Project Location:	1000 Oak Street (Oakland Museum of California)
Assessor's Parcel Numbers:	018 045000400
Proposal:	Alterations to the Oakland Museum of California property that consists of on-site landscaping replacement, and exterior façade improvements to portions of the north and south building facades to improve accessibility and visibility of the grounds operations.
Project Applicant/ Telephone:	Suzanne Brown / (415) 577-3723
Property Owner:	City of Oakland
Case File Number:	ZP180120
General Plan:	Central Business District
Specific Plan:	Lake Merritt Station Area District
Zoning:	D-LM-4 Lake Merritt Station Area District Mixed Commercial
Environmental Determination:	CEQA Exempt per Sections 15301-Existing Buildings; and 15303 Minor Alterations.
Property Historic Status:	OCHS A1+, Designated Historic Property API, Area of Primary Importance (Lake Merritt)
City Council District:	3
For Further Information:	Contact Case Planner, Mike Rivera at (510) 238-6417, or by email at mrivera@oaklandnet.com

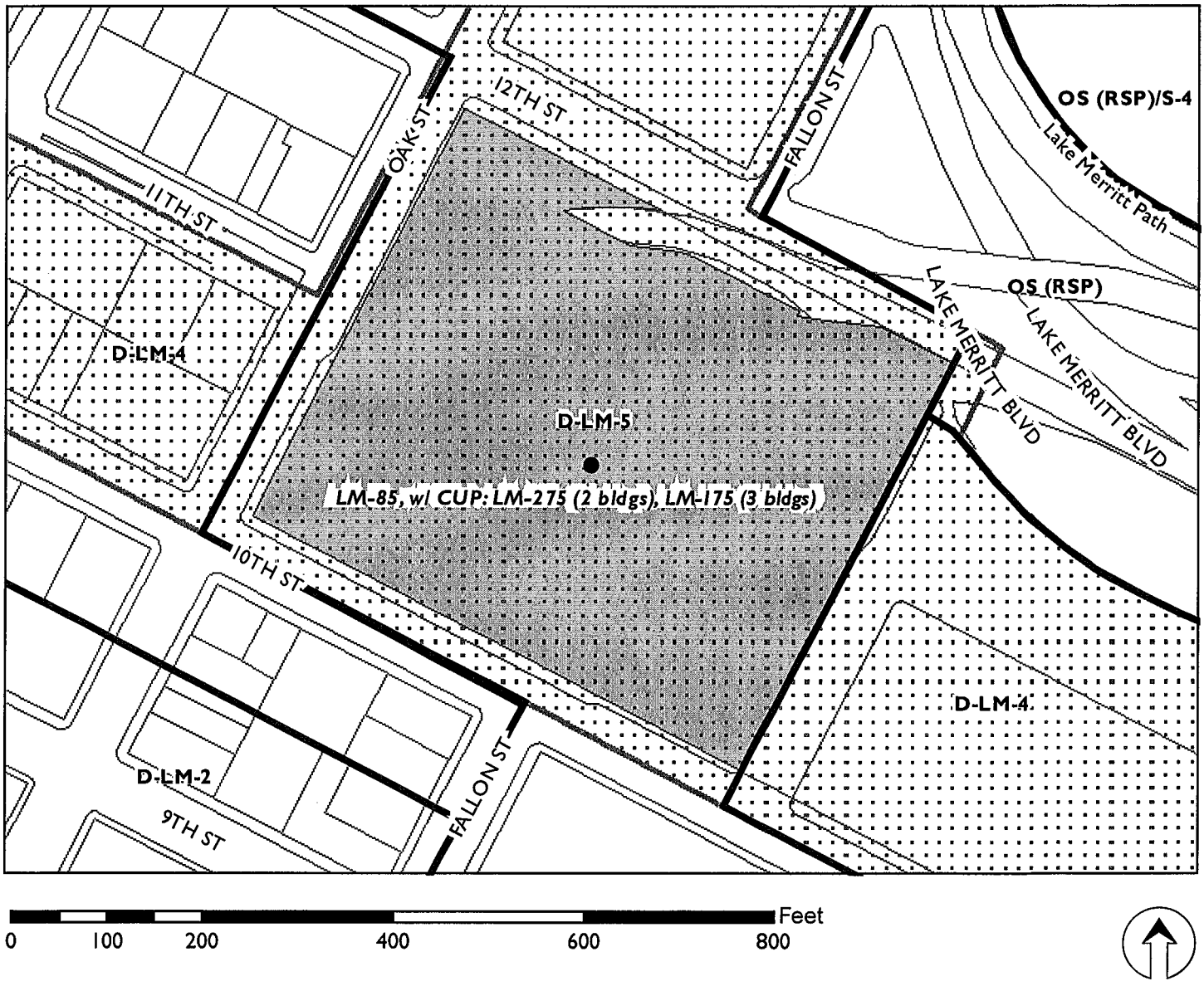
SUMMARY

The Oakland Museum of California (OMCA) is an important local and regional institution and historic resource located to the south of Lake Merritt, in a district of major local and regional institutions. OMCA was designed by Kevin Roche, and completed in 1969. The property is considered a City Landmark with an Oakland Cultural and Historic Survey (OCHS) rating of A1+.

The project applicant, OMCA, proposes site, building and landscaping improvements to the museum, and to portions of the building's exterior walls along the northeast (Lake Merritt Blvd) and south sides (10th St) of the property. The proposal would replace non-original and aging landscaping, and create new exterior wall openings for doors and windows to provide new access and transparency to the museum from the adjacent public rights-of-way. The project also includes the construction of an access ramp and limited interior remodeling. See proposed plans in **Attachment A.**

Staff has determined that due to the minor improvements to the property, the proposal is subject to Small Project Design Review (DS2), which is administrative and does not require a discretionary action by the Planning Commission. Staff notes that the Director of City Planning has discretion over the proposal instead and can approve or deny the project under a design review permit, which is final and not appealable. Following Planning Commission review, and per Section 17.136.030 (C) of the Oakland Municipal Code (OMC), the applicant will apply for a DS2 permit.

CITY OF OAKLAND PLANNING COMMISSION



Case File:	ZP180120
Applicant:	Suzanne Brown
Address:	1000 Oak Street (Oakland Museum of California)
Zone:	D LM-4
Height Area:	LM-85, w/ CUP: LM-275 (2 bldgs), LM-175 (3 bldgs)

The proposal was also presented as an informational item to the Landmarks Preservation Advisory Board (LPAB) in the January 2019 meeting, and subsequently revised plans and related analysis documents were provided to the LPAB for their review in early August 2019. Staff also advised the LPAB that this application was an informational item, with no action required. As part of the proposal and as requested by the LPAB, the applicant submitted a Historic Resource Environmental Report (HRER). In addition, the applicant has prepared a Secretary of Interior Standards (SOIS) analysis that demonstrate the improvements to the OMCA do not generate an impact to the historic resources, and that the proposal is exempt from CEQA review. See Attachments **B and C**.

BACKGROUND

Staff presented the proposal at the January 14, 2019 LPAB meeting as an informational item and indicated that the project may only require staff-level administrative review. Staff noted that a separate analysis would be prepared determining compliance with the Secretary of Interior Standards (SOIS), as required by the California Environmental Quality Act (CEQA). At that time, the LPAB provided the following comments:

1) Limit the number of entries so the Oak Street main entry remains the primary museum access point;
2) Manage the removal of aging landscaping so the building mass is not exposed; and
3) Prepare a Historic Resource Evaluation Report (HRER).

As part of the proposal, and as requested by the LPAB, the applicant submitted a HRER. In addition, a Secretary of Interior Standards (SOIS) analysis was prepared which demonstrates the improvements to the OMCA do not generate an impact to the historic resource, and that the proposal is exempt from CEQA review. As reference, this staff report also includes the SOIS, which provides a response for each of the required findings. See **Attachment D**

This application was scheduled to return to the August 12, 2019 LPAB meeting, but the meeting was canceled due to the lack of quorum. The LPAB, however, received all the project documents and plans for their review a week before the scheduled LPAB meeting. Staff notes that since the proposal is an informational item where the LPAB is not required to take action or a motion, and since the application was already scheduled for August 21, 2019 Planning Commission meeting, staff made a decision to move forward and present the project as an informational item to the Planning Commission indicating that the proposal does not create an impact to the historic resources.

PROJECT SITE AND SURROUNDINGS

The Oakland Museum of California (OMCA) is located at 1000 Oak Street, and its main entry is near 12th Street. The three-level concrete-form building with rooftop gardens, multiple terraces, lawns, sunken courtyards, and underground parking garage sits on an approximately 7-acres parcel. The site is surrounded by the Henry J. Kaiser Auditorium to the east, Laney College and a mix of multi-family and commercial properties to the south and west, and the Alameda County Superior Court and Lake Merritt to the north. OMCA is also located close to Chinatown, and Lake Merritt BART Station.

BUILDING ARCHITECTURE

OMCA was designed by architects, Kevin Roche & John Dinkeloo, and construction of the mid-century modern style building was completed in 1969. OMCA is known for its brutalist reinforced concrete form

architecture that consists of three-tier floor levels over a two-level underground parking garage with large and medium size concrete planters cascading over the terrace walls, sunken courtyards with diagonal pathway, wide stairways and a long rectangular-shaped pond. OMCA is considered to be an architectural outstanding building and a historic resource. OMCA is a contributor to the Lake Merritt Area of Primary Importance (API).

PROJECT PROPOSAL

The applicant proposes alterations to the exterior, and interior of the approximately 210,000 square foot building and includes the following:

a) New wall openings on the north/east and south building facades.
b) New cafe access ramp on 10th Street
c) Landscaping replacement.

Building Wall Openings

North & East Facades:

The proposal would construct three wall openings on the north and east sides of the Rishell Court exhibition area. The wall openings would serve as a secondary entry to the museum from the south of Lake Merritt. Each of the proposed entries would measure 20 feet wide, 10 feet high and three feet deep. The three wall openings would include transparent roll-up coiling door that would be tucked above the concrete header wall while the museum is open for business. The applicant believes that the design of the roll-up doors would relate to the similar roll-up doors located next to the amphitheater on 10th Street.

South Facade:

The proposal would include the construction of a new wall opening on the south side of the existing museum cafe. The new rectangular-shaped metal window would measure 20 feet wide, 9.5 feet high and one foot deep. A new entry door would also be constructed to the east of the cafe fixed window. The new cafe door would be accessed from 10th Street, and the cafe would also be available to the general public while the museum is closed for business. The project would also include the construction of an access ramp from 10th Street to the upper floor cafe. The ramp would be made of wood and concrete and have a glass railing. See access ramp description below for additional information.

Landscaping Program

The proposal would replace the mix of mature tall trees, shrubs, vines and the center lawn. A cluster of mature Redwood, Oak and Olive trees located within the property would be kept and maintained. The proposal would include the removal of three concrete raised planters located along the east side of the museum, and other free-standing walls located along the north and east corner of the Rishell Court. Most of the non-native landscaping would be replaced with new native California plants.

The landscaping proposal would introduce new species that are found in five ecological climates in California. The proposal would include coastal forest, low desert, mediterranean, woodland and coastal prairie planting that are native, and would be compatible with the existing species. For complete landscaping details, see proposed design plans. The following Table 1 summarizes the proposed landscaping:

TABLE 1

ECOREGIONS	TREES	SIZE	QUANTITY
Coast Forest	Big Leaf Maple Gold Maple Pacific Madrone	60", 48" & 36" box	24
Low Desert	Palo Verde Desert Willow	60" & 36" box	19
Mediterranean	Kumquat	N/A	4
Woodland	California Buckeye Western Redbud Valley Oaks	36" Box	60
Coastal Prairie	California Coastal Bluff, California Coastal Strand and California Coastal Sage Scrub	Varies	Varies

The proposal would also include the removal of the raised concrete planters, freestanding concrete walls, and landscaping located along the northeast and east sides of the museum. The project would include the installation of a small concrete terrace finished with a diagonal-shaped pattern. A new low-profile concrete stairway and ramp are also proposed around the northeast side of the property that would provide access to the Rishell Court, and to the side of the improved pathway, which would connect to the main museum entry on Oak Street.

Access Ramp on 10th Street

The proposal would include the construction of an ADA access ramp that would connect to the new entry of the existing upper floor cafe. The curb-shaped ramp would be built around the existing Oak tree, and connect to the front side corner of the cafe. The first half of the curbed ramp would be cantilevered and have a wood frame to minimize impact to the Oak tree. The second half of the ramp would be straight and have a concrete frame, and would cantilever over the existing amphitheater stairway. The design of the ramp would include a glass railing and vertical grooves to mimic the design of the existing access ramp located near the main entry on Oak Street.

Cafe Interior Remodeling

The proposal includes the remodeling of the existing museum cafe, located on the second floor and on the south end of the building facing 10th Street. Current access to the cafe is from the interior west side of the building. The proposal would expand the floor area of the cafe to the north, where it is currently used as office space. Staff notes that the floor expansion is not considered an addition because it is located within the footprint of the building. The floor expansion does not include any exterior changes to the building, except for the replacement of the wood and glass windows on the east side of the building.

GENERAL PLAN POLICIES/ GOALS

The proposal is located in the Lake Merritt Station Area Plan (LMSAP). The intent of the LMSAP is to achieve the many diverse goals of the community, including well-connected, economically diverse, and vibrant neighborhood and regional destination. The Plan connects the existing unique assets located within

the Plan Area in a series of distinct hubs of activity: the educational, entertainment, cultural hubs such as the Laney College, Oakland Museum of California, Oakland Civic Auditorium, including the Lake Merritt BART Station, Chinatown and Eastlake Gateway hubs.

In particular, the LMSAP notes that the OMCA could provide an opportunity to activate the southern edge of the new Lake Merritt Boulevard and to contribute to an educational, entertainment and cultural node. The Plan identifies OMCA as a Community and Cultural Anchor and Regional Destination place. OMCA is also the leading cultural institution of the Bay Area and a resource for the research and understanding of California's dynamic cultural and environmental heritage. The proposed improvements to the OMCA will allow direct pedestrian access through the entries on the Rishell Court and along the improved pathway to the side, thus creating direct access to OMCA and to the hubs nearby hubs located on the south area.

The proposed project is consistent with the Plan as follows:

Lake Merritt Station Area Plan Vision

Create a more active, vibrant and safe district to serve and attract residents, businesses, students and visitors.

> *The proposal will create additional public access into the museum through the north entry, and the existing easterly pathway thus increasing foot traffic to the south of Lake Merritt. The new entry to the upper café on 10th Street will also attract visitors and local patrons during business and non-business hours. These improvements will help activate and energize the OMCA activities and services, and connect with the nearby Oakland Civic Auditorium and Laney College facilities.*

Provide Services and retail options in the Station Area.

> *The proposal will continue to provide the civic services to the community, and the improvements for new entries on 12th and 10th Streets will allow the public to access the museum from the Lake Merritt side. The proposal will also allow a new access to the general public to the improved café, that can be patronized by visitors or general public during business and non-business hours.*

Identify additional recreation and open space opportunity.

> *The proposal would create new openings through the existing Rishell Court outdoor exhibition area, and improve the pathway on the northeast and east sides of the museum. The improvements would allow access to the open space in the Rishell Court and in front of the museum's improved front paved area. The applicant also intends to keep the Rishell Court area open during business hours, so that the court area and the Lake Merritt area is seen as one large open space.*

Lake Merritt Station Area Plan Goals

Establish a sense of place and clear identity for the area as a cultural and community anchor and a regional destination, building on existing assets such as the Oakland Museum of California, Laney College, Kaiser Convention Center, Chinatown, Jack London Square, Lake Merritt and the Lake Merritt Channel.

> *The Oakland Museum of California is a historic property and a prominent building of the City landscape. The new wall openings and landscaping would emphasize the visibility and operations of the museum from the south end of the Lake Merritt, 12th and 10th Streets. The improvements of the OMCA will help to identify the cultural anchor, and compliment the nearby institutions such as the Kaiser Convention Center and Laney College.*

Promote active and safe public spaces and streets by ensuring that design activates the public realm and increases the safety of streets and pedestrian crossings.

The proposal would continue to provide an active space within the museum's Rishell Court exhibition area. The new wall openings and improved landscaping would increase and facilitate a new active public area along 12th Street. The expanded concrete terrace with low-profile concrete stairway in front of the new entry and side pathway will not affect safety of streets and pedestrian crossings.

Promote a more diverse mix of uses near the Lake Merritt BART Station, such as cafes, restaurants, music venues, retail stores, nightlife, etc., that activate the area as a lively and vibrant district.

While the OMCA will continue to provide the mix of services, the proposal to extend the business hours of the café during the times the museum is closed would help to energize the 10th St corridor. The improvements to the existing café and the proximity of Laney College and Lake Merritt BART Station would attract consumers thus helping to create a vibrant district in the 14th St District.

ZONING ANALYSIS

The requirements of the D-LM Lake Merritt Station Area District Zones Regulations is to implement the Lake Merritt Station Area Plan. Future development within the zoning district shall be consistent with the Lake Merritt Station Area Plan, of a high-quality design, and include active ground floor uses where appropriate and feasible. The site is specifically located in the D-LM-4 Lake Merritt Station Area District Mixed-4 Commercial Zone. The intent of the D-LM-4 Zone is to designate areas of the Lake Merritt Station Area Plan District appropriate for a wide range of Residential, Commercial, and compatible Light Industrial Activities.

The following are the objectives of the D-LM Lake Merritt Station Area District Zones. Staff also responds how the project complies with the objectives in *italics*.

Create a more active and vibrant Lake Merritt Station Area District to serve and attract residents, businesses, students, and visitors.

The improvements to create a new entry to the museum along 12th Street, and to the existing museum café on 10th Street would allow residents, students and visitors to patronize the services. The addition of a large café window, and improved access terraces, ramp and landscaping would make the entries attractive and visible from the south end of Lake Merritt and from Laney College, thus creating active uses and supporting existing businesses around the Station Area.

Increase activity and vibrancy in the area by encouraging vital retail nodes that provide services, restaurants, and shopping opportunities.

The improvements on the north and south sides of the museum would help to promote pedestrian activity, thus creating vibrancy along 12th and 10th Streets. These improvements would encourage the general public to access the museum from the south end of the Lake Merritt, and to patronize

the improved café by Laney College students, thus creating a more active and vibrant site to the district.

Improve safety and pedestrian-orientation.

The proposal is designed to meet safety standards for pedestrian access through the new café ramp, and low-profile stairway for the Rishell Court. Both new entries are designed to be accessible and directly connect to the 12th and 10th Street sidewalks.

Encourage and enhance a pedestrian-oriented streetscape.

The proposal comprises of new landscaping and hardscape designed to identify the new entries for the existing Rishell which uses concrete material with a low-profile design. The existing museum café also uses wood material for the new access ramp, and is designed to gently slope around the Oak tree and blend in with the existing landscaping. Both new entries are complimentary to the 12th and 10th streetscape.

LAKE MERRITT STATION AREA-DESIGN GUIDELINES

The Intent of the Lake Merritt Station Planning Area Design Guidelines is to complement the city wide design guidelines, and to provide certainty through the design review process when making decision for projects in the Plan Area. The Oakland Museum of California is considered a City landmark, and is one of the civic buildings within the Lake Merritt Specific Plan Area. The building has distinctive monumental architectural features that reflect the civic importance of that time, and identifies as a focal point of the community. The civic building covers at least four city blocks, contains distinctive horizontal massing, reinforced concrete walls with a sandblasted finish, multilevel courtyards with exposed concrete planters, wood trellises, plate glass windows, doors in oak frames, and mature landscaping that include a mix of mature trees, shrubs and climbing vines.

Historic preservation and adaptive re-use are encouraged in the Planning Area. The following Guidelines are applicable to the OCA project:

Historic Resources

Adaptive Reuse. Retain and integrate historic and architecturally significant structures into larger projects with adaptive reuse. When adapting or altering historic resources, consider the following in the outline below. Staff also provides a summary response for each in *italics*.

- Work within the existing building envelope is recommended; where additions are desired, they should generally be located on a secondary or rear façade.

  The proposal would create new building wall openings for two access doors and a large window including an access ramp to the cafe on 12th and 10th Streets. This development would be within the building envelope, and not create a significant change to the massing of the historic resource. The design of the café access ramp is asymmetrical and its footprint is minimal that would not be prominent when viewed from the street.

- Use materials and colors that complement the historic character of the property.

  The proposal would include exposed concrete wall, glass, wood frame and steel railing materials to relate to the building design. The proposal includes new steel roll-up gates similar to the one gate located next to the amphitheater and under the existing café on 10th Street. The use of these similar material would be of quality and keep in with the building character.

- Consider consultation with a preservation architect to ensure renovations are compatible. Consult with City's historic preservation staff.

  Due to the scale of the proposal, a project preservation architect was not involved. However, the proposal was reviewed by the City's Historic Preservation Planner who supports the project. The proposal was also reviewed by LMAB and the board asked that a Historic Resource Evaluation Report (HRER) be prepared. As part of this proposal, the project environmental consultant prepared an HRER and an analysis for the Secretary of Interior Standards (SOIS). The consultations and historic and environmental reports prepared help to support the project.

KEY ISSUES

Facade Improvements on 12th Street

The two wall openings, removal of walls and landscaping on the north side of the museum would have minimal impact to the historic property. The size and shape of the two entry doors would be rectilinear, and have planar forms to maintain the rigid appearance of the building. The new sliding doors for the Rishell Court would be similar in size to the ones around the museum, and will be transparent so the concrete massing of the building remains prominent. The removal of the concrete wall and landscaping in front of the Rishell Court would not affect the distinctive monolithic design of the building. The construction of the low-profile concrete stairway, and installation of native planting will enhance and continue to make the north side of the museum prominent when viewed from the south end of Lake Merritt.

New Window and Ramp on 10th Street

The installation of a new fixed window and access ramp for the existing museum café would have minimal impact to the historic property. The new rectangular-shaped window is recessed and has rectilinear geometry to maintain form simplicity. The new window on the second floor of the building would provide transparency between the café, the amphitheater below, and to the 10th and Fallon Street intersection. Furthermore, the construction of an access ramp from 10th Street to the front side corner of the upper floor café would slope gently around the Oak tree. The ramp will contain a curbed wood-base frame to minimize impact to the Oak tree. The top of the ramp, the frame will be concrete and will cantilever over the amphitheater stairway. The bottom ramp will contain a tubular-shaped safety railing and the upper ramp will have a glass and concrete safety railing.

Landscaping Improvements

The removal of trees, shrubs and mix of ornamental plantings would not have an impact to the property's landscaping program. The proposal includes a large quantity, size and species types of new native

landscaping that would fit within each of the five ecological zones in California. The intent of the new landscaping is to remove aging tall trees, and other non-native plants that were not intended for the original design. The new landscaping would also replace landscaping that has been removed and changed and are declining in health over time. The new landscaping plan would introduce new native species that would be complimentary to the property.

HRER and SOIS Analysis

Based on the analysis contained in the Historic Resource Evaluation Report (HRER), the Secretary of Interior Standards (SOIS), and based on staff review of the design proposal, the improvements to OMCA are minimal and will not impact the historic resource. The improvements will enhance the appearance of the property and its presence in the neighborhood, and provide improved connectivity to the nearby cultural and civic amenities in the area.

CONCLUSION

The improvements to the Oakland Museum of California are minimal, and will continue to preserve the significance of the historic resource. The improvements will enhance the appearance of the property, and thus contribute to an attractive and appealing cultural and civic amenity.

RECOMMENDATION

Staff recommends that the Planning Commission accept the staff report and hear the information item.

Prepared by:

Mike Rivera, Planner II
Development Planning Division
Bureau of Planning

Reviewed by:

Catherine Payne
Acting Development Planning Manager
Bureau of Planning

Reviewed by:

Ed Manasse, Interim Deputy Director
Bureau of Planning

ATTACHMENTS

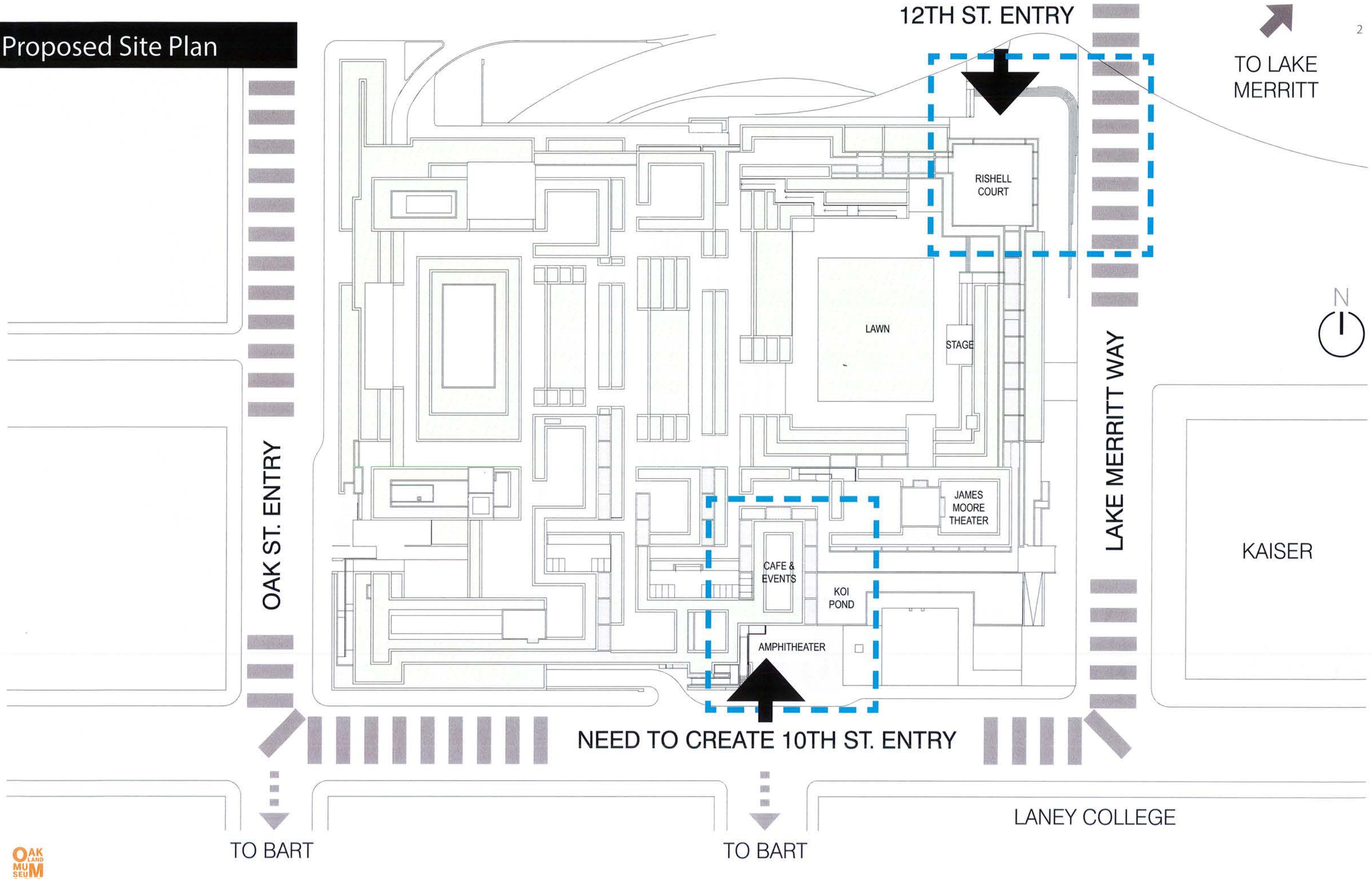
A. Proposed Plans
B. Historic Resources Evaluation Report
C. Secretary of Interior Standards
D. Required Findings for SOIS

OAKLAND MUSEUM OF CA

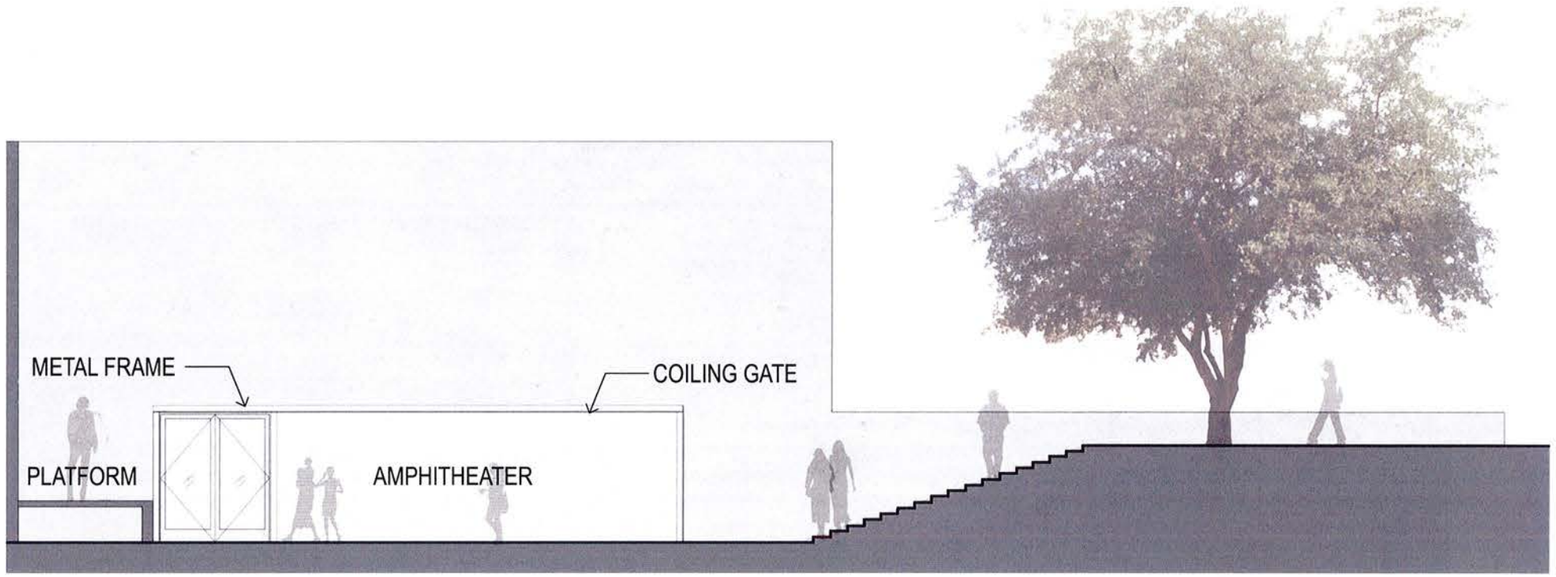
Landmarks Preservation Advisory Board Drawing Package

July 30th, 2019

Proposed Site Plan



10th Street Elevation (Looking North)



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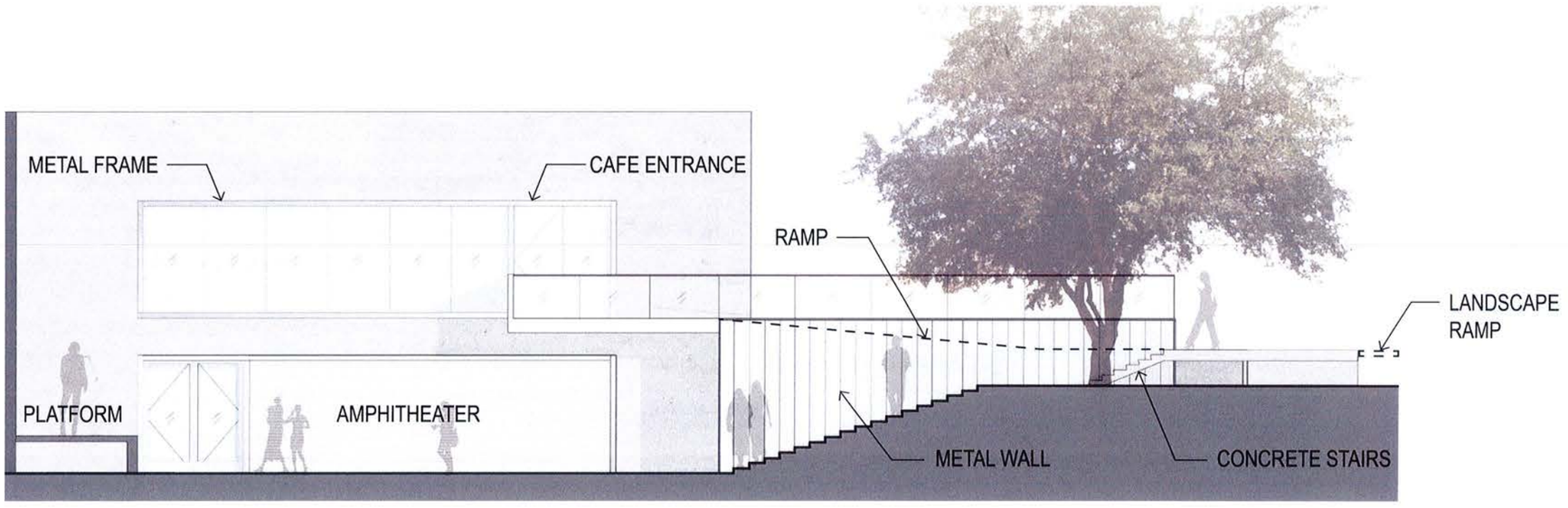
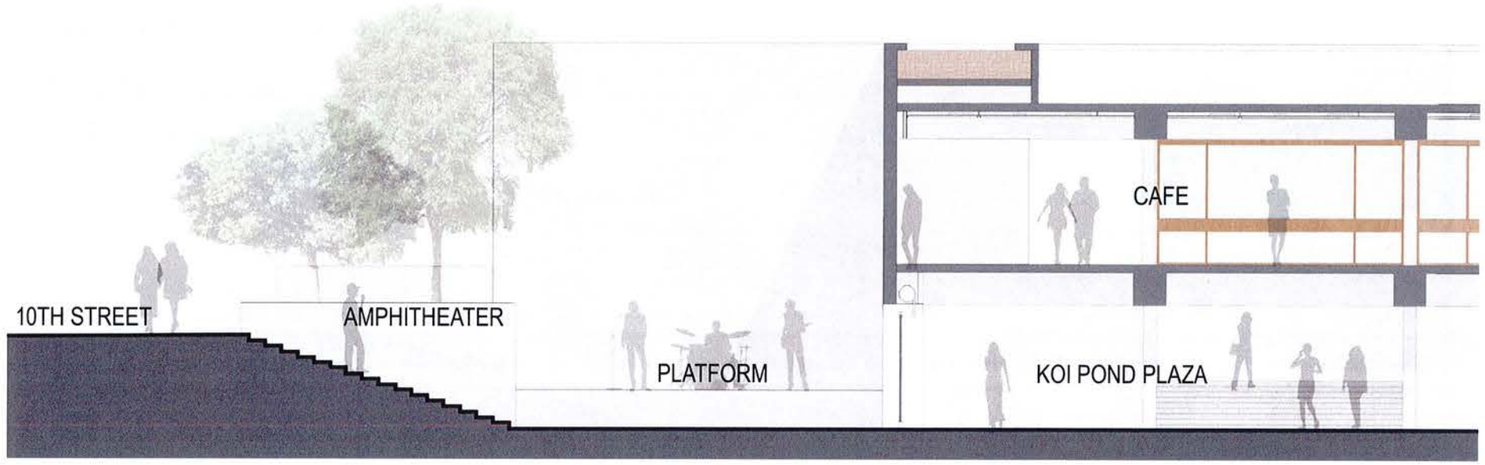
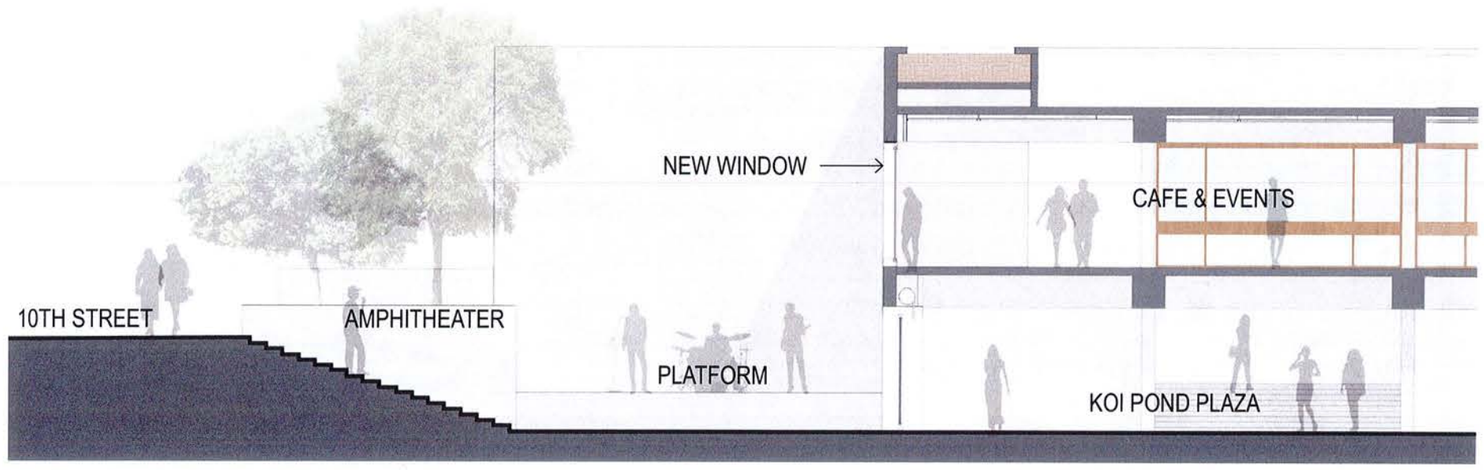


Proposed Elevation

10th Street Elevation (Looking West)

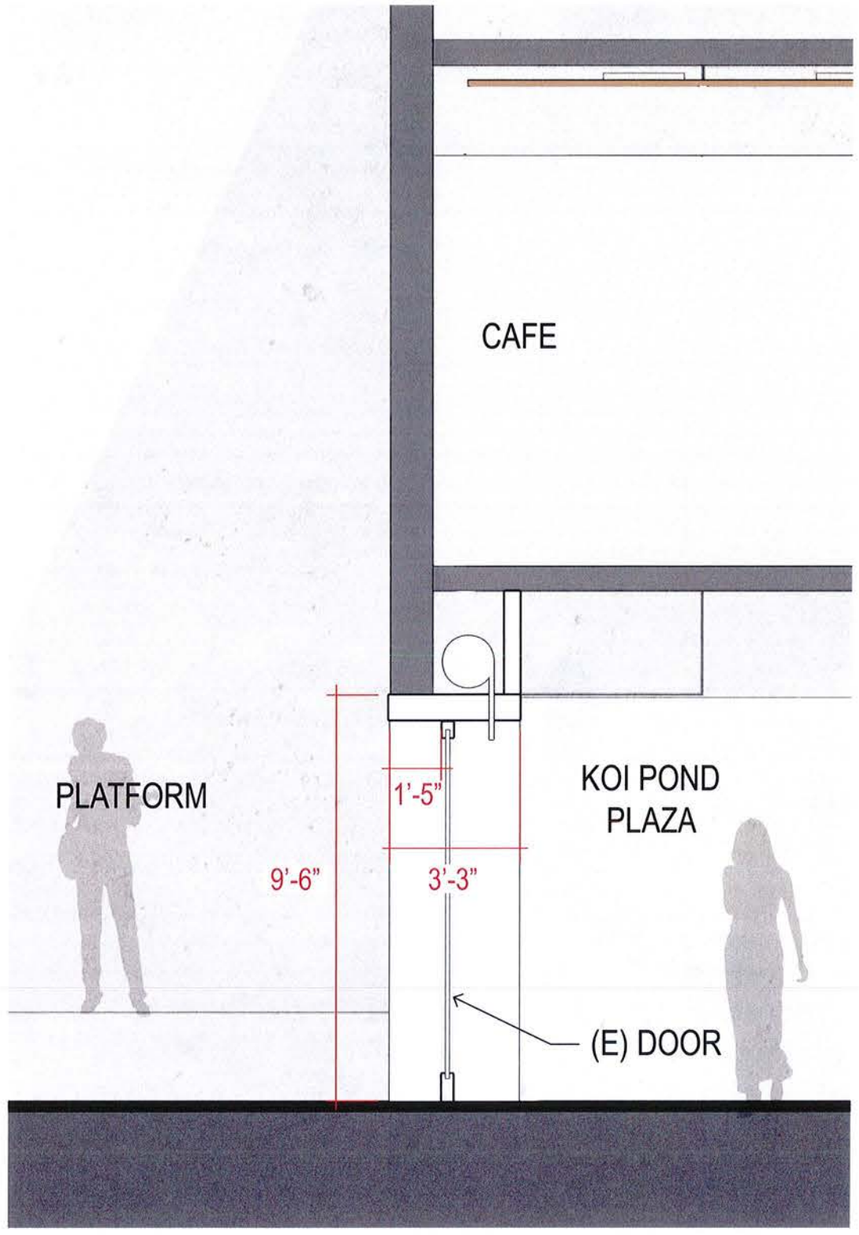


Existing Elevation



Proposed Elevation

Cafe Header Section



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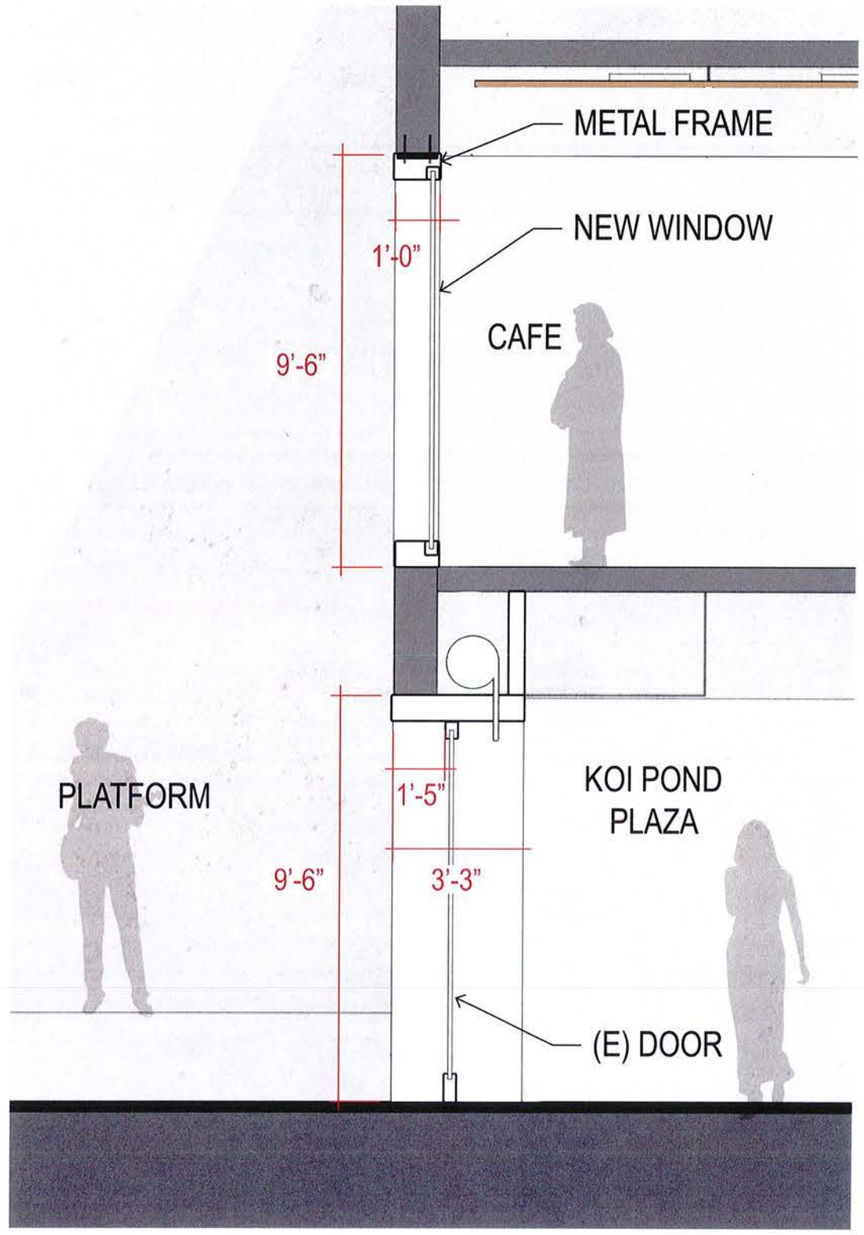


Proposed Elevation

Cafe Proposed

CAFE

SERVERY

KITCHEN

(N) OPENING

(N) RAMP W/ STORAGE BELOW

AMPHITHEATRE

(N) WALL

(N) STAIRS

TREE TRUNK

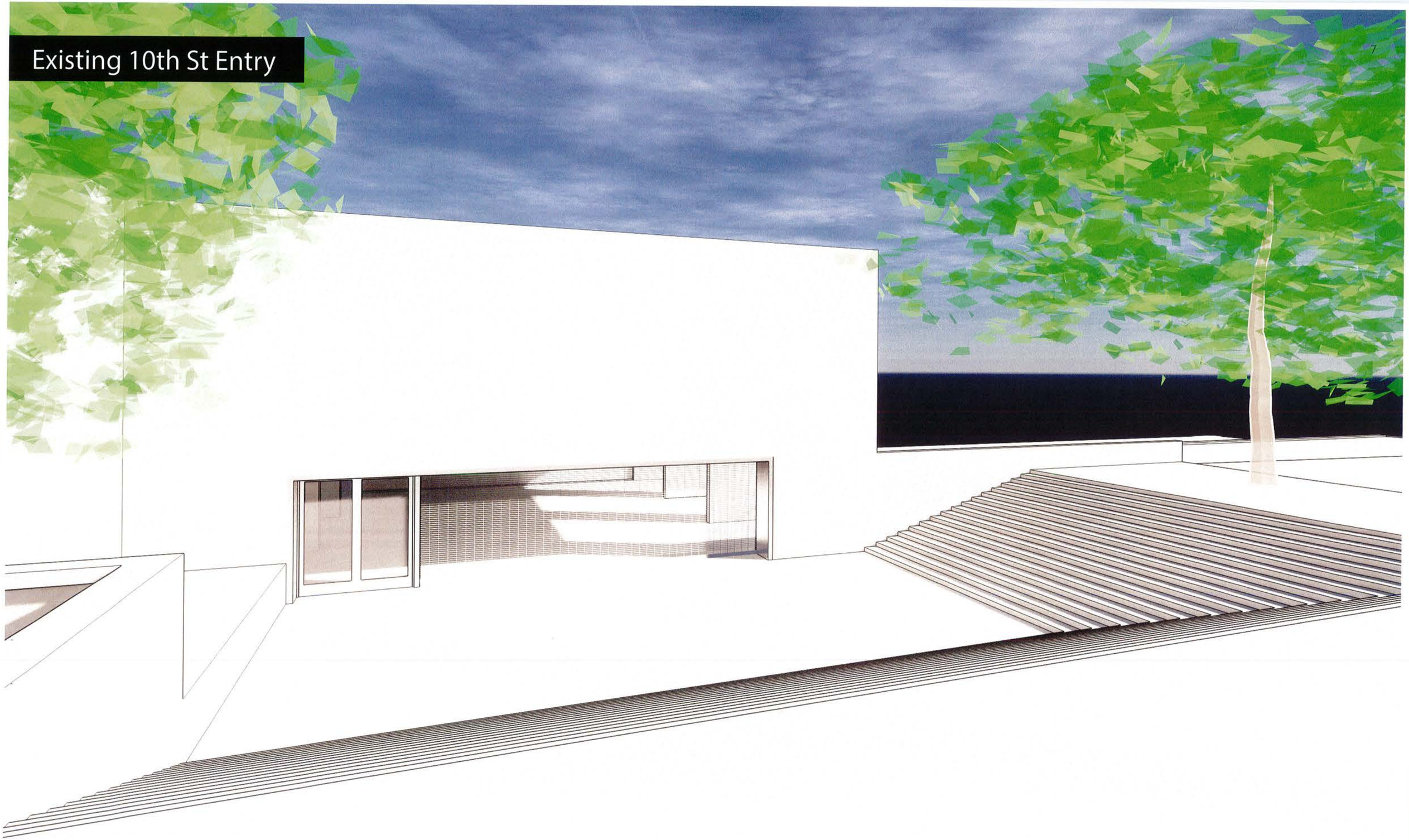
(N) LANDSCAPE RAMP

10TH STREET

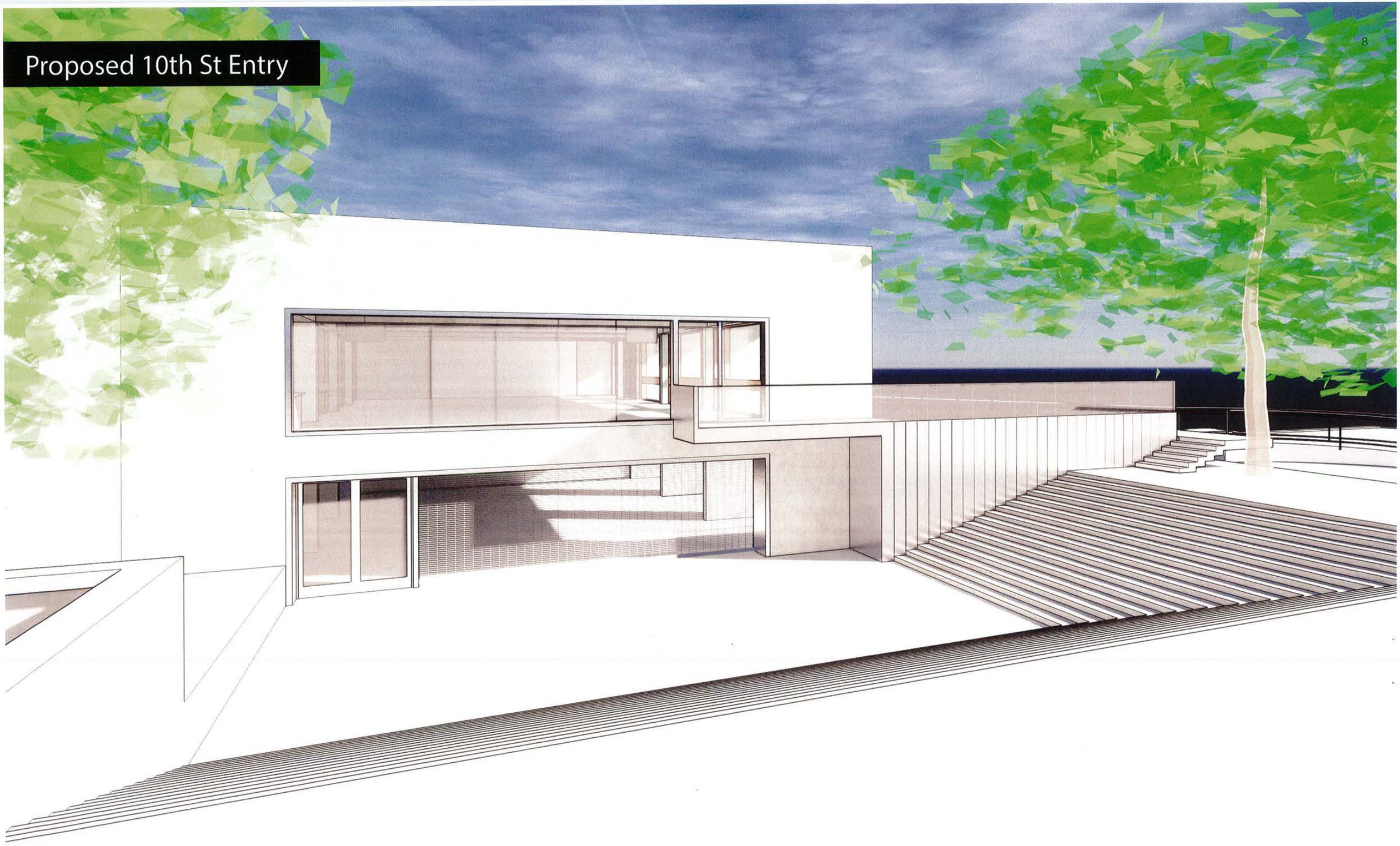
N

FALLON STREET

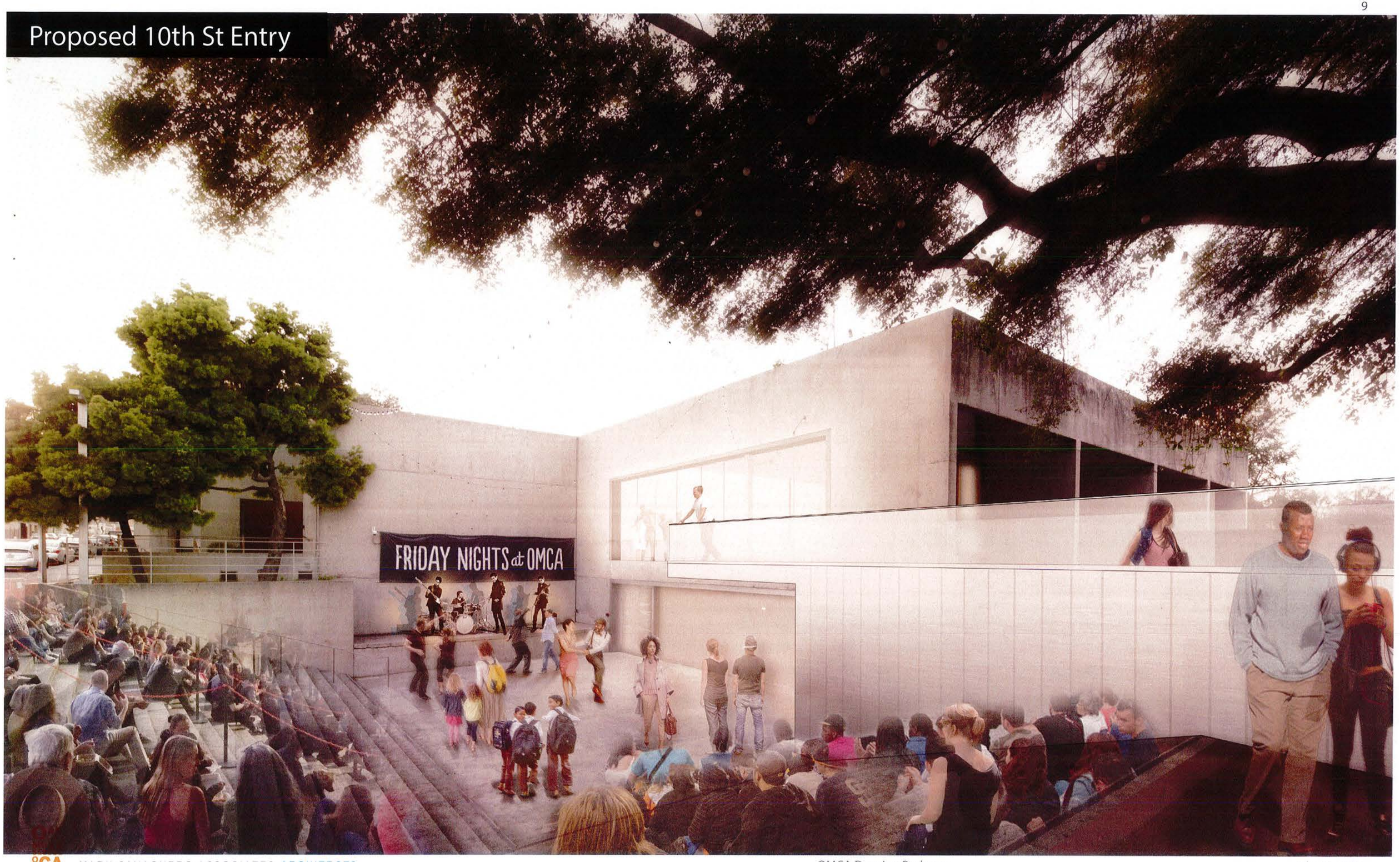
Existing 10th St Entry



Proposed 10th St Entry

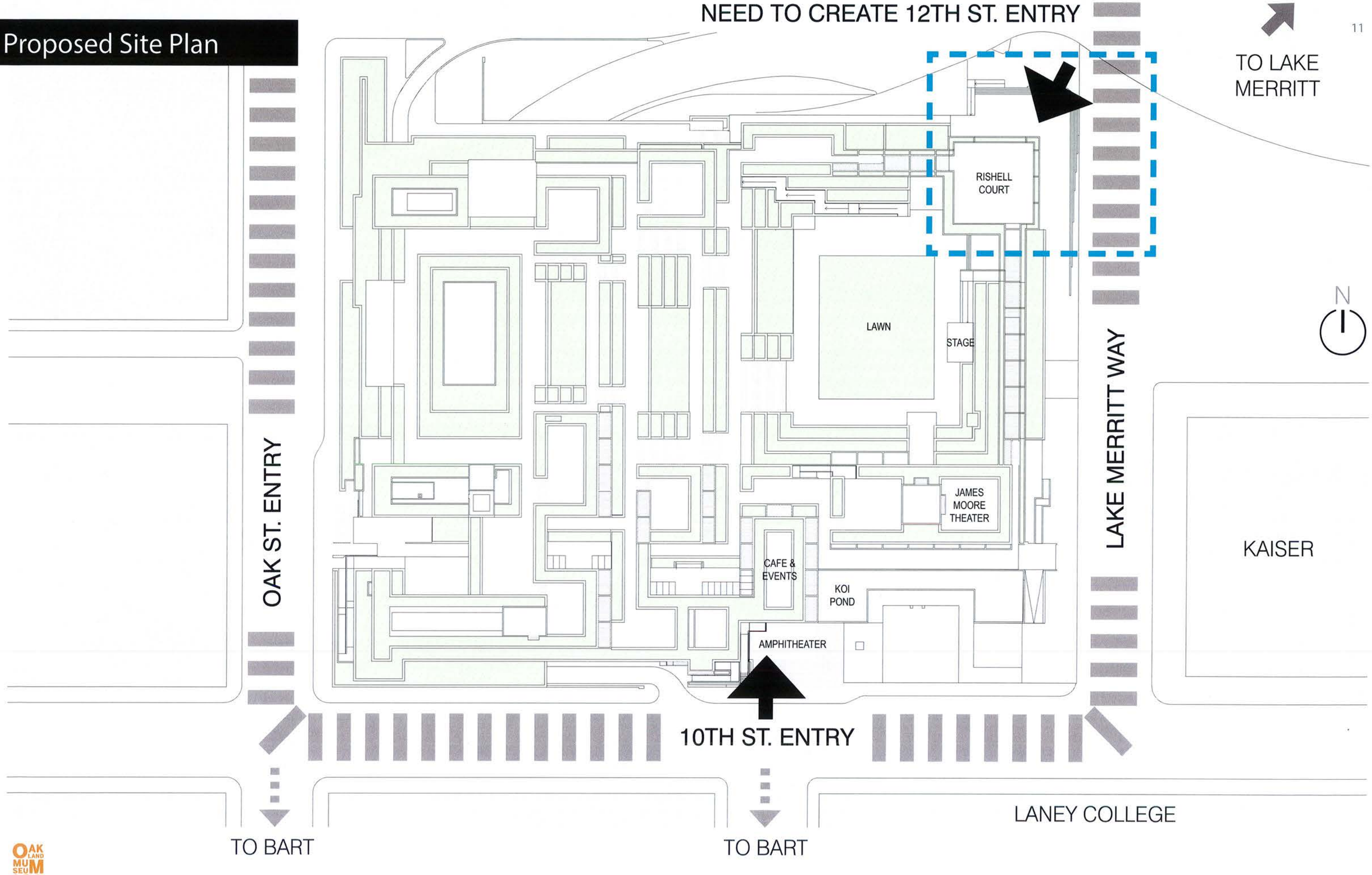


Proposed 10th St Entry

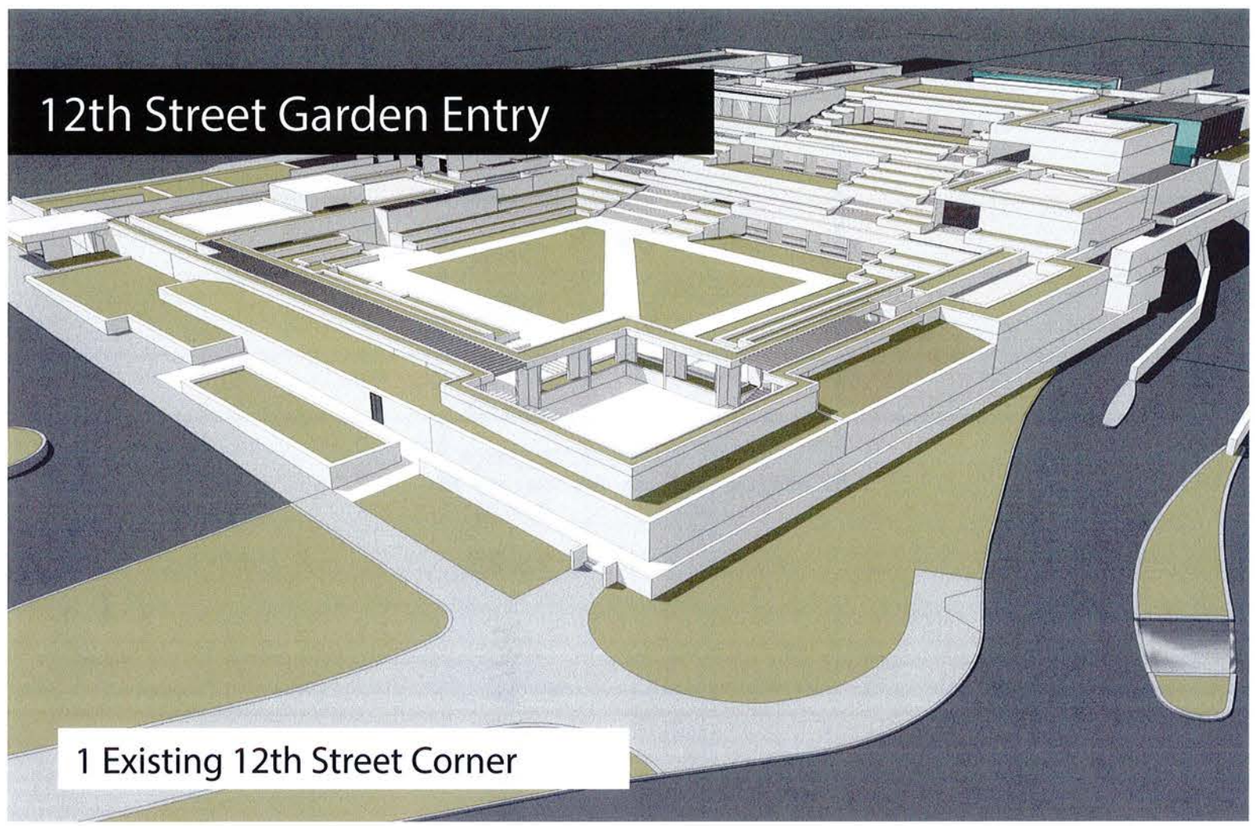


Proposed 10th St Entry

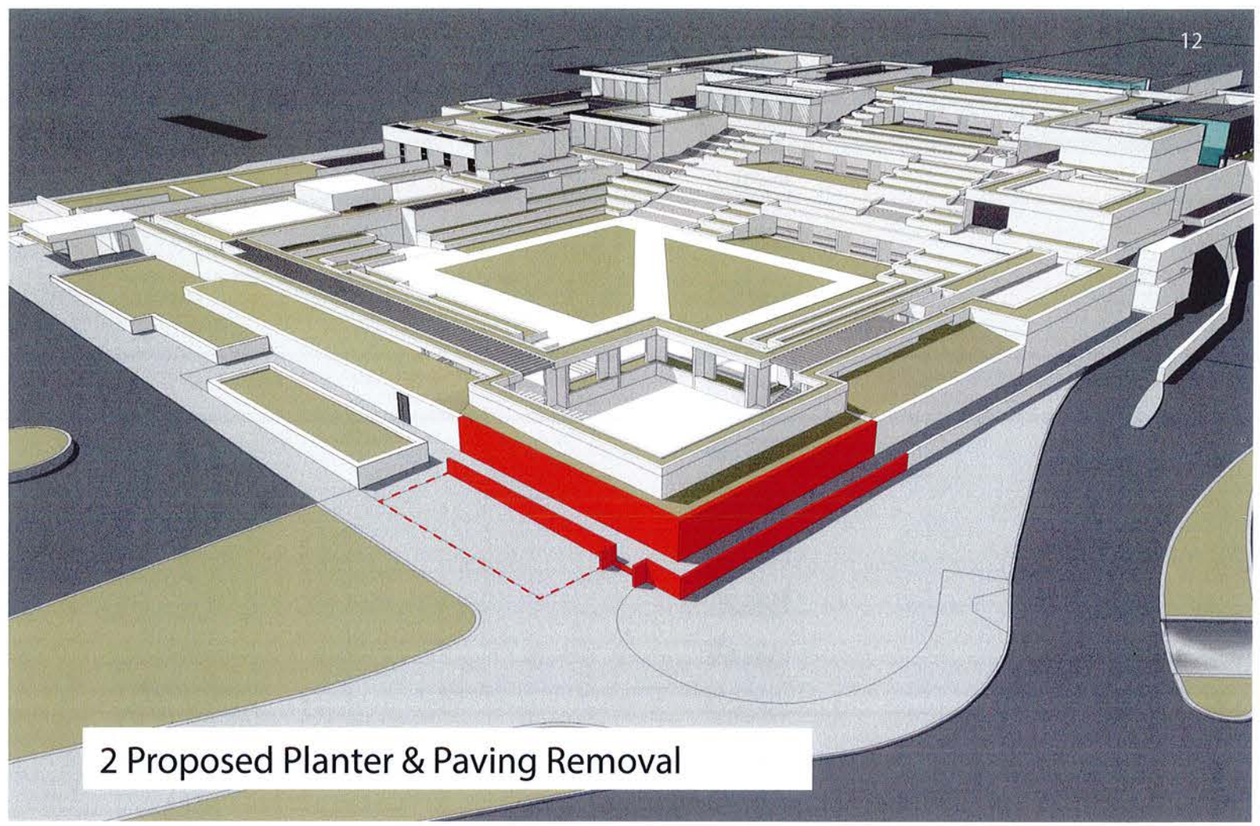
Proposed Site Plan



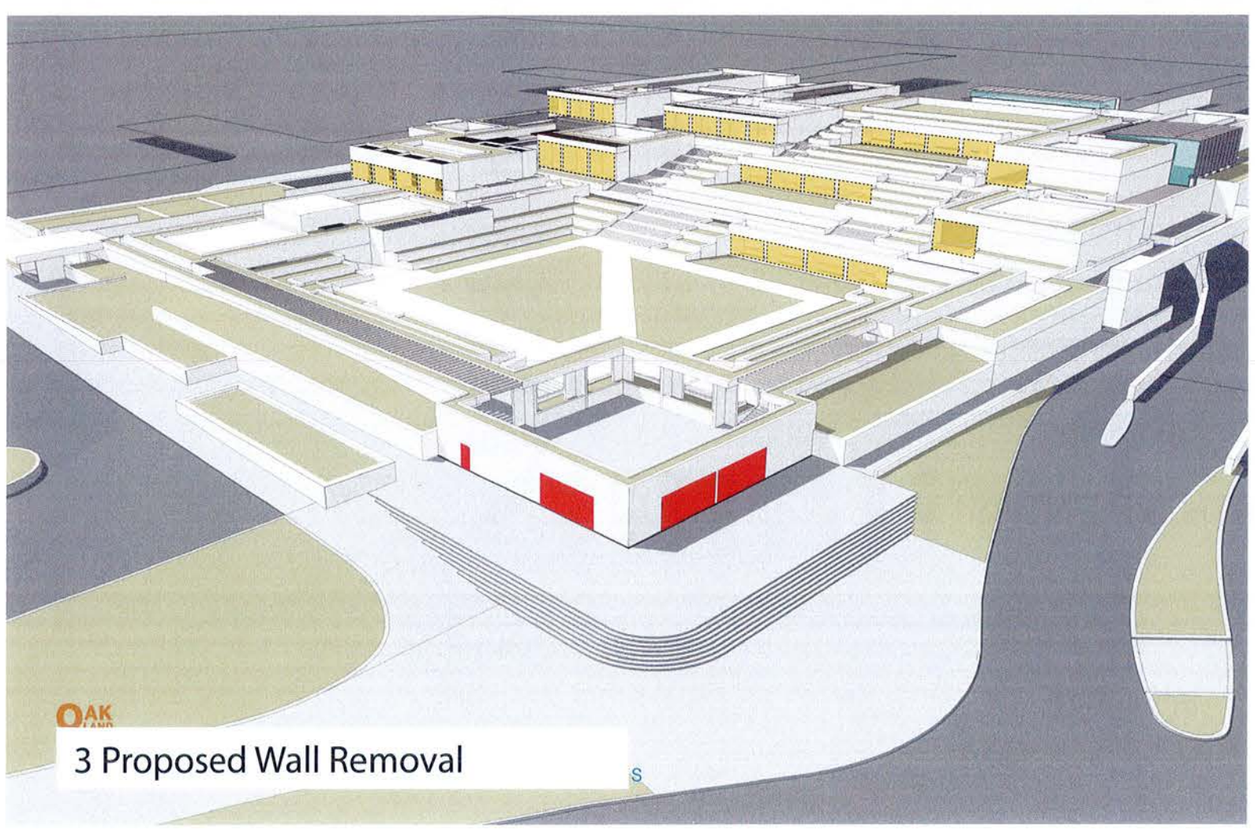
12th Street Garden Entry



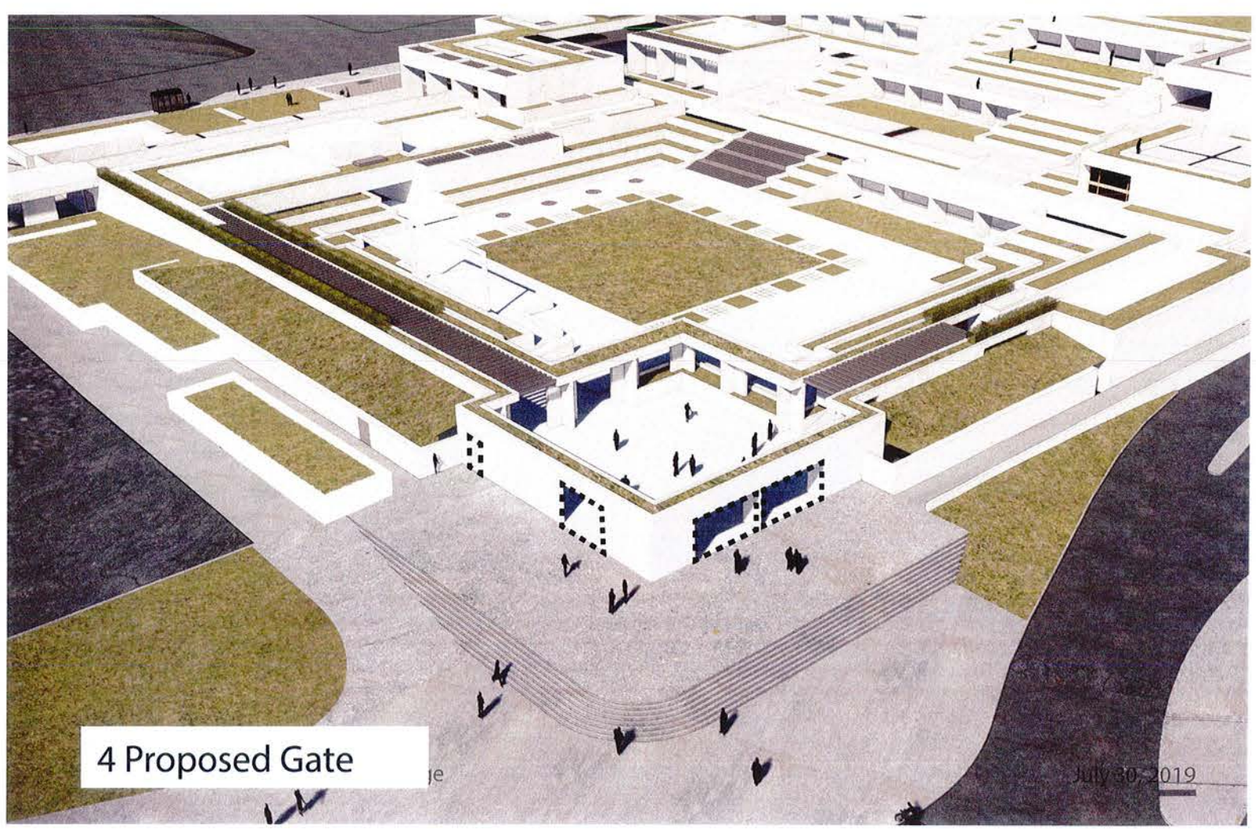
1 Existing 12th Street Corner



2 Proposed Planter & Paving Removal



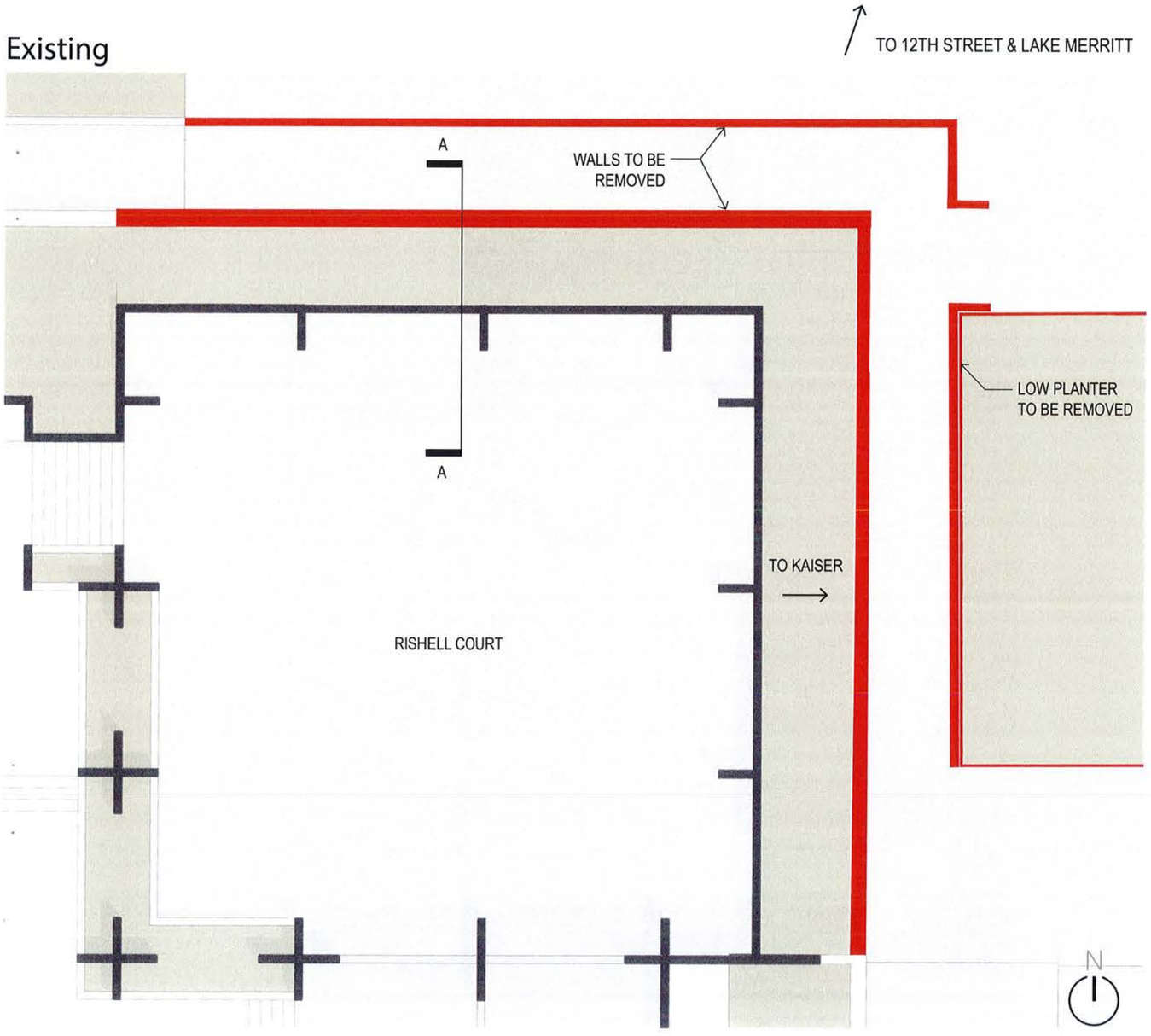
3 Proposed Wall Removal



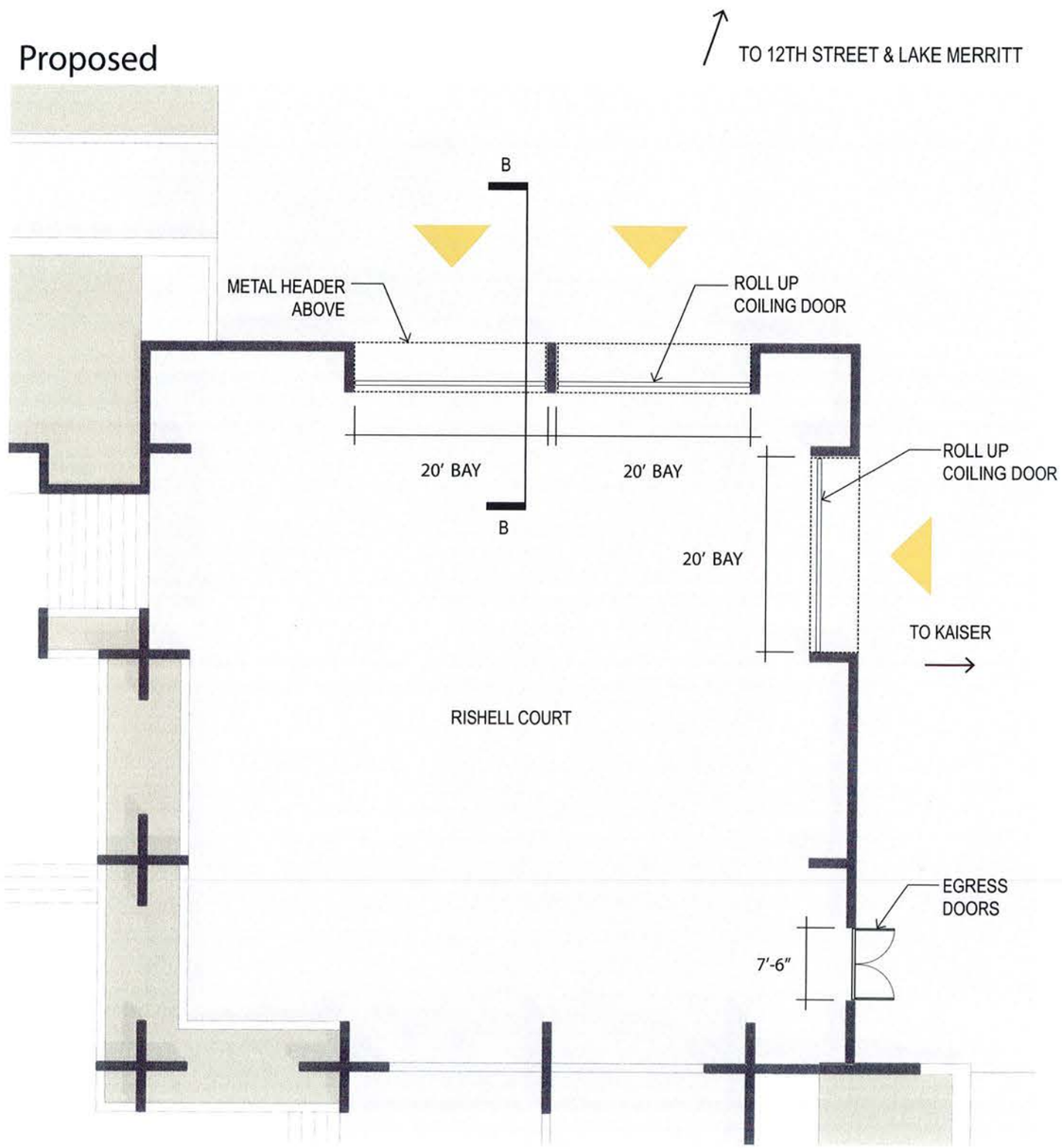
4 Proposed Gate

12th Street Garden Entry Plan

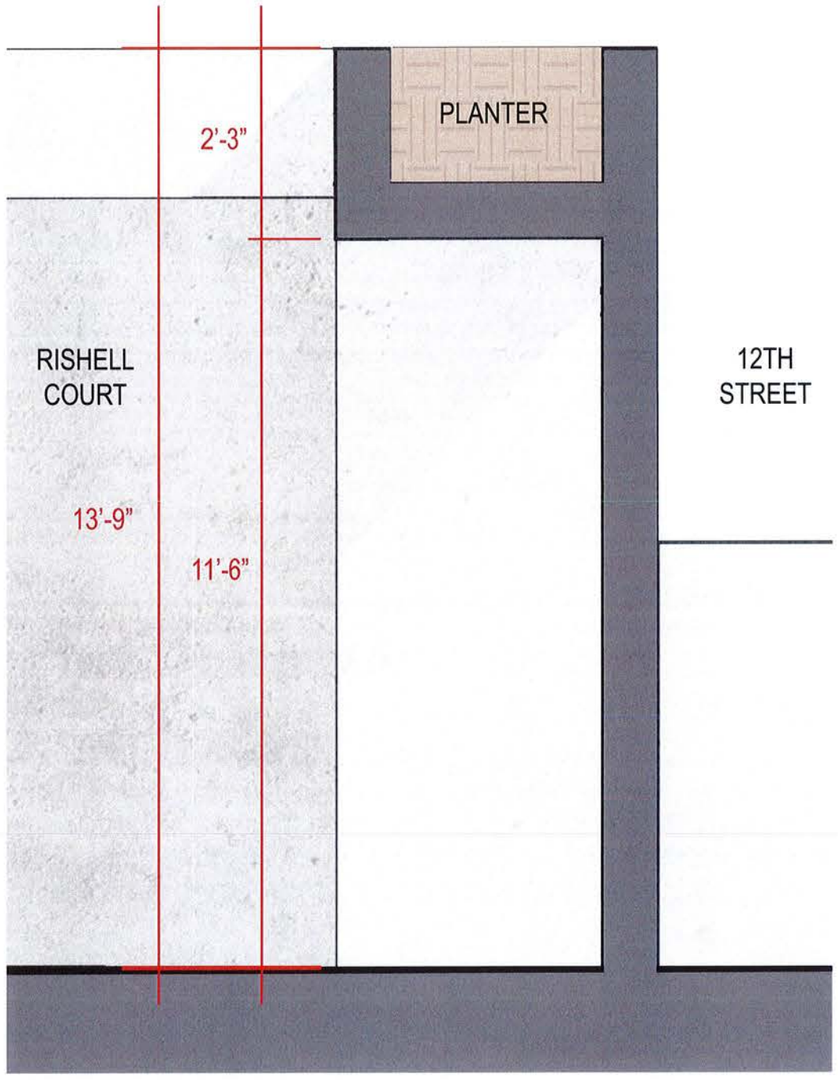
Existing



Proposed



Rishell Court Header Section



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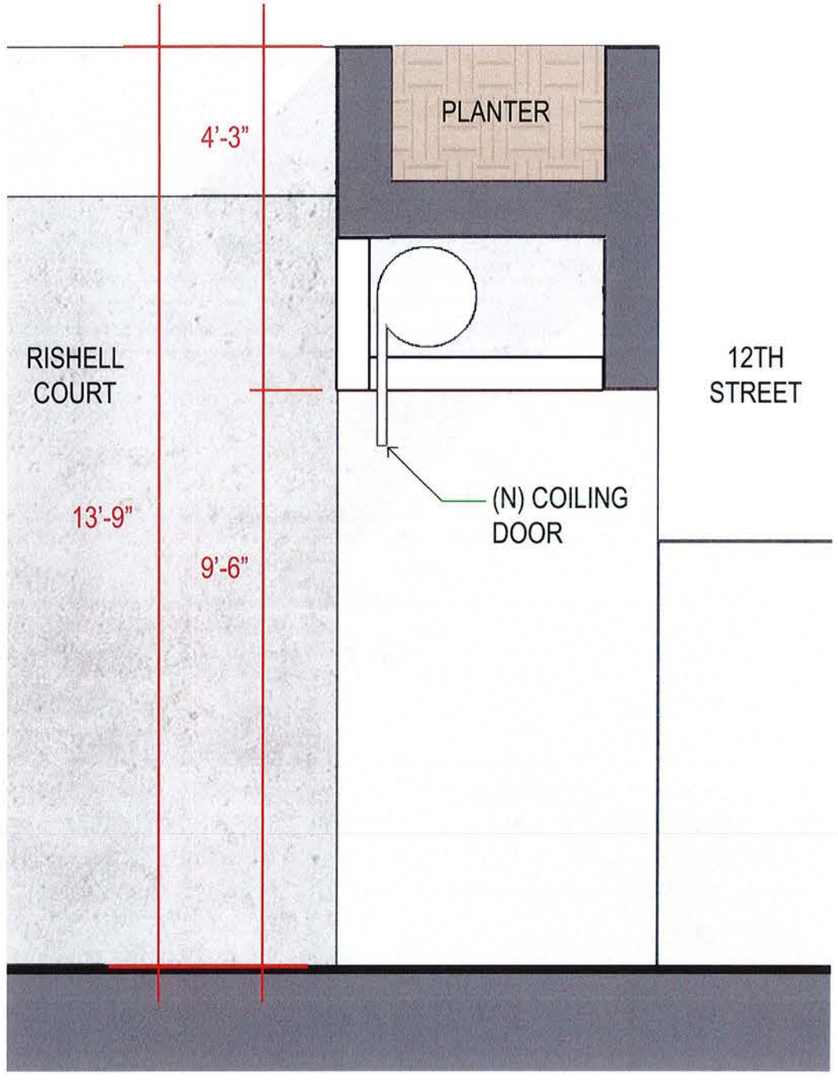
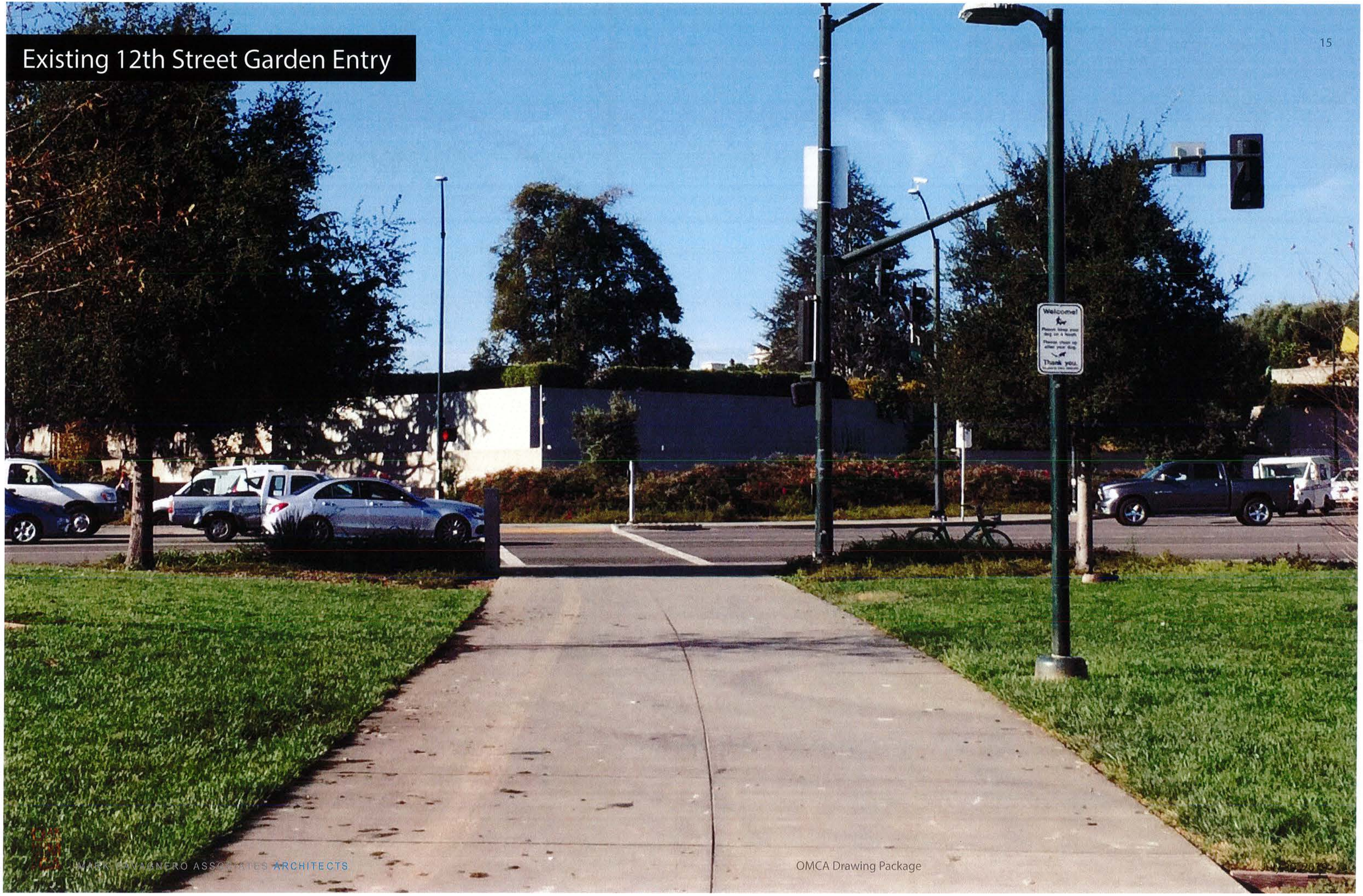


Proposed Section B

Existing 12th Street Garden Entry



12th Street Garden Entry - Open

12th Street Garden Entry - Closed

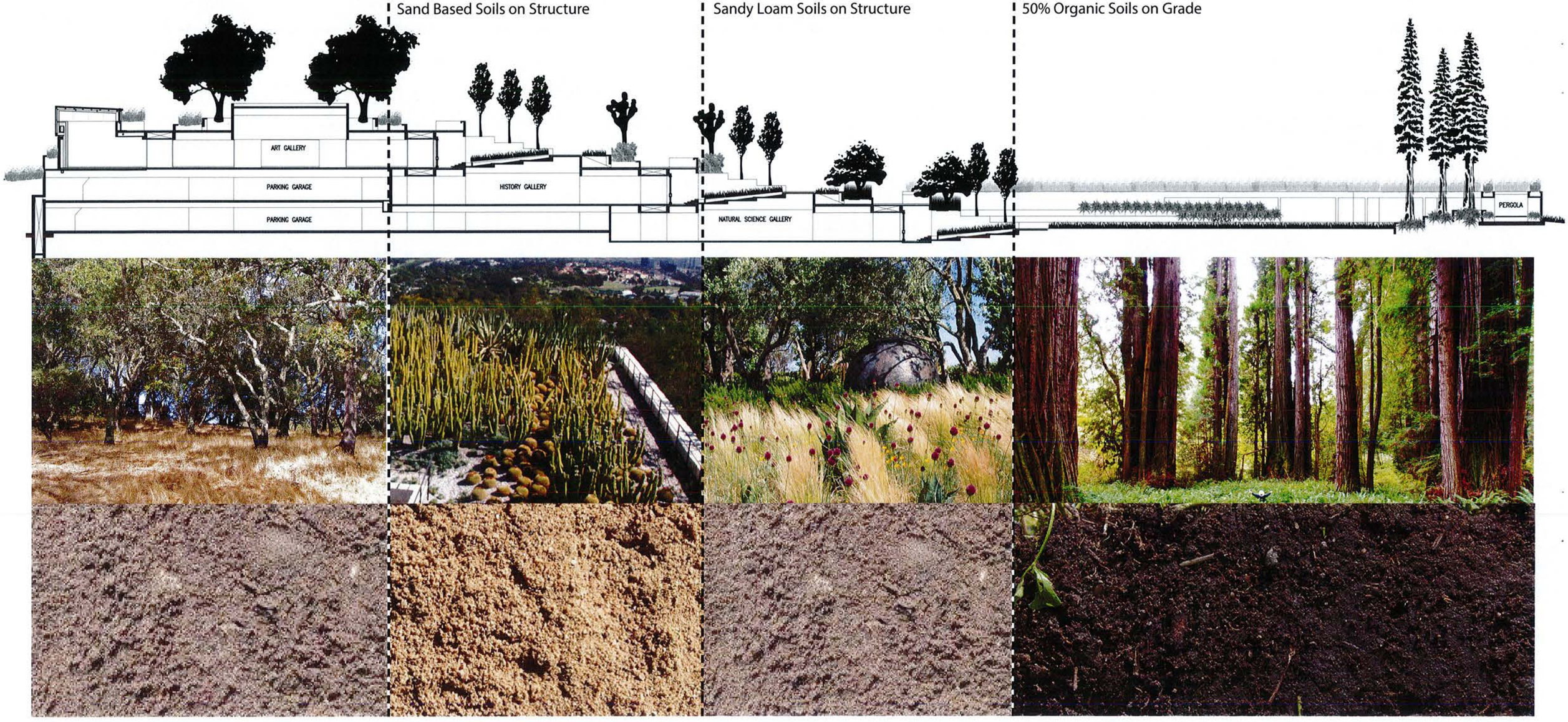
12th Street Garden Entry - Closed

Planting Approach

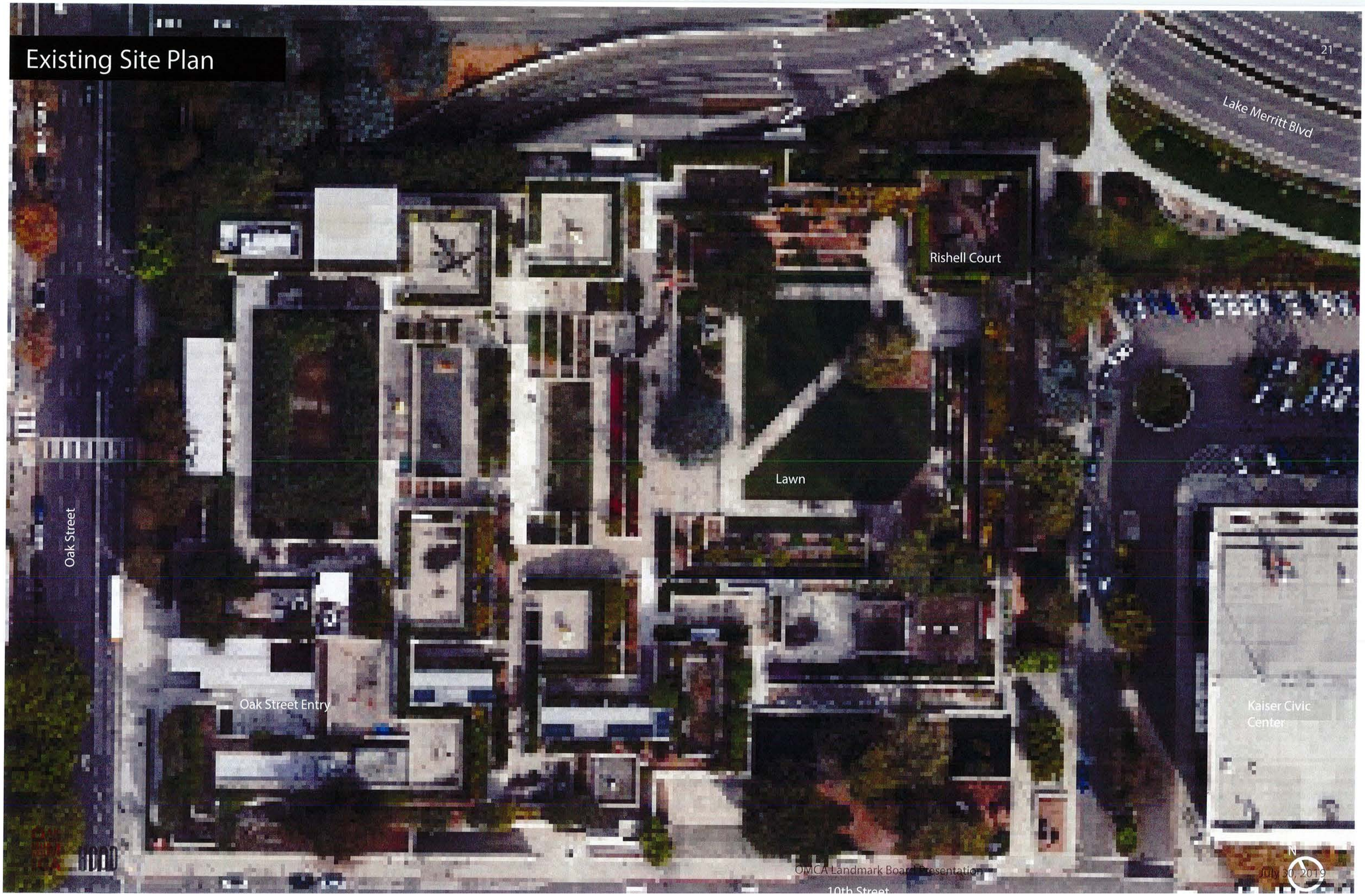
01 Existing

Cross Section of California
Planting by Ecoregions

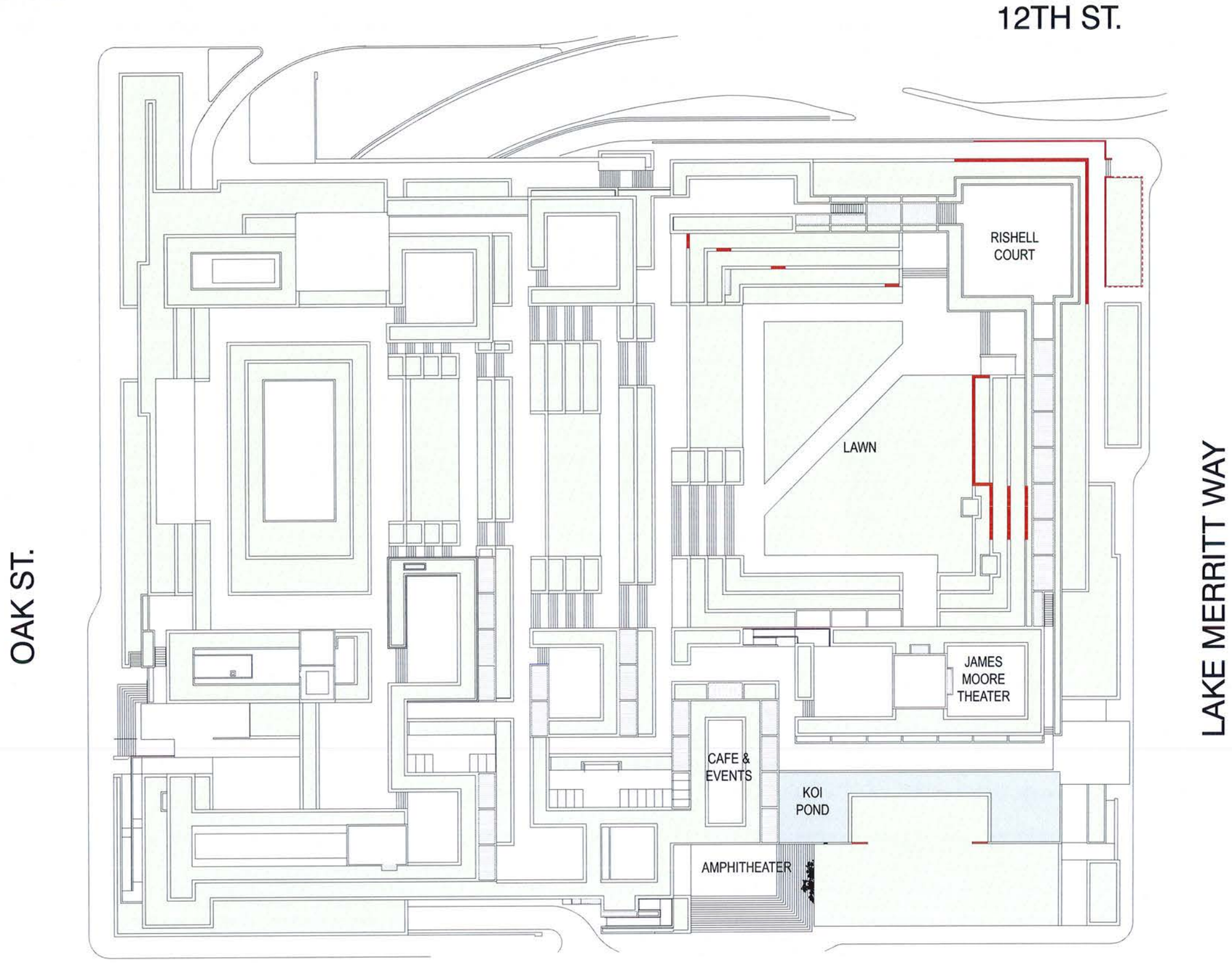
Level 4	Level 3	Level 2	Level 1
Mediterranean Sandy Loam Soils on Structure	Low Desert & Fine Arts Gallery Sand Based Soils on Structure	Woodlands & History Gallery Sandy Loam Soils on Structure	Coastal Forest & Natural Sciences Gallery 50% Organic Soils on Grade



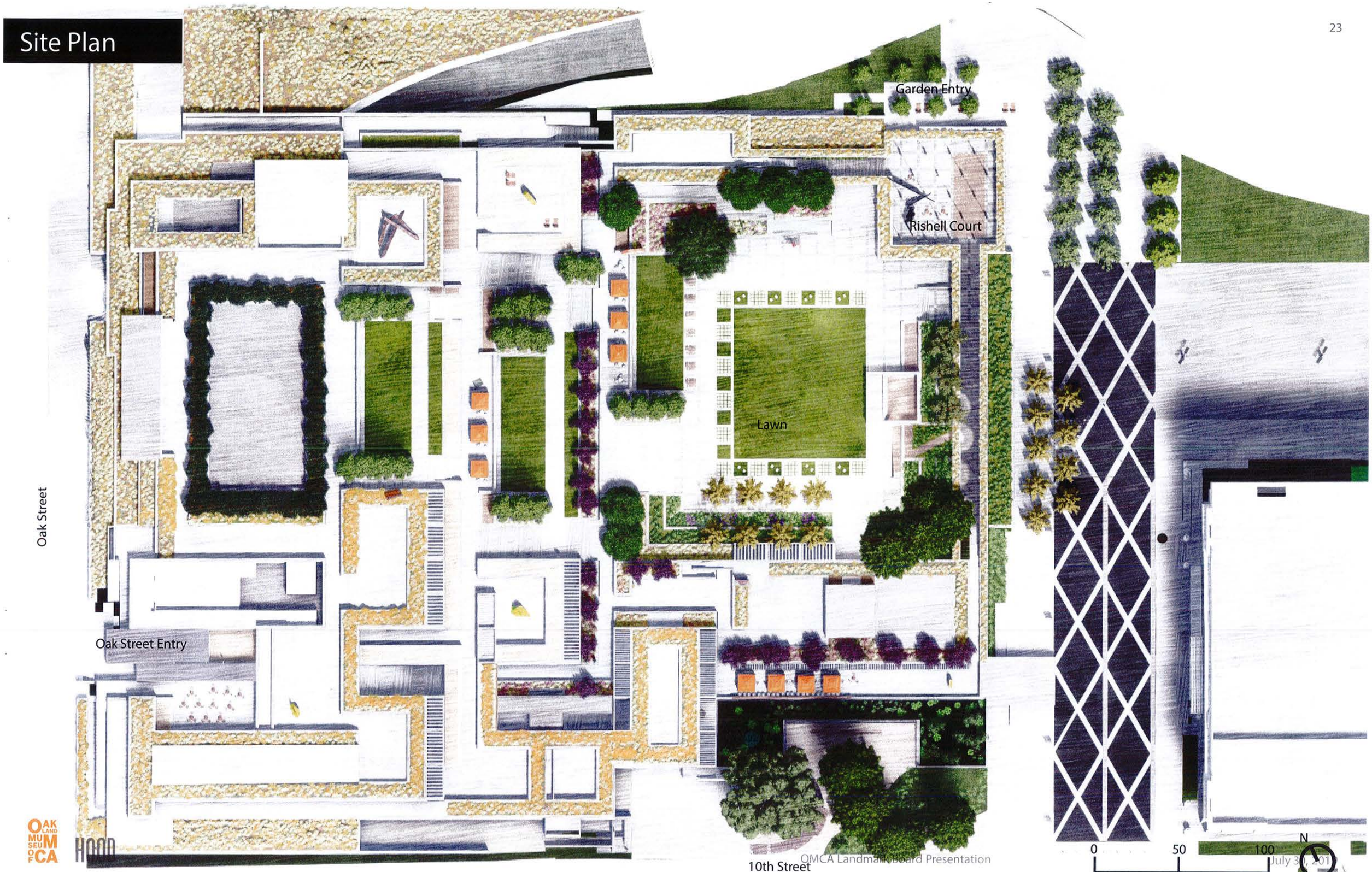
Existing Site Plan



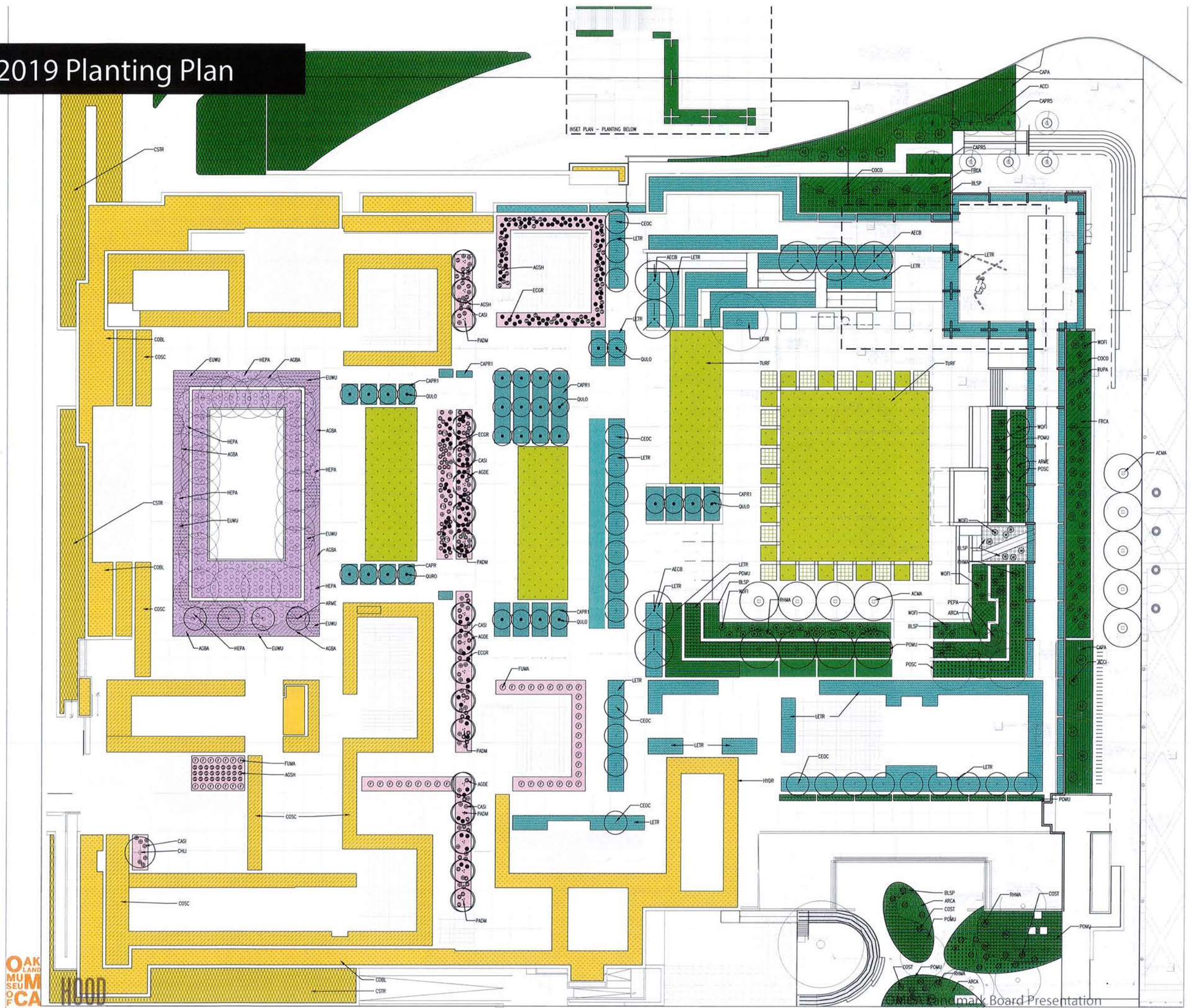
Demolition Site Plan



Site Plan


Garden Entry
Rishell Court
Lawn
Oak Street
Oak Street Entry
10th Street
0
50
100
N

2019 Planting Plan



1. REFER TO L0.100 FOR GENERAL LANDSCAPE NOTES

PLANTING LEGEND

SYMBOL	KEY	BOTANICAL NAME	COMMON NAME
COAST / FOREST			
TREES			
	ACMA	ACER MACROPHYLLUM	BIG LEAF MAPLE
	ACRU	ACER RUBRUM 'JFS-KW78'	ARMSTRONG GOLD® MAPLE
	ARME	ARBUTUS MENZIESII	PACIFIC MADRONE
SHRUBS, ORNAMENTAL GRASSES, GROUNDCOVERS			
	ARCA	ARALIA CALIFORNICA	ELK CLOVER
	BLSP	BLECHNUM SPICANT	DEER FERN
	COCO	CORYLUS CORNUTA CALIFORNICA	WESTERN HAZELNUT
	FRCA	FRAGARIA CALIFORNICA	WOOD STRAWBERRY
	OXOR	OXALIS OREGANA	REDWOOD SORREL
	PEPA	PETASITES PALMATUS	WESTERN COLTSFOOT
	POMU	POLYSTICHUM MUNITUM	WESTERN SWORD FERN
	POSC	POLYPODIUM CALIFORNICA	CALIFORNIA POLYPODY
	RHMA	RHODODENDRON MACROPHYLLUM	PACIFIC RHODODENDRON
	RUPA	RUBUS PARVIFLORUS	THIMBLEBERRY
	SIBE	SISYRINCHIUM BELLUM	BLUE EYED GRASS
	VAOV	VACCINIUM OVATUM	EVERGREEN HUCKLEBERRY
	WOFI	WOODWARDIA FIMBRIATA	GIANT CHAIN FERN
BIORETENTION PLANTS			
	ACCI	ACER CIRCINATUM	VINE MAPLE
	CAPA	CAREX PANSA	CALIFORNIA MEADOW SEDGE
	CAPR5	CAREX PRAEGRACILIS	CALIFORNIA FIELD SEDGE
	COST	CORNUS STOLONIFERA	RED STEM DOGWOOD
LOW DESERT			
TREES			
	PADM	PARKINSONIA 'DESERT MUSEUM'	PALO VERDE
	CHLI	CHILOPSIS LINEARIS	DESERT WILLOW
AGAVE, CACTI, SHRUBS & SUCCULENTS			
	AGSH	AGAVE SHAWII	SHAW'S AGAVE
	FUMA	FURCRAEA MACDOUGALII	MACDOUGALL'S CENTURY PLANT
	AGDE	AGAVE DESERTI	DESERT AGAVE
	CASI	CALLIANDRA X SIERRA STAR	CALIFORNIA FAIRY DUSTER
	ECGR	ECHINOCACTUS GRUSONII	GOLDEN BARREL CACTUS
	FOSP	FOUQUIERIA SPLENDENS	OCOTILLO
MEDITERRANEAN			
TREES			
	CITR	CITRUS SPP	KUMQUAT
SHRUBS			
	AGBA	AGASTACHE AURANTIACA	ORANGE HUMMINGBIRD MINT
	EUMU	EUPHORBIA SSP WULFENII	MEDITERRANEAN SPRUCE
	HEPA	HESPERALOE PARVIFLORA YELLOW	YELLOW YUCCA
WOODLAND			
TREES			
	AECB	AESCULUS CALIFORNICA	CALIFORNIA BUCKEYE
	CEOC	CERCIS OCCIDENTALIS	WESTERN REDBUD
	QULO	QUERCUS LOBATA FASTIGIATA	FASTIGIATA VALLEY O
ORNAMENTAL GRASSES & SHRUBS			
	LETR	LEYMUS TRITICOIDES LAGUNITA	LAGUNITA WILD RYE
	CAPR1	CAREX PRAEGRACILIS	CALIFORNIA FIELD SEDGE
SEED MIX			
	CSWM	ACHILLEA MILLEFOLIUM, CAMMASSIA QUAMISH, CHRYSANTHEMUM LEUCANTHEMUM, ERIOGONUM UMBELLATUM, ESCHSCHOLZIA CALIFORNICA, GLIA CAPITATA, LINUM GRANDIFLORUM VAR. RUBRUM, LINUM LEWISII, PENSTEMON STRICTUS, RUDBECKIA HIRTA, WYETHIA MOLLIS	CALIFORNIA SIERRA WILDFLOWER MIX

OAKLAND MUSEUM OF CALIFORNIA
1000 Oak Street
Oakland, California 94607

HOOD
Landscape Architect
Hood Design Studio, Inc.
3016 Filbert Street Studio 2
Oakland CA 94608
510.595.0688

Civil Engineer
Sherwood Design Engineers
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Structural Engineer
Ware Associates
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Oakland, CA 94610
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Electrical Engineer
The Engineering Enterprise
1305 Marina Village Parkway
Alameda, CA 94501
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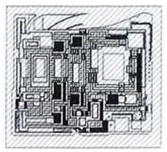
Lighting Designer
The Engineering Enterprise
1305 Marina Village Parkway
Alameda, CA 94501
510.263.1536

Irrigation Designer
Brookwater
480 Saint John Street Suite 220
Pleasanton, CA 94566
510.703.0447

#	Date	Issue Description
	12/05/2018	100% Schematic Design
	04/05/2019	50% Design Development
	06/07/2019	100% Design Development

NOT FOR CONSTRUCTION

Key Map



Seal & Signature

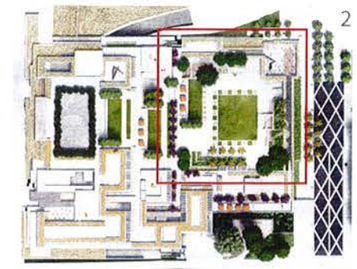
Issue Date
06/07/2019

Scale
1" = 20'

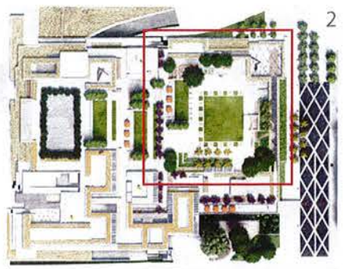
July 30, 2019

Title

Existing Lawn Plan



Proposed Lawn Plan



ADA Ramp

Rishell Court

ADA Ramp

Stairs

Stage

Lawn

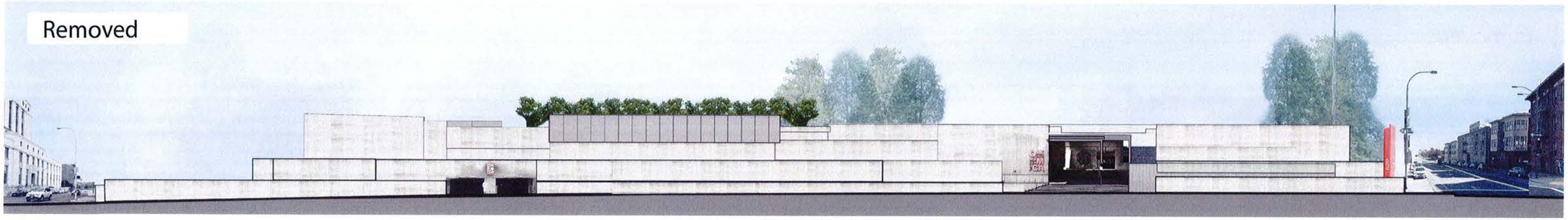
OMCA Landmark [illegible] Presentation

July 30, 2019

Oak Street Elevation

Existing

Removed



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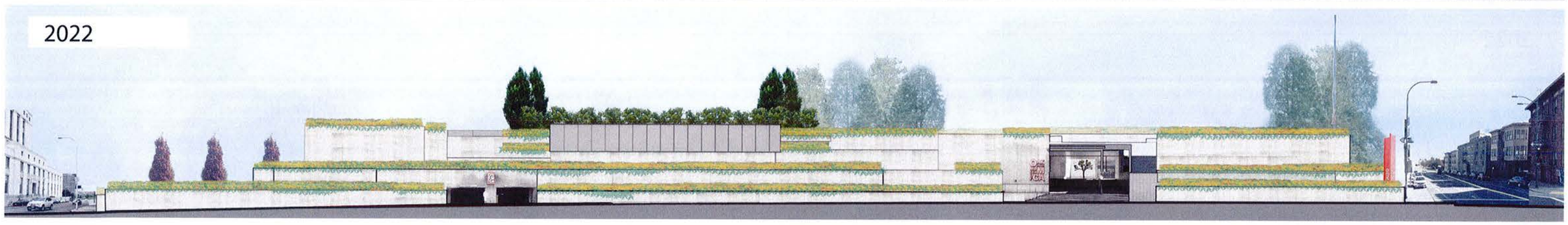

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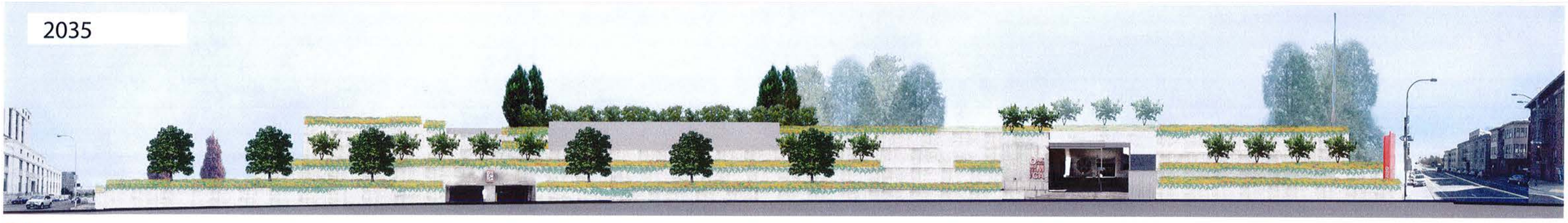

10th Street Elevation

Existing

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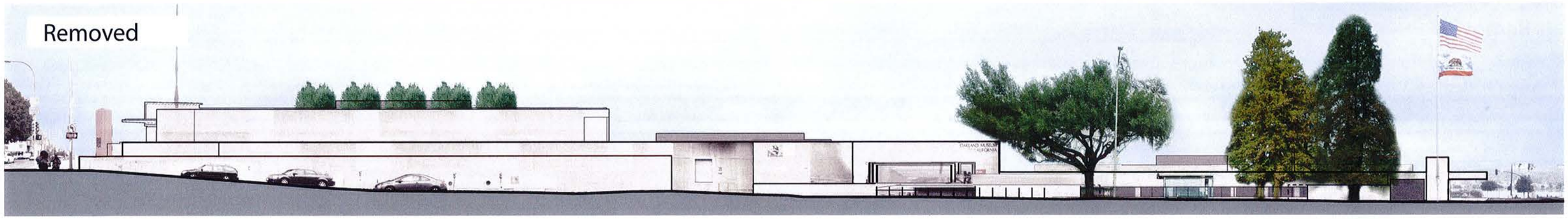

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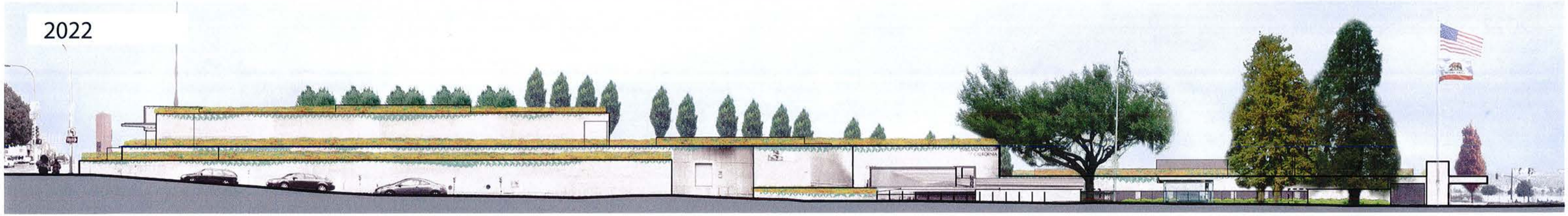

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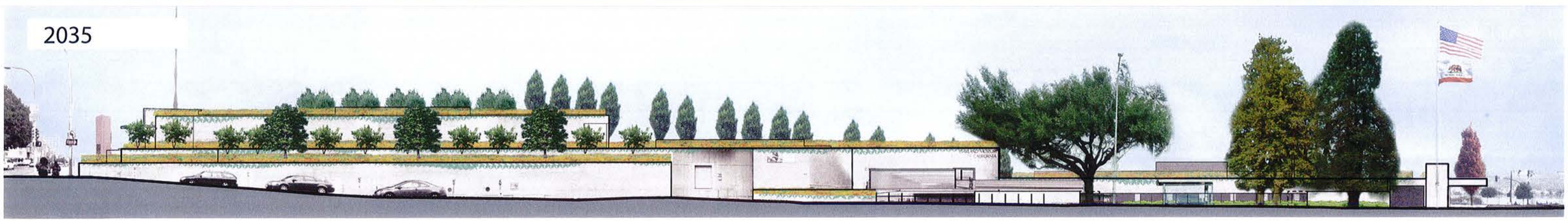

Lake Merritt Promenade Elevation

Existing

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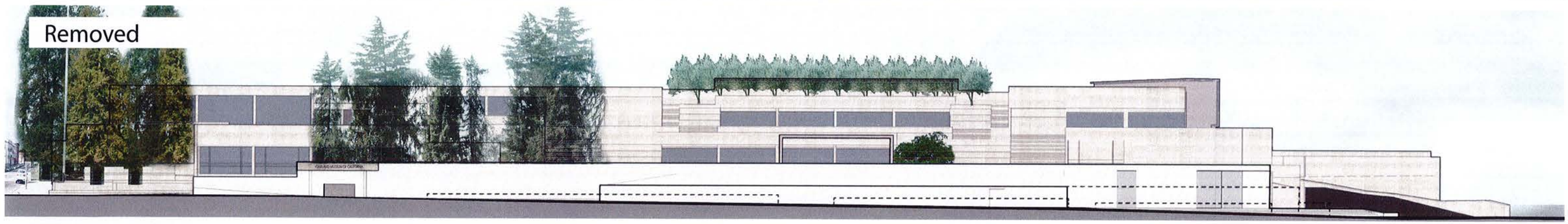

2022

2035

12th Street Elevation

Existing

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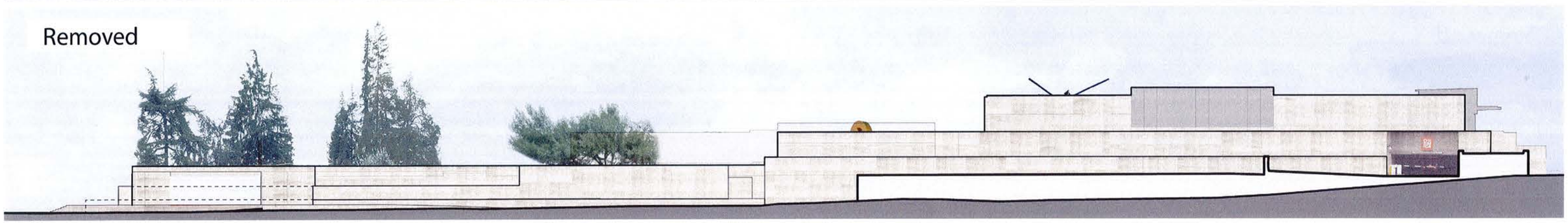

2022

2035

Proposed Aerial View

12th Street - Rishell Court Exterior

12th Street - Rishell Court Interior

Final

HISTORIC RESOURCE EVALUATION REPORT

Oakland Museum of California
1000 Oak Street
Oakland, California 94607

Prepared for
Oakland Museum of California

June 2019

ESA

Final

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181403.00

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HISTORIC RESOURCE EVALUATION

I. Introduction

This document presents an Historic Resource Evaluation (HRE) Report for the Oakland Museum of California Improvements Project (Project) in Oakland, California. Environmental Science Associates (ESA) prepared this document in support of CEQA review by the City of Oakland related to the proposed Project and identified character-defining features of the Oakland Museum for use in evaluating potential effects of proposed modifications. This document is subject to City of Oakland (City) Bureau of Planning (Planning) review and approval.

The Project site is bounded by 12th Street to the north, Oak Street to the west, 10th Street to the south, and the Oakland Civic Auditorium/Lake Merritt Way to the east. It is comprised of one parcel, APN 018 045000400, that encompasses approximately 270,000 square feet (6.2 acres). The Oakland Museum has occupied the site since the 1960s, and it opened to the public in 1969. The Project would open the corner at 12th Street and Lake Merritt Way to create an entry to visitors through an interior courtyard into the museum, would replant the gardens with plantings that respect the original design vision, and would redesign the existing 10th Street entrance. The Project would not alter any other aspects of the Oakland Museum and would not result in an expansion of the existing use.

The Oakland Museum was designated as a local landmark in 1995 and is therefore considered to be a historic resource for the purposes of CEQA. Included in this HRE is a brief historic context, a summary of significance as previously established, and a list of character-defining features of the Oakland Museum. California Department of Parks and Recreation (DPR) forms for the Oakland Museum are included in **Appendix A**.

Methodology

In March and April 2019, ESA staff conducted research at the City of Oakland Bureau of Planning to review prior historic assessments and building permits related to the Oakland Museum. Additional research was conducted for the subject property at the Oakland History Room and online using historical newspapers and periodicals, Sanborn Fire Insurance Co. maps (Sanborn maps), and consulting the City of Oakland Cultural Heritage Survey. ESA staff completed an intensive-level pedestrian survey on March 18, 2019.

ESA senior architectural historian Johanna Kahn, M.Ar.H., is the author of this report and meets the Secretary of the Interior's Professional Qualifications Standards for architectural history, architecture, and historic architecture. Becky Urbano, M.S., who meets the Secretary of the

Interior's Professional Qualification Standards for architectural history, conducted the onsite investigations and provided quality assurance and review.

Current Historic Status

In February 1995, the Oakland Museum was designated City of Oakland Landmark No. 119.[1] As a result of this local designation, the museum has been assigned a California Historical Resource Status Code of "5S1," and it is considered to be a historic resource for the purposes of CEQA.

The City of Oakland assigned 1000 Oak Street with a rating of A1+ when it was reviewed for the Cultural Heritage Survey. An A rating signifies that the building possesses the highest degree of importance and is considered to be architecturally outstanding or of extreme historical importance within the City of Oakland. It is a contributor to the Lake Merritt Area of Primary Importance (API).[2]

II. Regulatory Framework

State

California Environmental Quality Act

CEQA (codified at Public Resources Code [PRC] § 21000 et seq.) is the principal statute governing environmental review of projects occurring in the State. CEQA requires lead agencies to determine if a project would have a significant effect on historical resources, unique archaeological resources, or tribal cultural resources.

Historical Resources

CEQA Guidelines section 15064.5 defines a historical resource to include: (1) a resource in the California Register of Historical Resources (California Register); (2) a resource included in a local register of historical resources, as defined in PRC § 5020.1(k) or identified as significant in a historical resource survey meeting the requirements of PRC § 5024.1(g); and (3) any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California by the lead agency, provided the lead agency's determination is supported by substantial evidence in light of the whole record.

California Register of Historical Resources

The California Register of Historical Resources (California Register) is "an authoritative listing and guide to be used by State and local agencies, private groups, and citizens in identifying the existing historical resources of the State and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change" (PRC § 5024.1[a]). The

1 "Designated Landmarks," *City of Oakland*, accessed April 4, 2019, at http://www2.oaklandnet.com/Government/o/PBN/OurServices/Historic/DOWD009012.

2 "Parcel Information for APN 018 045000400," *City of Oakland Planning and Zoning Map*, accessed April 4, 2019, at http://gisapps.mapoakland.com/planmap/planmap.html?apn=018%20045000400.

criteria for eligibility for the California Register are based upon criteria for listing in the National Register of Historic Places (National Register) (PRC § 5024.1[b]). Certain resources are determined by the statute to be automatically included in the California Register, including California properties formally determined eligible for, or listed in, the National Register.

To be eligible for the California Register, a cultural resource must be significant at the local, State, and/or federal level under one or more of the following four criteria:

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;

2. Is associated with the lives of persons important in our past;

3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or

4. Has yielded, or may be likely to yield, information important in prehistory or history.

A resource eligible for the California Register must be of sufficient age, and retain enough of its historic character or appearance (integrity) to convey the reason for its significance.

Additionally, the California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed on the National Register and those formally Determined Eligible for the National Register;
- California Registered Historical Landmarks from No. 770 onward; and
- Those California Points of Historical Interest that have been evaluated by the State of California Office of Historic Preservation and have been recommended to the State Historical Commission for inclusion on the California Register.

Other resources that may be nominated to the California Register include:

- Historical resources with a significance rating of Category 3 through 5 (those properties identified as eligible for listing in the National Register, the California Register, and/or a local jurisdiction register);
- Individual historic resources;
- Historic resources contributing to historic districts; and
- Historic resources designated or listed as local landmarks, or designated under any local ordinance, such as an historic preservation overlay zone.

Local

Local Register of Historic Resources

The following excerpt is from the City of Oakland Planning and Building Department website:

> In mid-1998, following changes in State law, the [Historic] Preservation Element [of the City of Oakland General Plan] was amended to create a category called the Local Register of Historic Resources. This includes Designated Historic Properties (City landmarks and districts, as well as properties designated under State and Federal programs) plus the most important [Potential Designated Historic Properties, or] PDHPs: those that have existing ratings of A or B or are in Areas of Primary Importance [as described below]. Under certain circumstances, demolition or incompatible alteration of these properties cannot be carried out unless an Environmental Impact Report demonstrates that there are no feasible preservation alternatives and identifies mitigations to make up for loss of a historic resource.[3]

Historical and Architectural Rating System

The Rating System, adopted in the Historic Preservation Element, is shorthand for the relative importance of properties.[4] The system uses letters A to E to rate individual properties and numbers 1 to 3 for district status. Individual properties can have dual ("existing" and "contingency") ratings if they have been remodeled, and if they are in districts they can be contributors, non-contributors, or potential contributors. In general, A and B ratings indicate landmark-quality buildings. The rating system is summarized, with some examples, below.

> A: Highest Importance: Outstanding architectural example or extreme historical importance (about 150 properties total). Examples: City Hall, Camron-Stanford House, 16th Street Station, Floral Depot.
>
> B: Major Importance: Especially fine architectural example, major historical importance (about 600 total). Examples: Plaza Building, California Cotton Mills, Fruitvale Hotel, Herbert Hoover House.
>
> C: Secondary Importance: Superior or visually important example, or very early (pre-1906). Cs warrant limited recognition (about 10,000 total).
>
> D: Minor Importance: Representative example. About 10,000 Ds are PDHPs, either because they have a higher contingency rating ("Dc") or because they are in districts ("D2+").
>
> E: Of no particular interest, * or F: Less than 45 years old or modernized. Some Es, Fs, and *s are also PDHPS because they have higher contingency ratings or are in districts.

---

3 City of Oakland. "Local Register of Historic Resources." *City of Oakland Bureau of Planning and Building*, accessed February 16, 2018 at http://www2.oaklandnet.com/government/o/PBN/OurServices/Historic/DOWD009155.

4 City of Oakland. *Historic Preservation: An Element of the Oakland General Plan*, 1998.

III. Building and Property Descriptions

The following section includes a brief architectural description of the subject property, a brief site history, and a summary of the building permit search. The architectural description is based on information provided in the 1993 landmark application and a pedestrian site survey that occurred on March 18, 2019.

Architectural Description

Shortly after its opening in 1969, the museum's design was compared by architectural critic Allan Temko to the hanging gardens of Babylon for its "garden environment" and "tiers of trees and shrubs and vines" that transformed the three-level museum to a lush and inviting public park.[5]

The building encompasses 170,000 square feet of interior space, as well as outdoor terraces, stairs, and a courtyard. It is distinctive for its horizontal massing, integration of indoor and outdoor spaces, and exposed concrete construction. The exterior walls are poured-in-place, reinforced concrete with a sandblasted finish, and the only other exterior materials are plate glass windows and doors in oak frames. Interior finishes also include sand blasted concrete walls and oak paneling. Interior spaces include exhibit halls, a theater, class rooms, offices, workshops, a bookstore, and café. There are also two levels of underground parking located below the west end of the building.

The gardens included in the museum's design comprise over 26,000 square feet on four levels, including 17 distinct spaces for sculpture or outdoor museum activities. While many mature trees remain from the original planting, there are fewer of each species than existed originally. At the perimeter of the building, cedars, trailing rosemary, and low-growing hedges now dominate the exterior planting beds. Lines of pear trees remain, although clusters of lemon trees included in the original plantings are largely gone, along with many of the roses. Trellises that once supported jasmine, bright bottlebrush, and trumpet vine are now covered with wisteria. The uppermost level of the garden still includes its original olive trees, although some other original plantings are largely gone. There are views of Lake Merritt, downtown Oakland, and the Oakland hills (**Figures 1-5**).

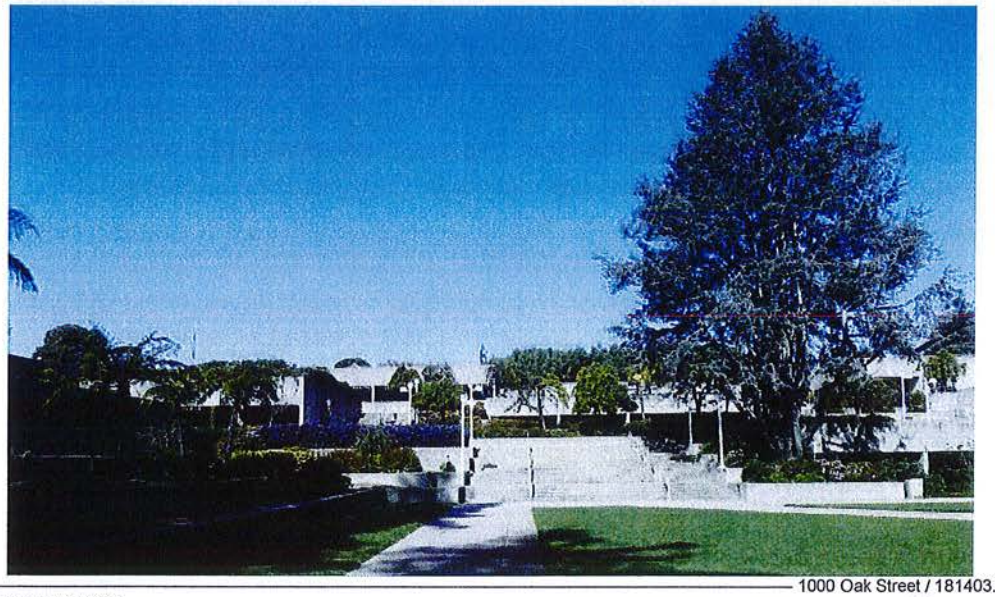
5 Allan Temko, "Evaluation: A Still-Remarkable Gift of Architecture to Oakland," *AIA Journal* Vol. 55, No. 7 (June 1977), pp. 30-37. Quoted in Max Chance, "Oakland Landmark and S-7 Preservation Combining Zone Application Form for the Oakland Museum of California," July 1993.

The Oakland Civic Auditorium is visible in the right background, and Lake Merritt is in the left background.

1000 Oak Street / 181403.00

SOURCE: ESA, 2019

Figure 1
View of gardens and urban setting, facing east.



1000 Oak Street / 181403.00

SOURCE: ESA, 2019

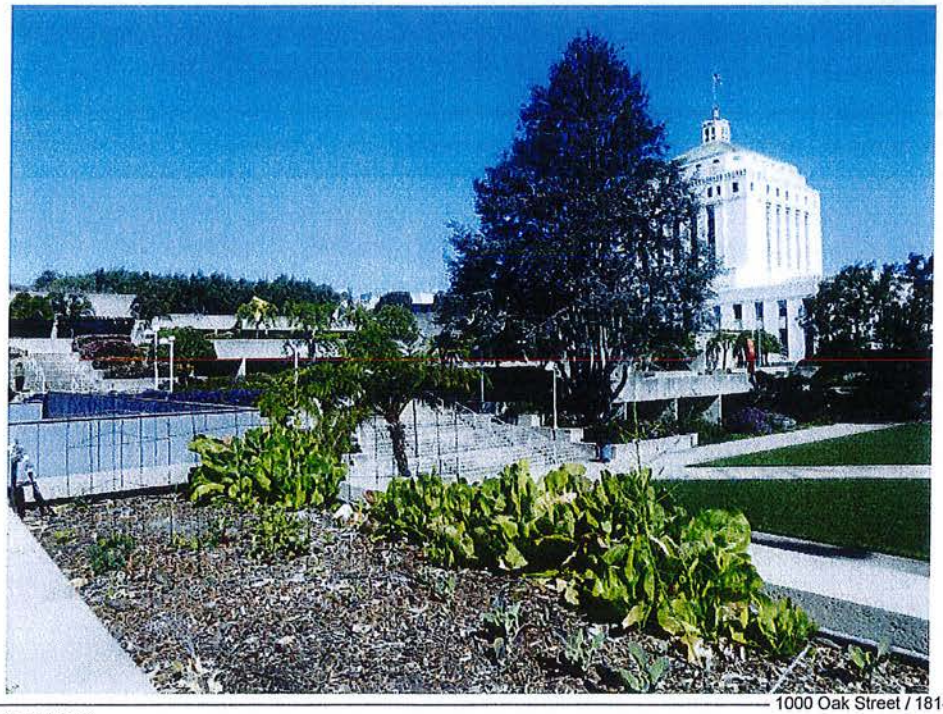
Figure 2
View of terraced building and landscaping, facing northwest.

The Oakland Civic Auditorium is visible in the background.

1000 Oak Street / 181403.00

SOURCE: ESA, 2019

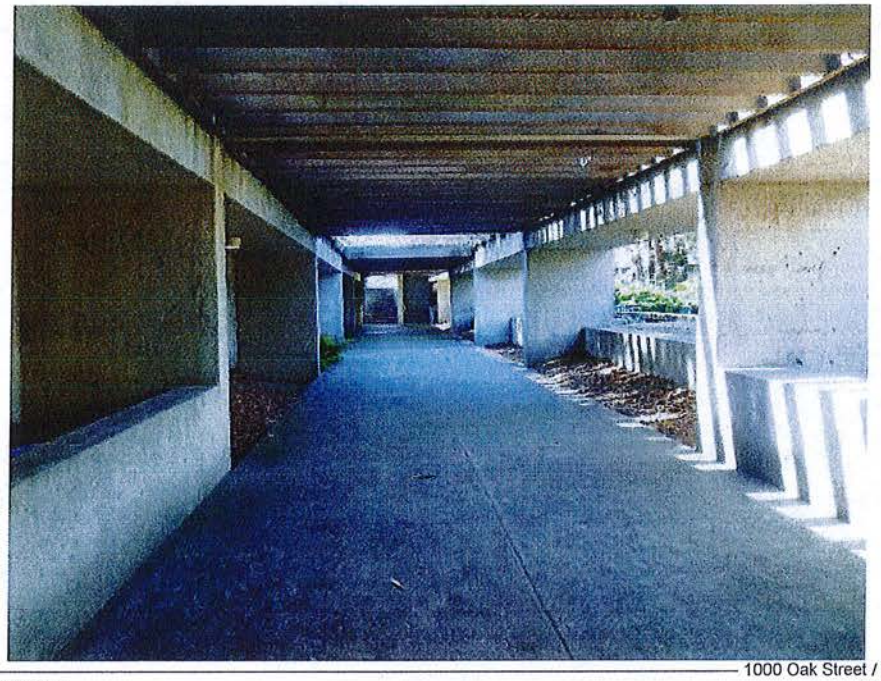
Figure 3
View of covered walkways and fish pond on the lowest level, facing southeast.



1000 Oak Street / 181403.00

SOURCE: ESA, 2019

Figure 4
View of the terraced gardens, facing northwest.



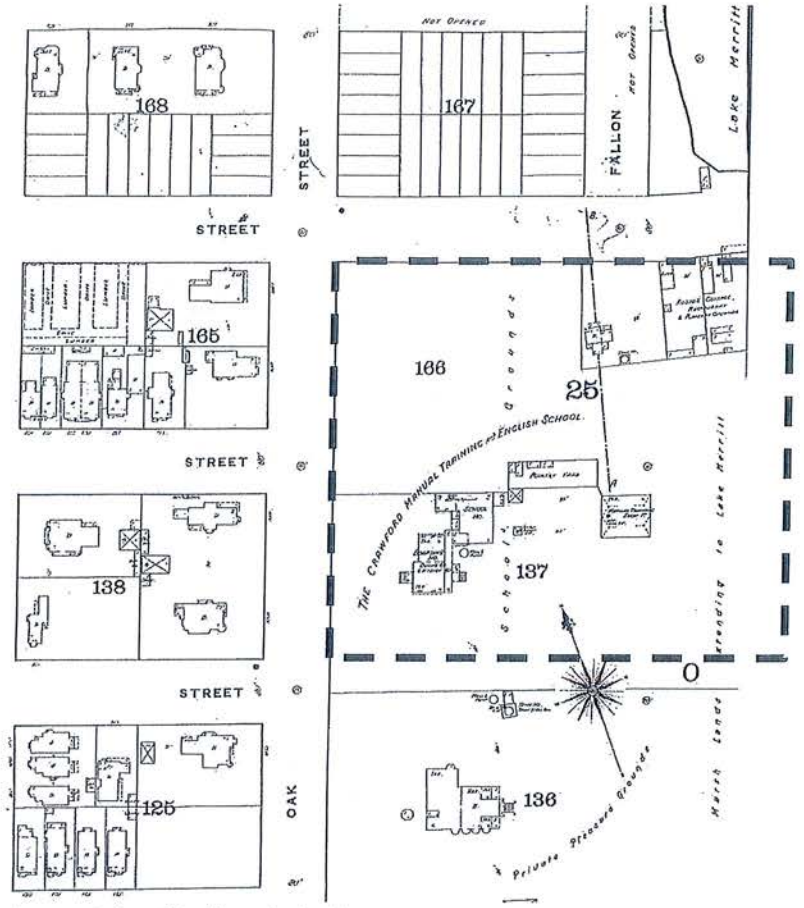
1000 Oak Street / 181403.00

SOURCE: ESA, 2019

Figure 5
View of outdoor walkway with redwood arbor.

Site History

According to the 1889 Sanborn map, the subject property was almost entirely occupied by the Crawford Manual Training and English School, which included a boarding house with a dining room and kitchen, a school house, a manual training shop, a poultry yard, and extensive grounds that were bordered on the east by "marsh lands extending to Lake Merritt." At that time, 10th Street terminated at Oak Street and did not yet extend along the southern border of the subject property, which abutted a neighboring property. The northeast portion of the subject property was occupied by a one-story dwelling facing 12th Street and a complex of buildings that comprised Rosso's Cottage Restaurant and Pleasure Grounds (**Figure 6**).



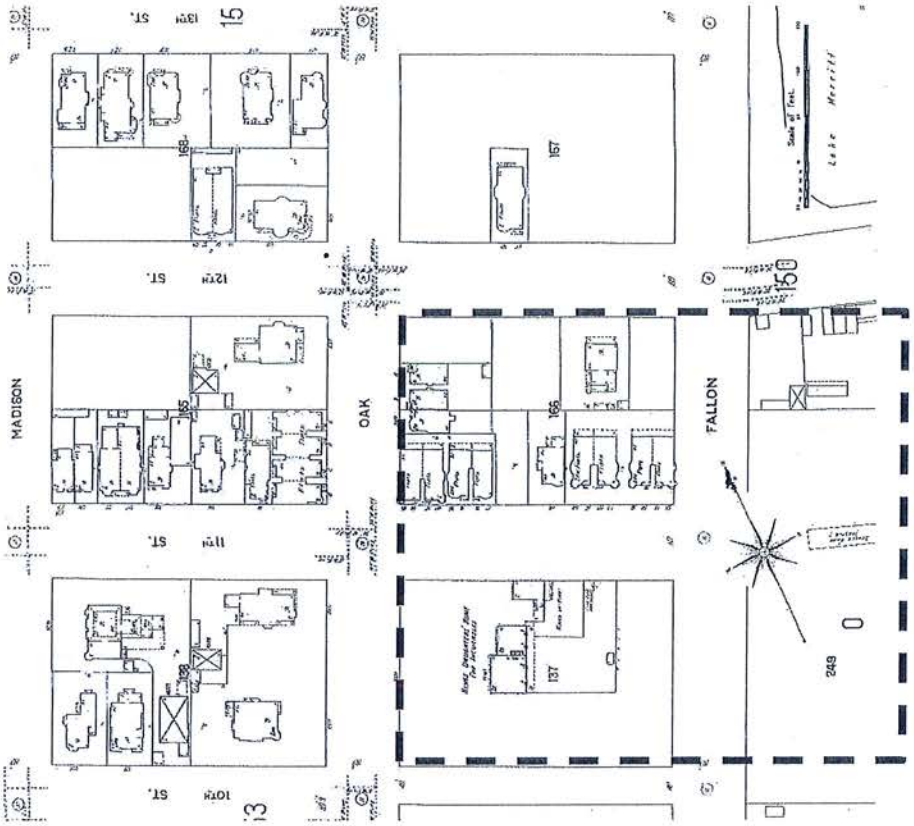
The subject property is outlined in a dashed line.

SOURCE: Sanborn Map Co., edited by ESA

1000 Oak Street / 181403.00

Figure 6
1889 Sanborn map

By 1902, all earlier buildings on the subject property had been demolished, and 10th Street has been extended eastward along the southern border of the subject property. The southwest quadrant of the subject property was occupied by the Kings Daughters' Home for Incurables, the northwest quadrant had been developed with five single-family dwellings and four residential flats buildings, and there were several sheds located east of Fallon Street (**Figure 7**).



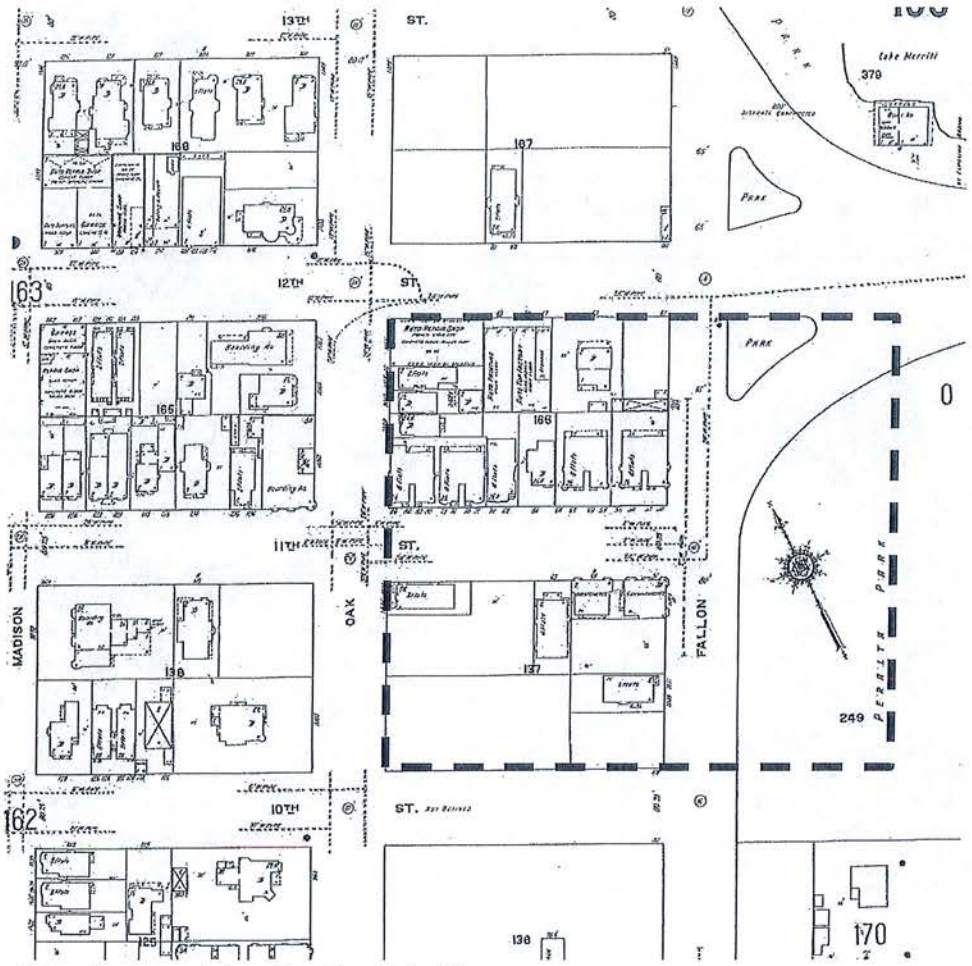
The subject property is outlined in a dashed line.

SOURCE: Sanborn Map Co., edited by ESA

1000 Oak Street / 181403.00

Figure 7
1902 Sanborn map

By 1911, the southwest quadrant of the subject property had been redeveloped with three residential flats buildings and two apartment buildings, and the northwest quadrant had been almost completely built out with residential and commercial (automotive) buildings. Peralta Park had been established east of Fallon Street (**Figure 8**).



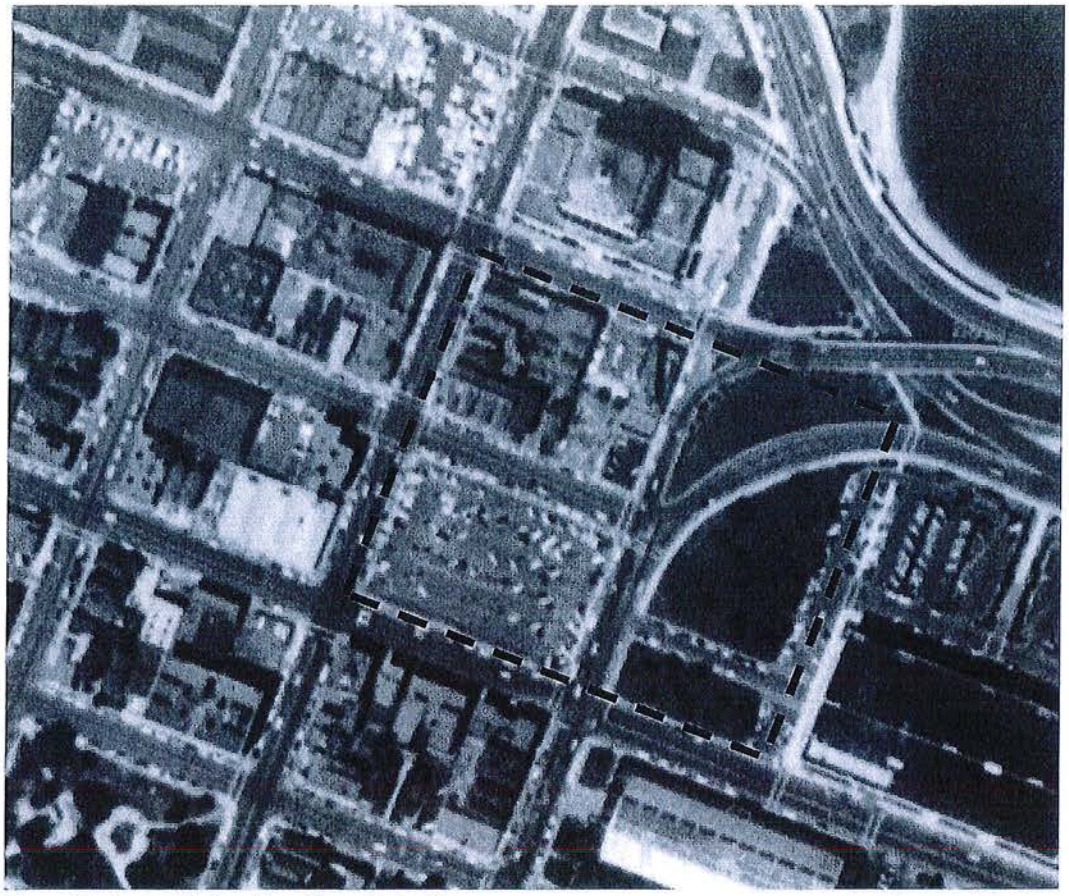
The subject property is outlined in a dashed line.

SOURCE: Sanborn Map Co., edited by ESA

1000 Oak Street / 181403.00

Figure 8
1911 Sanborn map

The 1947 Sanborn map shows that the southwest quadrant of the subject property was completely vacant, and aerial photographs taken in the subsequent years show a surface parking lot in this location (**Figure 9**).



The subject property is outlined in a dashed line.

SOURCE: "FrameFinder," *UC Santa Barbara Library*, edited by ESA

1000 Oak Street / 181403.00

Figure 9
1957 aerial photograph

In October 1961, the City of Oakland selected the world-renowned architectural firm of Eero Saarinen and Associates to design the Oakland Museum. Saarinen died in September 1961 following a brief illness, and his partners Kevin Roche and John Dinkeloo led the project. Groundbreaking took place in February 1964. By August 1966, the concrete for the building and gardens had been poured and sandblasted. Construction was completed in 1968, and grand opening ceremonies were held on September 20, 1969.

Building Permit History and Alterations

All building permits for the Oakland Museum on file at the City of Oakland whose status is listed as "final" are summarized in **Table 1**.[6] Several recent permit applications (i.e., filed since 2017) are also included, but the status of these applications is not verified. Many additional "final"

6 All available permit information was provided by the City of Oakland, Public Record Request No. 19-1704, April 5, 2019.

building permits appear to have been issued for temporary exhibitions, and these are not included in Table 1, nor are mechanical, electrical, plumbing, and other non-construction permits.

TABLE 1
BUILDING PERMIT HISTORY

Permit ID No.	Description of work	Status
C17981	New construction of museum and garage	Issued Sept. 1, 1964
C49748	Alteration: interior finish work in the main changing exhibition gallery. Hardwood floor, metal stud/gypsum board wall, metal picture hangers, acoustical tile wall and ceiling treatment, metal duct work.	Final Nov. 21, 1969
D6234	Alteration: install acoustical tile panel at museum administration office.	Final Nov. 24, 1969
C39885	Alteration: furnish and install motor operated [illegible] coiling grilles and roll-up doors complete with housings and doors, prepare openings, install required electrical work and drains.	Final Nov. 25, 1969
C50618	Alteration: temporary snack bar, second floor, room 213.	Final Feb. 20, 1970
C65051	Alteration: remove existing hollow metal pair of doors and transom and replace in wood at opening identified as door #1044, Room 129, Collectors Gallery.	Final Feb. 24, 1970
C55554	Alteration: Installation of pool handrails at designated locations at Oakland Museum. Installation required as a safety device.	Final Feb. 25, 1970
C40754	Alteration: handrails and planter rails.	Final Mar. 9, 1970
C44526	Alteration: exhibition cases, structures, walls, partitions, etc.	Final Mar. 10, 1970
C44535	Alteration: built-in cabinets	Final Mar. 11, 1970
C40008	Alteration: furnish and install electrical grid and exhibition lighting system in Natural Science and Cultural History halls.	Final Mar. 11, 1970
C44837	Alteration: millwork, painting, resilient flooring, metal work.	Final Mar. 13, 1970
C51617	Alteration: bookshelves at designated locations of museum.	Final Mar. 25, 1970
C44536	Alteration: carpeting concrete floor chipping and underlayment leveling.	Final Mar. 26, 1970
C48650	Alteration: [illegible] rolling doors, 3-hour between garage and first and second floor theme galleries.	Final Oct. 25, 1970
C51616	Alteration: division of space in gallery for office, storage, projection, art observatory.	Final Dec. 17, 1970
C46166	Alteration: exhibit cases, tables and partitions. Wood, metal, and gypsum board.	Final Jan. 15, 1971
C48651	Alteration: first floor workshop spaces, gypsum board and metal stud partition.	Final Feb. 19, 1971
C51618	Alteration: addition of two display cases in first floor corridor. Electrical connection thereto.	Final Oct. 5, 1971
C75676	Alteration: saw opening in masonry wall, install door and frame, add partition in room.	Final Jun. 14, 1972
C58145	Alteration: refurbishing costume storage room #229, finishing, electrical, and ventilating.	Final Jun. 15, 1972
C62641	Alteration: completing unfinished spaces for a restaurant kitchen.	Final Jun. 21, 1972
C74094	Alteration: [illegible] fixture and [illegible] in one door and paint room 244 (metal studs with gypsum board to close door opening).	Final Jun. 21, 1972
C89548	Alteration: construct seven new display cases and furring existing walls (total of 37 feet) for photo display. Lighting provided in some cases. Work is limited to first floor.	Final Jan. 14, 1974
C49746	Alteration: installation of a storage vault and roll-up door and interior finishes.	Final Nov. 8, 1974
D21675	Construction of pond filter room	Final Mar. 26, 1982

TABLE 1
BUILDING PERMIT HISTORY

Permit ID No.	Description of work	Status
D34514	Installation of water wheels bell [illegible] to small concrete pads.	Final Dec. 6, 1984
D34106	Climate control, roof addition, first floor garage fan rooms enlarged.	Final Apr. 8, 1985
D43268	Replacement of seats at expansion joint and construction of concrete support at planter boxes.	Final Aug. 13, 1985
D34561	Furnish and install one pair of one-hour-rated doors.	Final Aug. 19, 1985
D35917	Installation of a handicapped lift	Final Nov. 27, 1985
B8801315	Install concrete handicap ramps at second and third floor galleries.	Final Mar. 9, 1989
B8804025	Floor cuts and one wall cut for placement of concrete over buried electrical conduit.	Final Aug. 11, 1989
B9004717	Furnish and install prefabricated metal mezzanine floor for storage with lighting and sprinkler systems, construct metal stud wall.	Final Oct. 11, 1991
B9200104	Install new roof-mounted HVAC unit above fan room at high-bay gallery (Great Hall). Update museum control system to computer control.	Final Dec. 14, 1992
B9303935	Restore fire damage to interior finishes within the Great Hall gallery	Final Mar. 4, 1994
B9401611	The work consists of the renovation of the existing rooftop garden including waterproofing seismic joint, concrete topping slab, planting, irrigation, and drainage.	Final Feb. 14, 1996
B9903034	Remove existing double-door system and replace with new double-door system	Final Dec. 16, 1999
B0205629	T.I.--Construction of a Modified Atmosphere Treatment Room for the Oakland Museum	Final Apr. 16, 2003
B0300117	Remove/replace two existing interior doors with two new ADA accessible doors.	Final Mar. 5, 2003
B0401734	Installation of partition wall and penetration of 2 walls for installation of dust collection unit.	Final April 6, 2005
B0601146	Demolish part of concrete planter and install concrete and zinc-walled ADA ramp to patio.	Final May 4, 2007
B0705893	Renovation of Art and History galleries, entrance canopy, ADA ramp, enclosure of two deck areas, and improvements to bathroom next to gallery, mechanical and electrical systems.	Final Jul. 16, 2009
B0902772	Relocate museum store, docent and security offices, improve Great Hall and restrooms, upgrades to James Moore Theater, upgrade to second-floor kitchen.	Final Aug. 4, 2011
B1004016	Renovation of Natural Science Gallery, restroom, roll-down gate, classroom on first floor.	Final Sept. 30, 2011
B1503872	Interior tenant improvements to first-floor back-of-house spaces to include new finishes, repairs, and enhancements to accessibility and life safety system.	Final Nov. 9, 2016
R1700767	Remove built-up roof and replace with new hot mop roofing	Certificate issued Sept. 5, 2017
B1705280	Installation of wireless telecommunication facility on existing metal light pole in public right of way.	Application reinstated Feb. 1, 2019
B1803658	Installation of walk-in refrigeration unit in basement adjacent to existing cold storage.	Permit inactive Feb. 28, 2019
B1804515	Interior renovation of existing male/male [*sic*] public restrooms on second level to become one gender-neutral restroom.	Issued Dec. 24, 2018

SOURCE: ESA 2019, based on review of City records.

A permit was issued in September 1964 to construct the museum and associated parking garage (permit ID no. C17981). The architect was identified as Eero Saarinen and Associates; the civil engineer was identified as Severud, Elsted, and Krueger; and the contractor was Norman Robinson. The work was valued at $5,200,000. More than a dozen building permits for minor alterations were issued within one year of the museum's opening on September 20, 1969. These include upgrades to the galleries and offices, new visitor amenities, and various safety measures. Numerous other minor alterations were made in the subsequent years, including reconfiguration of some of the interior spaces and fenestration, accessibility upgrades, and renovations to the landscape features to repair leaks and structural deficiencies. All of these alterations appear to have been limited in scale and did not significantly alter the design or functions of the museum or gardens. Furthermore, many were undertaken to improve functionality of the public building, and none of these alterations have gained significance in their own right.

A series of hard frosts, combined with extended periods of drought and loss of maintenance funding resulted in substantial loss of plant material through the 1970s.[7] In the late 1980s, the Oakland Museum undertook extensive renovations of the landscaped grounds. "With the Museum's architectural complexity, a thorough investigation and analysis of its problems was needed first. Between 1989 and 1995, the Museum's landscaped areas underwent exploratory work and analysis and portions of the planting and irrigation plans were renovated."[8] A 1993 report on the condition of the gardens described alterations to the landscape since the original construction:

> Today the gardens reflect the original design intent to a certain degree. However, many plant varieties were removed at some time without record. Spilling and climbing vines, low growing shrubs and groundcovers included on the original design, are absent today, such as: *Fragaria chiloensis* (ornamental strawberry), Bougainvillea as well as various Rhododendrons and Ferns. Presently the shrubs are commonly sheared into geometric shapes. This effect is contrary to an "overgrown villa" style. Perhaps the landscape gardeners are not aware of the original design intent or have never seen the original planting plan.[9]

Between 1999 and the 2013, renovations and expansion of the museum were overseen by the architectural firm of Mark Cavagnero Associates.[10] The following summary of the three phases of development during this period is from the firm's website:

> In 1999, we began working with the OMCA in developing a detailed Space Needs Assessment and Program that culminated in a conceptual design and budget to address its evolving space and infrastructure requirements. This master plan was reviewed and approved by Kevin Roche and adopted by the museum for implementation in phases. The

7 Jennifer Liw and Chris Pattillo. Historic American Landscapes Survey: Oakland Museum of California (Oakland Museum), HALS CA-20. 2005

8 Jennifer Liw and Chris Pattillo. Historic American Landscapes Survey: Oakland Museum of California (Oakland Museum), HALS CA-20. 2005.

9 Robert La Rocca and Associates, *Oakland Museum Exploratory and Analysis of Outdoor Spaces,* revised July 1993, p. 30.

10 Mark Cavagnero Associates has also designed the proposed alterations to the Oakland Museum as part of the current Project.

first phase of the project, the Daryl Lillie Art Education Center, which added children's classrooms to the museum, was completed in 2001.

The second phase of the project involves the most complex elements of the Master Plan to include 94,000 SF of renovated Art and History gallery spaces and two new gallery additions at 5,200 SF of expanded exhibition space [where outdoor terraces originally existed]. The two new gallery enclosures can accommodate large scale art works and are each supported by a lightweight steel structure that lifts above the space to complement the all concrete existing building. Clerestory glass wraps each of the new galleries on three sides and allows diffused natural daylight to fill the space. Improvements were made in visitor circulation with clear points of entry and access to the museum. A new stainless steel entry canopy extends out to Oak Street to make the main entrance more self-evident and inviting. Together with the new sky-lit canopies at the central stairway, covered circulation is now provided throughout the museum to further interconnect the galleries and visitor experience. Other improvements in this phase include a renovated 280-seat auditorium.

The third phase of the project includes the renovation of the Natural Science Gallery and enhancements for school groups at the Tenth Street entrance. OMCA received LEED gold certification for a major renovation.[11]

IV. Historical Context

Early 20th-Century Civic Architecture in Oakland

The destruction caused by the 1906 San Francisco earthquake and fires led to an influx of evacuees from across the bay, and Oakland quickly grew from an industrial commuter town to a populous and prosperous city during the early decades of the twentieth century. Largely responsible for the creation of Oakland's civic and cultural sites was Mayor Frank Mott, who served from 1905 to 1915. He achieved an urban plan influenced by the City Beautiful movement in other large American cities, bringing wide boulevards, monumental civic and institutional buildings, and landscaped parks to the city.[12] Bond issues for public parks, harbor improvements, and elementary schools were passed in 1907, 1909, and 1911, respectively. By 1914, Oakland boasted a lakefront boulevard with recreational space around Lake Merritt, and high-rise buildings designed in a variety of revivalist styles that lined the new downtown corridor along Broadway.[13] The Beaux-Arts-style civic auditorium (10 10th Street) was constructed between 1913 and 1915 as one of many public and private projects planned during this growth period. The Hotel Oakland (270 13th Street), constructed in 1910-12, was a companion project built to

11 "Oakland Museum of California." *Mark Cavagnero Associates.* Accessed April 9, 2019, at https://www.cavagnero.com/project/oakland-museum-of-california/.

12 John Heinitz, "The Early Development of Lake Merritt, Oakland, California: 1852-1907" (MA thesis. California State University, Hayward, 1992).

13 After 1906, a new shopping and financial neighborhood became the primary commercial center of the city. The "new" downtown is located northeast of Old Oakland. For a detailed history of Lake Merritt, see Linda Watanabe McFerrin, "A Natural History of Oakland's Lake Merritt," *Bay Nature*, January 1, 2001. Accessed April 9, 2019, at https://baynature.org/article/loving-lake-merritt/.

accommodate those attending conventions and other events at the auditorium. The Beaux-Arts-style city hall (1 Frank H. Ogawa Plaza) was completed in 1914.[14]

In 1907, the City of Oakland purchased the Camron-Stanford House, an extant Victorian-era residence constructed in 1871 on the west shore of Lake Merritt. This became the Oakland Public Museum, the city's first museum, which contained vast ornithological, anthropological, and ethnographic collections and operated until 1965.[15] In 1916, the museum expanded and opened the Oakland Art Gallery (renamed the Oakland Museum of Art in 1953), which occupied space in the Oakland Civic Auditorium. In 1922, the Snow Museum of Natural History opened in the former Cutting Mansion, which is now demolished and occupied the present-day Snow Park at the corner of Harrison Street and Lakeside Drive, near the present-day Kaiser Center. Several decades later, the collections of these three museums would be combined into one institution: the Oakland Museum of California.

Civic improvements continued during the Great Depression and were funded through the New Deal's Works Progress Administration (WPA) and Public Works Administration (PWA) programs. The Alameda County Superior Courthouse (1225 Fallon Street) was constructed in 1934-36, and the Caldecott Tunnel (originally known as the Lower Broadway Tunnel), which connected Oakland to communities in Contra Costa County, opened in 1937. The Oakland Civic Auditorium was renovated in 1935. The San Francisco-Oakland Bay Bridge was completed in 1936. Many other WPA and PWA projects were realized during the Great Depression and World War II.

Institutional History and Pioneering Design of the Oakland Museum

The statement of historical significance from the 1993 landmark application, which is an excerpt from an article by Michael Dobrin that was originally published in the July 1979 issue of the *Journal of the West*, is summarized below.

By the 1950s, Oakland's three existing museums—the Oakland Public Museum, the Snow Museum, and the Oakland Art Gallery—had all outgrown their respective facilities. As the article states, "The energies to build a new museum came from many individuals," and two notable people are named for the important roles they played. Paul Mills, director of the Oakland Art Gallery, sought to expand the city's cultural presence by changing the name of the gallery to the Oakland Museum of Art and hosting a variety of important new exhibitions. Mills and the Oakland Museums Association, which was founded in 1954, endorsed the concept of one main cultural institution.

Another key player who was instrumental in the ultimate selection of Kevin Roche John Dinkeloo and Associates was Esther Torosian Fuller, an artist and restaurateur who served on the Oakland

14 Egon Terplan and Magda Maaoui. "Four Plans that Shaped Downtown Oakland's First 100 Years." *The Urbanist (San Francisco Bay Area Planning and Urban Research Association)*, February 3, 2015. Accessed April 10, 2019, at https://www.spur.org/publications/urbanist-article/2015-02-03/four-plans-shaped-downtown-oakland-s-first-100-years.

15 "The Oakland Public Museum (1907-1965)." *Camron-Stanford House.* Accessed April 10, 2019, at https://cshouse.org/history/the-oakland-public-museum-1907-1965/.

Library and Museums Commission from 1957 to 1963. During the late 1950s, Fuller traveled the country to visit dozens of museums and to meet with a host of architects and directors, including officials at the Smithsonian Museum of Art and the American Institute of Architects in Washington, DC. She also met with prominent representatives of the Museum of Modern Art in New York City, Harvard University's Department of Architecture, the Massachusetts Institute of Technology, and several renowned architectural firms including Skidmore, Owings and Merrill and Eero Saarinen. Likely as a result of Fuller's determination, more than 40 proposals from the world's top architectural firms submitted proposals to the Architectural Selection Committee.

The site of the Oakland Museum was selected from a list of three sites proposed in the 1961 bond issue: the chosen site adjacent to Lake Merritt, the Alameda County Courthouse, and the Oakland Civic Auditorium that was a vacant parking lot; a downtown public park on the site of the former Snow Museum; and a location within Joaquin Miller Park in the Oakland Hills.

In a presentation to the Oakland Architectural Selection Committee on October 13, 1961, architect Kevin Roche explained that the selected site between two monumental civic buildings must function as a unifying element and not as a third monumental structure. He therefore proposed a large urban park that would also be the setting of a multi-disciplinary museum. Each of three main galleries would operate independently and uniquely, and each would be integrated with the outdoor park in such a way that visitors could enjoy the park without spending time inside the museum. Roche's firm was approved by the committee in an 11-1 vote.

Construction of Roche's design broke ground in February 1964. Approximately 25,000 cubic yards of reinforced concrete was poured and sandblasted. As part of Roche's design, the massiveness of the concrete form would be complemented by an abundance of plants in order to create the setting of an urban park.

The landscape design was developed by Dan Kiley of Charlotte, Vermont, who had collaborated with Roche on several projects before the Oakland Museum. Kiley hired the Berkeley-based landscape architect Geraldine Knight Scott to provide local expertise and to advise his team. After traveling east to meet with Roche's office, Scott's understanding of the concept was that the museum would "conjure up images of an ancient villa where artifacts have been accumulated through the ages. A luxuriant plant growth would enhance that impression and would also soften the museum's aura of newness as soon as possible." A special soil mixture was developed by Scott in collaboration with UC Berkeley, and this precluded the planting of native species since they had not been tested in the artificial soil. For this reason, "plant synonyms," i.e., "plants with leaf and color combinations that closely duplicated Kiley's original foliage scheme" and that originated in the Mediterranean, Australia, and South Africa, were used throughout the grounds. The Great Lawn was not part of the original design and was planted despite Scott's concerns about drainage and the preservation of extant cedar trees, which ultimately died from poor drainage.[16]

16 Michael Dobrin, "The Oakland Museum: Garden and Gallery," *Journal of the West* Vol. 18, No. 3 (July 1979), pp. 91-94. Quoted in Max Chance, "Oakland Landmark and S-7 Preservation Combining Zone Application Form for the Oakland Museum of California," July 1993.

Brutalist Architecture

In addition to being an innovative and avant-garde example of twentieth-century museum architecture, the Oakland Museum is an outstanding example of a building designed in the Brutalist style. Brutalist buildings tend to be geometric in form and are usually constructed of large amounts of poured and textured concrete. British architects Alison and Peter Smithson invented the term in 1953 from the French *béton brut*, meaning "raw concrete." Swiss architect Le Corbusier originally used this phrase to describe the poured board-formed concrete with which he constructed many of his post-World War II buildings.[17] Brutalism gained considerable momentum in continental Europe and the United Kingdom during the mid-twentieth century, as economically depressed (and World War II-ravaged) communities sought inexpensive construction and design methods for low-cost housing, commercial, and government buildings. Brutalism was promoted as a positive option for forward-moving, modern urban housing. This style, which was prevalent in America in the 1960s and 1970s, and in the San Francisco Bay Area between 1960 and 1980, is often found at university campuses and within civic or institutional settings.

Brutalist buildings are usually formed with striking repetitive angular geometries. Concrete is the material most widely associated with Brutalist architecture, although not all Brutalist buildings are constructed of that material. Instead, a building may achieve its Brutalist quality through a rough, blocky appearance, and the expression of its structural materials, forms, and (in some cases) services on its exterior. When concrete is used, the buildings often reveal the texture of the wood formwork. Another common theme in Brutalist designs is the exposure of the building's functions—ranging from their structure and services to their human use—in the exterior of the building.

There are relatively few Brutalist buildings in the San Francisco Bay Area, and most were built between 1960 and the early 1980s. Such buildings are generally limited to large-scale commercial, hospital, service, and educational buildings. In addition to the Oakland Museum, extant examples in the East Bay include Wurster Hall (1964) and the Newman Center (1966) at UC Berkeley and the Berkeley Art Museum and Pacific Film Archive (1970). Extant examples in San Francisco include the Transamerica Pyramid (1972), Hilton Hotel on Portsmouth Square (1970), Fox Plaza (1966), Davies Medical Center (1968-71), the San Francisco State University (SFSU) Cesar Chavez Student Center (designed in 1975), the SFSU Administration Building (1970), Embarcadero Center and Hyatt Regency Hotel (1967-73), and San Francisco General Hospital (1976).[18] All original Bay Area Rapid Transit (BART) stations were also designed in the Brutalist manner (1972-73), with the Glen Park BART station, in particular, often cited as the embodiment of the style.[19] Elsewhere in the United States, examples of Brutalist architecture include the Boston City Hall by architects Kallmann, McKinnell and Knowles (1968), the J. Edgar Hoover Building (FBI Headquarters) in Washington, D.C. by the architecture firm Charles

17 Mary Brown. *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement.* Prepared for the San Francisco City and County Planning Department, 2010. P. 132.

18 Mary Brown. *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement.* Prepared for the San Francisco City and County Planning Department, 2010. P. 192.

19 Mary Brown. *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement.* Prepared for the San Francisco City and County Planning Department, 2010. Pp. 126, 191.

F. Murphy and Associates (1975), and the Salk Institute in La Jolla, California by architect Louis Kahn (1966).

V. Owner/Occupant History

Since the time of its construction in the 1960s, the subject property has been continuously owned by the City of Oakland. The city leases the land and building to the Oakland Museum.

VI. Design Team

The design firms identified on the original 1964 architectural drawings for the Oakland Museum are:

- Architects: Kevin Roche John Dinkeloo and Associates, formerly Eero Saarinen and Associates (Hamden, CT)
- Associate architects: Reynolds and Chamberlain Architects (Oakland, CA)
- Structural engineers: Severud, Elsted, and Krueger (New York, NY)
- Associate structural engineers: Dalton and Dalton (Oakland, CA)
- Mechanical and electrical engineers: Alexander Boome (San Francisco, CA)[20]

Other design professionals involved in the 1964 design include:

- Architect's site representative: Robert Simpson, AIA (San Francisco, CA)
- Landscape architect: Office of Dan Kiley, Landscape Architects (Charlotte, VT)
- Supervising landscape architect: Geraldine Knight Scott (Berkeley, CA)
- Landscape contractor: Huettig and Schromm (Menlo Park, CA)
- Lighting consultant: Beamer/Wilkinson (Oakland, CA)
- Construction administration: Oakland City Architects
- General contractor: B&R Construction (San Francisco, CA)[21]

Several of these firms, specifically Kevin Roche John Dinkeloo and Associates, the Office of Dan Kiley, and Geraldine Knight Scott, qualify as "masters" because they are generally recognized for the greatness of their contributions to their respective creative fields. Furthermore, the Oakland Museum is a masterwork of these individual firms and also as a masterful collaboration by these firms.[22]

20 Architectural drawings for the Oakland Museum, Oakland, CA. Bid set dated May 26, 1964.

21 Warren Radford, Kevin Roche, Dan Kiley, Geraldine Knight Scott, and Allan Temko. *The Oakland Museum of California: A Gift of Architecture* (Oakland, CA: The Oakland Museum Association, 1989), 27.

22 National Park Service. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, updated in 2002, 20.

Kevin Roche John Dinkeloo and Associates (Architect)

The following biography of the architects is from the current website of Kevin Roche John Dinkeloo and Associates:

> Kevin Roche John Dinkeloo and Associates, L.L.C. (Roche Dinkeloo), located outside New Haven, Connecticut, is a direct outgrowth of Eero Saarinen and Associates, which was originally established in 1950. After Saarinen's passing in 1961, the practice was subsequently taken over by Kevin Roche [(1922-2019)] and John Dinkeloo [(1918-1981)]. Together they worked to resolve the remaining design issues on Saarinen's major projects including the Dulles International Airport, the St. Louis Gateway Arch, and the CBS Headquarters in New York.
>
> The office is a recipient of the AIA Firm Award, which is the highest honor bestowed on an architecture firm by the American Institute of Architects. Since its founding in 1966 Roche Dinkeloo has consistently produced exceptional buildings tailored to the distinct goals of their clients.
>
> Roche Dinkeloo is engaged in major projects throughout the United States, Europe and Asia and provides complete master planning, programming, architectural design, interior design, working drawings, specification and construction administration services. We have designed a variety of institutional and corporate projects including 38 corporate headquarters, three hotel/apartment buildings, eight museums, numerous research facilities, theaters, schools, factories, performing arts centers, private residences, and the Central Park Zoo in New York.[23]

Reynolds and Chamberlain Architects (Associate Architect)

Malcolm Dames Reynolds (1906-1995) and Loy Chamberlain (1909-1997), both graduates of the architecture program at UC Berkeley, established the Oakland-based firm of Reynolds and Chamberlain Architects in 1937.[24] Besides consulting on the design of the Oakland Museum in the 1960s, the firm's other projects in the East Bay include:

- Mount Diablo High School Gymnasium in Concord (1948)
- Bella Vista Elementary School in Oakland (1950)
- Golden Gate Recreation Center in Oakland (1953)
- Low-Temperature Lab at UC Berkeley (1953)
- Junior Center of Arts and Sciences in Oakland (1954)
- Alameda County Welfare Buildings at 400-401 Broadway in Oakland (1960-61)[25]

The prolific firm became a well-regarded mid-twentieth-century designer of civic and institutional buildings. However, based on the little information identified through archival

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23 "About." *Kevin Roche John Dinkeloo and Associates.* Accessed April 10, 2019, at http://www.krjda.com/Sites/FirmAbout1.html.

24 "Collection Guide: Photographs Pertaining to Loy Chamberlain and Malcolm Reynolds." *Online Archive of California.* Accessed April 10, 2019, at https://oac.cdlib.org/search?style=oac4;titlesAZ=p;descriptions=show;idT=UCb231776664.

25 "Reynolds and Chamberlain, Architects (Partnership)." *Pacific Coast Architecture Database.* Accessed April 10, 2019, at http://pcad.lib.washington.edu/firm/2062/.

research, the firm of Reynolds and Chamberlain Architects does not appear to be a master, as defined above. Furthermore, the firm is not considered significant in the context of the Oakland Museum, as it did not design the building.

Office of Dan Kiley (Landscape Architect)

The following biography of supervising landscape Dan Kiley is from the Cultural Landscape Foundation:

> The Office of Dan Kiley represents the beginning and ending stages of [Daniel Urban] Kiley's [(1912-2004)] long and productive career. Between these periods he partnered with Ian Tyndall and Peter Ker Walker for eight years, then Peter Ker Walker alone for almost ten years more.
>
> During World War II Kiley served in Europe, where he was deeply influenced by the work of André Le Nôtre. After the war he established the Office of Dan Kiley in New Hampshire, later moving it to Charlotte, Vermont. Between 1946 and 1971, Kiley practiced extensively as both an architect and a landscape architect, working on residential, corporate, and institutional projects with occasional campus and site planning commissions. Many of these projects were on the East Coast and in the Midwest and include collaborations with Eero Saarinen (at the Miller Garden and Jefferson National Expansion Memorial) and Kevin Roche John Dinkeloo and Associates (at the Ford Foundation, Oakland Museum of Art, and several Columbus, Indiana projects.)
>
> Following his partnerships with Tyndall and Walker, Kiley returned to using the Office of Dan Kiley moniker in 1986. This phase of his career includes more international public work in Japan, Belgium, Guam, and Canada as well as projects across the U.S. At this time Kiley also developed numerous designs for competitions and large-scale master plans. Several of Kiley's most well-know [*sic*] residential commissions were completed in the last years of his career, including those for the Kimmels, Kuskos, and du Ponts. The firm remained active until Kiley's passing in 2004.[26]

Geraldine Knight Scott (Supervising Landscape Architect)

The following biography of supervising landscape architect Geraldine Knight Scott is from the Cultural Landscape Foundation:

> Born in Idaho, Geraldine Knight received a degree in Landscape Architecture from the University of California, Berkeley in 1926 and took additional classes in art and architecture at Cornell University until 1928. Following graduation, she went to work at the offices of A.E. Hanson in Southern California.
>
> From 1930 to 1932, she traveled Europe studying at the [Accademia di Belle Arti] in Rome and the Sorbonne in Paris. Upon returning to California, she spent a year studying painting with Japanese artist Chiura Obata before joining the office of Helen Van Pelt, whom she worked with for three years. In 1939, she began work as the director of the Citizens Housing Council in Los Angeles, showing her interest in the social aspects of landscape design through her association with the Telesis group, an organization to which her husband, regional planning journalist Mellier Scott, also belonged. In 1948, she began

26 "Office of Dan Kiley." *The Cultural Landscape Foundation.* Accessed April 10, 2019, at https://tclf.org/pioneer/office-dan-kiley.

her own practice which she kept until 1968. A site planner and horticulturist, her varied public projects include the Oakland Museum, the Daphne Funeral Home, and the Menlo Park Professional Zone.

Knight Scott taught landscape architecture at the University of California, Berkeley. She was elected a Fellow of the American Society of Landscape Architects and was a founding member of the California Horticultural Society.[27]

VII. Evaluation of Individual Historical Significance

As a local landmark that was designated in 1995, the Oakland Museum meets the definition of a historical resource for CEQA purposes. However, the 1993 landmark application established historical significance without applying the California Register criteria.

The following section provides an evaluation of historical significance of the Oakland Museum and follows California Register Criteria 1 through 4. It is based on the documentation contained in the 1993 landmark application and includes a thorough analysis by ESA.

Criterion 1 (Events)

As established in the 1993 landmark application, the Oakland Museum is significant as an early example of a regional museum whose design combined multiple disciplines, thus "influencing the way museums are organized [... and exemplifying an] approach [that] has been imitated nationwide."[28] As such, the planning and design of the Oakland Museum has made a significant contribution to the broad patterns of local, state, and national history. **Therefore, the Oakland Museum is recommended individually eligible for listing under California Register Criterion 1.** The period of significance is 1964-68, which corresponds to the commencement and conclusion of construction, respectively. As discussed above under Building Permit History and Alterations, the Oakland Museum has undergone no major alterations that have gained significance in their own right.

Criterion 2 (Persons)

As established in the 1993 landmark application, the Oakland Museum is not significantly associated with the lives of persons important to local, California, or national history. The museum is the work of several master designers, whose roles are discussed below under Criterion 3. According to the landmark application, "The energies to build the new museum came from many individuals," notably Esther Torosian Fuller (1908-1980), an artist and patron of the arts, and Paul Mills (1925-2004), the executive director of the Oakland Museum of Art who became the executive director of the new Oakland Museum in 1969. However, it appears that these figures were active in lobbying for the establishment of a multidisciplinary museum in Oakland, but are not directly associated with the actual museum building and grounds. No individuals rise to a level of prominence through association with the museum such that they would be considered

27 "Geraldine Knight Scott." *The Cultural Landscape Foundation.* Accessed April 10, 2019, at https://tclf.org/pioneer/geraldine-knight-scott.

28 "Application to designate 1000 Oak Street (Oakland Museum) as a City Landmark (Case File No. LM94-40)," cover letter from City of Oakland Staff to the City Planning Commission, March 9, 1994, p. 2.

significant under this criterion. **As such, the subject property does not appear to be individually eligible for listing under California Register Criterion 2.**

Criterion 3 (Architecture)

As established in the 1993 landmark application, the Oakland Museum is significant as an acclaimed expression of harmonious architectural and landscape architectural design in the realm of civic and institutional architecture. The design pioneered the thoughtful integration of several galleries devoted to regional exhibits and its support spaces with a comprehensive landscape concept that functioned both as outdoor exhibition space and a public park. The design of the Oakland Museum was a successful collaboration of architects Kevin Roche and John Dinkeloo and landscape architects Dan Kiley and Geraldine Knight Scott, all of whom are masters in their fields. In addition to being an innovative and avant-garde example of twentieth-century museum architecture, the Oakland Museum is an outstanding example of a building designed in the Brutalist style. Compared to other architectural styles of the Modern Era, Brutalist masterworks are relatively few. **For these reasons, the Oakland Museum is recommended individually eligible for listing under California Register Criterion 3.** The period of significance is 1964-68, which corresponds to the commencement and conclusion of construction, respectively. As discussed above under Building Permit History and Alterations, the Oakland Museum has undergone no major alterations that have gained significance in their own right.

Criterion 4 (Information Potential)

The Oakland Museum has little to no potential to yield information important to the prehistory or history of Oakland, California, or the nation. **For this reason, the Oakland Museum does not appear to be individually eligible for listing under Criterion 4.**

Character-Defining Features

Based on the above evaluation by ESA, the Oakland Museum is recommended individually eligible for listing in the California Register under Criteria 1 and 3 with a period of significance of 1964-68. ESA has developed the following list of character-defining features (CDFs) of the Oakland Museum based on the above evaluation and survey of the museum in its current condition:

- Monumental scale (occupies 6.2 acres on four square blocks);
- Predominantly horizontal emphasis;
- Rectilinear/perpendicular geometry (no curves);
- Materials palette of concrete, wood, and plate glass
  - Concrete
    - Austere, sandblasted concrete structure with exposed aggregate on both the interior and exterior intended to lessen the distinction between the exhibits on the inside and the natural setting on the outside. From the street, the expansive concrete conveys a sense of fortification;

  - Deep dimensions of concrete structural members (e.g., projecting roof slabs supported by buttresses) that cast dramatic shadows;
  - Concrete steps with deep treads;
- Wood details that add warm tones and a human scale to the building (e.g. oak windows and doors, original redwood beams that function as arbors and shade structures);

- Interconnectedness of galleries which provides direct (i.e., visual and physical) access from the interior spaces to the landscaped outdoors as well as interior views from the upper galleries to the lower galleries;
- Tiered/stepped configuration of galleries, the roofs of which are landscaped terraces;
- Intermediate landscaped tiers/terraces which serve to visually reduce the monumental scale and mass of the building to smaller segment and provide for additional planting beds;
- Meandering configuration of paved outdoor walkways and patios as well as some concrete planters;
- Visitor interface with vegetation at ground level (grass, shrubs), at hand's reach/hip level (raised planters), and overhead (arbors, tree canopies, views to upper terraces);
- Landscape design that incorporates artwork (sculptures) and functions as outdoor gallery space;
- Original landscape features including certain plantings, the Great Lawn, and the fish pond;[29] and
- Unique views of neighboring landmarks (Alameda County Courthouse and Oakland Civic Auditorium) and Lake Merritt.

In addition to the individual CDFs, the distribution of uses and resulting hierarchy of importance related to spaces in the museum are important considerations. The integration of indoor and outdoor space is a critical design element for the building. Visitors continuously move between indoor gallery and support spaces (e.g., museum store, café, etc.) and outdoor spaces (e.g., stairways, arbored paths, gardens, circulation corridors, etc.). Consideration of this interplay of spaces and the visitor experience influences the determination of significant zones for the building.

In combination with the CDFs presented above, ESA has developed the following hierarchy of spaces and uses that define the character of the museum. Significance diagrams illustrating the locations of these spaces are shown in **Figures 10 and 11**.

Significant

Significant spaces are directly associated with the significance and/or primary function of the resource. These include:

[29] Preliminary identification of the remaining original features was based on two documents: Robert La Rocca and Associates, *Oakland Museum Exploratory and Analysis of Outdoor Spaces,* revised July 1993; and Mai Arbegast, *Report on the Plantings at the Oakland Museum Roof Garden,* June 1985.

- Indoor/outdoor transition areas – direct connection between the two
- Multi-level terracing – flat half-levels further broken up with planting boxes
- Mature trees
- Trailing plants/vines, especially over outer walls
- Primary entrance with grand staircase on Oak Street
- Koi pond
- Exterior mid-level planters on Oak and 10th streets

Contributing

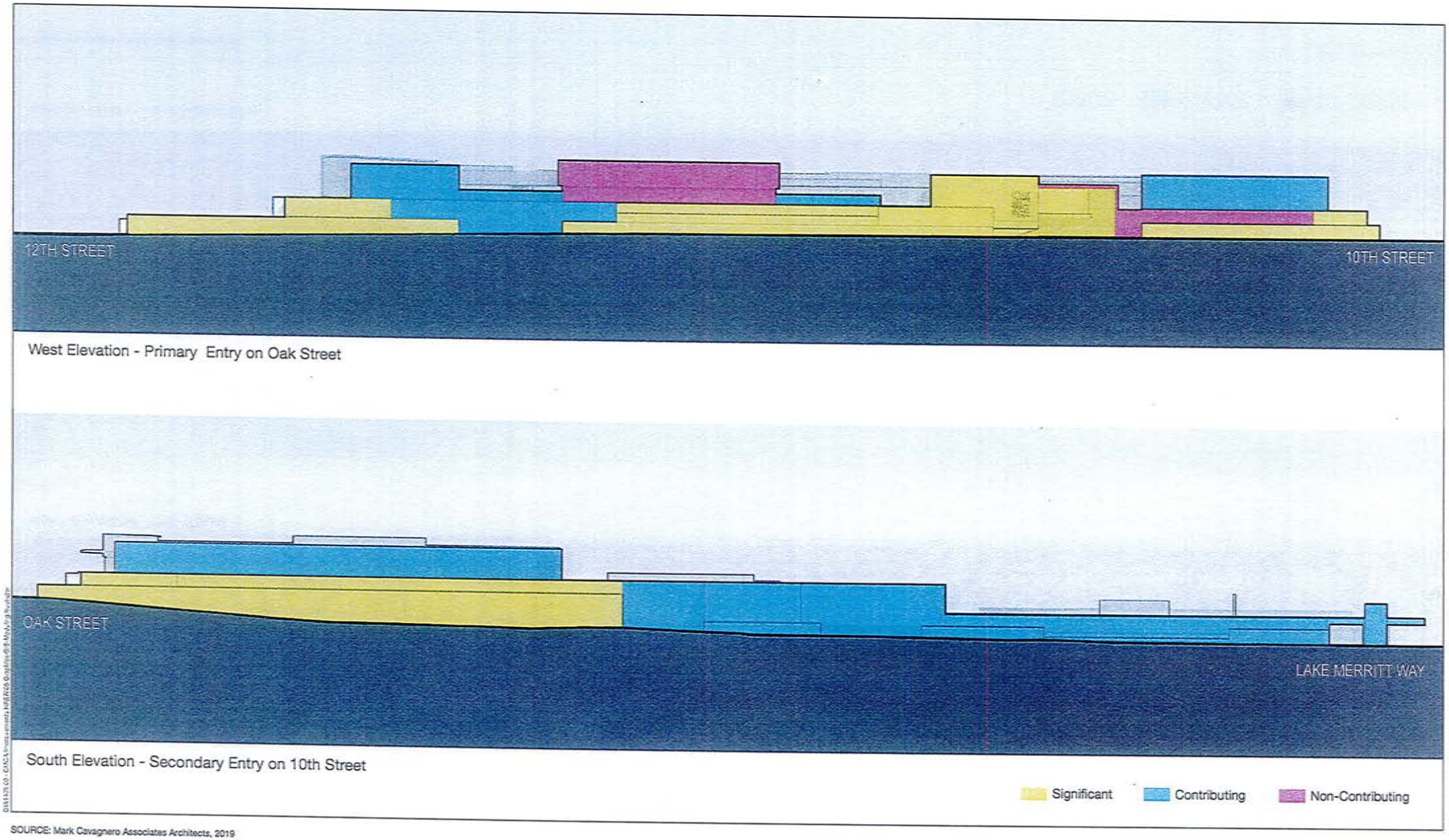
Contributing spaces support the significance of the resource but may be more utilitarian in nature, moderately altered, and/or associated with secondary areas of significance or function. These include:

- Indoor gallery space
- Primary circulation corridors
  - Main stair
  - Exterior stairs between levels
  - Exterior corridors between galleries
  - Arbored walkways
- Secondary entrance on 10th Street
- Tertiary entrance on Lake Merritt Way (facing Oakland Civic Auditorium and the water gate)
- Street-facing walls, except as noted
- Exterior mid-level planters on Lake Merritt Way and 12th Street

Non-Contributing

Non-contributing spaces have been extensively modified, are not related to the significance of the resource, and/or were added after the period of significance. Where possible, new modifications should be made within these spaces, which include:

- Support areas
  - Hallways
  - Offices
  - Restrooms
- Concessions
  - Café
  - Gift shop
  - Parking garage

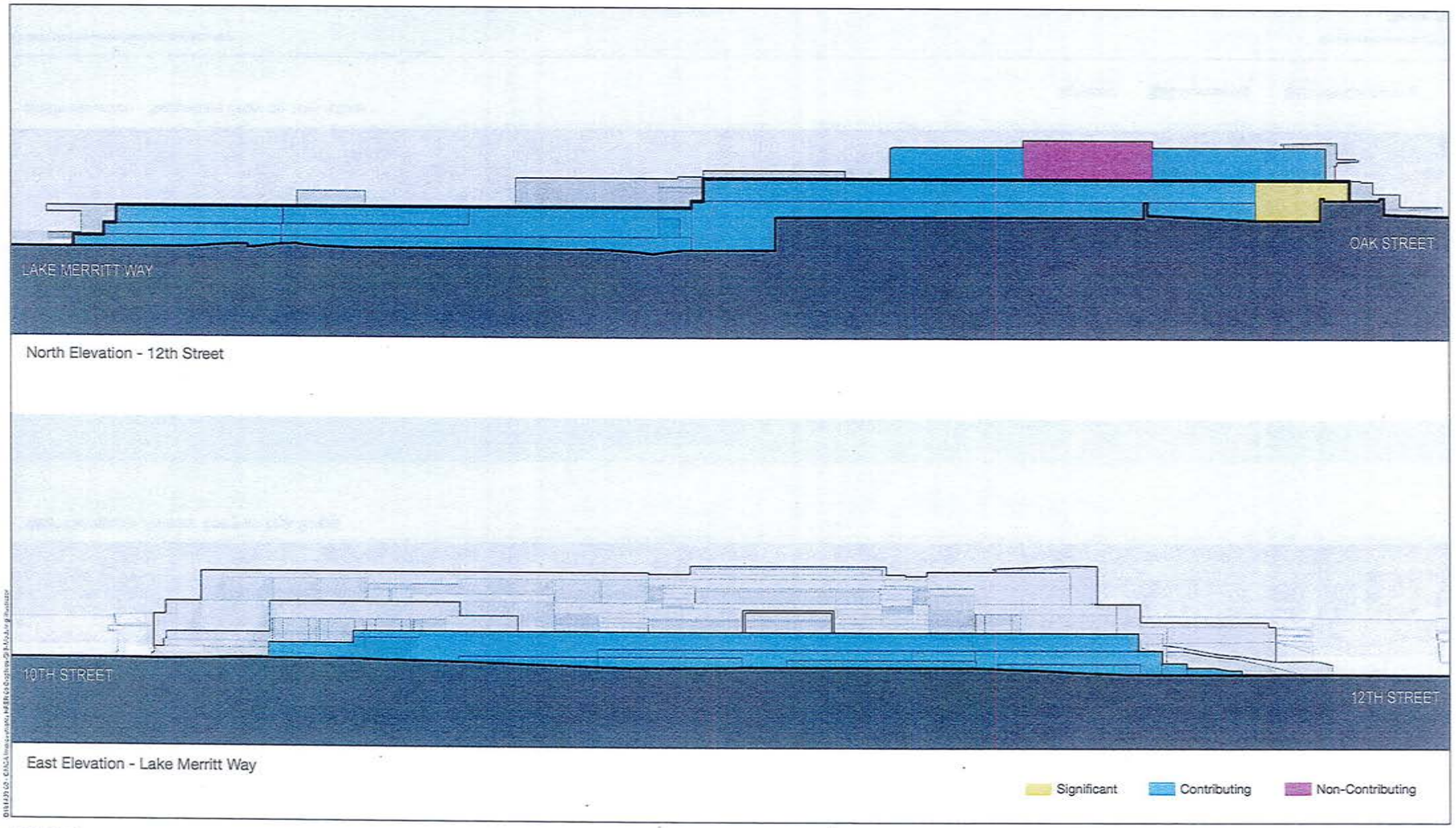


SOURCE: Mark Cavagnero Associates Architects, 2019

OMCA Improvements HRER

Figure 10
Oak and 10th Street Elevations

ESA



SOURCE: Mark Cavagnero Associates Architects, 2019

OMCA Improvements HRER

Figure 11
12th Street and Lake Merritt Way Elevations

ESA

VIII. Integrity

Based on the above evaluation by ESA, the Oakland Museum is recommended individually eligible for listing in the California Register under Criteria 1 and 3 with a period of significance of 1964-68. In addition to being eligible for listing under at least one of the California Register criteria, a property must also retain sufficient integrity to convey its historical significance in order to be considered a historical resource. The California Register defines integrity as the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance (i.e., character-defining features). ESA has prepared the following integrity analysis to support the above evaluation of the museum for individual significance.

Location

The Oakland Museum occupies its original site and therefore retains integrity of location.

Setting

The neighborhood in which the subject property is located was fully developed before the Oakland Museum was constructed in 1964-68. The neighborhood retains its multi-family residential and low-rise commercial character as well as two prominent landmark buildings whose construction predated the Oakland Museum: the Alameda County Courthouse (1935) immediately north of the subject property and the Oakland Civic Auditorium (1915) immediately southeast of the subject property. Despite continual development of the area including reconfiguration of some roadways, the subject property retains integrity of setting.

Design, Materials, and Workmanship

The Oakland Museum is essentially unchanged from its original appearance in terms of design, materials, and workmanship. The building is remarkably intact and has undergone few substantive alterations. The landscape, which is as important to the design of the museum as the building itself, has been largely replaced with new, healthy plantings over the years. Despite these changes, the landscape continues to reflect the original design intent and remains a key feature. For these reasons, the Oakland Museum retains integrity of design, materials, and workmanship.

Feeling and Association

The Oakland Museum has operated continuously since 1969. Even before its completion, the museum was considered by many prominent figures in the design community to be a breakthrough of civic architectural design. It has become a beloved amenity and attraction, and it remains closely associated with the cultural and artistic legacy of Oakland and California. As such, the subject property retains integrity of feeling and association.

Overall, the Oakland Museum retains a high degree of integrity.

IX. Conclusion

The Oakland Museum was designated a City of Oakland Landmark in 1995 and is considered a historical resource for CEQA purposes. Based on a site survey, archival research, and analysis, ESA finds the Oakland Museum at 1000 Oak Street is also eligible for individual listing in the California Register under Criteria 1 and 3. Furthermore, the museum and grounds retain a high degree of integrity to convey its historic significance. ESA has identified character-defining features of the museum for use in evaluating potential effects of any proposed modifications.

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Appendix A

DPR Form for Oakland Museum of California, 1000 Oak Street

State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 16 *Resource Name or #: (Assigned by recorder) Oakland Museum of California
P1. Other Identifier: 1000 Oak Street
*P2. Location: ☐ Not for Publication ☒ Unrestricted
*a. County Alameda and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
*b. USGS 7.5' Quad _____ Date _____ T __; R __; __ ☐ of __ ☐ of Sec __; ____B.M.
c. Address 1000 Oak Street City Oakland Zip 94607
d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN
e. Other Locational Data: The subject property (APN 018 045000400) is bounded by 10th street to the south, Oak Street to the west, 12th Street to the north, and Lake Merritt Way to the east.

***P3a. Description:** The following description of the Oakland Museum of California (Oakland Museum or museum) is based on information provided in the 1993 landmark application, and conditions were confirmed or updated based on a pedestrian site survey that occurred on March 18, 2019.

Shortly after its opening in 1969, the museum's design was compared by architectural critic Allan Temko to the hanging gardens of Babylon for its "garden environment" and "tiers of trees and shrubs and vines" that transformed the three-level museum to a lush and inviting public park. The building encompasses 170,000 square feet of interior space, as well as outdoor terraces, stairs, and a courtyard. It is distinctive for its horizontal massing, integration of indoor and outdoor spaces, and exposed concrete construction. The exterior walls are poured-in-place, reinforced concrete with a sandblasted finish, and the only other exterior materials are plate glass windows and doors in oak frames. Interior finishes also include sand blasted concrete walls and oak paneling. Interior spaces include exhibit halls, a theater, classrooms, offices, workshops, a bookstore, and café. There are also two levels of underground parking located below the west end of the building. (Continued on page 3)

***P3b. Resource Attributes:** (List attributes and codes) HP39. Other (museum)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)

***P4. Resources Present:**
☒ Building ☐ Structure ☐ Object
☐ Site ☐ District ☐ Element of District
☐ Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #) Primary entrance on Oak Street, facing northeast.

***P6. Date Constructed/Age and Source:** ☒ Historic ☐ Prehistoric ☐ Both
1964-68 (original building permit)

***P7. Owner and Address:**
City of Oakland
250 Frank Ogawa Plaza #4
Oakland, CA 94612-2010

***P8. Recorded by:**
Johanna Kahn/ESA
180 Grand Avenue, Suite 1050
Oakland, CA 94612

***P9. Date Recorded:** March 18, 2019

***P10. Survey Type:** Intensive

***P11. Report Citation:** ESA. *Historic Resource Evaluation Report: Oakland Museum of California, 1000 Oak Street, Oakland, California.* June 2019. Prepared for the Oakland Museum of California.

***Attachments:** ☐NONE ☐Location Map ☒Continuation Sheet ☒Building, Structure, and Object Record
☐Archaeological Record ☐District Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record
☐Artifact Record ☐Photograph Record ☐Other (List): _____

State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary #
HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) Oakland Museum of California *NRHP Status Code 5S1, 3CS
Page 2 of 16

B1. Historic Name: Oakland Museum of California
B2. Common Name: Oakland Museum of California
B3. Original Use: Multi-disciplinary museum B4. Present Use: Multi-disciplinary museum
*B5. **Architectural Style:** Brutalism
*B6. **Construction History:** (Construction date, alterations, and date of alterations)
A permit was issued in September 1964 to construct the museum and associated parking garage (permit ID no. C17981). The architect was identified as Eero Saarinen and Associates; the civil engineer was identified as Severud, Elsted, and Krueger; and the contractor was Norman Robinson. The work was valued at $5,200,000. More than a dozen building permits for minor alterations were issued within one year of the museum's opening on September 20, 1969. These include upgrades to the galleries and offices, new visitor amenities, and various safety measures. Numerous other minor alterations were made in the subsequent years, including reconfiguration of some of the interior spaces and fenestration, accessibility upgrades, and renovations to the landscape features to repair leaks and structural deficiencies. All of these alterations appear to have been limited in scale and did not significantly alter the design or functions of the museum or gardens. Furthermore, many were undertaken to improve functionality of the public building, and none of these alterations have gained significance in their own right. (Continued on page 5)

*B7. **Moved?** ☒No ☐Yes ☐Unknown **Date:** N/A **Original Location:** N/A
*B8. **Related Features:** The museum's design includes all associated landscape elements.

B9a. **Architect**: Kevin Roche John Dinkeloo and Associates (Architect), Reynolds and Chamberlain (Associate Architect), Office of Dan Kiley (Landscape Architect), Geraldine Knight Scott (Supervising landscape Architect)
b. Builder: B&R Construction (General Contractor)
*B10. **Significance: Themes** Pioneering multi-disciplinary regional museum design that incorporated architecture and landscape, collaboration of several masters, outstanding example of Brutalism **Area** Oakland
Period of Significance 1964-68 **Property Type** Civic/institutional **Applicable Criteria** 1, 3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Early 20th-Century Civic Architecture in Oakland

The destruction caused by the 1906 San Francisco earthquake and fires led to an influx of evacuees from across the bay, and Oakland quickly grew from an industrial commuter town to a populous and prosperous city during the early decades of the twentieth century. Largely responsible for the creation of Oakland's civic and cultural sites was Mayor Frank Mott, who served from 1905 to 1915. He achieved an urban plan influenced by the City Beautiful movement in other large American cities, bringing wide boulevards, monumental civic and institutional buildings, and landscaped parks to the city. Bond issues for public parks, harbor improvements, and elementary schools were passed in 1907, 1909, and 1911, respectively. By 1914, Oakland boasted a lakefront boulevard with recreational space around Lake Merritt, and high-rise buildings designed in a variety of revivalist styles that lined the new downtown corridor along Broadway. The Beaux-Arts-style civic auditorium (10 10th Street) was constructed between 1913 and 1915 as one of many public and private projects planned during this growth period. The Hotel Oakland (270 13th Street), constructed in 1910-12, was a companion project built to accommodate those attending conventions and other events at the auditorium. The Beaux-Arts-style city hall (1 Frank H. Ogawa Plaza) was completed in 1914. (Continued on page 6)

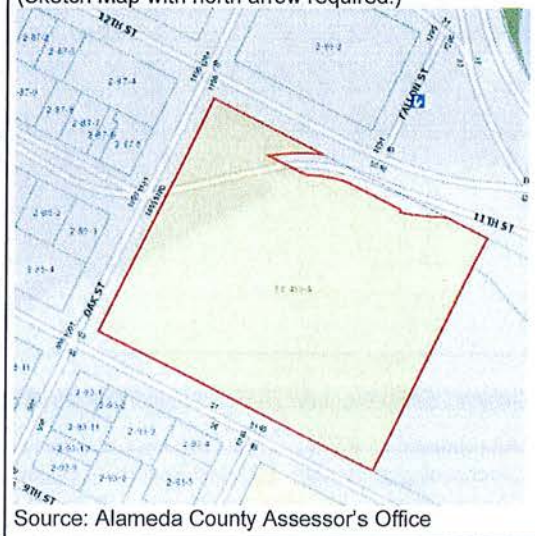
B11. **Additional Resource Attributes:** None
*B12. **References:** See page 15

B13. Remarks: None

*B14. **Evaluator:** Johanna Kahn/ESA
*Date of Evaluation: April 2019

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



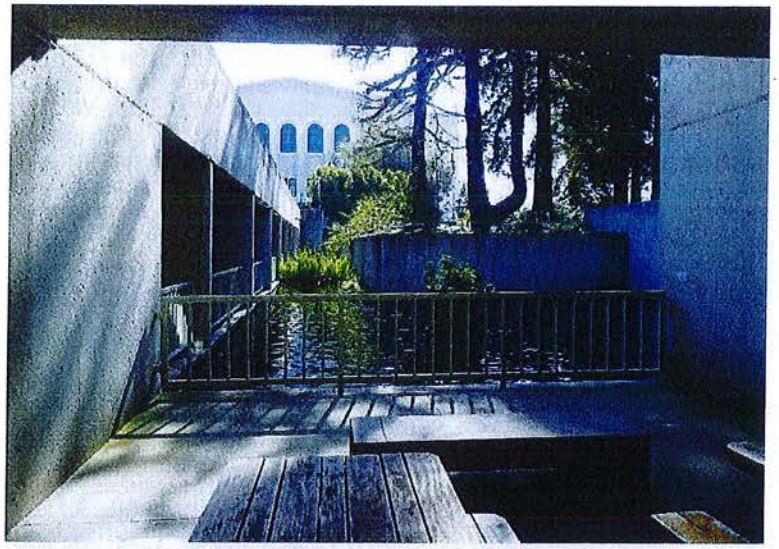
Source: Alameda County Assessor's Office

P3a. Description (continued):

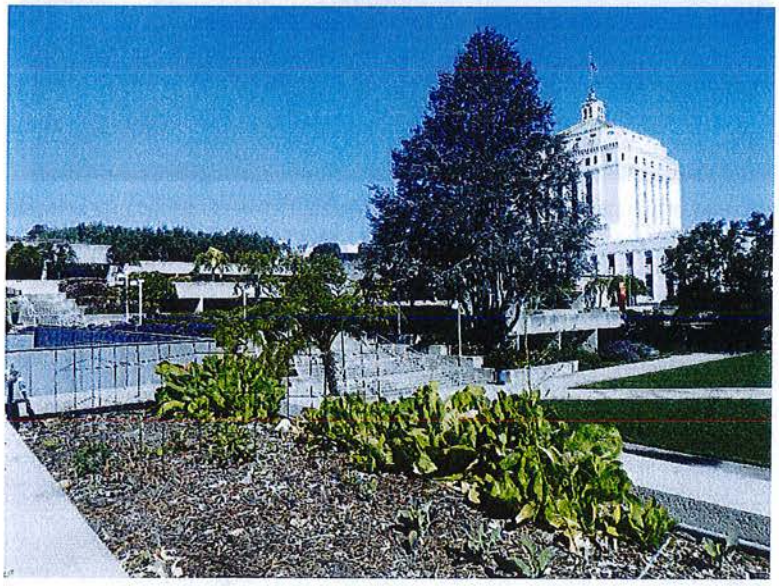
The gardens included in the museum's design comprise over 26,000 square feet on four levels, including 17 distinct spaces for sculpture or outdoor museum activities. While many mature trees remain from the original planting, there are fewer of each species than existed originally. At the perimeter of the building, cedars, trailing rosemary, and low-growing hedges now dominate the exterior planting beds. Lines of pear trees remain, although clusters of lemon trees included in the original plantings are largely gone, along with many of the roses. Trellises that once supported jasmine, bright bottlebrush, and trumpet vine are now covered with wisteria. The uppermost level of the garden still includes its original olive trees, although some other original plantings are largely gone. There are views of Lake Merritt, downtown Oakland, and the Oakland hills.

View of gardens and urban setting, facing east. The Oakland Civic Auditorium is visible in the right background, and Lake Merritt is in the left background.

View of terraced building and landscaping, facing northwest.



View of covered walkways and fish pond on the lowest level, facing southeast. The Oakland Civic Auditorium is visible in the background.



View of the terraced gardens, facing northwest.

View of outdoor walkway with redwood arbor.

B6. Construction History (continued):

A series of hard frosts, combined with extended periods of drought and loss of maintenance funding resulted in substantial loss of plant material through the 1970s. In the late 1980s, the Oakland Museum undertook extensive renovations of the landscaped grounds. "With the Museum's architectural complexity, a thorough investigation and analysis of its problems was needed first. Between 1989 and 1995, the Museum's landscaped areas underwent exploratory work and analysis and portions of the planting and irrigation plans were renovated." A 1993 report on the condition of the gardens described alterations to the landscape since the original construction:

> Today the gardens reflect the original design intent to a certain degree. However, many plant varieties were removed at some time without record. Spilling and climbing vines, low growing shrubs and groundcovers included on the original design, are absent today, such as: *Fragaria chiloensis* (ornamental strawberry), Bougainvillea as well as various Rhododendrons and Ferns. Presently the shrubs are commonly sheared into geometric shapes. This effect is contrary to an "overgrown villa" style. Perhaps the landscape gardeners are not aware of the original design intent or have never seen the original planting plan.

Between 1999 and the 2013, renovations and expansion of the museum were overseen by the architectural firm of Mark Cavagnero Associates. The following summary of the three phases of development during this period is from the firm's website:

> In 1999, we began working with the OMCA in developing a detailed Space Needs Assessment and Program that culminated in a conceptual design and budget to address its evolving space and infrastructure requirements. This master plan was reviewed and approved by Kevin Roche and adopted by the museum for implementation in phases. The first phase of the project, the Daryl Lillie Art Education Center, which added children's classrooms to the museum, was completed in 2001.
>
> The second phase of the project involves the most complex elements of the Master Plan to include 94,000 SF of renovated Art and History gallery spaces and two new gallery additions at 5,200 SF of expanded exhibition space [where outdoor terraces originally existed]. The two new gallery enclosures can accommodate large scale art works and are each supported by a lightweight steel structure that lifts above the space to complement the all concrete existing building. Clerestory glass wraps each of the new galleries on three sides and allows diffused natural daylight to fill the space. Improvements were made in visitor circulation with clear points of entry and access to the museum. A new stainless steel entry canopy extends out to Oak Street to make the main entrance more self-evident and inviting. Together with the new sky-lit

canopies at the central stairway, covered circulation is now provided throughout the museum to further interconnect the galleries and visitor experience. Other improvements in this phase include a renovated 280-seat auditorium.

The third phase of the project includes the renovation of the Natural Science Gallery and enhancements for school groups at the Tenth Street entrance. OMCA received LEED gold certification for a major renovation.

B10. Significance (continued):

In 1907, the City of Oakland purchased the Camron-Stanford House, an extant Victorian-era residence constructed in 1871 on the west shore of Lake Merritt. This became the Oakland Public Museum, the city's first museum, which contained vast ornithological, anthropological; and ethnographic collections and operated until 1965. In 1916, the museum expanded and opened the Oakland Art Gallery (renamed the Oakland Museum of Art in 1953), which occupied space in the Oakland Civic Auditorium. In 1922, the Snow Museum of Natural History opened in the former Cutting Mansion, which is now demolished and occupied the present-day Snow Park at the corner of Harrison Street and Lakeside Drive, near the present-day Kaiser Center. Several decades later, the collections of these three museums would be combined into one institution: the Oakland Museum of California.

Civic improvements continued during the Great Depression and were funded through the New Deal's Works Progress Administration (WPA) and Public Works Administration (PWA) programs. The Alameda County Superior Courthouse (1225 Fallon Street) was constructed in 1934-36, and the Caldecott Tunnel (originally known as the Lower Broadway Tunnel), which connected Oakland to communities in Contra Costa County, opened in 1937. The Oakland Civic Auditorium was renovated in 1935. The San Francisco-Oakland Bay Bridge was completed in 1936. Many other WPA and PWA projects were realized during the Great Depression and World War II.

Institutional History and Pioneering Design of the Oakland Museum

The statement of historical significance from the 1993 landmark application, which is an excerpt from an article by Michael Dobrin that was originally published in the July 1979 issue of the *Journal of the West*, is summarized below.

By the 1950s, Oakland's three existing museums—the Oakland Public Museum, the Snow Museum, and the Oakland Art Gallery—had all outgrown their respective facilities. As the article states, "The energies to build a new museum came from many individuals," and two notable people are named for the important roles they played. Paul Mills, director of the Oakland Art Gallery, sought to expand the city's cultural presence by changing the name of the gallery to the Oakland Museum of Art and hosting a variety of important new exhibitions. Mills and the Oakland Museums Association, which was founded in 1954, endorsed the concept of one main cultural institution.

Another key player who was instrumental in the ultimate selection of Kevin Roche John Dinkeloo and Associates was Esther Torosian Fuller, an artist and restaurateur who served on the Oakland Library and Museums Commission from 1957 to 1963. During the late 1950s, Fuller traveled the country to visit dozens of museums and to meet with a host of architects and directors, including officials at the Smithsonian Museum of Art and the American Institute of Architects in Washington, DC. She also met with prominent representatives of the Museum of Modern Art in New York City, Harvard University's Department of Architecture, the Massachusetts Institute of Technology, and several renowned architectural firms including Skidmore, Owings and Merrill and Eero Saarinen. Likely as a result of Fuller's determination, more than 40 proposals from the world's top architectural firms submitted proposals to the Architectural Selection Committee.

The site of the Oakland Museum was selected from a list of three sites proposed in the 1961 bond issue: the chosen site adjacent to Lake Merritt, the Alameda County Courthouse, and the Oakland Civic Auditorium that was a vacant parking lot; a downtown public park on the site of the former Snow Museum; and a location within Joaquin Miller Park in the Oakland Hills.

In a presentation to the Oakland Architectural Selection Committee on October 13, 1961, architect Kevin Roche explained that the selected site between two monumental civic buildings must function as a unifying element and not as a third monumental structure. He therefore proposed a large urban park that would also be the setting of a multi-disciplinary museum. Each of three main galleries would operate independently and uniquely, and each would be integrated with the outdoor park in such a way that visitors could enjoy the park without spending time inside the museum. Roche's firm was approved by the committee in an 11-1 vote.

Construction of Roche's design broke ground in February 1964. Approximately 25,000 cubic yards of reinforced concrete was poured and sandblasted. As part of Roche's design, the massiveness of the concrete form would be complemented by an abundance of plants in order to create the setting of an urban park.

The landscape design was developed by Dan Kiley of Charlotte, Vermont, who had collaborated with Roche on several projects before the Oakland Museum. Kiley hired the Berkeley-based landscape architect Geraldine Knight Scott to provide local expertise and to advise his team. After traveling east to meet with Roche's office, Scott's understanding of the concept was that the museum would "conjure up images of an ancient villa where artifacts have been accumulated through the ages. A luxuriant plant growth would enhance that impression and would also soften the museum's aura of newness as soon as possible." A special soil mixture was developed by Scott in collaboration with UC Berkeley, and this precluded the planting of native species since they had not been tested in the artificial soil. For this reason, "plant synonyms," i.e., "plants with leaf and color combinations that closely duplicated Kiley's original foliage scheme" and that originated in the Mediterranean, Australia, and South Africa, were used throughout the grounds. The Great Lawn was not part of the original design and was planted despite Scott's concerns about drainage and the preservation of extant cedar trees, which ultimately died from poor drainage.

Brutalist Architecture

In addition to being an innovative and avant-garde example of twentieth-century museum architecture, the Oakland Museum is an outstanding example of a building designed in the Brutalist style. Brutalist buildings tend to be geometric in form and are usually constructed of large amounts of poured and textured concrete. British architects Alison and Peter Smithson invented the term in 1953 from the French *béton brut*, meaning "raw concrete." Swiss architect Le Corbusier originally used this phrase to describe the poured board-formed concrete with which he constructed many of his post-World War II buildings. Brutalism gained considerable momentum in continental Europe and the United Kingdom during the mid-twentieth century, as economically depressed (and World War II-ravaged) communities sought inexpensive construction and design methods for low-cost housing, commercial, and government buildings. Brutalism was promoted as a positive option for forward-moving, modern urban housing. This style, which was prevalent in America in the 1960s and 1970s, and in the San Francisco Bay Area between 1960 and 1980, is often found at university campuses and within civic or institutional settings.

Brutalist buildings are usually formed with striking repetitive angular geometries. Concrete is the material most widely associated with Brutalist architecture, although not all Brutalist buildings are constructed of that material. Instead, a building may achieve its Brutalist quality through a rough, blocky appearance, and the expression of its structural materials, forms, and (in some cases) services on its exterior. When concrete is used, the buildings often reveal the texture of the wood formwork. Another common theme in Brutalist designs is the exposure of the building's functions—ranging from their structure and services to their human use—in the exterior of the building.

There are relatively few Brutalist buildings in the San Francisco Bay Area, and most were built between 1960 and the early 1980s. Such buildings are generally limited to large-scale commercial, hospital, service, and educational buildings. In addition to the Oakland Museum, extant examples in the East Bay include Wurster Hall (1964) and the Newman Center (1966) at UC Berkeley and the Berkeley Art Museum and Pacific Film Archive (1970). Extant examples in San Francisco include the Transamerica Pyramid (1972), Hilton Hotel on Portsmouth Square (1970), Fox Plaza (1966), Davies Medical Center (1968-71), the San Francisco State University (SFSU) Cesar Chavez Student Center (designed in 1975), the SFSU Administration Building (1970), Embarcadero Center and Hyatt Regency Hotel (1967-73), and San Francisco General Hospital (1976). All original Bay Area Rapid Transit (BART) stations were also designed in the Brutalist manner (1972-73), with the Glen Park BART station, in particular, often cited as the embodiment of the style. Elsewhere in the United States, examples of Brutalist architecture include the Boston City Hall by architects Kallmann, McKinnell and Knowles (1968), the J. Edgar Hoover Building (FBI Headquarters) in Washington, D.C. by the architecture firm Charles F. Murphy and Associates (1975), and the Salk Institute in La Jolla, California by architect Louis Kahn (1966).

Owner/Occupant History

Since the time of its construction in the 1960s, the subject property has been continuously owned by the City of Oakland. The city leases the land and building to the Oakland Museum.

Design Team

The design firms identified on the original 1964 architectural drawings for the Oakland Museum are:

- Architects: Kevin Roche John Dinkeloo and Associates, formerly Eero Saarinen and Associates (Hamden, CT)
- Associate architects: Reynolds and Chamberlain Architects (Oakland, CA)
- Structural engineers: Severud, Elsted, and Krueger (New York, NY)
- Associate structural engineers: Dalton and Dalton (Oakland, CA)
- Mechanical and electrical engineers: Alexander Boome (San Francisco, CA)

Other design professionals involved in the 1964 design include:

- Architect's site representative: Robert Simpson, AIA (San Francisco, CA)
- Landscape architect: Office of Dan Kiley, Landscape Architects (Charlotte, VT)
- Supervising landscape architect: Geraldine Knight Scott (Berkeley, CA)
- Landscape contractor: Huettig and Schromm (Menlo Park, CA)
- Lighting consultant: Beamer/Wilkinson (Oakland, CA)
- Construction administration: Oakland City Architects
- General contractor: B&R Construction (San Francisco, CA)

Several of these firms, specifically Kevin Roche John Dinkeloo and Associates, the Office of Dan Kiley, and Geraldine Knight Scott, qualify as "masters" because they are generally recognized for the greatness of their contributions to their respective creative fields. Furthermore, the Oakland Museum is a masterwork of these individual firms and also as a masterful collaboration by these firms.

Kevin Roche John Dinkeloo and Associates (Architect)

The following biography of the architects is from the current website of Kevin Roche John Dinkeloo and Associates:

> Kevin Roche John Dinkeloo and Associates, L.L.C. (Roche Dinkeloo), located outside New Haven, Connecticut, is a direct outgrowth of Eero Saarinen and Associates, which was originally established in 1950. After Saarinen's passing in 1961, the practice was subsequently taken over by Kevin Roche [(1922-2019)] and John Dinkeloo [(1918-1981)]. Together they worked to resolve the remaining design issues on Saarinen's major projects including the Dulles International Airport, the St. Louis Gateway Arch, and the CBS Headquarters in New York.
>
> The office is a recipient of the AIA Firm Award, which is the highest honor bestowed on an architecture firm by the American Institute of Architects. Since its founding in 1966 Roche Dinkeloo has consistently produced exceptional buildings tailored to the distinct goals of their clients.
>
> Roche Dinkeloo is engaged in major projects throughout the United States, Europe and Asia and provides complete master planning, programming, architectural design, interior design, working drawings, specification and construction administration services. We have designed a variety of institutional and corporate projects including 38 corporate headquarters, three hotel/apartment buildings, eight museums, numerous research facilities, theaters, schools, factories, performing arts centers, private residences, and the Central Park Zoo in New York.

Reynolds and Chamberlain Architects (Associate Architect)

Malcolm Dames Reynolds (1906-1995) and Loy Chamberlain (1909-1997), both graduates of the architecture program at UC Berkeley, established the Oakland-based firm of Reynolds and Chamberlain Architects in 1937. Besides consulting on the design of the Oakland Museum in the 1960s, the firm's other projects in the East Bay include:

- Mount Diablo High School Gymnasium in Concord (1948)
- Bella Vista Elementary School in Oakland (1950)
- Golden Gate Recreation Center in Oakland (1953)
- Low-Temperature Lab at UC Berkeley (1953)
- Junior Center of Arts and Sciences in Oakland (1954)
- Alameda County Welfare Buildings at 400-401 Broadway in Oakland (1960-61)

The prolific firm became a well-regarded mid-twentieth-century designer of civic and institutional buildings. However, based on the little information identified through archival research, the firm of Reynolds and Chamberlain Architects does not appear to be a master, as defined above. Furthermore, the firm is not considered significant in the context of the Oakland Museum, as it did not design the building.

Office of Dan Kiley (Landscape Architect)

The following biography of supervising landscape Dan Kiley is from the Cultural Landscape Foundation:

> The Office of Dan Kiley represents the beginning and ending stages of [Daniel Urban] Kiley's [(1912-2004)] long and productive career. Between these periods he partnered with Ian Tyndall and Peter Ker Walker for eight years, then Peter Ker Walker alone for almost ten years more.
>
> During World War II Kiley served in Europe, where he was deeply influenced by the work of André Le Nôtre. After the war he established the Office of Dan Kiley in New Hampshire, later moving it to Charlotte, Vermont. Between 1946 and 1971, Kiley practiced extensively as both an architect and a landscape architect, working on residential, corporate, and institutional projects with occasional campus and site planning commissions. Many of these projects were on the East Coast and in the Midwest and include collaborations with Eero Saarinen (at the Miller Garden and Jefferson National Expansion Memorial) and Kevin Roche John Dinkeloo and Associates (at the Ford Foundation, Oakland Museum of Art, and several Columbus, Indiana projects.)
>
> Following his partnerships with Tyndall and Walker, Kiley returned to using the Office of Dan Kiley moniker in 1986. This phase of his career includes more international public work in Japan, Belgium, Guam, and Canada as well as projects across the U.S. At this time Kiley also developed numerous designs for competitions and large-scale master plans. Several of Kiley's most well-know [*sic*] residential commissions were completed in the last years of his career, including those for the Kimmels, Kuskos, and du Ponts. The firm remained active until Kiley's passing in 2004.

Geraldine Knight Scott (Supervising Landscape Architect)

The following biography of supervising landscape architect Geraldine Knight Scott is from the Cultural Landscape Foundation:

> Born in Idaho, Geraldine Knight received a degree in Landscape Architecture from the University of California, Berkeley in 1926 and took additional classes in art and architecture at Cornell University until 1928. Following graduation, she went to work at the offices of A.E. Hanson in Southern California.
>
> From 1930 to 1932, she traveled Europe studying at the [Accademia di Belle Arti] in Rome and the Sorbonne in Paris. Upon returning to California, she spent a year studying painting with Japanese artist Chiura Obata before joining the office of Helen Van Pelt, whom she worked with for three years. In 1939, she began work as the director of the Citizens Housing Council in Los Angeles, showing her interest in the social aspects of landscape design through her association with the Telesis group, an organization to which her husband, regional planning journalist Mellier Scott, also belonged. In 1948, she began her own practice which she kept until 1968. A site planner and horticulturist, her varied public projects include the Oakland Museum, the Daphne Funeral Home, and the Menlo Park Professional Zone.
>
> Knight Scott taught landscape architecture at the University of California, Berkeley. She was elected a Fellow of the American Society of Landscape Architects and was a founding member of the California Horticultural Society.

Current Historic Status

In February 1995, the Oakland Museum was designated City of Oakland Landmark No. 119. As a result of this local designation, the museum has been assigned a California Historical Resource Status Code of "5S1," and it is considered to be a historic resource for the purposes of CEQA.

The City of Oakland assigned 1000 Oak Street with a rating of A1+ when it was reviewed for the Cultural Heritage Survey. An A rating signifies that the building possesses the highest degree of importance and is considered to be architecturally outstanding or of extreme historical importance within the City of Oakland. It is a contributor to the Lake Merritt Area of Primary Importance (API).

Evaluation of Individual Significance

As a local landmark that was designated in 1995, the Oakland Museum meets the definition of a historical resource for CEQA purposes. However, the 1993 landmark application established historical significance without applying the California Register criteria.

The following section provides an evaluation of historical significance of the Oakland Museum and follows California Register Criteria 1 through 4. It is based on the documentation contained in the 1993 landmark application and includes a thorough analysis by ESA.

Criterion 1 (Events)

As established in the 1993 landmark application, the Oakland Museum is significant as an early example of a regional museum whose design combined multiple disciplines, thus "influencing the way museums are organized [… and exemplifying an] approach [that] has been imitated nationwide." As such, the planning and design of the Oakland Museum has made a significant contribution to the broad patterns of local, state, and national history. **Therefore, the Oakland Museum is recommended individually eligible for listing under California Register Criterion 1.** The period of significance is 1964-68, which corresponds to the commencement and conclusion of construction, respectively. As discussed above under Construction History, the Oakland Museum has undergone no major alterations that have gained significance in their own right.

Criterion 2 (Persons)

As established in the 1993 landmark application, the Oakland Museum is not significantly associated with the lives of persons important to local, California, or national history. The museum is the work of several master designers, whose roles are discussed below under Criterion 3. According to the landmark application, "The energies to build the new museum came from many individuals," notably Esther Torosian Fuller (1908-1980), an artist and patron of the arts, and Paul Mills (1925-2004), the executive director of the Oakland Museum of Art who became the executive director of the new Oakland Museum in 1969. However, it appears that these figures were active in lobbying for the establishment of a multidisciplinary museum in Oakland, but are not directly associated with the actual museum building and grounds. No individuals rise to a level of prominence through association with the museum such that they would be considered significant under this criterion. **As such, the subject property does not appear to be individually eligible for listing under California Register Criterion 2.**

Criterion 3 (Architecture)

As established in the 1993 landmark application, the Oakland Museum is significant as an acclaimed expression of harmonious architectural and landscape architectural design in the realm of civic and institutional architecture. The design pioneered the thoughtful integration of several galleries devoted to regional exhibits and its support spaces with a comprehensive landscape concept that functioned both as outdoor exhibition space and a public park. The design of the Oakland Museum was a successful collaboration of architects Kevin Roche and John Dinkeloo and landscape architects Dan Kiley and Geraldine Knight Scott, all of whom are masters in their fields. In addition to being an innovative and avant-garde example of twentieth-century museum architecture, the Oakland Museum is an outstanding example of a building designed in the Brutalist style. Compared to other architectural styles of the Modern Era, Brutalist masterworks are relatively few. **For these reasons, the Oakland Museum is recommended individually eligible for listing under California Register Criterion 3.** The period of significance is 1964-68, which corresponds to the commencement and conclusion of construction, respectively. As discussed above under Building Permit History and Alterations, the Oakland Museum has undergone no major alterations that have gained significance in their own right.

Criterion 4 (Information Potential)

The Oakland Museum has little to no potential to yield information important to the prehistory or history of Oakland, California, or the nation. **For this reason, the Oakland Museum does not appear to be individually eligible for listing under Criterion 4.**

Character-Defining Features

Based on the above evaluation by ESA, the Oakland Museum is recommended individually eligible for listing in the California Register under Criteria 1 and 3 with a period of significance of 1964-68. ESA has developed the following list of character-defining features (CDFs) of the Oakland Museum based on the above evaluation and survey of the museum in its current condition:

- Monumental scale (occupies 6.2 acres on four square blocks);
- Predominantly horizontal emphasis;
- Rectilinear/perpendicular geometry (no curves);
- Materials palette of concrete, wood, and plate glass
    - Concrete
        - Austere, sandblasted concrete structure with exposed aggregate on both the interior and exterior intended to lessen the distinction between the exhibits on the inside and the natural setting on the outside. From the street, the expansive concrete conveys a sense of fortification;
        - Deep dimensions of concrete structural members (e.g., projecting roof slabs supported by buttresses) that cast dramatic shadows;
        - Concrete steps with deep treads;
    - Wood details that add warm tones and a human scale to the building (e.g. oak windows and doors, original redwood beams that function as arbors and shade structures);
- Interconnectedness of galleries which provides direct (i.e., visual and physical) access from the interior spaces to the landscaped outdoors as well as interior views from the upper galleries to the lower galleries;
- Tiered/stepped configuration of galleries, the roofs of which are landscaped terraces;
- Intermediate landscaped tiers/terraces which serve to visually reduce the monumental scale and mass of the building to smaller segment and provide for additional planting beds;
- Meandering configuration of paved outdoor walkways and patios as well as some concrete planters;
- Visitor interface with vegetation at ground level (grass, shrubs), at hand's reach/hip level (raised planters), and overhead (arbors, tree canopies, views to upper terraces);
- Landscape design that incorporates artwork (sculptures) and functions as outdoor gallery space;
- Original landscape features including certain plantings, the Great Lawn, and the fish pond; and
- Unique views of neighboring landmarks (Alameda County Courthouse and Oakland Civic Auditorium) and Lake Merritt.

In addition to the individual CDFs, the distribution of uses and resulting hierarchy of importance related to spaces in the museum are important considerations. The integration of indoor and outdoor space is a critical design element for the building. Visitors continuously move between indoor gallery and support spaces (e.g., museum store, café, etc.) and outdoor spaces (e.g., stairways, arbored paths, gardens, circulation corridors, etc.). Consideration of this interplay of spaces and the visitor experience influences the determination of significant zones for the building.

In combination with the CDFs presented above, ESA has developed the following hierarchy of spaces and uses that define the character of the museum. Significance diagrams illustrating the locations of these spaces are shown below.

Significant: Significant spaces are directly associated with the significance and/or primary function of the resource. These include:

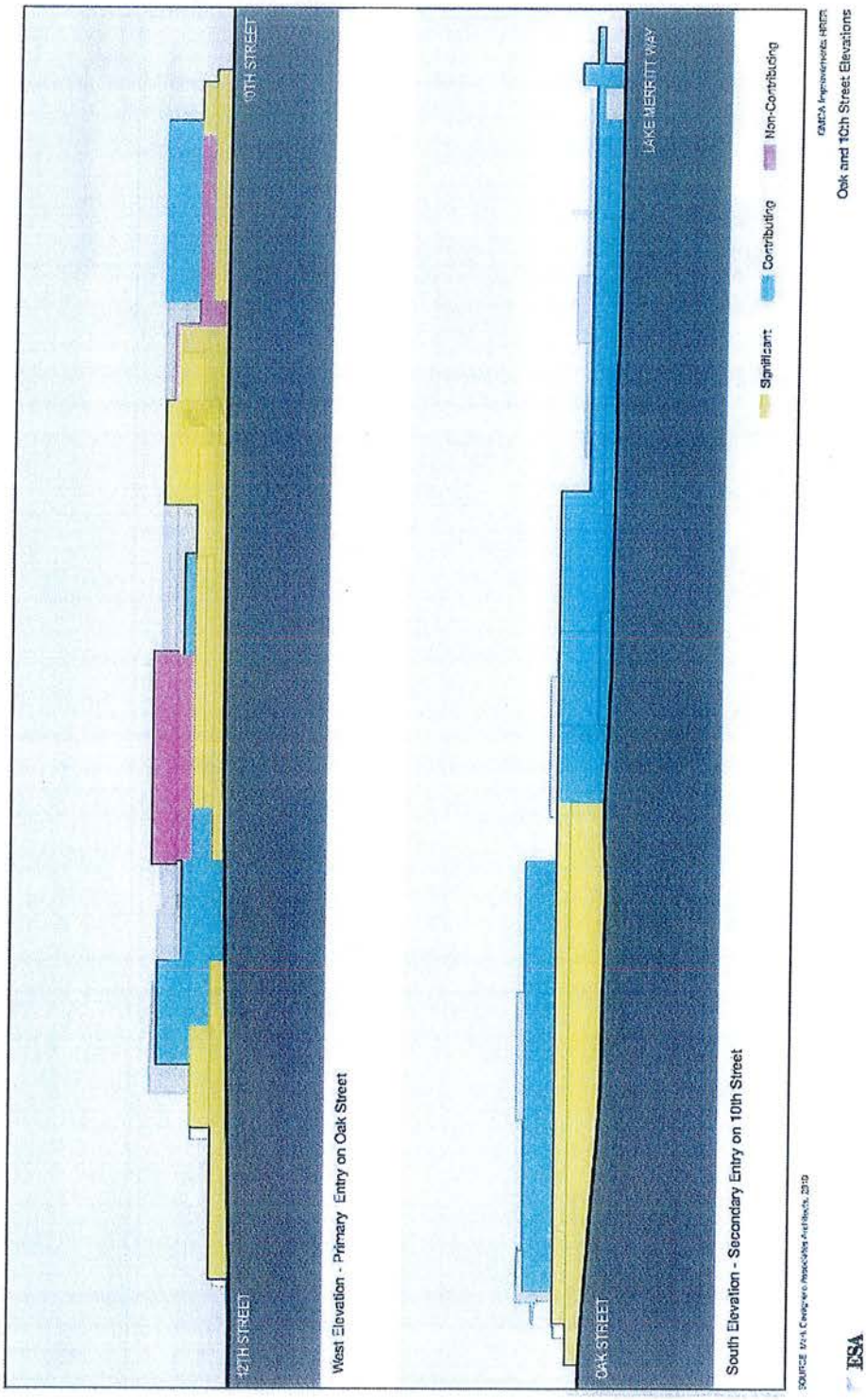
- Indoor/outdoor transition areas – direct connection between the two;
- Multi-level terracing – flat half-levels further broken up with planting boxes;
- Mature trees;
- Trailing plants/vines, especially over outer walls;
- Primary entrance with grand staircase on Oak Street;
- Koi pond; and
- Exterior mid-level planters on Oak and 10th streets.

Contributing: Contributing spaces support the significance of the resource but may be more utilitarian in nature, moderately altered, and/or associated with secondary areas of significance or function. These include:

- Indoor gallery space;
- Primary circulation corridors;
- Main stair;
- Exterior stairs between levels;
- Exterior corridors between galleries;
- Arbored walkways;
- Secondary entrance on 10th Street;
- Tertiary entrance on Lake Merritt Way (facing Oakland Civic Auditorium and the water gate);
- Street-facing walls, except as noted; and
- Exterior mid-level planters on Lake Merritt Way and 12th Street.

Non-Contributing: Non-contributing spaces have been extensively modified, are not related to the significance of the resource, and/or were added after the period of significance. Where possible, new modifications should be made within these spaces, which include:

- Support areas;
- Hallways;
- Offices;
- Restrooms;
- Concessions;
- Café;
- Gift shop; and
- Parking garage.

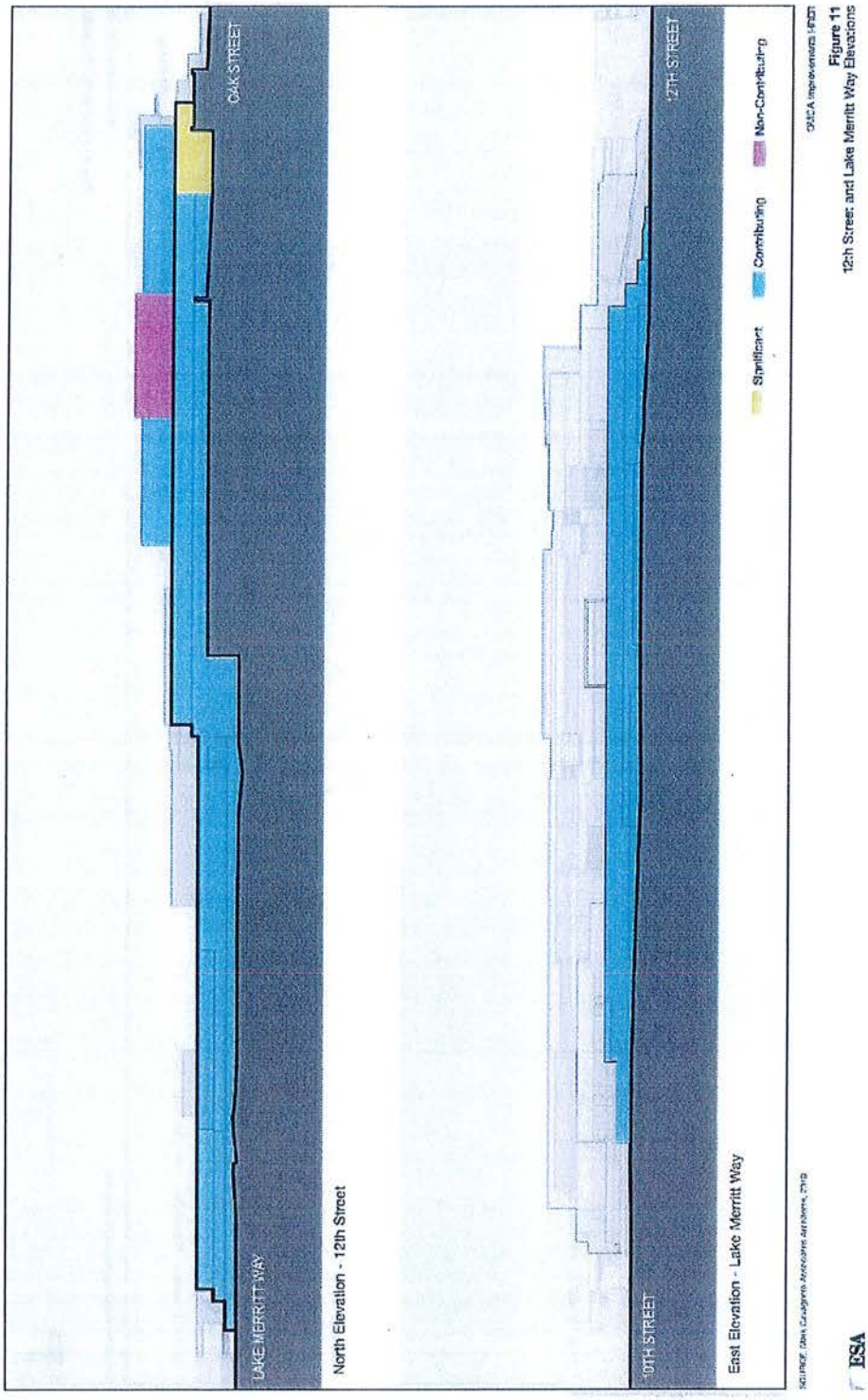

10TH STREET
12TH STREET
West Elevation - Primary Entry on Oak Street
LAKE MERRITT WAY
OAK STREET
South Elevation - Secondary Entry on 10th Street
Contributing
Non-Contributing
Significant
Oak and 10th Street Elevations
ESA

State of California C Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary#
HRI #
Trinomial

CONTINUATION SHEET

Property Name: Oakland Museum of California
Page 14 of 16



Integrity

Based on the above evaluation by ESA, the Oakland Museum is recommended individually eligible for listing in the California Register under Criteria 1 and 3 with a period of significance of 1964-68. In addition to being eligible for listing under at least one of the California Register criteria, a property must also retain sufficient integrity to convey its historical significance in order to be considered a historical resource. The California Register defines integrity as the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance (i.e., character-defining features). ESA has prepared the following integrity analysis to support the above evaluation of the museum for individual significance.

Location: The Oakland Museum occupies its original site and therefore retains integrity of location.

Setting: The neighborhood in which the subject property is located was fully developed before the Oakland Museum was constructed in 1964-68. The neighborhood retains its multi-family residential and low-rise commercial character as well as two prominent landmark buildings whose construction predated the Oakland Museum: the Alameda County Courthouse (1935) immediately north of the subject property and the Oakland Civic Auditorium (1915) immediately southeast of the subject property. Despite continual development of the area including reconfiguration of some roadways, the subject property retains integrity of setting.

Design, Materials, and Workmanship: The Oakland Museum is essentially unchanged from its original appearance in terms of design, materials, and workmanship. The building is remarkably intact and has undergone few substantive alterations. The landscape, which is as important to the design of the museum as the building itself, has been largely replaced with new, healthy plantings over the years. Despite these changes, the landscape continues to reflect the original design intent and remains a key feature. For these reasons, the Oakland Museum retains integrity of design, materials, and workmanship.

Feeling and Association: The Oakland Museum has operated continuously since 1969. Even before its completion, the museum was considered by many prominent figures in the design community to be a breakthrough of civic architectural design. It has become a beloved amenity and attraction, and it remains closely associated with the cultural and artistic legacy of Oakland and California. As such, the subject property retains integrity of feeling and association.

Overall, the Oakland Museum retains a high degree of integrity.

Conclusion

The Oakland Museum was designated a City of Oakland Landmark in 1995 and is considered a historical resource for CEQA purposes. Based on a site survey, archival research, and analysis, ESA finds the Oakland Museum at 1000 Oak Street is also eligible for individual listing in the California Register under Criteria 1 and 3. Furthermore, the museum and grounds retain a high degree of integrity to convey its historic significance. ESA has identified character-defining features of the museum for use in evaluating potential effects of proposed modifications.

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ESA 50 YEARS 1969-2019

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memorandum

date	July 26, 2019
to	Mike Rivera, Betty Marvin, and Catherine Payne, City of Oakland
cc	Elizabeth Kanner, ESA
from	Becky Urbano and Johanna Kahn, ESA
subject	Analysis of the Proposed Oakland Museum of California Improvements Project for Compliance with the Secretary of the Interior's Standards for Rehabilitation

Introduction

This document presents an analysis of the proposed the Oakland Museum of California Improvements Project (Project) in Oakland, California, for compliance with the Secretary of the Interior's Standards for Rehabilitation (SOIS or Standards). Environmental Science Associates (ESA) prepared this document in support of CEQA review by the City of Oakland related to the proposed Project. It evaluates the potential effects of proposed modifications on the Oakland Museum of California (Oakland Museum or Museum), a historic resource. This document is subject to City of Oakland (City) Bureau of Planning (Planning) review and approval.

The Project site is bounded by 12th Street to the north, Oak Street to the west, 10th Street to the south, and the Oakland Civic Auditorium and Lake Merritt Way to the east. It is comprised of one parcel, APN 018 045000400, that encompasses approximately 270,000 square feet (6.2 acres). The Oakland Museum has occupied the site since the 1960s, and it opened to the public in 1969. The Oakland Museum was designated as a local landmark in 1995 and is therefore considered to be a historic resource for the purposes of CEQA. ESA completed a Historic Resource Evaluation (HRE) in June 2019 that refined the historical context for the property and identified character-defining features. The HRE forms the basis for the evaluation of the proposed Project presented herein.

Project Description

The following description of the proposed Project is based on a narrative provided by the Oakland Museum in June 2019 and a review of architectural drawings and landscape architectural drawings dated June 7, 2019, as well as various additional design and landscape documents resulting from applicant discussions with the City subsequent to the June 7, 2019 drawing set.[1] As a result of these discussions, the Project, as reviewed by ESA, includes alterations in three distinct areas. Unless noted, the Project, as described and reviewed, uses the Museum's preferred design option as its base of reference:

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[1] Oakland Museum of California. "Project Description: Oakland Museum of California Campus June 2019."

1. 12th Street and Improved Access (new pedestrian entrance at the northeast corner of the Museum property near the intersection of 12th Street and Lake Merritt Way, in a location known as the Rishell Court)
2. Gardens with Enhanced Community Programming and Interpretation (landscape modifications)
3. 10th Street Improvements (improvements to the museum café and 10th Street entrance)

Area 1: 12th Street and Improved Access

The proposed Project would introduce openings at the existing Rishell Court area located at the Museum's northeast corner near the intersection of 12th Street and Lake Merritt Way to create a new entrance directly into the gardens and the galleries beyond. Included in the new entry design is an ADA-compliant concrete ramp. Currently, the only accessible entry into the Museum, once within the gardens, is through the elevator near the parking garage entrance on the second level. The improvements at this new point of entry would link to and coordinate with other landscape enhancements between the Museum campus and the Civic Auditorium to the southeast. New lighting at the 12th Street entry is also included to improve visibility and safety in the evening hours.

Key elements of proposed work in this location include:

- Creation of a series of openings into the north (two 20-foot openings) and east (one 20-foot opening) exterior walls at the corner of the building to create a new entrance in this location. All openings would have a height of 9-feet, 6-inches;
- Replacement of the current Gold Rush outdoor exhibit with a new entry courtyard;
- Selective removal of concrete planters and landscaping on the southeast (near Lake Merritt Way) elevation; and
- Installation of new stairs connecting the pedestrian sidewalks to the new entrance.

Character-defining features identified in the HRE that would be affected include:

- Concrete walls and exterior mid-level planters on Lake Merritt Way and 12th Street.

Area 2: Gardens with Enhanced Community Programming and Interpretation

The gardens would be replanted with species that are more sustainable and highlight interpretive approaches that relate to other Museum exhibitions and programs, such as links to the uses of plants by various cultures or plants that tie to Citizen Science programs. New lighting, seating and a stage constructed of hollow structural section steel would be added at the southeast side of the Great Lawn to facilitate expanded programmatic uses within the gardens. Such uses may include, large-scale festivals, concerts, school programs, and summer camps.

Key elements of proposed work in this location include:

- Removal of approximately 100 trees from the Museum grounds and retention, protection, and selective relocation of the remaining trees. Notably, all healthy, mature oak, redwood, and olive trees would be protected in place. All other plantings would be removed, including the Great Lawn.

- The proposed garden design concept would introduce plantings that are commonly found in the following five ecological zones in California: coastal forest, low desert, Mediterranean, woodland, and coastal prairie.

- In select locations, planters and hardscape features would be modified to accommodate new architectural features.

Character-defining features identified in the HRE that would be affected include:

- Original landscape features including certain plantings as well as the Great Lawn.

Area 3: 10th Street Improvements

The 10th Street side of the building and its gardens have become one of the Museum's most active with Friday Nights @ OMCA, a program that was launched six years ago. During the Friday night events, thousands of visitors gather on 10th Street to enjoy food trucks, live music, dance and performance, as well as family activities. The Project would modify the 10th Street area to better support community activities and improve connectivity from the Lake Merritt side of the campus to the neighborhood on 10th Street. These modifications include a new accessible entry and ramp to connect the sidewalk on 10th Street to the existing Café on the second level of the Museum. A new window opening would be constructed above the extant amphitheater adjacent to the new entry door at the second level. The purpose of the proposed window is to provide visibility into the café space. The new entry would also provide access to the Café when the Museum building itself isn't open. Interior improvements would make the café space more flexible for a wider range of uses. These improvements include returning the café to its original footprint and adding new lighting and audio-visual support. The Project would also include modifications to the grounds along 10th Street to extend seating areas (particularly for Friday night programming), improve visibility, and create a more inviting space for programming and gathering.

Key elements of proposed work in this location include:

- Construction of a new ramp and stairs to provide direct access to the existing café from 10th Street;

- Creation of one large opening in the south wall of the café at the second level to create a new window and entrance in this location;

- Installation of new metal-frame fenestration at the second level adjacent to the new entrance;

- Expansion of the café dining room through removal of a non-original wall, reincorporating office space at the north end of the dining room;

- Installation of new oak window frames and glazing on the east and west sides of the expanded café space (current office space) to match the existing oak window frames and glazing within the current café space. New units will replicate the original units (and match the existing). All other window frames in the café will be repaired and refinished in place, as indicated on sheet A2.02.

- Select interior modifications that include new ceiling materials, lighting, and spatial organization; and

- Limited demolition and replacement of the extant concrete walkway to support installation of new exterior AV and support equipment.

Character-defining features identified in the HRE that would be affected include:

- Concrete walls;
- Plate glass; and
- Oak-frame windows.

Secretary of the Interior's Standards for Rehabilitation Consistency Analysis

"The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features."[2] They provide a framework for design that is sensitive to the historic character that defines the property, while allowing for changes to keep the building functional and responsive to changing environmental conditions. In this case, there is a need to provide greater flexibility and access to the Museum across a wider range of hours and uses. The Museum, as a public event space, has become an important part of the programmatic offerings of the institution, thus necessitating modifications to the architectural design.

The proposed Project, as reflected in architectural drawings and landscape architectural drawings dated June 7, 2019 and augmented through subsequent design-related presentations and communications, is analyzed below for potential effects on the significance of the Museum in accordance with the Standards.

> ***Standard 1: A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.***

Since its construction in the late 1960s, the Oakland Museum has continuously functioned as a multi-disciplinary museum with a comprehensive landscape concept that functioned both as outdoor exhibition space and a public park. The proposed Project would continue these historical functions while improving functionality of the public building and require minimal change to the Museum's distinctive materials, features, spaces, and spatial relationships.

As designed, the proposed Project is consistent with Rehabilitation Standard 1.

> ***Standard 2: The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.***

The proposed Project would retain and preserve the majority of the character-defining materials, features, and spaces associated with the Oakland Museum, which are identified in the HRE. While certain elements of the

[2] "Rehabilitation Standards and Guidelines: Secretary's Standards for Rehabilitation." *National Park Service.* https://www.nps.gov/tps/standards/rehabilitation.htm, accessed 6/11/2019.

Project would alter or remove historic materials (i.e., concrete and wood elements as well as plate glass), this would occur in limited areas (i.e., **Areas 1-3** described above) and would not affect the overall monumental scale, horizontal emphasis, rectilinear geometry, materials palette, configuration of significant spaces, or the unique views of neighboring landmarks that characterize the Museum. The removal of limited areas of historic materials would not result in the loss of features that are of primary importance to conveying the Museum's historical and architectural significance.

Special mention is warranted regarding proposed changes in **Area 2 (landscape modifications)**. The original design concept for the Museum was that of an "overgrown villa" complete with trailing vines and plants spilling over the exterior walls and planters throughout the grounds. Over the years, planting materials have been removed and changed, and most changes occurred outside the period of significance (1964-68) as a result of harsh environmental conditions such as droughts, frost, failures in irrigation and waterproofing, and lifespan expectancy of the original plantings. None of the original groundcovers and few of the original trees remain.[3] A 1985 report concluded that even at that time, very few original landscape materials remained.[4] Landscapes, unlike architecture, are expected to mature and be modified. The lifespan of plants requires this approach and therefore there is less emphasis on the exact materials and more on the design intent.

The proposed design would remove more than 100 trees and would preserve the healthy, mature olive grove (approximately 29 trees), one oak tree in the Great Lawn and one near the 10th Street entrance, and approximately 13 redwoods concentrated in the southeast quadrant of the Museum property. Many of the trees slated for removal are tall and mature, qualities that are not necessarily consistent with the original design intent. The proposed garden design concept would introduce plantings that are commonly found in five ecological zones in California. The garden would continue to function as a public park, and the new design concept would function as an outdoor exhibition space—both for the sculptures and for the landscape itself as an educational tool—and this is appropriate to the mission of the Museum.

The proposed groundcover materials are anticipated to reach maturity in approximately two years.[5] The proposed new trees are anticipated to reach maturity in approximately 5-10 years.[6] Once maturity is reached, the selected plant materials will be visible over the tops of the planters, visible at the planter edges and roofline as seen from the street, and will maintain a level of fullness consistent with the "overgrown villa" design intent. Trees, once mature, will re-establish levels of shade and canopy denseness similar to that found in the 1970s when the original trees reached maturity. This will maintain the feeling of an oasis in an urban environment. From both the outside and the inside of the Museum, the building will continue to be differentiated from its surroundings by the abundance of plants.

It should be noted that the original landscape materials were installed three years before the museum opened.[7] By the time the first visitors arrived, the gardens had already had time to establish themselves and to reach a preliminary level of maturity necessary for successful implementation of the "overgrown villa" concept. With implementation of the proposed Project, during the time period between landscape removal and maturity, a period

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[3] Original trees appear to be olive, pear, redwood, oak, atlas cedar, and eucalyptus. This is based on information presented in two documents: Robert La Rocca and Associates, *Oakland Museum Exploratory and Analysis of Outdoor Spaces,* revised July 1993; and Mai Arbegast, *Report on the Plantings at the Oakland Museum Roof Garden,* June 1985.

[4] Mai Arbegast, *Report on the Plantings at the Oakland Museum Roof Garden,* June 1985.

[5] Maturity rates were provided by the applicant: OMCA_Garden 190711 Hood Response final.pdf.

[6] Ibid.

[7] Oakland Museum of California HALS, CA-20, 2005.

of up to 10 years, the Museum gardens will appear quite different, likely more open and sparse, than they do today. As the plants have time to establish themselves and grow, the alterations will become less stark. Eventually, the "overgrown villa" design intent will be re-established.

As designed and at maturity in 10 years, the proposed Project is consistent with Rehabilitation Standard 2.

Standard 3: Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

The proposed Project would integrate new construction with the historic Museum property in such a way that the new building modifications and landscape features would be clearly differentiated from, yet compatible with, the old features. In **Area 1 (new entrance on 12th Street)**, the proposed new entrance would introduce large, openings secured by overhead coiling gates in the existing concrete walls and selectively demolish concrete planters including other landscaping in order to accommodate new stairs accessible from the street and a new ADA ramp.[8] In **Area 2 (landscape modifications)**, the proposed garden design concept would introduce plantings that are commonly found in five ecological zones in California, a contemporary approach that would incorporate the healthy, mature olive, oak, and redwood trees found on the Museum grounds, which are believed to be original plantings and are considered to be character-defining features.[9] In **Area 3 (improvements to the Museum café and 10th Street entrance)**, a new ADA ramp immediately adjacent to the building would be clad in stainless steel and is consistent with the design of the ADA ramp constructed on the Oak Street façade in 2010. The new second-level café entrance would feature 9-foot, 6-inch high, metal-framed, butt glazed windows set back from the exterior wall surface the full depth of the wall (12-inches) paired with a matching metal-framed, glazed door and sidelight. The scale and placement of the opening mimics the existing, unglazed opening on the first floor and is similar in height to all other public entries at the Museum (9'-6"). The choice of fenestration material is distinct from the heavy oak frames of the historic windows and doors and more comparable to the wall opening at the first level. Setting the window as far back from the exterior surface will create a shadow line that also consistent with the unglazed, first-level opening. New construction in all three areas would not replicate or emulate any distinctive features associated with the Museum building or gardens but draws from established design details and proportions found throughout the building. For these reasons, the proposed Project would not create a false sense of historical development in the context of the Oakland Museum.

As designed, the proposed Project is consistent with Rehabilitation Standard 3.

Standard 4: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

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[8] Gate type referenced is from materials presented by the applicant and dated July 22, 2019.

[9] Original trees appear to be olive, pear, redwood, oak, atlas cedar, and eucalyptus. This is based on information presented in two documents: Robert La Rocca and Associates, *Oakland Museum Exploratory and Analysis of Outdoor Spaces,* revised July 1993; and Mai Arbegast, *Report on the Plantings at the Oakland Museum Roof Garden,* June 1985.

Although numerous alterations to the Museum and grounds have occurred, as documented in the HRE, most appear to have been limited in scale and did not significantly alter the design or functions of the Museum or gardens. Furthermore, many were undertaken to improve functionality of the public buildings and to maintain the health of the plantings. For these reasons, no changes have been made to the Museum or grounds that have acquired historic significance in their own right.

As designed, the proposed Project is consistent with Rehabilitation Standard 4.

Standard 5: Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

The proposed Project would retain and preserve the majority of the character-defining features associated with the Oakland Museum, which are identified in the HRE. As described above under Standard 2, some characteristic features of both the building and landscape components would be altered or demolished, and this work would occur in limited areas (i.e., in **Areas 1-3** described above), thereby preserving the vast majority of instances of the characteristic features. As such, the proposed Project would retain the distinctive features, finishes, construction techniques, and examples of craftsmanship that best characterize the Museum property overall as well as its significant and contributing spaces.

As designed, the proposed Project is consistent with Rehabilitation Standard 5.

Standard 6: Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

In **Area 3 (improvements to the Museum café and 10th Street entrance)**, some of the oak-frame windows on the second level of the café would be selectively repaired and refinished in-place. This constitutes a repair and not a replacement of deteriorated historic features.

As designed, the proposed Project is consistent with Rehabilitation Standard 6.

Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

The proposed Project would not include any potentially damaging or chemical treatments such as sandblasting, high-pressure water-blasting, paint stripping, etc. The proposed Project would include ordinary maintenance and

repair to existing historic building materials, features, and elements, undertaken in ways that are consistent with the Standards.

As designed, the proposed Project is consistent with Rehabilitation Standard 7.

Standard 8: Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

There are no known archeological resources on the subject property. If such resources are encountered during Project construction, compliance with the City of Oakland Standard Conditions of Approval 33 (Archaeological and Paleontological Resources – Discovery During Construction), 34 (Archaeologically Sensitive Areas – Pre-Construction Measures), 35 (Human Remains – Discovery During Construction), and 36 (Property Relocation) would mitigate impacts and ensure appropriate treatments and/or disposition.

As conditioned, the proposed Project is consistent with Rehabilitation Standard 8.

Standard 9: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

In **Area 1 (new entrance on 12th Street)**, a new Museum entrance would take the place of the current Gold Rush exhibit, which is not a character-defining feature or significant space of the Museum. New openings in the existing concrete walls would retain the characteristic rectilinear geometries and planar forms of the building, and the size of the openings under the OMCA preferred Project design scheme would be consistent in size, maintaining the standard 9'-6" header height found throughout the museum. This is also consistent with the existing (and original) lower level entrance on 10th Street. The new openings would be secured by overhead coiling security gates when the Museum is closed—a decidedly contemporary feature also utilized at the 10th Street entry. The gates would roll up and would not be visible during operating hours, maintaining a clear visual connection between the Museum garden and the landscaped areas immediately surrounding the building. This design concept is consistent with Kevin Roche's intent that the museum "would be entirely open in all directions, so it was not intended to have any main entrance."[10] The new stairs are appropriately scaled and in logical locations, and the low, shallow treads that do not require handrails help to maintain a visually and physically unobstructed space and connection to the street. The proposed ADA-compliant ramp is fronted with concrete pony walls that mimic the landscape planters found throughout the building

Although some concrete planters in this location would be removed, the percentage of removal is low when considered as part of the entire Museum property. Furthermore, the layered design of the planters in these locations makes them amenable to modification as they are more randomly spaced and offset from each other, as opposed to the regular, rigid design of the planters located on the first through third levels of the Museum. The

[10] Email from Kevin Roche to Francis Reid, March 9, 2011, Subject: Oakland Museum. Email provided by the applicant.

new planting scheme that is part of **Area 2 (landscape modifications)** would ensure that this new entrance is connected both physically and visually to the rest of the Museum property.

In **Area 3 (improvements to the Museum café and 10th Street entrance),** the proposed alterations would introduce new entry features that include an ADA ramp from the street level to approximately four feet above grade (this portion would be a curving wooden boardwalk extending from the top of the existing amphitheater at 10th Street, wrapping around an existing tree) and continuing to a new concrete, east-west oriented ramp immediately adjacent to and connected with the new entry for the existing café at the second floor of the building. The new entry door would be at the eastern end of a new glazed opening extending across the south wall of the café. From inside the café, the new window would provide visual access between the café and the amphitheater and street below. The dimensions of OMCA preferred design for the new 10th Street fenestration are the same as the width and height of the first floor door and open entry directly below.

The creation of a new window opening in this location introduces a new element into a highly visible expanse of the exterior wall and as such alters the appearance of the 10th Street elevation. As presented in the HRER, this portion of the 10th Street elevation is rated as a contributing element to the historic architectural significance of the Museum.[11] The new opening is compatible in size and proportion to other openings on this wall, following design schemes already employed for the exterior wall on 10th Street. As a contributing element, it can sustain limited amounts of modification without impacting the overall significance of the architectural design, one of the key factors in the Museum's eligibility for listing on the California Register of Historical Resources. The amount of wall impacted is proportionally small and the nature of the new fenestration retains the building's characteristic austere materials, massiveness of volumes, and simplicity of form and design. The scale, placement, and materials of the new window opening would be similar to those found directly below this location at the first level entry. New glazing would be installed at the interior of the second-level wall, maintaining the rectilinear geometries and planar forms of the building. The metal framing would be unobtrusive and low-profile. This would result in shadow lines across the façade that are in keeping with the architectural details already present, but executed in materials (low profile steel, butt glazing) that are clearly contemporary.

The new ADA ramp is composed of two elements: a low-profile, curved boardwalk connecting the street to the new entry, and a concrete ramp from the new cafe entry along the eastern side of the southern facade of the building. In addition, a short set of concrete stairs would provide direct access from the top of the amphitheater to the concrete portion of the ramp. The structure of the concrete ramp would be obscured by stainless steel cladding, and this is similar in design to that used on the ADA ramp constructed on the Oak Street façade in 2010. The choice of placement at the edge of the façade, cladding materials, and overall design of this element maintain the strong rectilinear design of the building in this location. The feature is clearly contemporary yet uses design methodologies found elsewhere on the building to differentiate the original features from more recent (2010) modifications. The placement, size, and design of the new features minimize intrusion on the original features of the 10th Street entrance.

NOTE: This assessment is for the Preferred OMCA ramp design. Only this design maintains the rectilinear design. Other design options reviewed included a sloped underside to the ramp feature. Such a sloped line is not found elsewhere on the façade, and is a rare geometric form when considering the overall design of the Museum.

[11] The three levels of prioritization presented in the HRER are, in order of importance, Significant, Contributing, and Non-Contributing.

A curved boardwalk ramp from 10th Street to the concrete ramp is proposed for the area between the top of the amphitheater and the grove of redwood trees at the southeastern portion of the lot. This features introduces new walkway materials (wood) and new shapes (curves) into a design that is defined by concrete and straight edges. Further introduction of curved seating elements serves to reinforce the arched shape of the element. This portion of the ramp is not in keeping with the architectural design of the campus. However, it's placement outside the confines of the building envelope and relatively temporary nature do not make the Project as a whole non-compliant with the Standards,

As designed, the proposed Project is consistent with Rehabilitation Standard 9.

Standard 10: New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Alterations as part of the proposed Project are intended to be permanent, and their future removal is not anticipated. However, if removal of the new construction was to occur in the future, the Museum and its gardens would retain the essential form and integrity of the historic property and its environment.

As designed, the proposed project is consistent with Rehabilitation Standard 10.

Summary

The Project maintains the design through introduction of new elements that follow the architectural language of the original while executing new elements in materials and forms that are clearly contemporary. Use of new materials introduced in 2010 (ie. stainless steel, glass railings) further unifies the design across all elevations. The scale of new elements is consistent with original features - maintaining head heights of 9'-6" for all new openings, matching widths dimensions of openings in the immediate vicinity of the new features, matching stair tread dimensions. New landscaping, once established, will maintain the "overgrown villa" appearance while provided for new educational and interpretive programs to expand the unique mission of the Museum.

Two recommendations for improved for compliance with the Standards are:

1. Phased implementation of landscape changes to minimize a dramatic, although temporary, change to the setting. If executed all at once, the dramatic shift in appearance will be sudden and unexpected. Phasing will allow some plants to come to maturity, as others are removed and replaced. This is similar to the strategy employed at the opening in 1969 where the landscape had three years to mature before visitors experienced it up close.

2. Use of a rectilinear ADA ramp to provide access from 10th Street to the base of the new cafe entry at the second level is more in keeping with the design of the Museum. It should be noted that the shape of the ramp is more important than the materials used.

In summary, even without adoption of the recommendations above, the Project as designed and/or conditioned through Standard Conditions of Approval is consistent with the Standards for Rehabilitation, to the extent that each Standard is applicable.

ATTACHMENT D

SECRETARY OF THE INTERIOR'S STANDARDS (SOIS) FOR THE TREATMENT OF HISTORIC PROPERTIES

The following Standards are the criteria to determine if the proposal qualifies in a reasonable matter to the treatment of historic properties. The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. The treatment of the project must be determined by the Secretary to be consistent with the historic character of the structure(s) and, where applicable, the district in which it is located.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

   The proposed improvements to the historic property are minimal, and will not change the defining character of the site and building. The interior and exterior functions of the museum will continue, and the building alterations will improve the facade, thus creating a more inviting setting to the public.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

   The proposed improvements to the building and new landscaping are limited that do not reduce the character-defining features of the historic property. The wall openings for new doors and window on the north and south facades will enhance transparency and improve business operation. The landscaping will be replaced with new California native species will continue to function as an outdoor public space and as part of the museum's exhibition programs.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

   The proposed alterations will provide transparency and improve public view from 10th and 12th Streets. The dimensions of the new wall openings will be in proportion, so they maintain the horizontal concrete massing- a recognized feature of the monolithic building. The new building material for the entry doors will be decorative metal sliding gates, and the large rectangular-shaped window will be metal framing.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

   The proposal does not include changes that are significant to the character-defining features of the historic property. In 2014, the property had alterations approved for the main entry on Oak Street, and it was found to comply with the SOIS. The 2014 proposal included the installation of a long and slender concrete awning above the main entry, and a new concrete access ramp with glazing railings. This proposal will have limited changes, and staff believes these alterations are compatible with the historic resources.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

   The proposal will introduce new wall door and window openings that are rectilinear to preserve the horizontal planes of the concrete-form building. The new entry doors on 12th St will have decorative and transparent sliding gates, and a low-profile concrete stairway to expose the northeast façade of the museum from public view. The new rectilinear metal framing window on 10th St will be recessed and have a low-profile to reduce shadow lines of the upper facade.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

   The proposal does not include the repairs of any deteriorated historic building features. This proposal is for site and building improvements that are discussed within this report.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

   The proposal does not involve or include chemical or physical treatments that will affect the building components of the historic property.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

   The proposal does not include any improvements that will affect any known archeological resources. The project site has been developed, and grading will be minimal.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

   The proposal includes alterations to the north and south sides of the building that are minimal, and do not contribute to the deterioration of the historic resource. The improvements are designed to keep in with the massing, materials and features of the monolithic building. The project includes materials such as concrete, metal and glass that are compatible to the building style. The size of the door and window openings are similar to the ones existing around the building, and are scale to blend in and be in character with the style of the building.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

    The proposal includes alterations for new wall openings to accommodate two sliding doors and a fixed window. These improvements will be minimal and if removal is necessary, it will not have an impact to the character-defining features or operations of the historic property.