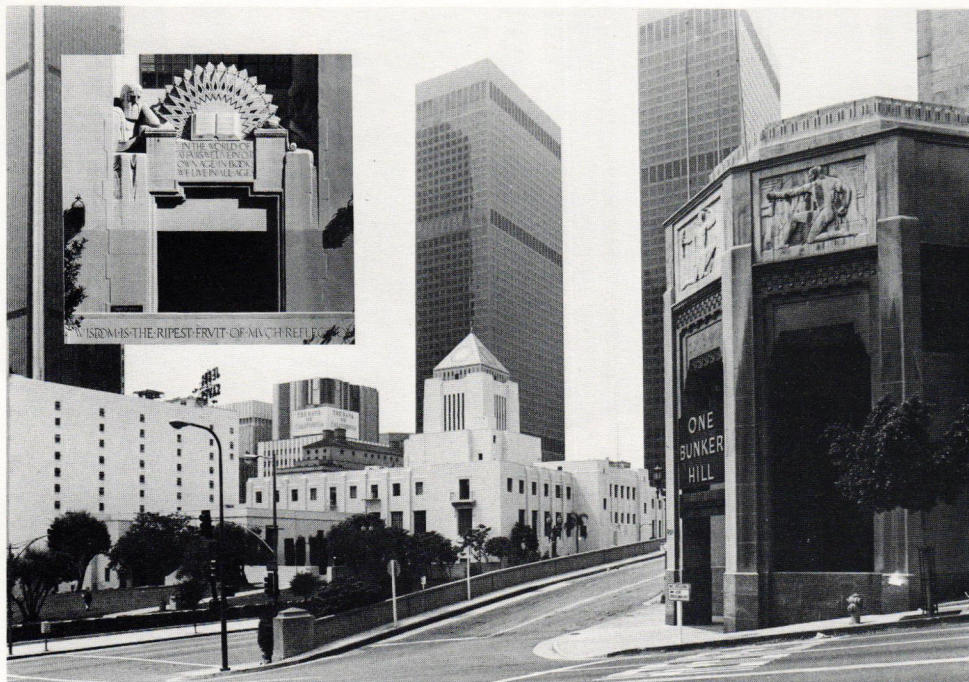


ARCHITECTURE CALIFORNIA

MARCH • APRIL, 1982

CCAIA • VOL. 4, NO. 2





Marvin Rand

The Los Angeles Central Library, a major late work by architect Bertram G. Goodhue completed in 1926, is one of Los Angeles' most significant civic monuments and public spaces. Ever since its functional inadequacies as a modern library facility were formally recognized and documented in 1965, the building has been under periodic threat of demolition. Preservationists and architects in Los Angeles maintain that any solution to the Central Library's functional dilemma must include a scheme to preserve the landmark building and its low-density downtown site.

Recently, the possibility of a satisfactory solution to this perennial and complex problem has emerged. For the first time, a powerful constituency has formed which has tied preservation of the building and its site to the larger issue of library program and services. The Citizens Task Force for Central Library Development includes representatives from the influential Central City Association, the Community Redevelopment Agency of Los Angeles, the Los Angeles Chapter of The American Institute of Architects, the Los Angeles Conservancy, and the Los Angeles Library Association. The Task Force was formed in 1981, in response to a Board of Library Commissioners' proposal for a new library which virtually guaranteed demolition of the Central Library building.

The management consulting firm of Arthur D. Little, Inc. was commissioned to conduct a major reassessment of central library needs. Their approach em-

phasized library service and access to information, preservation of the landmark building and site, and a feasible financing plan. The results of this reassessment, entitled "The Los Angeles Public Library in the Information Age," were presented publicly in November, 1981. Response to the report was highly favorable. Highlights of the Little recommendations include:

- employ contemporary information technology to organize and integrate all materials in the Los Angeles Public Library system;
- extend this collection access system through electronic networking and cooperative loan agreements with other important regional and national libraries;
- provide access to various data bases on a tiered fee structure;
- separate functions integrated in the present central library: a Research Archive function that requires infrequent access to little-used materials, and a Downtown Branch function that serves the downtown professional and residential community. Each function requires a 150,000 square foot facility.

According to the Little report, the Downtown Branch function could be comfortably housed in the existing Goodhue building, appropriately renovated. The Research Archive function could be located on-site underground (thereby preserving the open-space character of the site), or relocated to a relatively inexpensive building outside the congested central business district.

While some of these recommendations have not been warmly embraced by the City's library administration—particularly splitting the collection and reducing, by a total of 100,000 square feet, the space provided by the new and renovated facilities—the report has generated widespread support at City Hall and among interested segments of the community. A committee of the Los Angeles City Council has directed the Community Redevelopment Agency to negotiate this new library package with developers and to secure the necessary funding, which will probably combine new tax increment financing methods, development rights transfers, and a special tax district for the library's corporate users. The particulars of the financing and programming package and the details of the Central Library building's renovation are, as yet, undecided. Some of these issues may prove controversial in their own right.

But the outlines of the long-awaited solution to the Los Angeles Central Library's services and facilities problem are now taking shape. A grand civic monument and its valued open space will be preserved. And the needs of the Central Library—and the Los Angeles library system as a whole—will be met.

—Margaret Bach

Margaret Bach is a Board member of the Los Angeles Conservancy and a former editor of L.A. Architect, the monthly publication of the Los Angeles Chapter, AIA.

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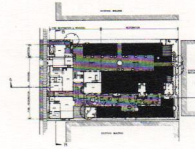
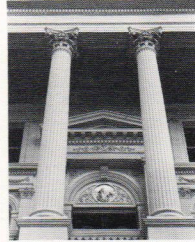
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Special Thanks:

Clarence Cullimore, AIA, Office of the State Architect; Marian Wilson, State Office of Historic Preservation; Denny Jones, AIA.

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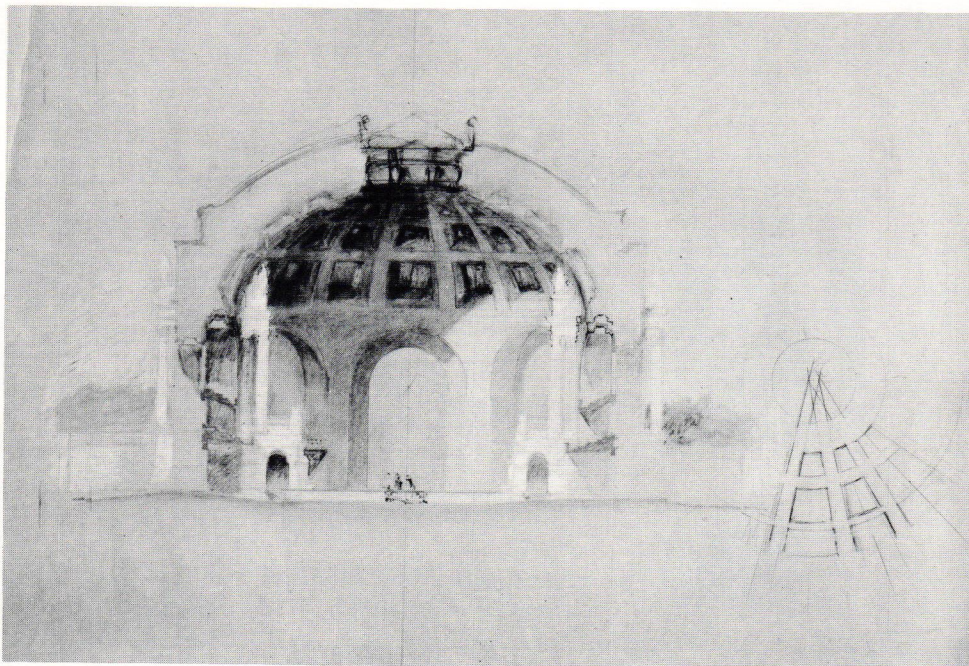
The California State Capitol, 1982. Architect: Welton Becket Associates. Photographer: Marvin Rand.

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To commemorate its centennial, The American Institute of Architects San Francisco Chapter is issuing a series of art posters. First in the series is a pastel drawing of the Phoebe Hearst Memorial Building Auditorium and Museum Project by Bernard Maybeck and Julia Morgan. This rare drawing was discovered in the archives at the University of California, Berkeley. The poster also honors CCAIA's 37th Annual Convention to be held in San Francisco, November 4-7, 1982. Posters are available for \$18 for AIA members, \$20 for others, from the San Francisco Chapter, 790 Market Street, San Francisco, CA 94102. Phone: (415) 362-7397.

Rosse Trust Fund

The Big Storm of 1982 brought particular anguish to respected San Francisco architect, J. Martin Rosse, AIA, whose hillside house was displaced so that it posed a threat to the neighbors and had to be demolished. The lot upon which the house was standing has become an unbuildable cliff.

Rosse recently retired due to illness. He had practiced architecture in San Francisco since 1946, and received the 1963 Award of Merit from The American Institute of Architects.

To help the Rosse family during this difficult time, friends and colleagues established a Trust Fund to provide living and medical expenses. Contributions may be sent to the Rosse Trust Fund, Bank of Marin, P.O. Box 153, Mill Valley, CA 94942.

Second Story Debate

A debate is brewing in La Jolla over how to develop the central commercial district. Noting that urban planners across the country view downtown residents as a key to maintaining a vibrant central area, the La Jolla Community Planners recommend that more residen-

tial units be developed above stores in the downtown area. The Coastal Commission and city staff support the planners' suggestion to discourage office development in favor of apartments.

But developers, architects and real estate salespersons say the idea is not economically feasible due to tough building codes for commercial/residential projects, increased construction costs for residences, greater difficulty in financing residences, and the probable lower rents from apartments as compared to offices. In response to these concerns, city planners are drafting proposals to alter city ordinances and aid commercial/residential projects.

School Finance

CASH, the Coalition for Affordable School Housing, was formed in 1978 after the passage of Proposition 13 and the failure of Proposition 1 eliminated all capital outlay financing for school facilities. Despite statewide declining enrollment, growth areas around the state continue to need new facilities. CASH sponsors an advocacy program to fully acquaint the state legislature and administration with the variety of capital needs for schools.

You can contribute to CASH's advocacy efforts by becoming a member. The \$40 membership fee includes subscriptions to CASH Newsletters and Bulletins. For further information contact Daryl Carn, c/o Cupertino Union Elementary School District, 10301 Vista Drive, Cupertino, CA 95014.

Revitalization Seminar

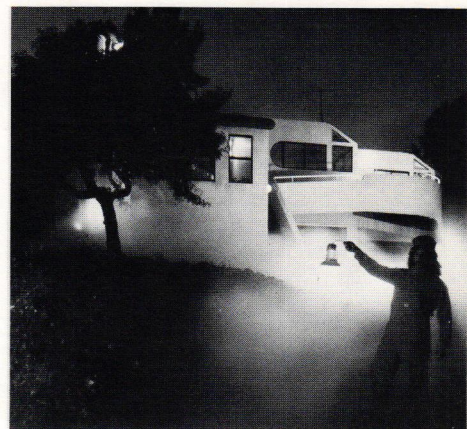
The National Trust for Historic Preservation is sponsoring a seminar, "Training Program in Downtown Revitalization," March 29-31, 1982, at the San Francisco Hotel. Registration is \$150. Contact: Western Regional Office, 681 Market Street #859, San Francisco, CA 94105. Phone: (415) 974-8420.

Worms in the Big Apple

For the second straight year, the City Club of New York failed to find an example of excellence in architecture and urban design. Melvyn Kaufman, chairman of the award panel, said, "In lieu of an award this year there is an admonition: For shame!"

A Call for Entries

The Pacific Coast Builders Conference and *Builder* magazine announce the Golden Nugget Awards competition open to builders, developers, architects and land planners in the 14 western states. Dead-



The Talbot Street Train, a home designed by Tom Grondona, Associate AIA, won an award of excellence and best of competition honors in the third annual residential design competition sponsored by the San Diego Chapter, AIA and San Diego Home/Garden magazine. Reviewing the four bedroom home that snakes along a 140-foot-long by 37-foot-wide lot in Point Loma, the jury commented, "It's just impossible not to smile and laugh here."

line for entries is April 16, 1982. Applications may be obtained from PCBC, 235 Montgomery St., #1226, San Francisco, CA 94104. Phone: (415) 981-1067.

Energy Awards

The Reagan Administration presented certificates of recognition to two California firms for their outstanding work in energy-efficient architecture. The Colyer/Freeman Group and Marquis Associates, both in San Francisco, also received Energy Conservation Awards in Owens-Corning Fiberglas Corporation's national awards program.

The Poppy Reserve

Located in the western reaches of the Mojave Desert, the Visitor Center at the Antelope Valley California Poppy Reserve is a focal point for visitors to the last untouched stand of desert wildflowers in the state. The earth-sheltered design by The Colyer/Freeman Group features concrete block walls which match the color of the desert soil, and horizontal bands of contrasting textures that suggest layers of native sedimentary rock. Wing walls at both ends of the building step and curve to match the contour of the surrounding hill.

By combining passive solar energy techniques, temperature moderating thermal mass and a wind electric generating system, the design meets all the building's energy requirements with nondepletable resources. These systems take advantage of high winds and temperatures ranging from 3°–113° F. The designers project an annual on-site energy budget of only 7,043 Btu/sq ft/yr, less than any other project recognized in the Energy Conservation Awards program.

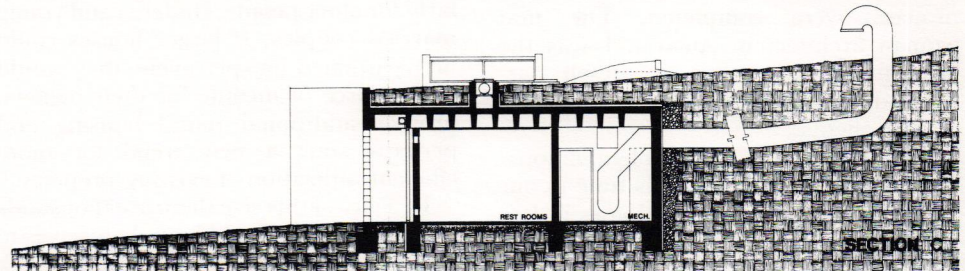
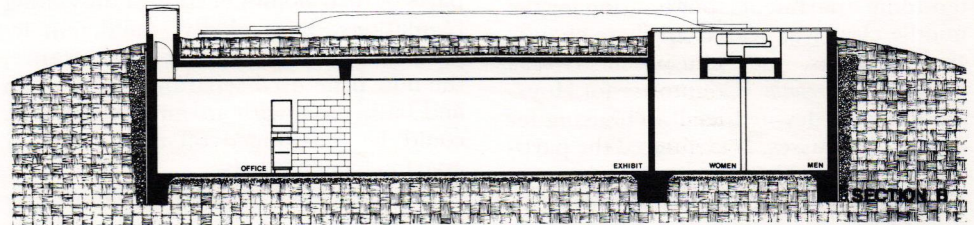
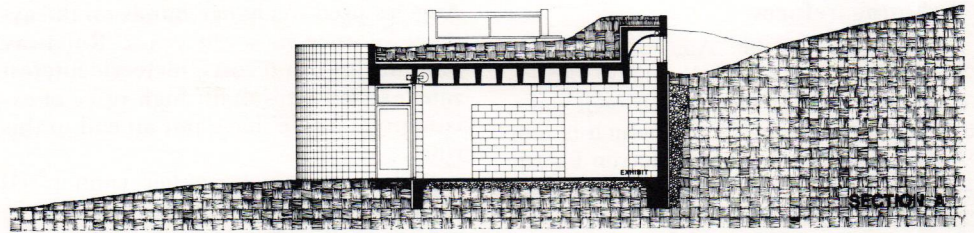
An eight KW wind-powered generator, expected to provide nearly all the electricity needs, is tied into the Southern California Edison power grid. Since the area is one of the windiest in the state, power will be sold back to the utility during peak output periods. This is expected to make the entire system pay for itself in 10-20 years.

Department of Justice

The energy systems in the Department of Justice office building for the California Department of General Services in Sacramento will save California \$4.4 million over a 20 year period, according to designers at Marquis Associates.

Through simple ventilation techniques, natural daylighting and effective mechanical and control systems, the

continued page 7



*Visitor Center at the Antelope Valley California Poppy Reserve, Lancaster
S. Pearl Freeman, Architect and Robert D. Colyer, Architect, The Colyer/Freeman Group*



Tim Street-Porter

Wohnungsreform

By late 1918, the Austro-Hungarian Empire had lost World War I and various component nations went their own ways, leaving only the small core which is now Austria. Vienna became a haven for the nobility, high civil servants who had ruled the former member states, and former military officers.

Vienna was full of palatial homes and ten-room apartments, but housing for the middle class was scarce. In these chaotic circumstances, the semi-public *Verband fuer Wohnungsreform* (Committee for Housing Reform) devoted itself to housing for the middle classes. It facilitated the partition of existing large houses and apartments by providing small subsidies. In the course of several years, hundreds of projects were completed. The first woman architect in Austria, I was the Committee's Chairman. I myself partitioned many houses and apartments for private clients.

Sixty years later, the problem of housing rears its head again, this time in our "land of milk and honey." Homes in Los

Angeles used to change hands on the average of once in seven years. Runaway building and land costs, meteoric interest rates, and the resultant high price of existing real estate, have put an end to this rule.

Older people who either cannot sell their now-much-too-large homes in today's marketplace, or cannot find suitable rentals at an affordable price, rent parts of their homes in spite of the zoning regulations. They gladly would rent legally instead of "on the sly." For instance, the now little used separate maid's room and bath, often with an outside entrance, could be partitioned off as a bachelor apartment very easily.

There is a great need for affordable rental housing in Los Angeles, particularly for older people, students and young married couples. If larger houses could be partitioned inexpensively, they would be a source of income for their owners, provide additional rental housing and perhaps start a new trend for more efficient utilization of existing property.

In a city of this size there are thousands of homes which would lend themselves to partitioning, often within the framework of existing zoning laws. Such units could rent for less than existing bachelor apartments.

There are many neighborhoods in the city which no longer are considered prime areas for single family homes. So why not enable the owners to partition the large ones and provide desirable, affordable rental units?

—Liane Zimmler, AWA, ASID

CCAIA and the Assembly

I read over the January-February, 1982 issue of the well-done *Architecture California* magazine published by CCAIA, and noted Bill Patnaude's comments on the goals and outlook for 1982.

I am pleased to note the Assembly Business and Professions Committee's active involvement with CCAIA's political action. In review:

1. Assembly Business and Professions heard SB 165 and amended it into a form which has real potential for signature by the Governor (and at least giving CCAIA political leverage in lobbying a reasonable proposal in the office of the would-be Senator);
2. Committee and staff mediated the first series of go-rounds between CCAIA and the American Institute of Building Design relative to the committee's

consideration of AB 1647. The Committee will undoubtedly hear this bill's successor;

3. Committee staff has been made completely accessible for consultation by the Governmental Relations division of CCAIA and its Executive Committee on general and specific issues.

I concur without hesitation that CCAIA is indeed headed in a good direction. The organization faces a highly active year in this 1981-82 Session. It is the intention of this Committee and its Chairman to assist the Council in working towards its goals of response to the architectural profession and the public health, safety and welfare.

William J. Filante, M.D.

Chairman

Assembly Committee on Business and Professions

Architects of Record

We believe a correction is in order. The January/February 1982 issue of *Architecture California* covers "News: Orchids for Energy," on pages 6 and 7. A photograph of Dysan Corporation is shown accompanying a discussion of the recent award for the Dysan Corporation headquarters building in Santa Clara. The architect for this project was Hill-Adams, Inc., AIA, not FHMB Inc., as you reported.

At the time of design completion, FHMB Inc. was not in existence; however, a couple of the individuals now comprising that firm were employees of Hill-Adams, Inc. We are the architects of record and strongly suggest the correction of this error.

John F. Adams, AIA

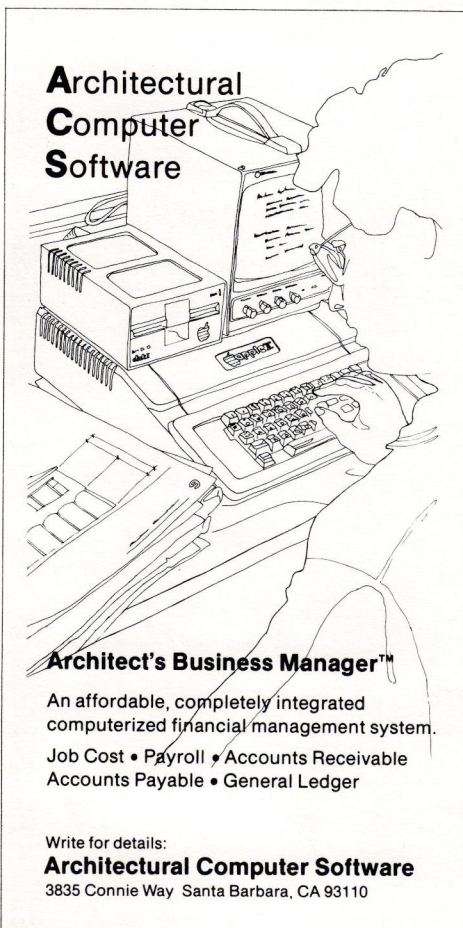
President

Hill-Adams, Inc.

Mr. Adams is correct in the sense that project credit should be listed as Frizzell, Hill, Moorhouse, Beaubois and Hill-Adams, Inc. However, FHMB is the architect of record for this project and verification of the fact can be made by contacting Mr. Frank X. Connelly, Construction Manager for the Dysan Corporation.

We have consistently made an effort to credit FHMB and Hill-Adams, Inc. for all publicity on this project and in the future we would respectfully request that both firms be credited,

John C. Hill
FHMB Architects



Architectural Computer Software

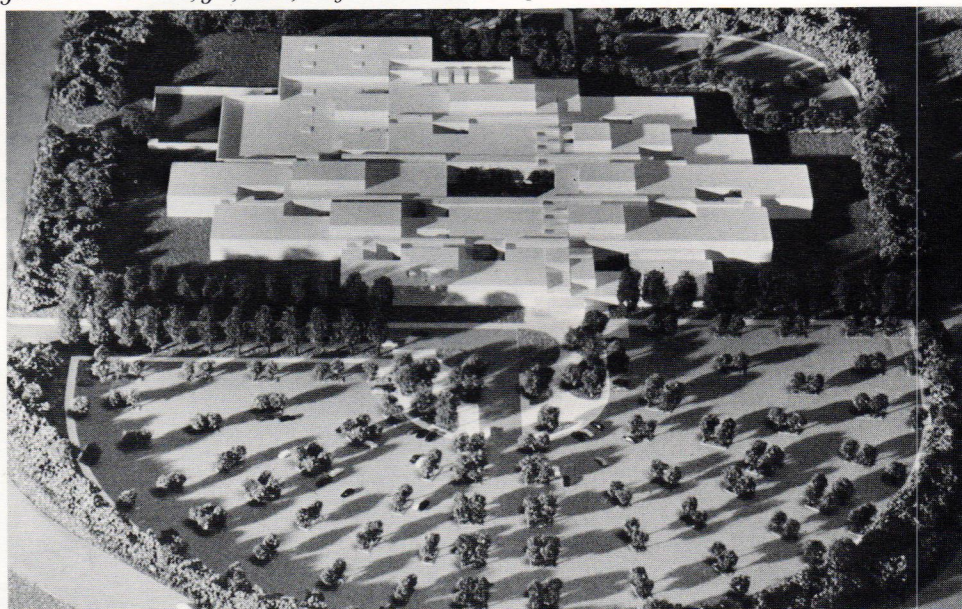
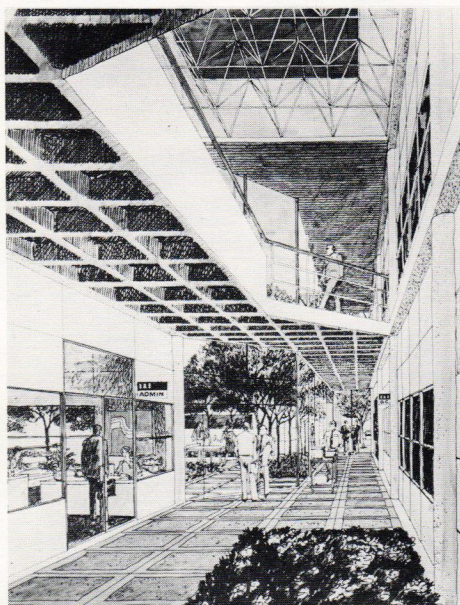
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California Department of Justice Office Building James E. Caldwell, Jr., AIA, Project Architect Marquis Associates



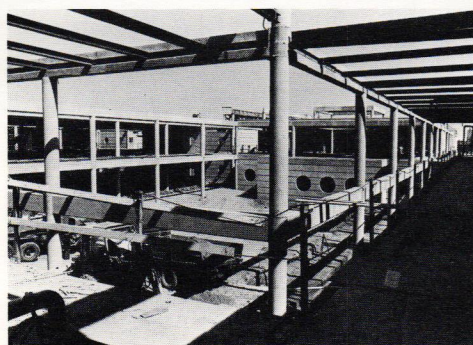
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building is expected to use 38,000 Btu/sq ft/yr—about one-half the state's required performance standards. The Owens-Corning jury described the design as "state of the art" in techniques for heating and cooling.

ments (lower CFMs), and more efficient air conditioning components, such as VAV units and blow-through fans.

Although many of these systems have been developed and used in small proto-

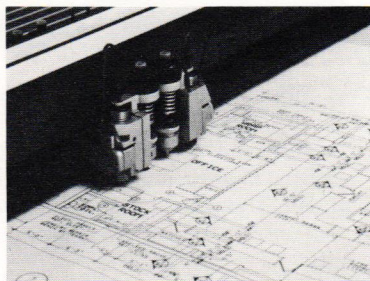
type buildings, retaining the simplicity of the systems while adapting them to a large government building with complex functions was deemed "an innovation in its own right" by the jury.



Owen Brewer, Courtesy of the Sacramento Bee

Initial investment in mechanical, electrical and solar systems is 29 percent of the building budget. Although some energy-saving features added initial cost to the building, a maximum payback of 12 years was determined for the most costly systems. Among these, the chilled water storage added \$60,000 first cost to the budget; its 20 year energy savings is projected at \$130,000.

Other energy-saving items which added no cost to the project also will produce substantial dollar savings. For example, features in the building envelope to reduce heating and cooling loads will produce a 20 year savings of \$1 million. Other features include reclaimed heat from lighting and computers, lower hot water temperature, reduced fan require-



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POINTS OF VIEW

The era of the movie palace has past. Some of the spectacular theaters are being given a new lease on life as centers for the performing arts. But many others are being sliced into multiple-screen facilities, or slipping into ruin. The Fremont Theater in San Luis Obispo is at a crossroad, and its future is the topic of local debate.

Making Artistic and Economic Sense

by T. Keith Gurnee

Only a few years ago, the Obispo Theater, an intimate, gilded, delicate little theater with a small but cozy balcony, was the more favored of San Luis Obispo's two downtown movie houses. The Fremont Theater was viewed as a garish, gauche, if not mediocre, monument to the Art Deco movement, built as that era was in its death throes in the early 1940s.

Six years ago, the Obispo burned down. The day the Obispo died, the Fremont rose from its ashes (or sat beside them a half block away) to take its place in the hearts and minds of local filmgoers.

Design taste and honesty to an era aside, the craftsmanship of the Fremont's undulating, three dimensional painted murals, the brass bordered terrazzo work at its entry, and the swirling plaster forms of its high ceiling soffits is admirable. This craftsmanship probably would not be duplicated in today's world.

But in today's world, economics often, perhaps too often, determine the fate of older buildings. Much has changed in the video/movie industry, in people's viewing habits, and in the economy since the days of the grandiose single screen movie house. For a number of years now, theater developers have built a cluster of theaters—individual buildings with three or four more screens—to respond to these changes. The largest movie theaters being built in major urban shopping centers today are in the 400 seat range. At nearly 1,000 seats, the Fremont would be a big movie house for most cities. For the 35,000 people of San Luis Obispo, it is huge.

The times have rendered the Fremont as something of an ailing economic dinosaur. The Fremont's operators have determined that its continued use as a single screen theater no longer is



economically justifiable. To make continued operation feasible and to cover the considerable costs of refurbishing a decaying facility and its crumbling adornments, the conversion of the Fremont to a two-screen house was proposed to the city.

Although the plan would increase the number of theater screens in the downtown—something the city has always wanted—the construction of a center wall down the middle of the Fremont would compromise its spatial and artistic qualities. In the face of this prospect, citizen interest groups embracing a born-again love for this modest example of Art Deco rose to oppose the cleaving of the Fremont.

The battle lines were drawn. If the theater was divided, its spatial and artistic qualities would be diminished and its operators would incur the wrath of its patrons. If the city refused its division, the operators would most likely abandon the lease at its conclusion, leaving a cultural and economic void in the downtown.

Enter Obispo Associates. As the owner of nearby property, this partnership which I represent has jumped into the fray. We propose to develop a major new downtown mixed use commercial center over nearly a one block area. This area, which includes the Obispo Associates property, another small parcel owned by the operators of the Fremont, and two city parking lots, would be the site of 150–200,000 square feet of commercial space that would include, among other things, a four-screen theater complex to be managed by the Fremont's operators.

As a result, the Fremont's operators have agreed to a six month "stay" of their conversion plans while the initial aspects of this proposal are pursued with the city. This will give the citizen groups time to devise *cohesive* and *realistic* proposals for the future of the Fremont, should the Obispo Plaza project be approved by the city. But if the plan does not go through, we are back to the notion of splitting the theater.

The path ahead is uncertain. Some very delicate public decisions must be



Tony Hertz, Courtesy of the San Luis Obispo County Telegram-Tribune

The proposal to divide the Fremont Theater prompted the formation of the Fremont Theater Foundation, a community group attempting to organize an effective alternative for the future use of the theater. The Foundation is made up of local architects, business people and students, as well as concerned, long-time residents like myself. Our intention is to propose alternative design, management, and use possibilities for the Fremont Theater which will retain its special architectural style.

The Foundation has initiated discussions with City staff and City Council members regarding alternate building codes for historically significant buildings, and has begun review of the draft of Historic Elements in the City's General Plan. A shortcoming of this and most other preservation documents is the omission of interior spaces and interior detailing when considering remodeling or renovation projects. In the case of the Fremont Theater the interior and exterior form a cohesive architectural expression. The loss of the large interior space and its spirit will relegate the Fremont to a dilapidated shell. The theater's usefulness may be extended to the arbitrary end of a lease agreement in 1995, but it will lack the staying power to withstand future redevelopment. It becomes just another opportunity lost.

A "life cycle cost analysis" similar to those required by concerned agencies to evaluate water and space heating alternatives should be required before major changes to this significant building are permitted. This approach would allow for the evaluation of alternatives over a longer, more objective time frame.

The Foundation has requested time to make such an analysis and develop an alternative proposal. With the cooperation of the San Luis Obispo City Council and Mann Theaters, a six month period has been allocated to develop just such a proposal. We are extremely lucky to have this cooperation in working toward continuing the enjoyment of an irreplaceable city landmark.

Don Cutter is the owner of Design Associates in San Luis Obispo.

made regarding private use of city lands and possible forgiveness of parking requirements, but initial indications seem favorable. The success of the plan could open other alluring doors. It could free the Fremont for some of the provocative multi-purpose uses envisioned by its admiring citizen groups. It could become San Luis Obispo's long sought-after, constantly discussed, but ever-elusive cultural performing arts center. Indeed, the Fremont's greatest value may be in its potential as such a center. The Fremont can be preserved in a way that makes artistic and economic sense.

T. Keith Gurnee is Planning Director for Kingcorp, one of the Obispo Associates, and is a former city councilman for San Luis Obispo.

The String of Continuity

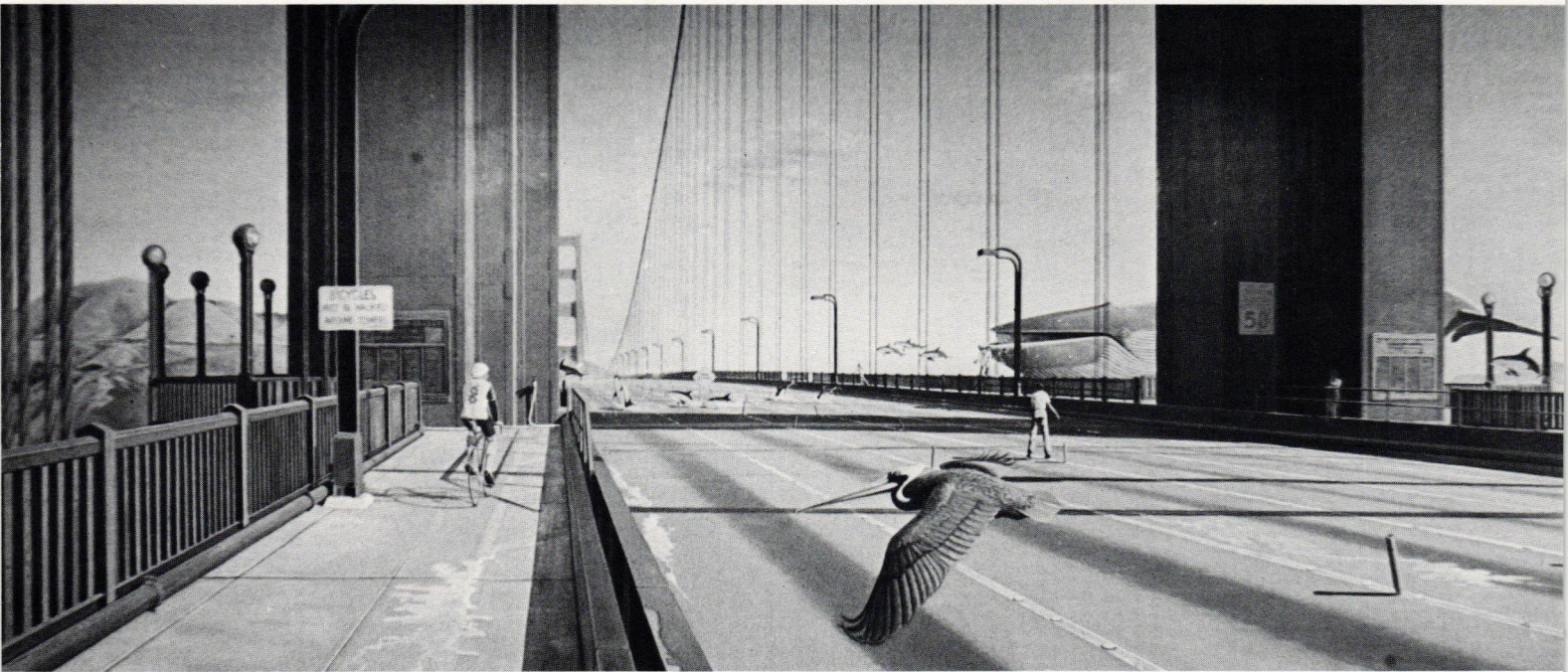
by Don Cutter

Architecturally significant buildings form a piece of the string that we call continuity. Their significance gives them staying power. They are

important because they are the "lasting" element in a landscape that we all recognize as home. The Fremont Theater in San Luis Obispo—possibly the last large movie theater built in California in the Art Deco style—is the current subject of the often-asked question: How will an old building be updated to fit the needs of a new user?

Much has changed in the 40 years since the grand opening of the "Theater of Tomorrow." It now must respond to new economic realities, as well as the community's desire to retain an architecturally significant building.

Mann Theaters, the Fremont's current leaseholder, proposes to divide the large theater auditorium into twin screen theaters now popular among theater chains. Such a division initially may solve the economic problems large theaters experience due to low attendance figures. But the proposal ignores the long-range cost in losing an opportunity to use the Fremont's large auditorium space to intensify use of the downtown central business district.



"The Return of Jonah"

When John Wehrle paints a wall, the results stop traffic. "I began exterior painting in reaction to the precious attitudes galleries and museums have toward art," he says. "I want to state my case directly, rather than go through curators."

Wehrle began taking his art to the streets following the completion of two exterior murals at San Francisco's DeYoung Museum in 1975-76. "Murals have the potential to make a lot of ugly buildings beautiful. Of course, they can make one uglier, depending on the painting," he adds.

"An influx of money" is the most effective stimulus to Wehrle's creative process. In the case of "Fall of Icarus," a 20' x 90' exterior wall painting at 48 Market Street in Venice, the impetus was a grant from the California Arts Council. Wehrle designed the mural while he was snowed into a log cabin in Montana.

In "Icarus," a cowboy—the old American hero—sits astride his horse in a desert drive-in movie, watching a rerun of the "Icarus" mural play upon the screen. To the cowboy's left, an astronaut—America's new hero—tumbles out of the sky, while a bevy of angels descend to his right. What does it all mean? "Los Angeles is a strange city planted in the desert and underpopulated by angels," Wehrle says.

He is quick to add that the "reasons" for his images occur after the fact: "For me, creation is an intuitive process; then logic follows." Of the months it takes Wehrle to produce an exterior painting, only two to four weeks are spent on the intuitive process; the rest is spent making technical decisions while executing the painting.

Wehrle begins his creative process by becoming tense, walking around scratching his head, surveying the painting's site, considering random images, and observing the people

who share the painting's location. "It's always a question of what's worth spending six months of my life painting," he says.

The artist believes his work influences the community by expressing its "collective dream quality." For example, "ancisco," a 13' x 62' exterior wall painting commissioned by Toot Sweets Bakery in Berkeley, captures the primitive quality of the sun setting over the last Bay Area salt marsh. "Everyone knows the mudflats are there," Wehrle says. "But painting it gives a different perspective. There's a recognition factor—the painting points out what people wouldn't normally see about where they live. The interplay of the design and the people who see it—that's how it comes to life."

Would Wehrle accept a commission to paint someone else's design? "That depends on how broke I was," he says. "But probably not. My own ideas are very important—otherwise it becomes a job." Wehrle does, however, consider his clients' feelings and suggestions. One client, Cetus Corporation, shares its name with a species of whale and a constellation. The whale image suggested the idea for "The Return of Jonah," a 5'4" x 13' canvas commissioned by two scientists for their laboratory. The debate over guidelines for safety in genetic engineering research reminded Wehrle of the Biblical story of Jonah. In this modern-day parable, Jonah leaps from the whale's mouth garbed in a lab technician's coat. As for the whale floating past the Golden Gate Bridge, "it's hard to say whether the water level's risen, or it's just a hell of a leap. I'm not sure," Wehrle muses.

The allegorical content of Wehrle's paintings can be appreciated on many levels. "I try to pack as much in as I can," he says. "I jump on the top of the garbage can lid and pack it in. Whatever people pick out is up to them."

Historic Preservation, a Professional Challenge

by Raymond Girvigian, FAIA

Historic preservation has been a part of the national policy of The AIA since the turn-of-the-century, yet most of the architectural community only recently has begun to appreciate its significance and the part our profession should play in this field.

In California, the preservation movement started in the 1870s as a reaction to the wanton desecration of the landmarks of the Spanish and Mexican-Californios eras. A romantic awakening to the color and charm of the Hispanic heritage began with the restoration of Mission San Luis Obispo de Tolosa in 1876, followed by the Mission San Miguel Archangel and the restoration of Carmel Mission.

The Native Sons of the Golden West commenced a campaign to preserve Sutter's Fort in Sacramento in 1888, with a \$15,000 contribution from C.F. Crocker. In the 1890s, Charles Fletcher Lummis, famed author and publisher in the Southwest, co-founded the Landmarks Club to preserve and restore California missions. In the process there arose the short-lived, but significant, Mission Revival Style in architecture and furnishings (ca. 1895-1910). The California preservation scene gained impetus from Joseph R. Knowland, publisher of the *Oakland Tribune* and Mrs. Eliza D. Kieth of the Native Daughters of the Golden West, who began the California Historic Landmarks League in 1902. At this time The AIA, as a national policy, joined with a growing number of civic leaders to support restoration efforts, but it would be years before The Institute would launch a committed program.

During the 1920s, California's Hispanic traditions were rekindled by the sparks from the Panama-California Exposition of 1915 in San Diego. Recreations by architects Bertram Goodhue and Carleton Winslow, Sr. featured a revival of the Spanish Colonial-Churrigueresque styles. The unfortunate consequence of this renewed interest was to "restore" (or remake) many of the humble adobes of the Mexican-Californios era into romanticized, glamorous, tiled-roof versions of what most of them never were.

By 1935, during the height of the Depression, The AIA initiated its first original idea in preservation by promoting a nation-wide program (conceived by Charles Peterson, FAIA) to survey and record historic landmarks. The *Historic American Buildings Survey* (HABS), a tri-partite agreement with The AIA, the National Parks Service and the Library of Congress, continues in diminished form to this day. The AIA appointed a Preservation Officer in each AIA chapter who identified, researched and recorded local landmarks on special forms which were deposited in the Library of Congress. Of the more than 40,000 surveys completed by The AIA since the 1930s, tragically less than one-third are extant today.

Not all Preservation Officers or AIA chapters were content with such a passive role. Some were in the forefront searching

for effective means to change public opinion. Among them was William Woollett, FAIA, from the Southern California Chapter (now the Los Angeles Chapter). Woollett proposed the concept of a Los Angeles Cultural Heritage Ordinance, the first in the nation to include a major city.

After World War II, the nation's demand for housing and urban expansion took an unrelenting, destructive toll on the defenseless landmarks and historic districts of the countryside and urban centers. Preservation activists were too few and lacked the legal tools, and the public and professional support to effectively fight what was, too often, a losing battle.

By the late 1960s and early 70s, social, political and eventually economic forces, supported by stronger governmental commitment, began to influence public opinion. Issues and movements arising from that period—including environmental and conservation concerns, the Bicentennial Era, and the more recent changes in the economics of construction—converged to alter the course of "progress." It became acceptable, even fashionable, to search for our *roots*, to prudently consider *conservation* of the nation's resources and economically opt for the *recycling* of our older buildings, rather than their wholesale destruction and replacement.

As we enter the "Anxious Eighties," many practitioners, whether they like it or not, are being forced into some form of preservation, restoration, adaptive-use or rehabilitation work by their clients who are enlightened, to some extent, by patriotism, but also by an interest in their pocketbooks. How many practitioners are there who believe themselves sufficiently qualified in this field, but whose understanding and skills might be something less than desirable?

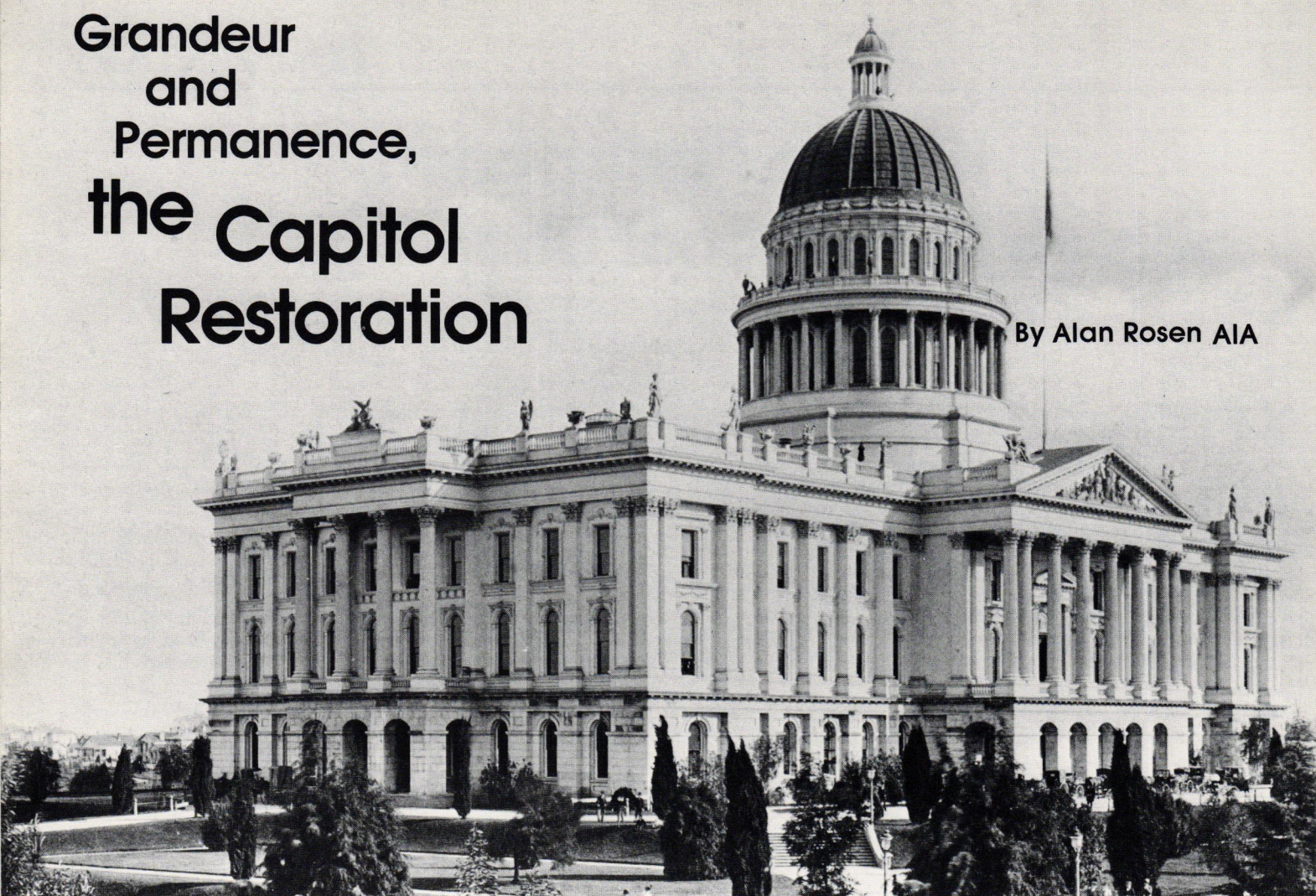
To address such concerns, the CCAIA Historic Resources Committee produced a professional workshop two years ago for architects interested in historic preservation. It was both well attended and enthusiastically received. The need for such a continuing education program is even greater now.

Today, more than ever, architects must be knowledgeable in historic preservation. New, liberalized federal tax benefits have spawned a rapidly-growing interest in restoration and adaptive-use projects. Nonarchitects billing themselves as "preservationists" and "restorationists" are entering the field, working with contractors to fill the void we architects have left through default. California's architects and the CCAIA must rise to the challenge and become properly trained and experienced to provide the services now being demanded of our profession.

Raymond Girvigian, FAIA is the AIA State Preservation Coordinator for California and Chairman of the State Historical Building Code Advisory Board. He is the principal in the South Pasadena firm of Raymond Girvigian, FAIA Consulting Historical Architect.

Grandeur and Permanence, the Capitol Restoration

By Alan Rosen AIA



Capitol circa 1885, donated to the California State Capitol Museum by Alice Mills

When Frederick Butler won the 1860 design competition for the California State Capitol, his plan captured the imagination and frontier spirit of a state only a decade old, yet yearning for a sense of grandeur and permanence. Butler's ambitious design, which called for two wings joined by a 200 foot tall central rotunda and colonnaded dome, invoked the classical proportions of Greece and Rome.

Although the undertaking exhausted four supervising architects, and overshot its estimated cost of \$500,000 by almost two million, the magnificent structure completed in 1874 did fulfill the expectations of its designers. At the entrance, soaring Corinthian columns formed a stately colonnade and portico topped by a pediment adorned with friezes from Greek antiquity. The giant dome, constructed of 24 wrought iron bowstring trusses and sheathed in burnished copper, dominated the city's skyline. The walls were of 30 inch thick unreinforced brick covered by a coat of white plaster.

The Capitol's interior was a testimonial to respect for fine European craftsmanship: the floors of the rotunda and corridors were lined with marble and ceramic tile, marble mosaic patterns, and fine wood parquet. Monumental stairways of richly carved mahogany graced the foyer. Elaborate coffered ceilings supported by wooden trusses defined the impressive height of the two-story Senate and Assembly Chambers, and delicate plaster frieze work decorated the walls and ceilings of the hallways, offices, and interior dome.

To all appearances, the Capitol was a monument of grace and elegance, attesting to the power and permanence of

California. But the illusion of permanence was relatively short-lived. In less than two decades, the architectural integrity of the Capitol was subjected to the fickle whims of political taste and the encroachments of the new industrial age. Many of the changes were so extreme they eventually obscured the splendor of the original design.

The process began in 1893 with the enlargement of the judges' chambers. The monumental mahogany staircases were removed from the west front vestibule in 1906, victims of the demand for additional administrative space. During the next several decades, structural accommodations were made in response to technological advances such as electricity, the telephone, and central heating. Much of the grandeur of the Assembly and Senate Chambers were sacrificed when their two-story coffered ceilings were gutted and lowered in 1930 to provide additional office space. In 1948, one of the final and most grievous changes suffered was the destruction of the entire east apse so that a square, functional six-story annex to house the governor and additional administrative space could be connected to what remained of the maligned Capitol.

Less than a century after its completion, the Capitol was bursting at its seams and in such a poor state of repair that its very existence was threatened. The seeming *coup de grace* was a report published by State Architect Fred Hummel, FAIA in 1972, which declared the building a seismic hazard. The Legislature prudently retired to temporary quarters in the east annex, and began plans to demolish the old structure

Photographs by Marvin Rand





and build a new Capitol. To anticipate the new construction, the Legislature appropriated \$42,000,000 and approved plans which would have quadrupled the size of the original building.

But over the next two years, the flux of political power and changing sentiments in favor of historic preservation and restoration had a dramatic effect on the Legislature's original intentions. In 1974, Welton Becket Associates was selected by the Joint Rules Committee to report on the alternatives of new construction and restoration. The Becket team produced a two volume report. Volume One presented architectural concepts for new construction. Volume Two, prepared with the assistance of architectural historian Raymond Girvigian, FAIA, dealt with historical restoration and reconstruction of the existing structure. The plan called for restoring the Capitol as it appeared in the decade 1900-1910, a period of high architectural integrity and historical interest. The plan also proposed constructing museum space on the first floor, and returning the entire building to a functioning seat of government. In 1975, the Legislature authorized the restoration and reconstruction of the old Capitol (see "Historic Legislation," Page 17).

The task was complex. The historic restoration had to allow for the Capitol's modern functions, and the reinforced structure was required to meet the most stringent seismic



safety codes. As a preliminary step, URS/John Blume & Associates authored an analysis and program for the structural restoration of the Capitol, and Arthur G. Barton Associates outlined a survey of the Capitol Park landscaping. These reports were presented to the Legislature in March of 1975, and shortly thereafter, Welton Becket Associates was appointed chief architect.

Becket's role as architects for the restoration called for sensitivity in preserving the spirit of the original design despite the need for extensive structural renovation. Dedication to the integrity of the designer's intentions became the rallying point for the initial design team when it officially met in 1976. Members of this team included John Worsley, FAIA, former State Architect, Lloyd Lee from URS/John Blume, and Louis Naidorf, FAIA, Bob Mathews, Randall Myers, and other Welton Becket personnel. Louis Naidorf served as project designer; Bob Mathews was project architect.

Other members of the design team not usually associated with architectural projects included art historians and restoration artists. By exempting the project from general contract law, the Legislature paved the way for close cooperation with team members such as the contractor, Continental Heller in joint venture with Swinerton and Walberg.

The first step in the restoration was the preparation of a complete set of record drawings of the building "as found." Structural corings were taken and carefully studied. Architectural moldings, furniture, and floor patterns were recorded by computer and aerial photography, then removed from the building for restoration prior to reinstallation. Long-forgotten murals, artist sketches and architectural notations were uncovered as the structure's interior was carefully dismantled and recorded for later reference to aid the restoration.

Structural safety was a prime concern. The exterior walls, porticos, colonnade and dome were restored and braced before the interior walls and floors were removed. The floors and brick arches were found to be supported by wrought iron flanged beams. In some instances, the beams were hanging on the very structures they were meant to support. Because the original building material was brick, concrete was used to reinforce the exterior walls, since concrete would accommodate well to the irregularities of the original structure and resist seismic forces without increasing the thickness of the walls. These seismic forces were calculated by Lloyd Lee using a

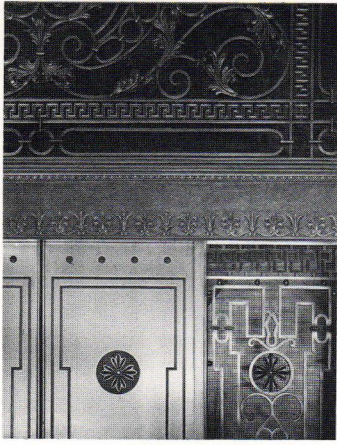


computer to study seismic behavior from 250 feet below grade to the top of the 220 foot dome. Soil conditions were studied to evaluate the actual effects of an earthquake.

Once the concrete structure was designed, the contractor developed a complex shoring process. A foot of reinforced concrete replaced a foot of masonry on the inside face of the perimeter walls and the concrete was tied to the remaining masonry with thousands of steel anchor bolts. This technique was used throughout the building, from the top down, until the overall structure was completely reinforced. Even though the original footings had settled over the century, they were determined sufficient to support the new loads, since the replacement of brick with concrete had not significantly changed the weight of the building. A three foot mat foundation was added over the entire footprint of the structure.

The process of reinforcing the interior began with the removal of the base of the rotunda and the pouring of concrete footings to support columns for the first floor slab. Then the second floor balcony was removed and a new concrete floor was poured which was supported by pipe shoring from the first floor.

Next, a new concrete shell was applied to the interior face of the inner dome. This shell required the addition of 24 concrete needle beams which transferred the additional weight



of the inner dome to the walls of the rotunda. The upper drum wall was reinforced by the application of new concrete pilasters. The lower drum wall was completely replaced in segments with reinforced concrete. The outer dome was strengthened in place.

Once the entire building was reinforced, the bracing on the outside was removed and the exterior restored. Paint was stripped from all surfaces. The giant hollow cast iron columns were reinforced with steel members and concrete, and tied to the granite piers. The iron bolts which tied elements of the giant cast iron Corinthian capitals together were replaced. New balustrades were cast to replace those which had been removed years before. Even the acroteria on the pediment was replicated.

Finally, the dome was recovered. Originally it was bare copper, but repainted green in 1893, then mustard yellow in 1948 to celebrate the one hundredth anniversary of the discovery of gold. For the restoration, a $\frac{1}{8}$ inch layer of paint was removed and the dome recovered with new copper panels designed by metal worker Karl Minderman.

Restoration of the interiors also was very complex. The walls and ceilings of the original Capitol once were covered with elaborate plaster frieze work and ornamental paintings which largely were removed by the mid-1900s. Many of these treasures were found hidden away during the first weeks of demolition. In one fortunate discovery, plaster fragments were found under the Assembly Chamber podium where they were stashed when the coffered ceilings were gutted. Lenna Taylor, an expert in plaster ornament, took molds of these and other designs which were uncovered. Later, these works were replicated using "compo" forms to reproduce three dimensional designs. Using a cake decorating tool, artist Michael Casey developed an innovative technique for sculpting and applying plaster decorations to the ceilings. These decorations exactly replicated late 1900s designs.

Replication of the murals was greatly aided by Dr. John Asmus, who invented a laser procedure for cleaning statues in Florence, Italy. Dr. Asmus developed a similar technique for burning off layers of paint to reveal many of the delicate *trompe l'œil* murals on the Capitol's interior walls. These murals were photographed and reproduced by painters during the final stages of the restoration.

The tile work in the corridors presented another difficult challenge for interior restoration. The original first floor consisted of six inch square ceramic tile with color designs embossed in a three dimensional grid. Since the complex process for manufacturing this tile no longer exists, a new

method was devised by Hobert Goodrich, a retired ceramic engineer, and the Barbara Vantrease Beall Studios. Three dimensional patterns were inscribed on tile by a silk-screening technique in which "engobes" were sprayed through stainless steel screens. The "Eureka" mural depicting Minerva—the state symbol of California—was restored using the best tiles from the original floor murals. The four floor murals were composed with new tile produced by Heath Ceramics of Sausalito using the process developed by the project team.

The marble mosaic floor on the second floor presented another formidable challenge. Cracked and damaged and almost beyond repair, it was necessary to photograph the entire floor, then cut it into four foot squares to be shipped to Los Angeles for restoration. Mosaic artist Hans Scharff cleaned each of the 600,000 pieces of marble, reset them in their original patterns on heavy cardboard, and shipped them back to the Capitol for reinstallation after nearly three years of labor.

The recreation of thousands of hand-crafted items found in the Capitol was a monumental work of historical sleuthing and artistic imagination. Crafts lost for nearly a century were reinvented by modern artisans and used to produce everything from plastering to delicate woodwork of comparable, if not superior, quality to the most elegant handiwork of Nineteenth Century European craftsmen.

To complete the interiors so finely developed by the artisans, Raymond Girvigian and a team of researchers from the Department of Recreation searched through books, state archives and old photographs to authenticate designs and retrieve furnishings and other artifacts. The doors for the old state vault were discovered in a garage in Coloma. A light fixture from the era was discovered in the elegant Stamford house in Sacramento, and the design replicated for use in the Capitol. A portion of the monumental staircase removed from the vestibule in 1906 was discovered in Sacramento's St. Francis Church. An elegant matching staircase of Honduran mahogany was carved from its example. Furniture, such as the governor's desk located in the offices of the Supreme Court, was painstakingly recreated down to the last detail and returned to the Capitol's museum rooms.

Not only does the restoration of the Capitol represent the return of a rich historic treasure, it also meets the functional needs of a modern seat of government. Modern amenities, such as central heat and air conditioning, were woven unobtrusively into the historic fabric. The most advanced methods of telecommunications were installed, and underfloor duct work designed to permit future expansion for computers and electronics.

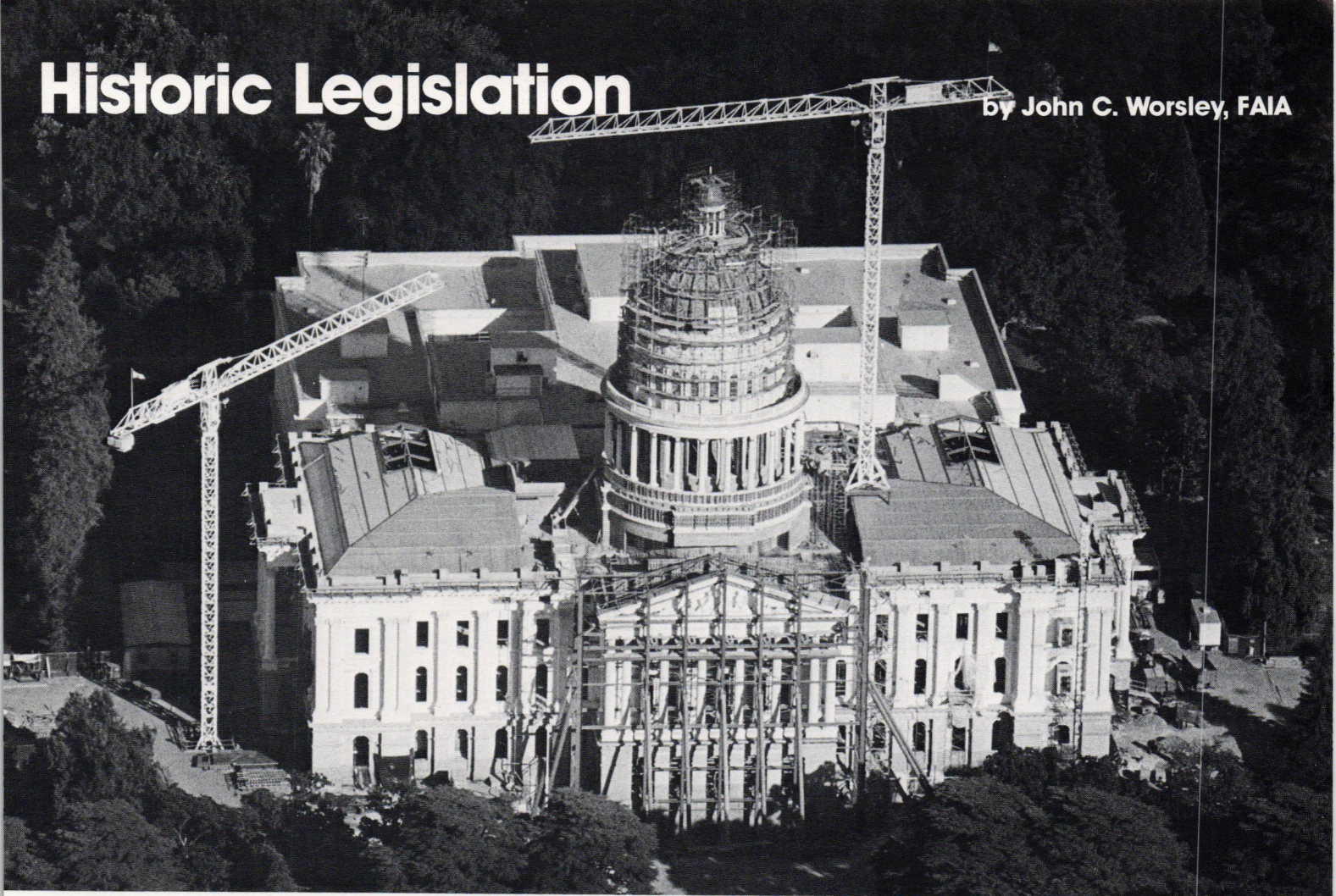
In every case, modern technology was fitted to historic decor. Two and three inch thick fiberglass acoustical insulation on the walls was covered with damasks and brocades to maintain the historic architectural style. Recessed lighting fixtures were hidden from view and the majestic interior dome was illuminated dramatically by incandescent lights tucked away in the cornice of the rotunda. And the leather-top desks used by legislators a century ago, now house microphones and electronic voting devices.

An historic treasure has been reinstated in our time. The thousands of visitors who travel to Sacramento each year now have an opportunity to observe how California's government has evolved in this century and how it continues to work and grow.

Alan Rosen, AIA is the director of Welton Becket Associates' Los Angeles office.

Historic Legislation

by John C. Worsley, FAIA

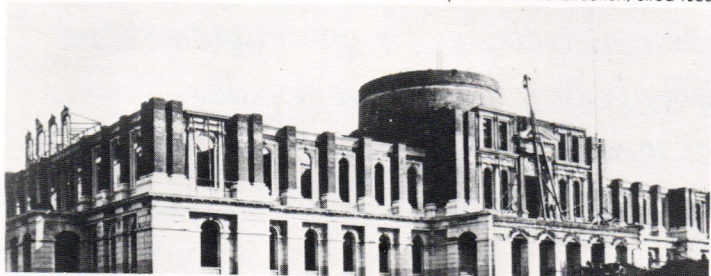


Dick Schmidt, Courtesy of the **Sacramento Bee**

The legislation which funded and directed the structural rehabilitation and historic restoration of California's State Capitol, Assembly Bill 2071 introduced by Leon Ralph in 1975, evolved after a complete investigation of how other governmental entities have handled similar problems. The legislation created room to negotiate a construction contract that could meet the unique problem presented by California's State Capitol as it existed in 1975. The legislation made several innovations:

- The project was exempt from the provisions of the State Contract Act which would have required preparation of drawings and specifications and competitive bidding of all aspects of the project.
- When the Public Works Board, the State Architect and the Joint Rules Committee of the Legislature determined that it was not *feasible* or *practical* to take bids, then competitive bids need not be taken.
- Both the contractor and the architect were selected on the basis of their qualifications. This made them both members of the design team.

Capitol under construction, circa 1868



The intent of the Legislature was to restore the Capitol to its 1900 appearance and to make it structurally sound and capable of serving as a working seat of government. This meant saving as much of the historic fabric of the building as remained, while threading in a new structural system that could accommodate 20th Century systems, legislative computers, automated energy management, security and fire and life safety.

The prime construction contract identified those areas which were to be bid and which were to be negotiated. The most controversial, yet most successful part of the contract was the structural work. The contract provided for a negotiated guaranteed maximum sum for the structural work. Savings from the guarantee were to be shared—the contractor receiving 20 percent and the state 80 percent. The estimated cost of the structural work was \$15 million, and the final cost was \$13.2 million. There were no change orders to the guaranteed maximum sum. Changes were absorbed in the contingency included in the \$15 million guarantee.

The contractor received a fixed fee of \$1,650,000, which represented about 4.8 percent of the original estimated construction cost of \$36.5 million. The fixed fee is about 3.2 percent of the final construction cost of about \$52 million. The total project cost—which includes furniture, carpets, drapes, design fees, supervision, cost escalation, acquisition of museum artifacts and exhibits, and legislative computers—will be less than the \$67.7 million appropriated.

Former State Architect John C. Worsley, FAIA represented the California Legislature on the Capitol restoration design team.



Sebastopol, July 4, 1905 Courtesy of the Western Sonoma County Historical Society

Restoring Hometown, USA

Local neighborhood buildings now are recognized as historic resources whether or not George Washington ever slept there. Workers' cottages, metal gas stations and corner stores have as much cultural value as eclectic Victorian neighborhoods or Romanesque stone structures. Urban, rural or neighborhood settings have a cultural and historic value to be considered in developing design strategies for an adaptive reuse project, especially in places where popular architectural themes and franchise developments have eroded the built environment that gives a town its individuality.

by Dan L. Peterson, AIA

Over the last few years, a number of Historic Resource Surveys have been conducted throughout California to identify historic buildings. Copies of these surveys can be viewed in libraries, planning departments, historical societies and at the Office of Historic Preservation in Sacramento, which helps fund the survey and planning projects. These surveys are being used as a planning tool for appropriate zoning and design review consideration, and to identify buildings and districts that appear eligible for listing on the *National Register of Historic Places*.

Some historic resources are readily recognizable: Ghirardelli Square and the Cannery in San Francisco, for example. Every urban area has a similar project that has been successfully developed. But in small rural towns, local people can still take advantage of resources that qualify for tax and financing benefits. Old hotels, banks, abandoned industrial buildings and residences are potentially good historic rehabilitation/restoration projects and California's communities are full of them.

If an architect or developer is not knowledgeable, structural deficiencies, code problems and planning requirements can make adaptive reuse projects risky and result in costly overruns. Whether or not a building has historic value can affect the economics. Small woodframe buildings are probably the safest projects to deal with if you are just starting into a rehab development project. Creative use of the various tools now available to the designer can solve planning, code and economic issues, and the owner/developer can realize around a 20 percent after-tax return on an investment. (For a detailed analysis of tax benefits available for historic preservation, see *From the Floor*, page 38.)

If you buy a residence with historic value, such as the 1853 Llano Road House in Sonoma County, and convert it to an office or a retail center, you do not have to bring it up to full code and you do not have to replace hand-cut timber frame members with new studs under the *State Historical Building Code*. Rather than replacing the original framing members that are damaged due to dry rot or termites, you can do a little denture filling using special epoxies.

Due to the uniqueness of the Llano Road House, the Department of the Interior Office of Historic Preservation, acting under the Historic Preservation Act of 1966, gave us two grants totaling \$60,750. The grants covered most of the cost of restoration for a building that was considered a liability by the insurance company and almost demolished. This grant problem recently has been revised and now provides funds only for planning and survey projects.

Changing the use of an existing building, relocating it or reusing a vacated nonconforming or condemned building could necessitate bringing the building up to full current code unless the building is determined to have historic value. Through the *State Historical Building Code*, you can find a sensitive program that allows for alternatives in order to economically develop or preserve a building without destroying the historic construction or materials. Under the *State Historical Building Code*, you must still meet handicapped accessibility requirements. But beyond that, you can make sound judgments on what is structurally safe in terms of life safety, and you can solve code problems by using original construction, rather than introducing a lot of new elements.

Historic buildings are exempt from meeting the energy conservation requirements of Title 24. Energy used to make and install the materials in existing buildings is "embodied energy," and rehabilitation or restoration of these buildings is



GLOSSARY

The *Guide to Historic Preservation*, prepared by The American Institute of Architects, offers the following definitions for historic preservation/restoration projects:

Preservation is the process, including maintenance, of treating an existing building to arrest or slow future deterioration, stabilize the structure, and provide structural safety without changing or adversely affecting the fabric or appearance of the structure.

Restoration, often prefaced by "historical" or "architectural," involves the careful and meticulous return of a building, usually on its original site, to its appearance at a particular period of time by removal of later work or replacement of missing earlier work.

Reconstruction differs from restoration in that a replica of a building or facility that no longer exists is recreated on its original site, based on archaeological, historical, documentary and physical evidence. Both modern construction techniques and traditional methods may be used in a reconstruction project.

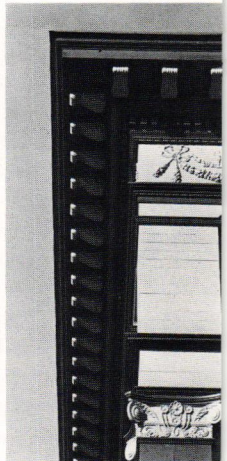
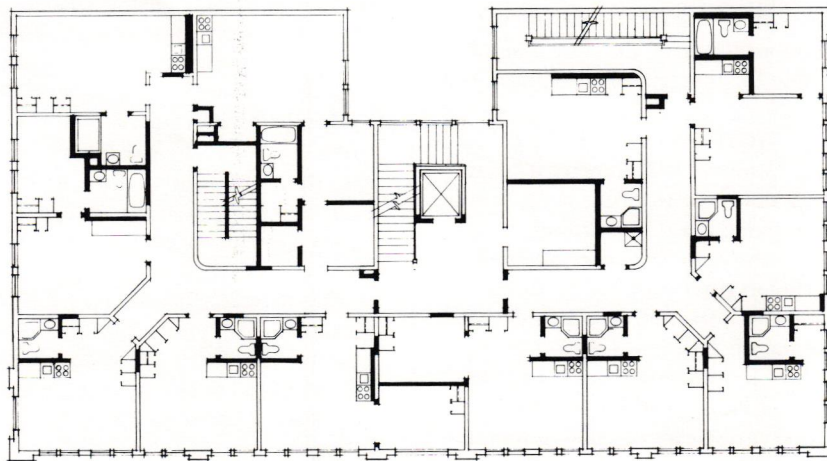
Reconstitution is involved when a structure can be saved only by piece-by-piece reassembly either *in situ* or on a new site. Reconstitution *in situ* generally replaces buildings damaged by disasters such as war, earthquake or flood, where most of the constituent parts remain. Disassembly, relocation and reassembly at a new site is more prevalent due to changes in land use and redevelopment programs.

Rehabilitation, a term often used interchangeably with renovation, involves modification or change to an existing building. Rehabilitation extends the useful life or utility of the building through repairs or alterations, sometimes major, while the features of the building that contributed to its architectural, cultural or historical character are preserved.

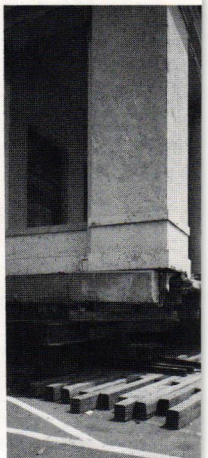
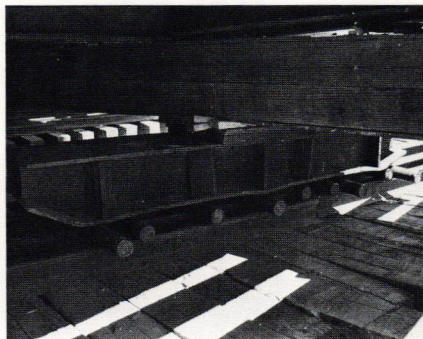
Recycling is a new term for preservationists. Present usage implies adaptive reuse or new functions for older structures that would otherwise be demolished. Recycling usually involves extensive restoration or rehabilitation, both inside and outside.



Eureka Hotel, 1910, courtesy of the Steenfott Collection



Santa Rosa Post Office





The usual redwood fire wall is simply 2' x 4' vertical crib construction.



Splines with 2' x 4' crib construction may be desirable if highly inflammable materials are stored on both sides of the wall.



A simple crib wall with one course of 1" redwood sheathing also is used for added protection if fire risk is very high.



considered an energy conservation activity.

Zoning and parking requirements can be a problem, although most cities concerned about their historic resources allow alternate thinking under a planned development concept or an historic overlay zoning. In one project, we satisfied the parking requirements by putting two parking spaces inside the carriage house.

Misunderstanding can lead to forced demolition of historic buildings under the guise of seismic safety. Santa Rosa's old Post Office, which we just moved, was condemned because it is an unreinforced masonry building. But the masonry construction tested with a 3900 PSI compressive strength and 194 PSI shear strength. And the building survived an 800 foot move intact.

Another code problem facing many communities is the fire zone code requirements relating to woodframe buildings. Until a change in the fire code in 1979, communities—even small rural towns whose origins were woodframe buildings—were condemning their woodframe properties in the downtown areas under various abatement programs.

A small bookstore in downtown Sebastopol was a candidate for demolition. By contacting the local historical society and studying early photographs, we identified the building as the only remaining woodframe structure of Sebastopol's original business district. Its original residential/commercial mix use still existed, with the bookstore owner living on the second story—an arrangement that was quite common when the building was built in the 1880s.

Based on this documentation, the City Council passed a simple resolution recognizing that the building has local historic significance. The resolution enabled us to save the building, using the *State Historical Building Code*, which classified the building under Fire Zone Three requirements. The property line walls were protected with a fire sprinkler system.

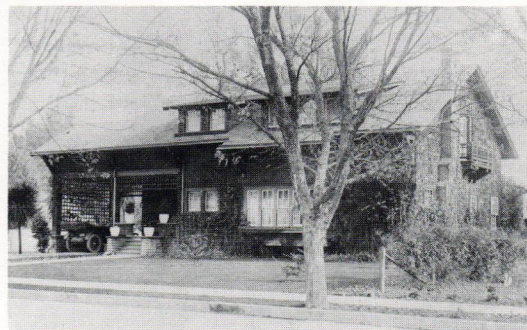
Creative Compliance

The Eureka Central Hotel project is another building located in a downtown area that has historic value and is nonconforming to current construction codes. The building is a type V-N (nonrated woodframe building), 25,000 square feet, four story, with an occupant rating of R-1 (hotels and apartment houses) on the upper three floors and commercial retail on the ground floor.

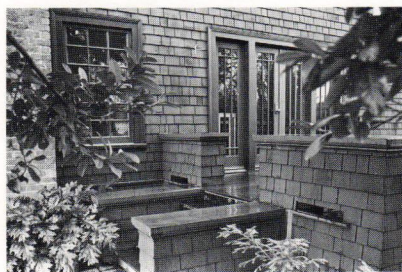
Basically, there was absolutely no way the building could be brought up to current *Uniform Building Codes (UBC)* and meet the building height and area requirements until we developed some creative code compliance.

Although this building was being changed from a hotel for transient people to a senior citizen housing project under the HUD Section 8 substantial rehabilitation program, we maintained that there was no change in occupancy and the building technically was continuing its historic use. Under the state housing code, buildings classified as "continuing use" are not required to be brought up to full code. In continuing use buildings, the life safety issues of exiting and fire safety must be addressed, but there is a lot of latitude in other issues. In this case, the building was classified as having historic significance and was eligible for listing on the *National Register of Historic Places*.

The Eureka Hotel is constructed entirely of redwood. The plan was a typical U-shape with a central corridor. The interior panel doors and transoms, molding, stair balusters and wainscoting were all part of the interior character. But



Wasserman Residence, 1914



due to fire regulations all the transoms had been closed and the original stile and rail doors replaced with slab doors.

Internal fire safety and exiting were real issues. The two exits were not properly arranged, leaving a deadend corridor situation on the right wing. Both existing stairs had no smoke separation from the hallways. The life safety problems in a wood structure are getting people out of the building during a fire, and getting the fire department into the building to respond to a fire.

The major design strategies in dealing with these problems were to introduce a new exit stair eliminating the deadend corridor and to install smoke doors, not fire doors, at each end of the stairs to preclude the possibility of smoke spreading through the building. Each floor was divided into two wings with two exits for each six units. Since this reduced the exit requirements on each corridor to less than 10 people, it was not necessary under the 1979 *UBC* to make the corridors one

hour and the corridor doors were not required to have the 20 minute classification. This enabled us to replace the historic panel doors and transoms within the hotel and maintain the wood wainscoting in the corridors.

The building now is totally sprinklered and there is an early warning fire alarm system which is tied back to the fire department. Each side of the building on each floor has its own detection zone. Once a fire breaks out or is just smoldering, the location of the fire can be pinpointed. With the addition of the third exit, which is actually in excess of code requirements, the fire department was satisfied.

Historical research helped us conform the building to code. The hotel was built using the most fireproof type of construction for its time. Eureka was a wood town, concerned with using construction techniques to reduce fire hazards. In this case, all the exterior walls were constructed of 2 x 6 and 3 x 6 redwood (first growth, straight grain, clear all heart),

spiked together forming a solid redwood construction. The exterior was covered with redwood siding and the interior was furred and covered with wood lath and plaster.

Additional research with the California Redwood Association uncovered their data sheet 3D8-1 Redwood Fire Walls, which discusses this type of "crib construction" found in the Eureka area. Once a fire starts, redwood builds up an insulated material on the surface, reducing the flame spread and snuffing out the fire. It was shown that a major fire in adjoining buildings would not penetrate this form of construction. Under laboratory tests, this type of construction can be classified as better than 2 hour fire resistant construction, which in this case met the codes for property line walls. Through historical research we demonstrated that the exterior walls were fire resistant.

Historic Surprises

In restoration and historic rehabilitation projects, design strategies should be based on both a visual analysis and an historic evaluation of the building. Historical information can be obtained from historians, photographers, museums, libraries, and historical societies. This information can be valuable from both a design and a technical point of view. In dealing with a certified historic project for tax purposes, it is essential to use photographs to document the historic fabric of the building before starting the work, and to keep a photographic record as work progresses. Photographs are invaluable in recreating an image of an historic building.

The Wasserman House in Santa Rosa was built in 1907. The people who lived in the house from 1914 to 1921 provided their family album which often showed pieces of the building behind the people. The album helped us identify some of the architectural elements that were missing. The family also had a postcard, dated 1914, with a picture of the house. At the turn of the century, it was common to show buildings on postcards, which now provide the designer with a good record of original conditions.

We had a number of doors in the Wasserman House which we assumed were solid redwood. When we had the paint stripped from them, we discovered some contained plywood panels. Why were plywood doors in a 1907 house? We thought that plywood was a later innovation of the construction industry.

That raised the big question of whether the doors were original. We contacted the Plywood Association in Washington and found out that the plywood industry in fact began in 1905 making experimental panels to demonstrate a new product at the Lewis and Clark Exposition in Washington. When the industry first started, plywood panels were hand glued using an animal glue and steam presses. We learned that our doors were one of the earliest examples of the use of plywood, which added to the historic quality of our building.

The Wasserman House, located on a main street, would no longer serve as a residence. Its most viable use was as an office complex serving as a buffer to a residential area behind it. By getting the building listed on the *National Register*, we were able to utilize code alternatives and take advantage of the tax incentives.

We developed the ground floor into a series of office spaces by adding partitions which were sensitively placed and did not dilute the historic value or upset the certification process. New design themes and historic rehabilitation can occur in the same project. But in developing project design strategies, care should be taken to avoid introducing false historic design elements and/or damaging historic fabric. And the architect's

Codes

California and many other states now are developing new codes and ordinances to deal with the safety issues in rehabilitation and restoration projects. Los Angeles and Santa Ana have implemented new Reduction to Seismic Hazards ordinances which recognize that the construction systems of existing buildings do have structural value that can be used to improve their resistance to lateral forces.

The new *State Historical Building Code, California Administrative Code*, Title 24, Part 8, building standards developed to satisfy statutes in the *Health and Safety Code*; part 2.7, Sections 18950-18960, provides "alternative building regulations for the rehabilitation, preservation, restoration (including related reconstruction), or relocation of buildings or structures designated as historic buildings. Such alternative building regulations are intended to facilitate the restoration or change of occupancy so as to preserve their original or restored architectural elements and features, to encourage energy conservation and a cost-effective approach to preservation, and to provide for safety of the building occupants."

The *State Historical Building Code* is applicable to "all qualified historical buildings or structures, which includes any structure, collection of structures and their associated sites deemed of importance to the history, architecture, or culture of an area by an appropriate local or state governmental jurisdiction; such as the *National Register of Historic Places*, State Historical Landmarks, State points of historical interest, and city or county registers or inventories of historical or architecturally significant sites, places, historic districts, or landmarks."

Section 104 of the 1979 *Uniform Building Code* provides that all jurisdictions may, through their building official, use alternatives when dealing with qualified historic buildings. Many examples of acceptable alternatives are in the *State Historical Building Code*, which also includes the basics of the reduction of seismic hazards ordinances.

In nonhistoric buildings used for housing, the *California Administrative Code*, Title 25, *Health and Safety Code* Part 1.5, Section 17958.8, allows use of original materials and methods of construction for alterations and repairs of dwellings and only requires that the hazards to life safety be corrected.

—DP

design ego should be prevented from altering the historic fabric, the building's value and its purpose within the context of the project.

Just as you develop the economics of a project using different cost data, you need to evaluate different potential uses based on code and planning requirements. Proposed uses often must be adjusted to develop the most aesthetically pleasing and economically sound design strategy. The increased construction costs of restoring existing materials can be offset by cost-saving code alternatives and tax benefits. By understanding the visual, historic and structural aspects of a building, the designer can effectively reuse it while maintaining its sense of character and community identity.

Dan Peterson, AIA is president of Dan Peterson, AIA and Associates, Inc., an organization of preservation architects, planners and construction consultants in Santa Rosa. He is a consulting member to the State Historical Building Code Advisory Committee, Deputy State Preservation Coordinator for National AIA and Chairman of the CCAIA Standing Committee on Historic Resources.

Feasibility Study

The bottom line on any project is economic: what sort of return will the owner or developer get. Our firm has developed a Project Feasibility Analysis, a computer program which studies the economic value of a building and determines how much money will be available after construction costs.

The computer program provides two levels of evaluations. The first is a simple feasibility study showing the potential income and expense and what the potential loan value could be, based on the income ability to service the debt.

The second level is a complete financial analysis showing the effect of the various tax benefits and what the after-tax return on the project will be. The program also estimates project construction cost and does loan/equity/return comparisons for investors or lending institutions.

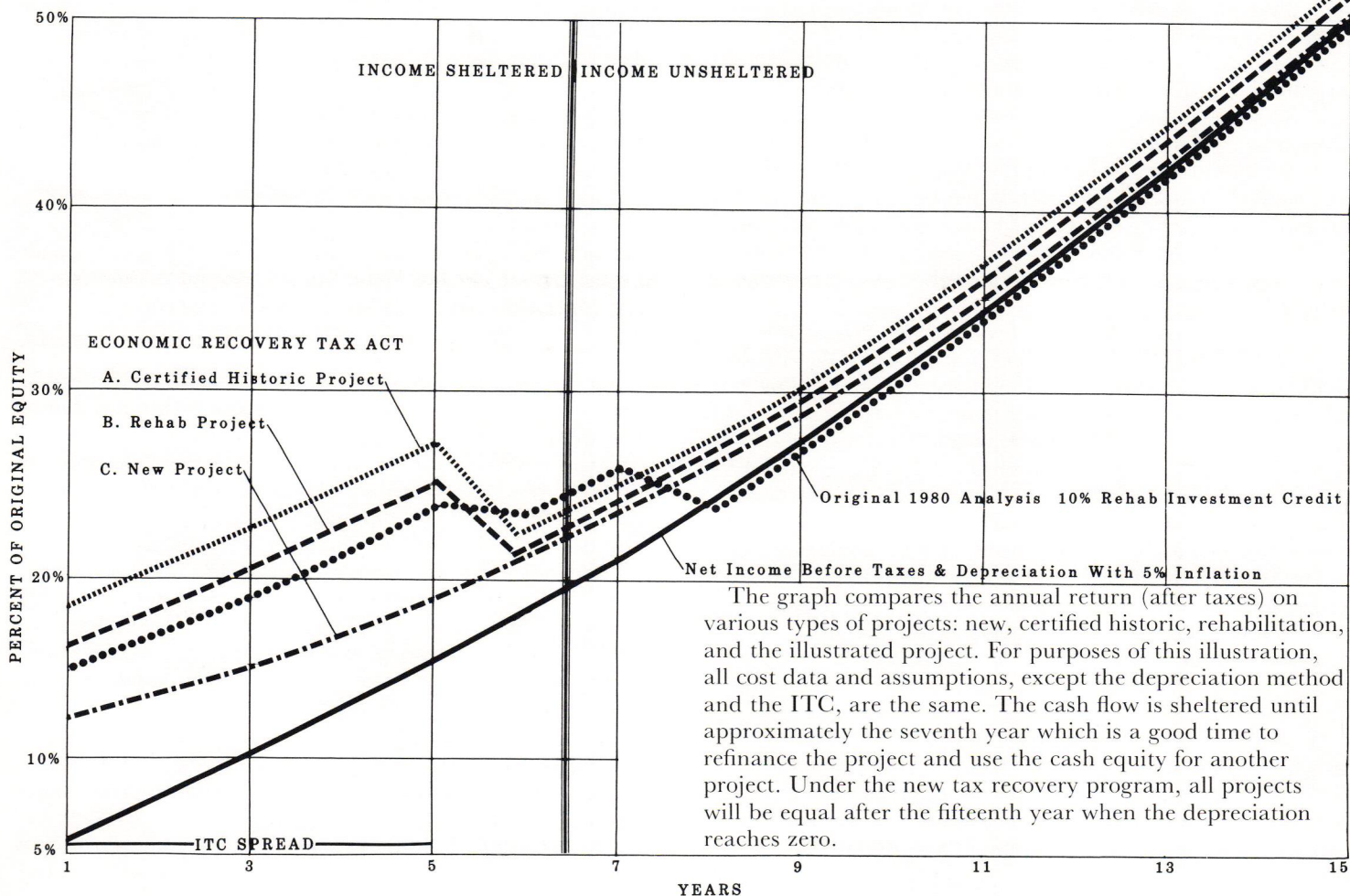
For the first level of economic evaluation, we identify what the building might generate in terms of rents, what kind of loan value could be achieved based on an assumed debt-service ratio, what the economic value of the project will be based on an assumed capitalization rate, and what money is available for project development after acquisition. This helps determine the project design strategies to make the project viable.

The second level of the computer program shows our clients the various tax and depreciation benefits of the project. The graph accompanying this article illustrates an analysis. The project charted for the graph is our own, and uses the 10 percent Investment Tax Credit (ITC) with seven year life for the rehabilitation work with the following assumptions:

Project costs

Acquisition cost	\$131,341
A/E fees	10,300
Loan fees/interest	3,600
Taxes & Insurance	1,059
Building Costs	80,400
Site Improvements	15,000
Developer Fees	12,000
Total Project Costs	\$253,700
Appraised Value	\$275,000
Loan Value 70% of Appraised	\$192,500
Depreciation	
25 year straight line for original building	
7 year straight line for rehabilitation costs	
Taxpayer's tax bracket	20%
Annual Inflation Rate	7%
Loan Interest Rate	11.16%

Using this data and the information created with the feasibility analysis, the computer prints out the financial analysis of the project showing the net cash flow, the taxable loss due to noncash deductions such as the depreciation, and the impact of the ITC and equity buildup due to inflation and loan amortization. The after-tax gain is the net cash return due to cash flow and tax savings. These projections can be made for any given year after project completion or totals for any time period beyond completion. The analysis also shows the potential tax liability upon sale of the project at any given time.



The numbers appearing on the Project Feasibility Analysis will vary, depending upon the year for which they are run. Figures in these worksheets show projections at the fifth year of the project.

Level One: Project Feasibility Analysis

GROSS INCOME		
1,863 RENTABLE SF. @ \$10.20/SF/YR = 19,003		
1,853 RENTABLE SF. @ \$ 9.00/SF/YR = 16,677		
TOTAL GROSS INCOME		\$35,680
ALLOWANCE FOR VACANCY		
5% x \$ 35,680 GROSS INCOME		(\$1,784)
EFFECTIVE GROSS INCOME		
\$35,680 GROSS INCOME (LESS) \$1,784 VACANCY ALLOWANCE		\$33,896
EXPENSES		
Real Estate Taxes	2,200	
Assessments	0	
Maintenance	1,500	
Janitorial	1,200	
Utilities	3,360	
Insurance	600	
Reserves	0	
Management Fees	0	
Other	1,200	
TOTAL EXPENSES		\$10,060
NET INCOME BEFORE TAXES AND DEPRECIATION		\$23,836
DEBT SERVICE AT 1.25 TO 1.00 RATIO		\$19,068
CASH FLOW BEFORE TAXES		\$4,768
PROJECT VALUE CAPITALIZED AT 10% NET INCOME		\$238,360
MORTGAGE VALUE WITH \$19,068 DEBT SERVICE		\$160,240
Interest at 11.16% for 25 Year Loan Amortization		
Loan Value 67.22%		
EQUITY REQUIRED		\$78,120
Return on Equity 6.10% (cash on cash)		
ACQUISITION COST OR EXISTING VALUE		\$131,341
MONEY AVAILABLE FOR PROJECT DEVELOPMENT		\$107,019
4,193 Square Feet at \$25.52 Per Square Foot		
PROJECT EFFICIENCY FACTOR (NET AREA/GROSS AREA)		88.62%

Total Evaluation for a 5 Year Period

	TOTALS	% OF EQUITY
(Assume an 8% Annual Appreciation)		
Tax Savings 20% Tax Bracket	\$8,789	14.36%
Cash Flow Sheltered	\$34,122	55.76%
Unsheltered Income	0	.00%
Income Tax Expense	0	.00%
After Tax Cash Flow on Income	0	.00%
Rehabilitation Investment Credit	\$9,522	15.56%
Net Cash Return	\$52,433	85.68%
Original Value	\$275,000	
Appreciated Value	\$324,281	
Remaining Loan Balance	\$183,015	
Current Equity	\$141,266	230.85%
Less Original Equity	\$61,194	100.00%
Equity Build-up	\$80,072	130.85%
Equity Build-up + Net Cash Return	\$132,505	216.53%

Return for 5 Years 25.92% Annual Interest Rate.

Level Two: Annual Projection for End of Year Five

	AMOUNT	TOTALS	% OF EQUITY
Effective Gross Income		\$46,115	
Expenses			
Operational	\$10,694		
Property Taxes	\$2,289		
Interest	\$20,568		
Total Cash Deductions		\$33,551	
Non-Cash Deductions			
Depreciation-Orig. Bldg.	\$2,479		
Depreciation-Const. Costs	\$13,603		
Total Non Cash Deductions		\$16,082	
Taxable Loss		(\$3,518)	5.75%
Non Cash Deductions		\$16,082	
Less Principal Reduction		\$2,340	
Net Cash Flow		\$10,224	16.71%
Income Tax Savings 20%		\$704	1.15%
Rehab Investment Credit		0	.00%
Loan Amortization		2,340	3.82%
After Tax Gain		\$13,268	21.68%*

*Note: this figure appears on the accompanying graph, at the end of year five.

Tax Liability from Sale after 5 Years

	TOTALS	% OF EQUITY
Sales Price	\$324,281	
Depreciation Claimed	\$80,409	
Straight Line Allowed	<u>\$80,409</u>	
Excess Depreciation	0	
Project Cost less Depreciation	\$173,285	
Gross Capital Gain	\$150,996	
Less Excess Depreciation	0	
Net Capital Gain	\$150,996	
Capital Gain-Alternative Tax Basis *60% Net	\$90,597	
Capital Gain-Ordinary Income Basis *40% Net	\$60,398	
Taxable Income-Gain plus Excess Depreciation	\$60,398	
Income Tax Liability at 20%	\$12,080	
Tax Liability on Capital Gain at 25%	\$22,649	
Excess Tax Investment Credit from Sale	\$6,380	
Total Tax Liability due to Sale	\$41,109	
Total Cash Profit after Sale	\$81,912	133.86%
Annual Interest Rate achieved on Equity		18.52%

From Rubble to Richness



Louis Bank of Commerce, circa 1905



Courtesy of City of San Diego Planning Department and Donald Reeves, AIA

The Gaslamp Quarter, San Diego

The Gaslamp Quarter historic district is a 38-acre linear area in the very center of downtown San Diego. Within the district are the only significant turn-of-the-century commercial buildings remaining in the city. It was placed in the *National Register* in June 1980. Through individual private restoration efforts and the city's commitment to public improvements, this special area is being preserved and enhanced.

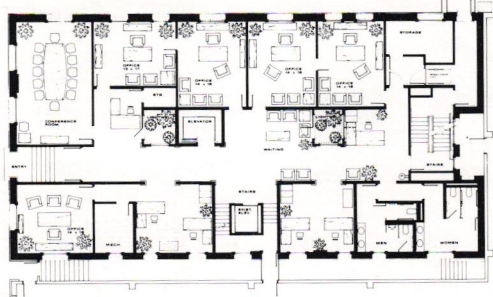
Public improvements replicate the character of the Victorian era from the late 1880s to 1900. The city, state and federal funds committed to the Gaslamp Quarter over the past five years now total \$7,877,000. Additional public improvements include over \$1 million on underground utility work by both San Diego Gas and Electric and Pacific Telephone. This public sector support has provided strong impetus to owners and tenants who have invested approximately \$13 million in restoration, excluding funds required to purchase or lease their properties.

The area is currently in transition. The district's older, neglected buildings are being revitalized and previous uses upgraded to include outdoor cafes, theaters, trendy retail stores, art studios, offices, and hotels. There has been a 70 percent reduction in the number of pornographic businesses over the past several years.

—Michael Stegner, AIA



The Maubridge, 1919



TYPICAL OFFICES FIRST FLOOR



James Oakes, AIA

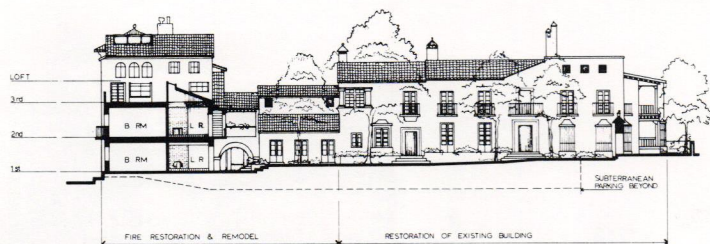
The Maubridge Offices, Fresno

The Maubridge, built in 1911, was a prestigious apartment building designed by Benjamin G. McDougall who also designed the Sheldon Building in San Francisco, one of the first reinforced concrete frame multi-story buildings constructed after the earthquake and fire in 1907.

The building exterior is being restored to its original condition and the interior renovated to provide luxury offices. The building's 26,000 square feet include four floors, penthouse and basement. It will be fully air conditioned with a zoned system, be fire sprinklered, and have a new lighting system with wood trimmed fixtures, planted light wells and a marble entry way.

—James Oakes, AIA

Ronda Apartments, Los Angeles



A classic example of California-Spanish architecture, the 20-unit Ronda apartments, built in 1927, were designed with clustered, stepped forms and courtyards. The Ronda has a variety of dwelling spaces, including cottages, mansionettes with two story volumes, split-level units, and interesting loft spaces.

In 1976, a major fire destroyed five units and caused extensive damage to adjacent units, exterior stairways, porches, balconies and the tile roofs. The scope of the three year rehabilitation of the project involved both fire damaged areas and deterioration due to the age and neglect of the building. Research was undertaken and details were copied and united to restore the authenticity and dignity of the original California courtyard architecture.

—Martin B. Gelber, AIA



Marvin Rand



Marvin Rand



Camron-Stanford House, 1881, from the Stanford University Archives

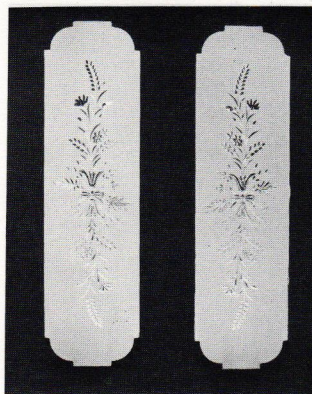
Camron-Stanford House, Oakland

The Camron-Stanford House, an 1876 Italianate Victorian, is the sole surviving mansion of those which once ringed Oakland's Lake Merritt. The residence was purchased by the city in 1906 to house the Oakland Public Museum, the first teaching museum west of the Mississippi.

When the Camron-Stanford House Preservation Association formed in 1971, historic preservation was in its infancy in the West. Lack of funding shaped the pace of this project. Over 1,000 volunteers and seven years of fund-raising contributed to the restoration of the House as a museum and center for community activity. The property is owned by the City of Oakland and rented by the Association for \$1 per year.

—Frances H. Rhodes
Director of Collections/
Museum Services

The five foot glass door panels were replaced with funds raised by The Oakland-Montclair Welcome Wagon International, Inc., and were wheelcut by Bendell Glass Co., a third generation Oakland glass company.



Falkirk Cultural Center, San Rafael

Following the City's policy to conserve and rehabilitate historic resources, the citizens of San Rafael passed a bond issue in 1976 to restore the Robert Dollar Estate. Dollar's three story 1886 Queen Anne residence now houses art galleries, meeting rooms, bookstore, offices and a catering kitchen.

The exterior was restored to the 1915 period when Captain Dollar lived in the house. Historical research lead to the discovery of an unknown and missing balustrade and exterior trim which were reconstructed. Detailed paint analysis of the existing surfaces uncovered an unexpected three-color paint scheme.

More construction phases are underway to provide handicapped access and to restore the wood lath Victorian greenhouse. The city and a private organization, Marin Heritage, have joined to finance the project, while community volunteers will perform the actual construction work.

—Bruce D. Judd, AIA



Fremont Older Residence, 1914

Fremont Older Residence Renovation, Saratoga

This severe flat roofed, shingled house was built in 1908 for a prominent newspaper publisher. The original architect is undetermined. The residence, with very modern lines for that period, is skillfully terraced down the hill and integrated with the natural landscape.

On first inspection, we were skeptical whether the structure could be salvaged. But with the assistance of historic photographs and reference texts, the residence was recreated in its original form. Particular emphasis was given to construction and finish details. The interiors were designed to feature appropriate historic furniture.

This project set a precedent in California for restoration of a deteriorating historic landmark structure by private individuals. A 25 year lease at \$1 per year was arranged with the Regional Park District which owns this national landmark. The house presently is open to the public.

—Robert T. Steinberg, AIA



Joshua Freitwald

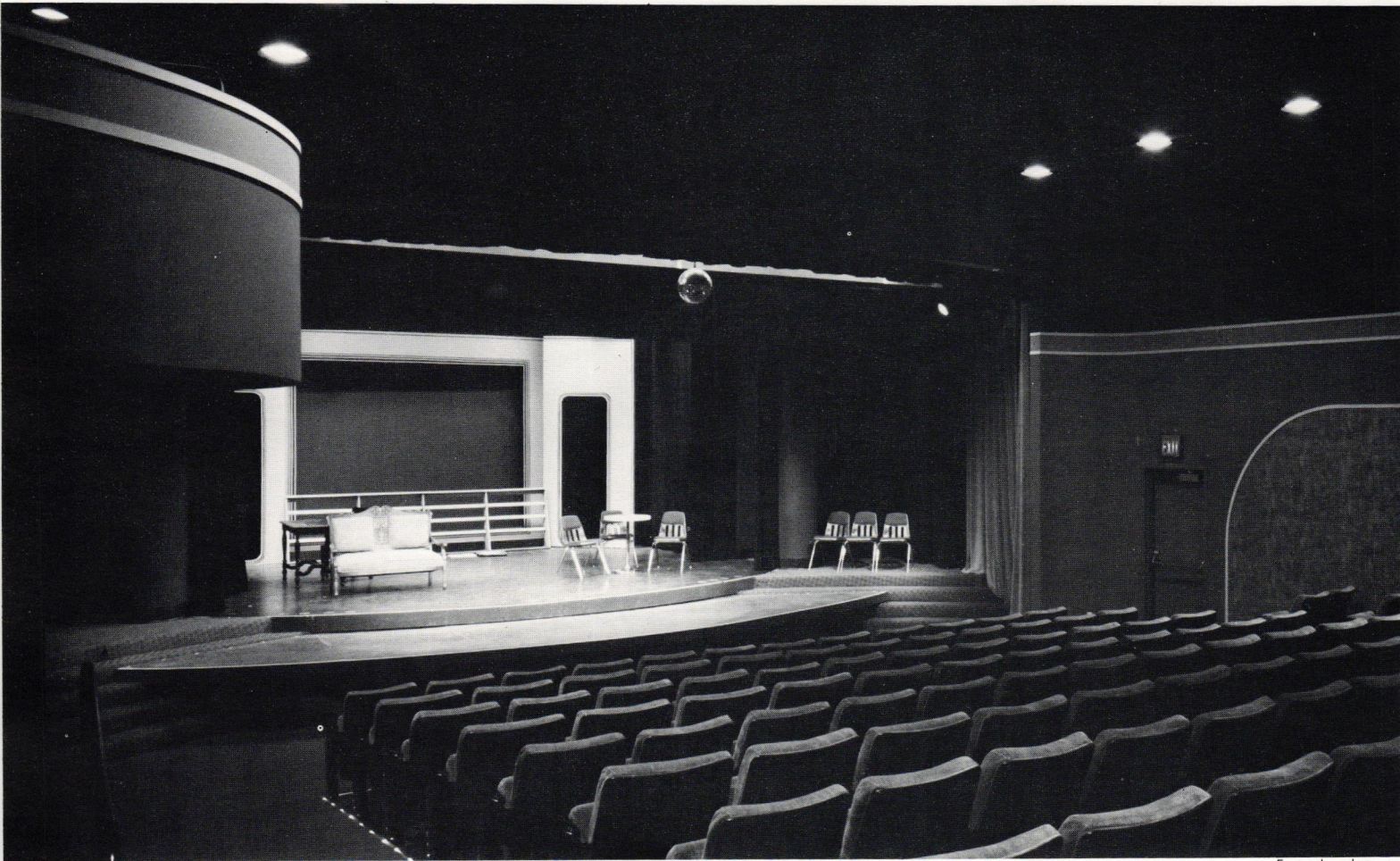


The GEM Theatre, Garden Grove

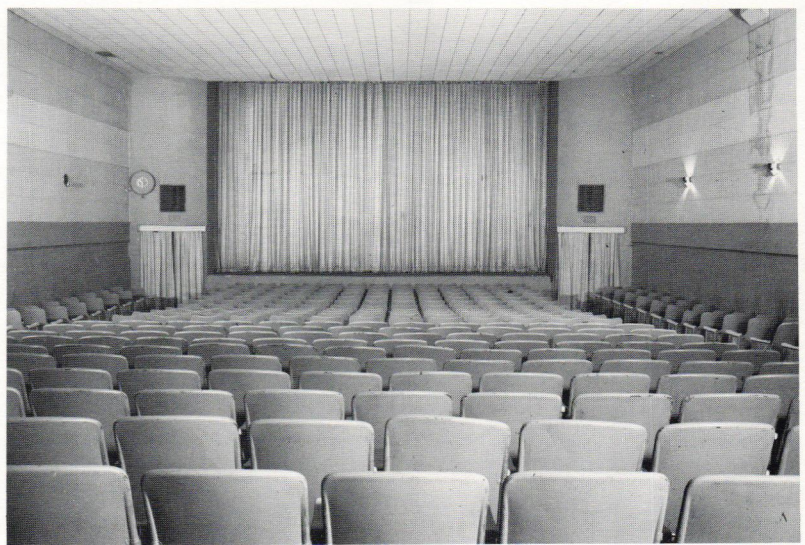
Persistent citizen effort, a trusting City Council, and a federal grant enabled us to enhance Garden Grove's Civic Center by turning the GEM Theatre, a deteriorating community liability, into a visual and performing arts center. The grant mandated that construction start within 90 days after the grant award—a remarkably short time to prepare final construction drawings and specifications, plan check, bid and award the project.

The GEM Theatre has a proscenium stage equipped with front and rear screen projection, modern lighting, wagons, full cycloramas and various apron extensions. The theater size was tripled by a two-story addition adjacent to the original building, which contains the lobby, dressing and green rooms. To test the use of the Theatre, our design team acted as the technical staff for the Theatre's first production.

—Ron Yeo, FAIA



Erven Jourdan





County Bank of Santa Cruz, Santa Cruz

County Bank of Santa Cruz is the only surviving independent bank of the late 1880s in Santa Cruz County. Designed in 1894 by local architects W. D. Van Sieten and C. L. Haynes, it was enlarged and remodeled in 1919 by Ward and Blohme, San Francisco. The bank is significant as a dominant element in the city's historic commercial district, and as a successful adaptation of Romanesque revival design to Beaux-Arts Classicism.

The building facade consists of over 700 pieces of terra cotta, unified by the strong horizontal banding of stonework and a regular succession of bays. Only one American manufacturer still produces this particular terra cotta. Their archives contained the exact molds needed for this project. The County Bank of Santa Cruz received the 1981 Friends of Terra Cotta Award for this restoration effort.

—Melvin A. Rojko, AIA



La Mesa Depot, 1915, courtesy of San Diego Historical Society Collection



La Mesa Depot, La Mesa

In 1894, the San Diego Cuyamaca & Eastern Railway built a depot in La Mesa to better handle the produce from the many orchards in the area. The architectural style was traditional in small town America: board and batt siding, corbelled eaves and a tasteful amount of "gingerbread" trim.

The building fell into disuse, and by the 1960s it was being used as a worm farm and chicken coop. It was in sad shape in 1974, when Pacific Southwest Railway Museum of San Diego, a volunteer group of railroad buffs, stepped forward to purchase the depot for \$1. The volunteers received a \$15,000 federal grant for historic preservation.

The depot was built out of clear heart 1' x 12' redwood boards and most of them needed to be replaced with material not available off the shelf. John Maxwell, the owner of the La Mesa Planing Mill, donated \$10,000 worth of custom millwork, setting an example to other donors during the next year as every hard-to-find piece of the puzzle fell into place.

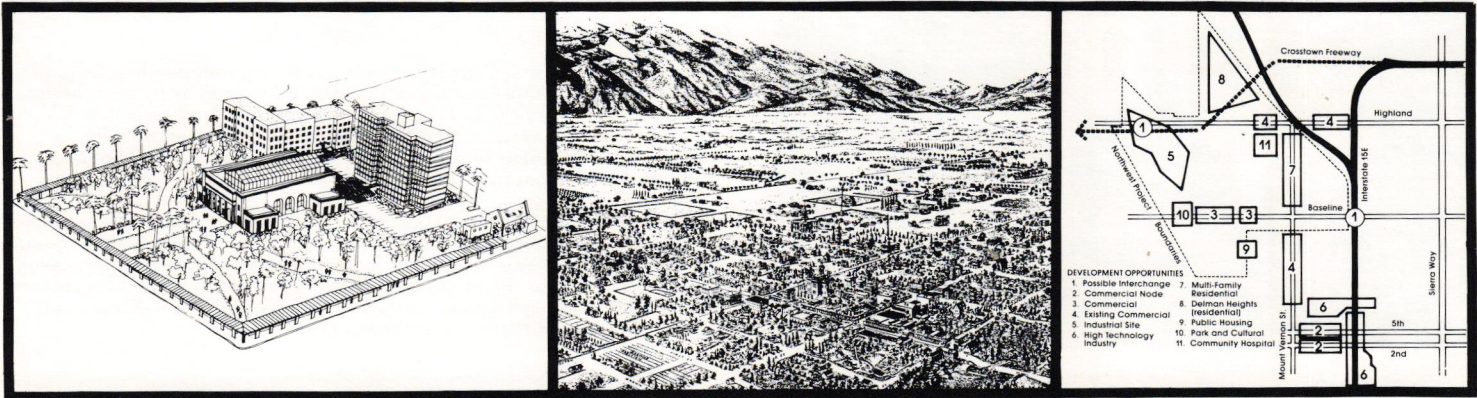
—Larry L. Rose, AIA



Larry Rose, AIA

San Bernardino: R/UDAT and the City Government

by Janice Fillip



A dozen years ago, most of downtown San Bernardino was bulldozed to make way for a shopping mall. The prosperity brought by the new center was expected to ripple outward to the rest of the downtown area. But ripple-out economics proved to be about as effective as the trickle-down kind. Prime commercial land became the site for islands of isolated buildings surrounded by a sea of parking lots. As the urban center began to deteriorate, the city itself became a magnet for the burgeoning Inland Empire.

San Bernardino is the first distinctive community east of the Los Angeles sprawl. The city is a crossroads of highway and rail transportation, with access to the Ontario International airport. A median sales price of \$77,000 makes San Bernardino's housing among the most affordable in southern California. Growth is inevitable in San Bernardino, and concerned business and community leaders, lead by the city's Chamber of Commerce and the Inland California Chapter, AIA, invited The American Institute of Architects to send a Rural/Urban Redevelopment Team (R/UDAT) to help the city decide how to handle that growth in the best interest of the community.

Since 1967, R/UDATs have visited cities throughout the country to evaluate community assets, analyze needs and propose a course of action. The R/UDAT held in San Bernardino in October, 1981 was the 71st in the country and the second in California (see "Stockton: A Cure for a Heartsick City," *Architecture California*, August/September 1981). Team members included Charles Redmon, AIA (chairman), architect and urban designer; Bennie M. Gonzales, architect and landscape architect; M. Dale Henson, independent development consultant; Jacquelyn H. Hall, urban planner/urban designer; Ernest R. Munch, urban planner, architect and transportation planner; and Philip B. Caton, AICP, expert in housing and community affairs. Eight students from California State College, San Bernardino and California Polytechnic Institute, Pomona gained hands-on experience assisting the R/UDAT team. "I think we're learning more than in a year at school," said Jamie Hamilton-Spivak, a graduate student at Cal Poly.

Fact-finding was the first order of business in the R/UDAT's four-day intensive visit. Asked to define San Bernardino's problems in one word, civic leaders responded: deterioration, uncleanness, apathy, vacancies, doubt, crime. Local businessmen reported that out-of-town investors have no

faith in the area, and cited difficulties in obtaining construction loans due to "lack of a good image."

At a public hearing, citizens identified the issues as crime, the lack of a downtown supermarket for area residents, too little civic pride, and too many vacant, deteriorating buildings. Some lamented the proposal to raze two historic buildings, the California Hotel and the Municipal Auditorium. Others wanted establishments like the Pussycat theater replaced with facilities which would draw more people downtown for evening entertainment.

The R/UDAT explored the local political power base, relations between the city government and the media, and the influence wielded by Inland Action, a group of businessmen sometimes dubbed the "super-Chamber of Commerce." While most of the fact-finding was done publicly, the team met privately with some community leaders to pin down the issues. In one case, Third Ward Councilman Ralph Hernandez told the R/UDAT that San Bernardino is a "closed city" for minorities. While he supported the R/UDAT study for downtown, Hernandez also wanted to see help for the city's West Side minority district. Mayor W.R. Holcomb disagreed with Hernandez's comments, saying, "He's very much over his head in understanding the complexities of city government." Similar indications of divided community opinion led R/UDAT to conclude, "... there exists a lack of communication between various factions of the people, and consensus on community values and goals does not exist."

Changes in Attitudes

Lack of a community identity and unity of purpose struck the R/UDAT team as the major problem facing San Bernardino. The R/UDAT report said, "... in terms of development, the City government presents an appallingly poor image to the development community—the kind of projection which makes them their own worst public relations enemy." As a result, the R/UDAT's specific architectural suggestions took a backseat to recommendations on how San Bernardino should reorganize its local government. The R/UDAT recommended that San Bernardino

- establish a structure and process for meaningful and ongoing community participation in city planning, development and revitalization;
- initiate a \$200-\$500,000, three year campaign to promote the city as a regional center and alter the area's apparently negative image;

- reorganize the municipal government to more effectively formulate and implement land use and development policies; establish a clear balance and operational distinction between the executive and legislative branches; delegate responsibility for land use and redevelopment to citizens' boards and the appropriate municipal staff; incorporate urban design performance standards, rather than prescriptive measures, into regulations; and form a public/private nonprofit corporation to promote and improve the downtown area; and
- create a comprehensive approach for physical and economic redevelopment of the West Side neighborhoods in conjunction with local organizations, and form city policy and incentive programs to lure industrial development and provide jobs.

Whether these suggestions fell on fertile soil remains to be seen. Since San Bernardino has a strong-mayor form of government, the response of Mayor W. R. Holcomb is expected to have a great impact on what happens to the R/UDAT recommendations. His initial reaction was less than enthusiastic. "I think the (R/UDAT) process was a very poor one, in that you can't absorb the necessary background to be able to effectively plan," he told the *San Bernardino Sun*.

Just how valuable is R/UDAT's quick look? Explaining his objections to the R/UDAT report in the *Sun*, Mayor Holcomb said, "The outside investor who gets his hands on this report and believes it to be authentic . . . it could be devastating. So, I was trying to put a cloud on the report immediately . . ." But San Bernardino resident Lance Stalker suggests there may be some advantage in looking at the community through new eyes. "The general impression that group received from a wide cross-section of the community is the same impression we give to any 'outsider,' including the new business development we're trying to recruit," he told the *Sun*.

Point, Counterpoint

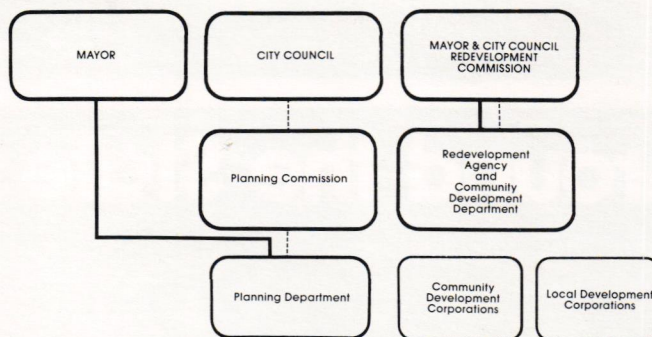
Two architecture/planning suggestions—restoring historic buildings and adapting freeway access to better serve the West Side community—also got a cool reception from Mayor Holcomb.

The R/UDAT noted a "surprising disregard for preservation of historic landmarks" and recommended that the California Hotel be rehabilitated as senior citizen housing and that Pioneer Park be enclosed and resident winos removed to social service centers. Rather than destroy the Municipal Auditorium and replace it with a new library, the R/UDAT recommended that it be saved, and a senior center built within its walls.

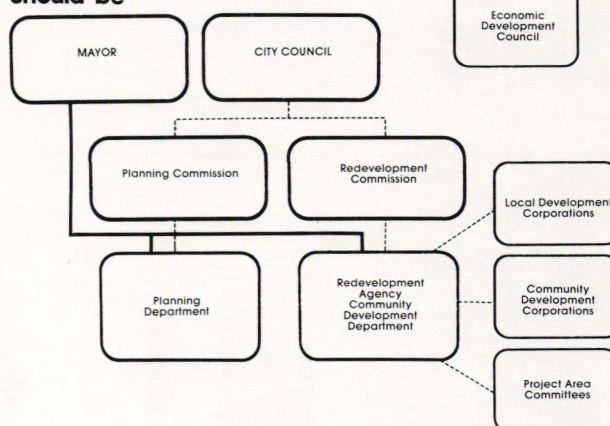
Mayor Holcomb maintained that rehabilitation is too expensive, and that it would be cheaper to tear down the California Hotel and build a replica. Fencing Pioneer Park would be illegal, according to Mayor Holcomb. As for saving the Municipal Auditorium, Mayor Holcomb called the R/UDAT suggestion "a rather naive and shallow approach to the problem." He cited estimates that rehabilitation costs would range from \$4.5–8 million, compared to \$3.6 million to raze the building and build a new downtown library. Mayor Holcomb maintained that a library would contribute more to street revitalization than would a senior center.

The transportation issues raised by the R/UDAT relate to adequate and direct access from the highway/freeway system to the West Side area, according to the report. To improve access to proposed industrial areas on the West Side, and to upgrade cross-city connections which currently are deemed

The way it is



Should be



inadequate, the R/UDAT recommended: "The Mayor, Council members, local organizations and private sector businesses should seek state funding for ramp access along Interstate 15."

Mayor Holcomb pointed out that interchange construction would cost about \$60 million, compared to the \$5 million which Caltrans has budgeted for construction in this district in the next five years. He criticized R/UDAT for reviving an issue which already was considered and rejected. "To resurrect that issue is just going to be another emotional drain on the West Side community and give them false expectations, because, at first blush, when you have a prestigious group of people come into town and they recommend that they (the ramps) be put in, it gives a lot of credence to the implementability of the project," he said.

Although some R/UDAT suggestions seem impractical—the suggestion to put a golf course in the middle of downtown, for example—the R/UDAT provided a fresh look at solutions for San Bernardino's growing pains. Many community leaders are determined to make the most of the R/UDAT report. "When you look at it positively, you get ideas out of the report that you don't get when you look at it negatively," noted Chamber of Commerce President Robert L. Henley.

Taking a positive attitude is just what the R/UDAT proposed. In the wake of R/UDAT, there are signs that San Bernardino's leaders are moving in a positive direction. Community leaders, including the Mayor, have met for open-ended discussion about West Side development, racism, lack of trust among community groups, and freeway access. As the *Sun* editorialized, "Positive attitudes at all echelons of the city's leadership are critical if changes and improvements are to be made. We hope these will be forthcoming because the very process in which the report was developed is in itself one of the most encouraging events to occur within the city recently."

Janice Fillip is the editor of *Architecture California*.

The 1981 Award program for the Inland California Chapter of The American Institute of Architects drew the largest number of entrants ever submitted. Awards were presented in two categories: work completed

within the last five years, and projects currently being designed and planned. Jury members were Howard Lane, FAIA of Woodland Hills, Bob Tyler, FAIA of Santa Monica, and Jim Pulliam, FAIA of Los Angeles.

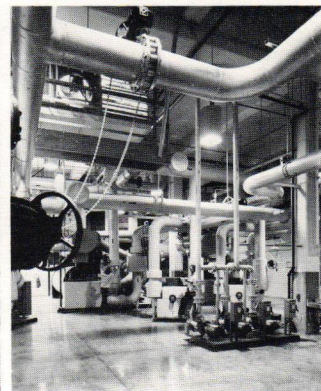
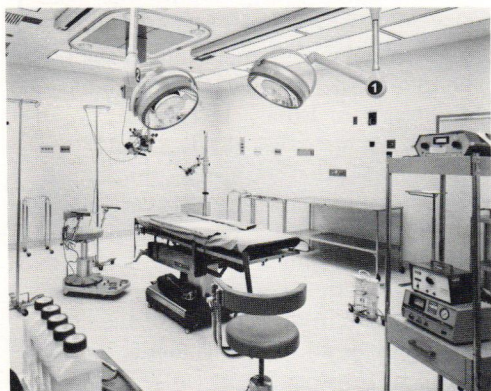
Around the State: Inland Empire



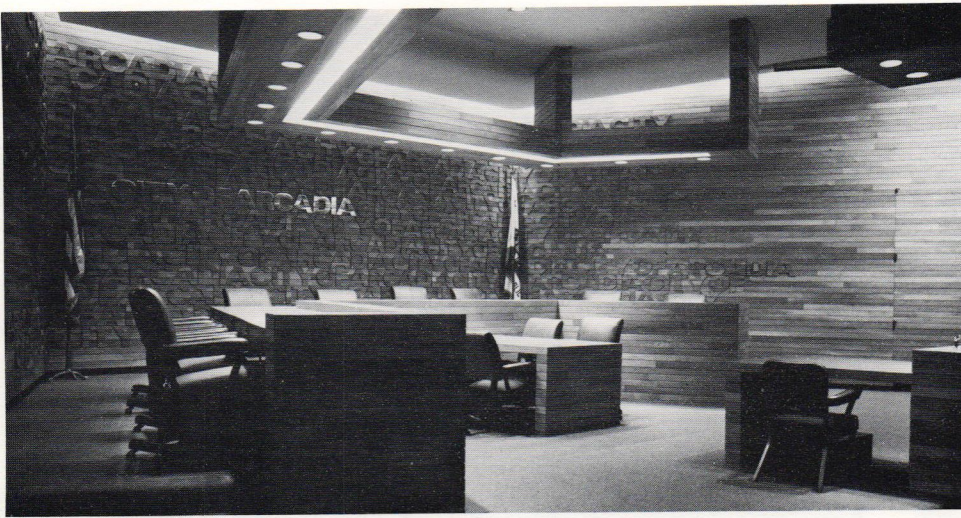
Honor Award

Sinatra Patient Tower and Ever J. Hammes Surgical Pavilion for
Desert Hospital, Palm Springs
HMC Architects, Inc.

Exterior: Frank Barry/HMC Architects Inc.



Interiors: Leland Lee



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Merit Award

Arcadia Council Chambers, Arcadia
Ruhnau, Evans, Ruhnau Associates



Carlos von Frankenberg



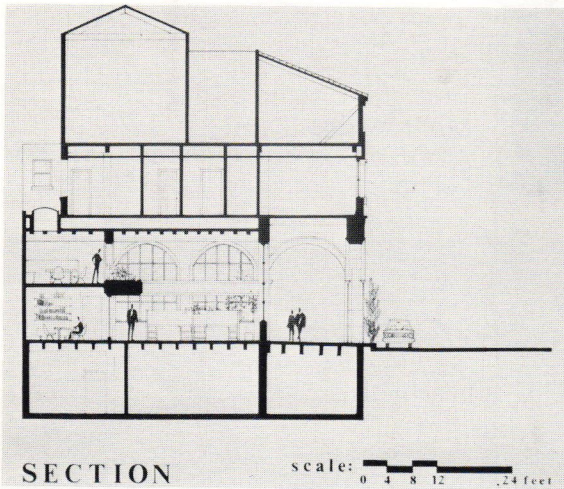
Citation—Site Analysis, Work in Progress

"The Orchards" Planned Unit Development, Claremont
Barmakian, Wolff, Lang, Christopher

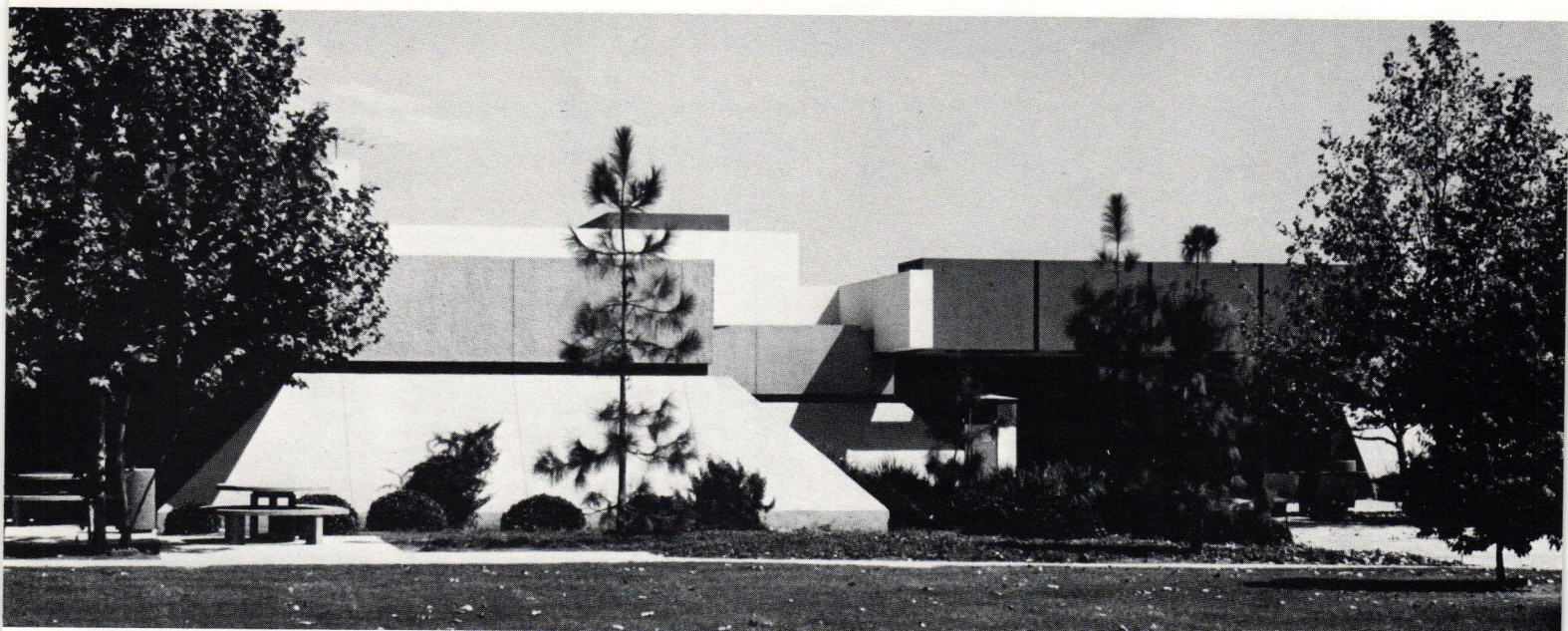


Citation

Headquarters, Fire Station No. 1, City of Rialto
Barmakian, Wolff, Lang, Christopher

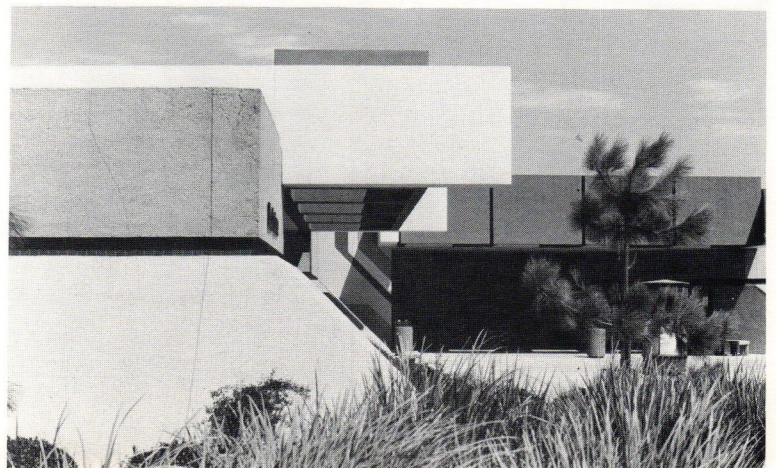


Citation—Restoration
Office Building, Riverside
Clinton Marr & Associates



Citation
Initial Cafeteria, California State College at Bakersfield
Patrick Even Sheehy, Architect

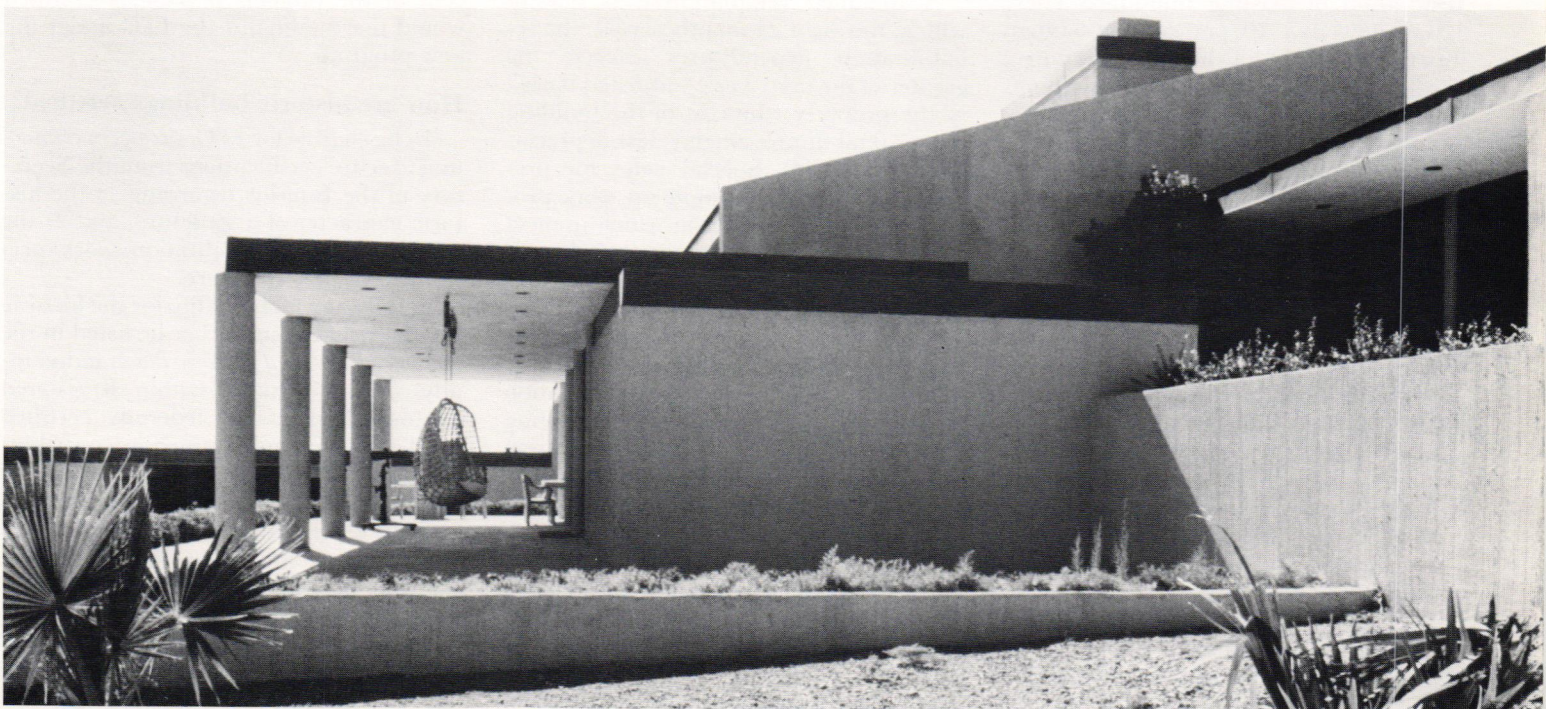
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Citation—Design & Planning
Indian Wells Condominium, Indian Wells
Patrick Evan Sheehy, Architect



Citation—Interiors
McCulloch Residence, Lake Havasu City, Arizona
Patrick Evan Sheehy, Architect

Investment Tax Credits

The tax provisions of the Tax Reform Act of 1976 and the Revenue Act of 1978 represented a real breakthrough in providing incentives in the preservation and restoration of existing buildings. These laws allowed a 10 percent Investment Tax Credit (ITC) for the rehabilitation of income-generating commercial buildings 20 years or older, and an accelerated depreciation provision or a 60 month amortization provision for the rehabilitation cost of a certified historic building.

The Economic Recovery Tax Act of 1981 (HR 4242) enhanced the ITC and the depreciation methods for both rehabilitation and certified historic rehabilitation. Projections indicate that the new ITC, combined with 15 year straightline depreciation, provides a better incentive for preservation than any other tax treatment currently available, including that for new construction.

The Economic Recovery Tax Act repeals:

- The five year amortization provision.
- The accelerated depreciation provision.
- The 10 percent ITC, and replaces it with a three-tiered ITC.
- The straightline disincentive, which makes a new structure on the site of a demolished historic building now eligible for accelerated depreciation.

The new ITC, effective January 1, 1982, applies to "qualified rehabilitation" of structures depending on their age and "historic" classification as follows:

- 15 percent for structures 30-39 years old,
- 20 percent for structures 40 years or older, and
- 25 percent on certified historic structures.

The 15 percent and 20 percent credits apply only to nonresidential industrial and commercial buildings used for income-producing purposes. The 25 percent credit for certified historic rehabilitation is available on both depreciable nonresidential and residential buildings. The Energy Investment Credit does not apply to any portion of the structure that qualifies for the rehabilitation credit.

What is a qualified rehabilitation?

A qualified rehabilitation is any build-

ing which has been substantially rehabilitated, was in use prior to beginning the rehabilitation, and retains at least 75 percent of the existing external walls.

A qualified rehabilitation is one in which, during a 24 month period, the rehabilitation expenditures exceed the greater of the taxpayer's "adjusted basis" in the property (the cost of the building plus capital improvements, less depreciation) or \$5,000. Special rules for pre-planned, phased development work provide a 60 month period in which to meet the substantial rehabilitation test.

Structures leased and used by tax-exempt organizations and government units also qualify for the ITC, retroactive to July 30, 1980. In addition, leasees may take the ITC for qualified rehabilitation expenditures, provided the remaining term of the lease is at least 15 years upon completion of the rehabilitation. Owner-occupant may take the credit for that portion of the building that is income-producing.

All of the above expenditures require the use of 15 year straightline method depreciation and do not include expenditures for enlargements or acquisition costs. As an additional bonus, certified historic structures in the 25 percent category may depreciate the full rehabilitation expenditure. All others must subtract the credit amount from rehabilitation costs in computing the depreciated amount.

For example, a \$100,000 rehabilitation of a certified historic structure would allow the 25 percent ITC (\$25,000) to be deducted from the taxes owed, and the entire \$100,000 to be depreciated over a 15 year period. Using the same rehabilitation cost on a 40 year old building, a 20 percent ITC (\$20,000) can be deducted from the taxes owed, but only the remainder (\$80,000) can be depreciated over a 15 year period.

Projects in process also become subject to the new law. But if the expenses are not sufficient to meet the substantial rehabilitation test, the project may be completed under provisions of the old law. The provisions of the new law still retain disincentives preventing write-off of losses and costs associated with the demolition of an

historic building. Efforts are now being made to reinstate the 60 month amortization process and eliminate the substantial rehabilitation test because over 30 percent of the projects previously certified would not qualify for the ITC under the new program.

How are historic buildings certified?

To be eligible for ITC, property owners must secure certifications from the Secretary of the Interior regarding 1) the historic character of a structure, and 2) the quality of the rehabilitation work performed on that structure.

Buildings which qualify for the historic tax incentives must either be listed in the *National Register of Historic Places* individually, or be included within Registered Historic Districts or federally certified local districts, and certified as contributing to the significance of that district. For those properties not listed, a preliminary eligibility determination can be obtained through the State Office of Historic Preservation as part of a multi-step certification process.

The *National Register of Historic Places* is the official list of the nation's cultural resources. To be placed on the *Register*, a structure must possess integrity of location, design, setting, materials, workmanship, feeling and association, and meet one of four criteria:

- have association with a significant historical event,
- have association with a significant person,
- have particular aesthetic distinction, or
- have the potential to yield important information about the past.

Certification for the quality of rehabilitation is accomplished by initial submission of schematic plans defining the anticipated rehabilitation work for preliminary review. Then plans and specifications are submitted to demonstrate compliance with the Secretary of the Interior's *Standards and Guidelines for Rehabilitation Projects*. The final certification is issued at the conclusion of the rehabilitation work and upon submission of information which clearly demonstrates that the project has been completed in compliance with the

by Dan L. Peterson, AIA

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approved plans. The State Office of Historic Preservation handles processing for the certification of historic projects.

California Provides a Special Financing Program

In addition to federal incentives, California offers public entities a needed vehicle to assist the private sector preservation movement. In 1976, the Marks Historical Rehabilitation Act, *Health and Safety Code*, Section 37600 *et seq.*, was adopted to help lower the interest rate for financing to developers and owners of structures that a city found to be historically significant. The Act can be implemented by a city, county or redevelopment agency. If the redevelopment agency is the sponsor, there are no requirements that historical preservation efforts be tied to the development plan or redevelopment project area.

Unlike most local, state or federal historical preservation and/or restoration programs, the Marks Act is broader and allows greater flexibility in designating historical properties and/or areas eligible for rehabilitation loan financing. Since the city or other public entity makes the historical designation, cooperation between the city and the property owner is essential.

The Act authorizes two forms of financing. First, the city may sponsor a conventional bond issue with bond pro-

ceeds distributed to the designated developer who is selected to participate in the program. The second financing alternative is a tax-exempt bank loan directly to the property owner. An advantage to bank financing is that the cost of borrowing is reduced by eliminating bond printing and underwriting expenses. The liability of the city relative to the implementation of the financing program and/or issuance of loans is limited through the provisions of the Act. The program is a no liability risk to the city.

In order to make use of the Act, the city has to adopt an ordinance or resolution establishing an historical rehabilitation financing program, with criteria for selection of eligible properties and procedures for selection and financing. Loans may not exceed 80 percent of the estimated after-rehabilitation value, and be for no longer than 40 years for 80 percent of the economic life of the property. Small projects can be grouped and financed under one package.

Recent data indicates that the tax-exempt bond financing would be as low as 10 percent, while the direct tax-exempt bank loan would be in the neighborhood of 12-14 percent. Communities already implementing the program are Marysville, Napa, San Jose, Fresno, Hanford, Pasadena, Santa Ana, Anaheim, San Diego and Sacramento.

C L A S S I F I E D

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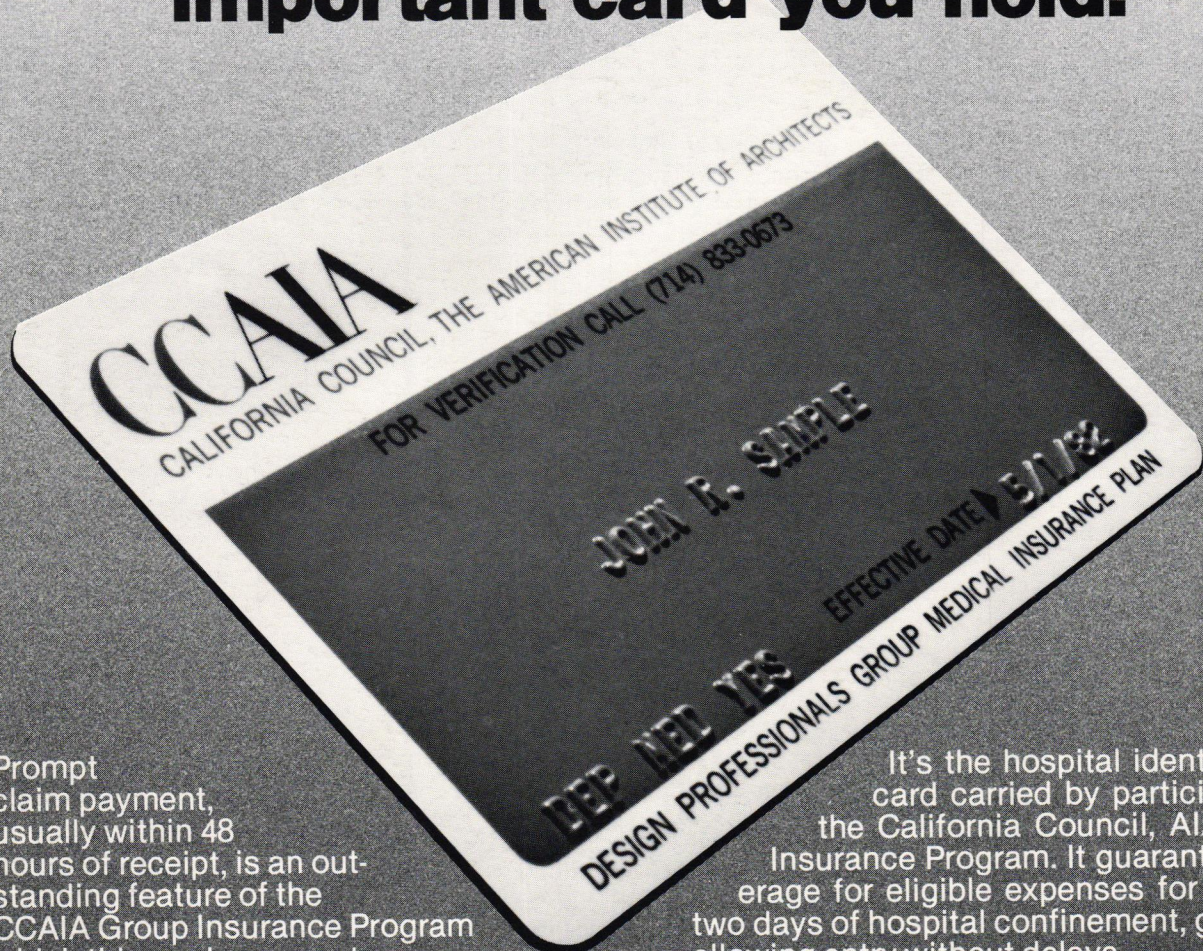
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