BACKGROUND

The Planning Department (Department) has requested review and comment before the Architectural Review Committee (ARC) regarding the proposal to conduct interior upgrades to the Asian Art Museum’s historic building lobby and accessory interior spaces, and to construct a new addition at the eastern, Hyde Street end of the subject lot to house a new special exhibit gallery with a programmed roof terrace. The subject property is a city-owned lot and the building on the site is occupied through long-term lease by the Asian Art Museum. The project proposes alterations and additions to a contributory building within the Civic Center Landmark District, which is listed in Appendix J of Article 10 of the San Francisco Planning Code (1994). The Civic Center is designated as both a National Historic Landmark District (1987) and a Historic District on the National Register of Historic Places (1978).

PROPERTY DESCRIPTION

200 Larkin Street is a parcel encompassing a full city block (measuring approximately 90,256 square feet) that is bounded by McAllister Street to the north, Fulton Street to the south, Larkin Street to the west, and Hyde Street to the east. Currently, the project site contains a four-story-with-basement institutional building, which was constructed as the city’s Main Library in 1916. The former library was designed in a neoclassical Beaux Arts style by architect George A. Kelham, with later alterations designed in the 1990s by architect Gae Aulenti as part of the library building’s conversion to museum space. The main building was constructed during the district’s period of significance (1906-1936) and is a contributing resource within the Civic Center Landmark District. The area of work is on the east portion of the lot, where a portion of the 1990s addition, a freight loading dock and driveway are located. The project site is located within a P (Public) Zoning District with an 80-X Height and Bulk Limit.

PROJECT DESCRIPTION

Exterior Scope

The exterior scope of the project is for new construction at the eastern edge of the property, fronting onto Hyde Street. The proposal is to construct a 1-story vertical addition with a
programmed roof terrace on top of an existing 1-story conservation studio. The 1-story building was constructed in 1998 on an isolated base in anticipation of future vertical expansion. The existing Hyde Street elevation of the conservation studio is a solid concrete shear wall, with a loading driveway to the north. The proposed 13,000-square-foot vertical addition above the shear wall would create a large, clear-span exhibit hall. The roof terrace on the new addition would be primarily accessed from Samsung Hall by installing a new doorway within the large, arched window opening on the east wall. Secondary access points have been designed through the addition of a new ramped bridge and doorway in the north court and at an existing escalator landing in the south court. A new freight elevator at the expanded loading dock area would serve the lower level of the museum up through the second level, where the roof terrace is proposed to be located.

The floor of the new museum exhibit hall would be placed above the existing shear wall, 10 feet above curb level. The new upper story would extend 21 feet to a flat roof measuring 31'-2" above the curb. Exhaust fans for the ground floor conservation studios and new mechanicals would be located on the roof of the new exhibit hall. The new mechanical enclosure would add 10 feet of height to the north elevation above the roofline and is proposed to be clad in metal panels. The roof is proposed to be programmed for outdoor sculpture exhibits and as a flexible open-air dining or assembly area. A bar service area is proposed, but there is no plan for a full kitchen. A metal screening system is proposed for the rooftop mechanical area and as an enclosure for a rooftop storage room.

**Freight Handling Upgrades**

Freight handling upgrades are also planned for the Hyde Street elevation, which would include widening an existing curb cut to a width of 27'-8" in order to facilitate truck access to the loading dock. A new metal-clad freight elevator tower is proposed to be constructed adjacent to the McAllister Street entrance to transfer artwork from the loading bay to various levels of the main building, the new exhibit hall addition and the upper roof terrace sculpture garden.

**Interior Scope**

**Vestibule (Rm. 109) – Significant Interior Space**

At the Larkin Street entrance, a security checkpoint was previously proposed, which required the breezeway behind the central entrance doors to be redesigned with new partitions. It is unclear if those partitions are still part of the scope of work, but they would be reviewed as part of the HPC hearing preparation.

**Main Entrance Hall (Rm. 101) – Significant Interior Space**

The Larkin Street lobby currently has one large, non-historic reception desk that obstructs the Grand Staircase approach. The project proposes to create a direct path to the Grand Staircase by replacing the existing desk with two smaller ones that flank the central opening to the stairs beyond. New electrical and data ports are proposed. Details regarding their locations on historic surfaces will be required for review prior to the HPC hearing.

**Main Program Spaces (Rms. 201, 210) – Significant Interior Space**

Existing non-historic gallery exhibit casework is proposed to be altered on Levels 2 and 3, within some of the main program spaces designated as significant interiors.
Samsung Hall (Rm. 200) – Significant Interior Space
The hall’s interior will remain unchanged, with the exception of the east wall. A fenestration change is proposed to create a doorway where a large, single pane window and low stone sill currently exist.

Other Main Building Alterations
Ground Floor: Classrooms along the Fulton Street elevation are proposed to be reconfigured, adding new partition walls that do not obstruct exterior window openings.

Hyde Street Elevation: Existing ca.1990s windows and portions of the historic brick wall are proposed for removal at areas of the building envelope where circulation connections are to be made into the new addition.

In addition to the Historic Preservation Commission (HPC), the proposed project requires approval of a General Plan Referral. The HPC shall review the proposed project as part of a Certificate of Appropriateness (Planning Code Section 1006), as the project includes new construction within the Civic Center Landmark District. The Planning Department, through either administrative approval or a Commission hearing, shall review the proposed project as part of the General Plan Referral for consistency with the City’s General Plan Objectives and Policies.

ENVIRONMENTAL REVIEW
The proposed project is currently undergoing environmental review.

APPENDIX J OF ARTICLE 10
The Civic Center Landmark District is locally designated in Article 10 of the San Francisco Planning Code (Appendix J). The Civic Center Landmark District is significant under events and design/construction for serving as the city’s center of civic government since 1897, and for possessing a unique place and significance in the areas of architecture, history, and environment worthy of protection as an historic district. The Civic Center Landmark District is comprised of the monumental buildings, public open spaces, and statuary that occupy the area which is generally bounded by Franklin Street to the west, Hayes Street to the south, Market Street to the southeast, Seventh Street to the east and McAllister Street to the north. The district encompasses 16 city blocks. There are nine major buildings, which include the subject property. The identified period of significance for the district is 1906 to 1936.

Per Section 5 of Appendix J, buildings within the Civic Center Landmark District are significant based on how they relate to one another while also deferring to City Hall, which serves as the visual and historical centerpiece of the district. The cohesiveness of the district is:

achieved through a harmony of color, material, scale, size, texture, rhythm and style. Within these constraints the buildings achieve individual interest through the imaginative manipulation of the elements. The historic Civic Center buildings are unified in the Beaux Arts classical design. They are organized into horizontal bands of vertically proportioned elements, with the grand order of the facade displayed on two or three floors above a usually rusticated base of one or two ground and partially sub-ground floors. The Civic Center Historic District contains standard features such as overall form, massing, scale, proportion, orientation, depth of face, fenestration and ornamentation,
materials, color, texture, architectural detailing, facade line continuity, decorative and sculptural features, street furniture, granite curbing and grille work.

The Case Report adopted as part of the Civic Center Landmark District designation identifies standard character-defining features of the district, such as:

1. Overall Form.
2. Massing.
3. Façade Line Continuity.
4. Scale and Proportion.
5. Fenestration.
7. Color.
8. Texture.
10. Decorative and Sculptural Features.
11. Street Furniture.

In addition to the aforementioned features, Section 9 of Appendix J also includes the following standards for new construction and alterations within the Civic Center Landmark District:

(a) The standards for review of all applications for Certificates of Appropriateness are as set forth in Section 1006.7 of Article 10 and are as follows:

(b) For applications pertaining to sites, buildings, structures and objects in the Civic Center Historic District, any alteration, construction, relocation or demolition, shall (1) be compatible with respect to height, massing, fenestration, materials, color, texture, detail, style, scale and proportion, signage, landscaping and street furniture which may define the character of the historic district as described in Section 5 of this designating ordinance and in the Civic Center Urban Design Guidelines adopted by the City Planning Commission; and (2) preserve, enhance or restore, and not damage or destroy, the exterior architectural appearance of the subject site, building, structure and object which is compatible with the character of the Historic District.

(1) Notwithstanding the foregoing, any exterior change to a site, building, structure and object which is not already compatible with the character of the Historic District shall bring the site, building, structure and object closer to compatibility. Where the required compatibility exists, the application for a Certificate of Appropriateness shall be approved.

(c) Alterations to Contributory and Contributory/Altered buildings shall be compatible with the architectural and historic character of this Historic District. New construction shall be compatible with the character of the Historic District as described in the Landmarks Preservation Advisory Board San Francisco Civic Center Historic District Case Report and its Appendix A and with the Civic Center Urban Design Guidelines. Said Case Report was adopted by the Landmarks Preservation Advisory Board at its
REVIEW OF SIGNIFICANT INTERIOR SPACES

Appendix J also includes a provision for review of proposed alterations to Exceptionally Significant Interior Public Spaces in Section 10, which reads:

Pursuant to Section 1004(c)(1) of the City Planning Code, proposed alterations to exceptionally significant interiors of the following publicly owned buildings shall require a Certificate of Appropriateness:

(b) The Main Library, 200 Larkin Street, a Contributor Building to the Historic District. The following exceptionally significant interior public spaces shall be designated: the Monumental Grand Staircase (Room S101), the Main Entrance Hall and Vestibule, (Rooms 101 and 191); the Monumental Public Corridors and Balcony Spaces including the Gottardo Piazzoni Murals in Public Corridor 290 (Rooms 190, 192, 193, 290 and 291A); and the Main Program Spaces (Rooms 200, 201, 202, 203, 210 and 218).

CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES

The project proposal shall be evaluated for conformance with the Civic Center Architectural Design Guidelines. The purpose of the guidelines is to direct development of new buildings or alterations of existing buildings to complement the Beaux Arts Civic Center.

- Pages 39-40 of the guidelines outline the common design elements of buildings within the district, which include:
  1. Overall Height and Massing
  2. Classical Façade Organization: horizontal bands with vertical elements
  3. Symmetrical Facades with Harmonious Fenestration
  4. Fine Quality Decorative Elements
  5. Similar Color and Texture of Materials

- Page 45 of the guidelines provides a referential diagram in the Façade and Openings section to illustrate the typical treatment of Civic Center building facades.

- Page 39 of the guidelines cites a supporting document which offered site-specific recommendations for the subject property. The document referenced is a 1987 report by the AIA’s Urban Design Committee entitled, “The San Francisco Civic Center: A Study in Urban Form”.

THE SAN FRANCISCO CIVIC CENTER: A STUDY IN URBAN FORM

Completed in 1987, the goal of the study and report by the AIA’s Urban Design Committee was to enhance the Civic Center as a community resource through a series of Planning, Urban Design and Architectural Design Recommendations. The purpose of the study focused on defining the physical form of the Civic Center and enhancing its overall vitality. Of particular note are the following sections:
• Façade Overlay Study (Pages 6-7): Principles of design were observed through the use of an architectural façade overlay. The analysis shows little range of deviation in façade design elements, and provides data on average horizontal datum heights as well as percentages of rough openings and average measurements of dimensional cladding units.

• Streetscape Recommendations (Page 12): For the streets surrounding the subject property, landscaping such as allees of trees were suggested.

• Primary Building Design Guidelines (Pages 16-17): The subject property – referred to as “Library” in the 1987 study – was recognized as a site with potential for future expansion. Page 17 includes diagrammatic and written recommendations for future expansion of the subject property towards Hyde Street.

PRIOR REVIEW BY THE ARCHITECTURAL REVIEW COMMITTEE (July 2016)
At the July 2016 meeting of the Architectural Review Committee, the members commented that the design for the museum expansion did not meet the guidelines for new construction in the Civic Center District. The team was directed to return to the ARC for comment once a new proposal was prepared.

Notes from the ARC’s initial review are attached to this Memo for reference. The Committee’s comments are briefly summarized below, along with page notations for the staff analysis of those project components based on the revised proposal.

*Massing, Scale and Proportion:*
The ARC recognized that budget constraints limit the current scope of the expansion to a 1-story project. In light of this, the team was urged to take a phased approach, in anticipation of later expansions.

Interest in seeing a designed corner at the McAllister & Hyde street intersection was expressed by the ARC.

The team was asked to complete a study for moving the elevator into the massing of the addition.

The ARC asked for greater tie-in with strong horizontal lines of the existing building.

- Current Scale and Proportion analysis can be found on Pages 7-8.

*Fenestration:*
The initially-proposed perforated metal screen did not relate to treatment of facades in the district.

The team was urged to study the 1987 Façade Analysis (AIA Civic Center Study), which found that building bases on structures in the district dedicate 20% of the wall area to fenestrated openings.

The street-facing vitrine opening on the existing Hyde Street shear wall was viewed positively.

The suggestion was made to study an elevator tower design treatment in relation to the adjacent McAllister Street façade.

- Current Fenestration analysis can be found on Pages 8-10.
Materials, Color & Finish:
The durability of a perforated metal screen was questioned.

High-quality cement cladding could be considered, if finished in a granite-like treatment compatible with the district, which is uniform.

If it can’t be relocated, how can the material of the elevator tower be better integrated/made compatible.

The champagne-colored metal screen was found incompatible; ARC commented that the ca.1990s green metalwork was unique to that phase of the building’s expansion, but not otherwise characteristic of the district.

The team was instructed that the exterior material colors must be compatible with Beaux Arts buildings in-district.

- Current Materials, Color & Finish analysis can be found on Pages 10.

STAFF ANALYSIS & RECOMMENDATIONS
The Department seeks the advice of the ARC regarding the compatibility of the new construction with the surrounding landmark district as defined by Secretary of the Interior’s Standards for Rehabilitation (Secretary’s Standards) and Article 10 of the San Francisco Planning Code. The Department would like the ARC to consider the following information:

Secretary of the Interior’s Standards for Rehabilitation & Appendix J of Article 10
The proposed project would not destroy or damage any contributing elements to the Civic Center Landmark District. Department staff will undertake a complete analysis of the proposed project per the applicable Standards as part of the environmental review and the subsequent preservation entitlements (Certificate of Appropriateness). In addition, Department staff will undertake additional analysis of the proposed project per the standards outlined in Appendix J of Article 10, specifically to assess the project’s conformance to the guidelines for new construction and compatibility within the surrounding landmark district.

New Construction-Overall Form & Continuity, Scale & Proportion
In July the ARC commented on the form and massing of the project, making three recommendations to the project team. The first suggestion to shift some portion of the project massing to the northeast corner of the lot to provide a designed corner is not reflected in the revised design. The second request to study a freight elevator within the volume of the exhibit hall addition was conducted in preparation of the revised design. The sponsor can provide information about that study to the Committee upon request. The third request to tie in to the existing horizontal datum lines found in the district’s façade analysis has been addressed in the revised building envelope design, from curb level to the roof railing.

Within the Civic Center Landmark District the existing buildings are monumental in scale around a large central open space, with additional buildings extending along the principal axis at either end. The civic-use buildings generally have a tall, one- to two-story base with two or three stories above which are unified in their classical Beaux Arts design. These civic buildings typically
occupy a full city block and, where set back from the property line, incorporate wide staircases with both paved and landscaped approaches from the curb.

The proposed project is to add a new, double-height vertical addition to an existing 1-story structure along the east lot line. The project plan is rectangular-shaped and would extend the existing building footprint vertically. The overall project is organized so that the existing 1-story shear wall serves as a plinth for the new double-height “base” above, which will be clad in a faceted terra cotta tile in keeping with the rusticated stone used for civic building bases in the district. The enclosed building volume would be capped with a flat roof that has visible rooftop enclosures along the north elevation, adjacent to the freight loading driveway.

Additional new massing will be added further back from the Hyde Street curb, in the form of a new freight elevator adjacent to the rear wall of the historic building. Plans indicate the freight elevator and supporting north lobby areas will be clad in metal panels. The elevator lobby windows will have fritted glass in a stippled pattern that mimics the flecked appearance of the building’s granite cladding.

**Recommendation:** Overall, the Department believes that the form, organization and massing of the proposed project is compatible with the surrounding landmark district. However, the Department recommends studying a reduction of the asymmetrical massing at the rooftop (See Pages 18, 26-27 & 36) in order to reinforce the strong, unbroken horizontal massing that is characteristic of buildings in the district. This could be accomplished by relocating the Hyde Street-facing storage room, which would result in a mechanical screen shorter in length that is set back to a depth more in-line with the existing east wall of the museum building. The overall height and placement of the mechanical screen should be kept to a minimum to avoid creating a large asymmetrical mass on the roof. Reduction in height and an increased setback for the north-facing mechanical screen could be explored to aid in reducing its visual prominence.

If rooftop storage is needed, the sponsor should explore more discreet locations at less publicly visible portions of the roof. Locations on the roof plan that could be explored include the west end of the mechanical screen and the sheltered south edge of the roof terrace, possibly adjacent to or behind an outdoor bar that is built-out to accommodate such a space.

**New Construction-Fenestration**
The project team received comment from the ARC to consider adding fenestration or some design treatment that would help the freight elevator relate to the granite-faced McAllister Street elevation. The material and finish of both the elevator tower’s exterior cladding and the fritted glass at the elevator lobbies have been selected to address this comment.

The previous exhibit hall design did not incorporate fenestrated openings into the building envelope, which the ARC noted as a feature to be studied. The current proposal has added a large-scale ribbon window to the Hyde Street façade in response.

Within the Civic Center Landmark District, properties are characterized by the highly symmetrical and regular pattern of fenestration on all public-facing elevations. The buildings designed for public use in the surrounding district feature smaller punched openings at their
architectural base, with larger-scale window and door openings on the upper floors. Due to the neoclassical design of the historic buildings, the district’s fenestration pattern has a strict order and consistency. The Civic Center Design Guidelines call attention to a new structure’s “Façade and Openings” as elements to be considered in the visual analysis of the design.\(^1\)

The project incorporates fenestration into the Hyde Street elevation in the form of a continuous ribbon window with angled sections of glazing to mimic the rusticated form of the tile cladding and surrounding building bases in the district. The area behind the glass curtain wall would serve as an outer Pavilion Lounge (See Pages 17 & 30-31) with views to the street and Fulton Plaza beyond. The Project Sponsor has provided an alternative design for the Hyde Street fenestration, which proposes a series of smaller punched window openings within the rusticated terra cotta tile cladding system.

**Recommendation:** The Department finds the interpretation of a rusticated base executed in a continuous band of faceted glazing to be an approach that draws from features in the district but in a more abstracted manner and on a much larger scale than is typically found at building bases throughout the district. As rendered in the Option 1 design, the Hyde Street glazing system appears seamless, conveying a crystalline quality to that section of the building envelope. Staff recommends further exploration of this glazing system to determine how the framing components required for execution would affect the overall design intent upon installation.

The addition of glazing was encouraged by the Committee at the July 2016 meeting as a means of creating greater compatibility with the architecture of the district and for providing a visual link between the new addition and the public realm along Hyde Street. The fenestration pattern of Option 1 achieves the goal of creating a visual link to the public realm. The continuous faceted glazing would introduce a new fenestration type at a building base within the district that is inconsistent with the prevailing ratio of solid-to-void (80/20) and the regularized patterns of punched window openings. Large-scale glazing typically occurs higher up on the buildings, at the shaft or “piano nobile” level of buildings in the district.

The Alternate Study showing rectilinear windows (Pages 72-75) bears greater compatibility with typical building bases through its use of punched glazed openings separated by sections of rusticated tile cladding. However, the irregularity of their spacing would introduce a new pattern and rhythm of fenestration not currently found in the district.

The Department recognizes that some combination of these components could also be possible. Specifically, in the Option 1 design there are three evenly-spaced locations between the faceted glass bays where the glazing is shown flush and in alignment with the outer building wall. One suggestion could be to use the rusticated tile for those wall sections between the faceted bays to create regularly spaced windows and bring the ratio of solid-to-void closer to the 80/20 figure cited in the 1987 AIA façade study. This approach would also highlight the faceted window openings in a manner that elevates the

\(^1\) *Civic Center Architectural Design Guidelines, “Design Guidelines for Primary Facades”. Pg. 40.*
relationship between the tile, the punched window openings and the base of the historic structure.

The Department also recommends treating the cladding surrounding the fenestrated openings in a manner that provides perceived depth and changes in the façade plane that reinforce the regularized treatment of building fenestration on civic buildings within the landmark district. The appropriate depth could be a simple return in the glazed tile materials around the window openings that creates a strong enough shadow line to reinforce the characteristics of a punched opening.

**New Construction-Materials, Color & Finish**

Upon initial review, the ARC commented that a material other than stone could be considered, based on its visual compatibility with the historic gray granite- and terra cotta-clad buildings in the Civic Center district. Concern for material durability was also raised. The proposed terra cotta tile cladding is a durable material that has been indicated would be finished in a color that is compatible with the granite found on the subject building. The introduction of clear window glazing along Hyde Street is also a district-compatible material. Due to the exposed nature of the rooftop and elevator mechanicals, their materiality and finish were encouraged to be thoughtfully considered, which was undertaken by the project team with a nod towards finishes that are compatible with the flecked appearance of historic stone.

Within the Civic Center Landmark District, the older buildings commonly feature Raymond granite cladding that is light gray in tone. In the 1930s, terra cotta cladding finished to replicate the gray Raymond granite was introduced. New construction shall have materials of comparable quality, color and finish. Large-scale windows are typically wood or steel, with multi-lite glazing. In the case of the subject property, the double-height arched windows at the piano nobile have a metal screen that spans the entire rough opening.

The project proposes a material palette that is monochromatic but of varied products and textures. It would include smooth gray granite at the lower plinth, faceted gray terra cotta tile cladding for the double-height vertical addition, faceted clear glass exterior windows, perforated gray metal panels for mechanical enclosures, and fritted glass rooftop safety railings. The elevator tower would be clad in zinc panels and fritted glass.

**Recommendation:**

The Department believes that the use of a monochromatic gray color palette is appropriate for its consistency with the gray Raymond granite and terra cotta used during the district’s period of significance. The proposed granite and terra cotta cladding materials for the addition match those commonly used on historic buildings in the district. The simple, unadorned metal panels selected for the mechanical enclosures in design Option 1 would be of a complimentary color and tone, and would help distinguish those areas as secondary in architectural importance in comparison to the more textural faceted terra cotta tiles. The proposed use of clear glass is compatible with fenestration found in the district. For additional comments on glazing, please refer to the *New Construction – Fenestration* section above.

The Project Sponsor is aware that a physical sample of the proposed material palette prior to the public hearing before the Historic Preservation Commission (HPC) is necessary.
New Construction-Detail
Details of the initial design were not anticipated to be carried forward into a revised submittal, as the direction from the ARC was to create greater compatibility with architectural details found in the district.

Within the Civic Center Landmark District, properties are primarily characterized by neoclassical design elements including pediments, pilasters, colonnades, bracketed window balconies, masonry or metal balcony railings, bronze or copper doors and light fixtures, double-height glazed openings on the building shaft, carved granite or terra cotta ornament, intermediate cornices, rusticated stone, selective use of gold leaf and ornamental details designed in Classical Revival and Beaux Arts architectural styles.

Currently, the project applies a cladding of faceted terra cotta tiles that is evocative of the historic rusticated stone found throughout the district. Where a safety railing is required along the edges of the roof terrace, the proposed fritted glass has a horizontal linear pattern that aligns with the historic cornice profile, providing visual continuity at that datum point on the building.

Recommendation:
The Department recommends further exploration of the construction details required to execute the faceted glass design of Option 1 to better understand how the framing would read on the building’s exterior.

Should constructability and detailing of the faceted treatment pose aesthetic challenges, the Project Sponsor should explore fenestration more in line with the Alternate Study, using punched window openings within the tile cladding to more closely align with the ratio of solid-to-void found on building bases in the district.

For reference, the Project Sponsor should review the 1987 report, “The San Francisco Civic Center: A Study in Urban Form.” This report contains many measurements and calculations of elements of the façade such as the depth of voids in the façade and the percentage of openings of the whole planar surface. In designing a building, reference should be made to adjacent Beaux Arts buildings with the goal of establishing compatibility with the existing architectural character.\(^2\)

While the fritted treatment and horizontal linear design of the glass roof railing responds to historic details found on the existing building, publicly-visible glass roof railings are not characteristic of the surrounding district. Railings from the period of significance were historically crafted from masonry or metal. The Department recommends exploring a greater setback of the safety railing to a point on the roof where it is no longer publicly visible. Alternately, a more solid and/or non-reflective material could be explored to create a railing that is better integrated into the overall façade design. This approach should also study the design cues found within the belt courses of the historic structure.

\(^2\) Civic Center Architectural Design Guidelines, “Design Guidelines for Primary Facades”, pg. 39
Interior Alterations
Alterations are specified for areas of the subject property identified in Section 10(b) of the designating ordinance as Exceptionally Significant Interior Public Spaces.

Recommendation:
Further information about new furniture and lighting installation, as well as points of attachment to ceilings, walls and floor surfaces should be provided prior to review by the Historic Preservation Commission to better understand the interior scope of work.

REQUESTED ACTION
The Department seeks comments on:

- Compatibility of the New Construction with the Civic Center Landmark District, as it relates to:
  - Appendix J of Article 10
  - The Civic Center Architectural Design Guidelines, and
  - The San Francisco Civic Center: A Study in Urban Form (Oct., 1987)
- Recommendations for Overall Form & Continuity, Scale & Proportion;
- Recommendations on Fenestration;
- Recommendations for Materials; and,
- Recommendations for Details; and,
- Recommendations for Interior Alterations

ATTACHMENTS
July 2016 ARC Notes
Appendix J of Article 10
Civic Center Architectural Design Guidelines
The San Francisco Civic Center: A Study in Urban Form (Oct., 1987)
Renderings & Architectural Drawings by wHY Architects (April 21, 2017)
At the request of the Planning Department, the conceptual design for proposed addition to the Asian Art Museum was brought to the Architectural Review Committee (ARC) on July 20, 2016. At the ARC meeting, the Planning Department requested review and comment regarding conformance of proposed design with Appendix J of Article 10, specifically the provisions of Sections 6 and 7 and with the Secretary of the Interior’s Standards. Planning Department Preservation Staff has prepared a summary of the ARC comments from that meeting.

**ARC COMMENTS**

1. **Design approach.** The Commissioners did not feel the proposed design exhibited compatibility with the character defining features of the Civic Center Landmark District or the Urban Design Guidelines, therefore expressed opposition to the preliminary design approach. The consensus was that, while staff’s analysis strove to convey the team’s vision of the design’s compatibility with the district, the team’s narrative could not be supported by the Committee. As part of this discussion, there was a comment that the Civic Center District
could be argued as perhaps the most historical context in the city. While the Commission voiced an openness to Modernism, the level of abstraction of the metal screen based on a traditional woven basket in the museum’s collection was not found to be a strong enough reference to supersede the need for compatibility with the public-facing Beaux Arts architecture of the district. The concept of a substantially designed corner was raised several times throughout the meeting, with Commissioners expressing a desire to see a 3-story building at the McAllister corner. A taller addition in general was thought to be a successful continuation of the existing building form along Hyde Street, however the goal of meeting the immediate gallery space needs was recognized as a limiting factor. The project design, as currently proposed, was determined to be nonconforming with Secretary of the Interior’s Standard #9. Greater relationship to the character-defining Beaux Arts architecture of the district was sought in a subsequent redesign of the addition, with the “New Library” raised as a successful infill project for its time – although lacking an active ground floor. The Commissioners requested that the team return to the A.R.C. once a revised design had been further explored.

2. Scale and Proportion. The Commissioners acknowledged that the current project was limited in scope and budget to a one-story exhibition hall. However, comments were made that a taller addition to match the height of the existing building, or taking a phased approach to the design in anticipation of future expansion could be a long-term planning tactic for the organization. The possibility of shifting the loading dock to a mid-block location, and even bridging the new structure over the loading dock, in order to reorient new massing towards the McAllister Street corner was touched upon. There was considerable discussion about the need for a designed corner, perhaps 3-stories in height, to harken to the design of other buildings in the district. It was asked whether the elevator could be moved to the opposite side of the loading dock, with a request to have that study completed by the team. The out-curving design of the corner was observed to be the opposite of the in-set curved corners found in the district. In general, the lack of a discernable base-middle-top and greater tie-in with strong horizontal lines of the existing building was noted.

3. Fenestration. The use of the perforated screen as an exterior cladding materials, while incorporating apertures in its design, has not found to have enough of a relationship to the treatment of facades throughout the district. The 1987 façade analysis of buildings in the district provides data for the various components of the Beaux Arts style exteriors, including percentages of fenestration found at the base, middle, and top. The Commissioners commented that those data points
should be studied in the redesign of the addition’s exterior cladding. The proposed ground floor vitrines were viewed favorably as a potential tool for enhancing the pedestrian experience at the ground floor. The addition of fenestration to the elevator tower was suggested as one potential means of better incorporating that structure into the existing pattern of fenestration at that height on the existing building.

4. **Materials.** The durability and maintenance of an architectural metal screen was raised as a concern. It was clarified that the 15-18” offset from the backing wall would allow a system of that design to be cleaned as needed. The comment was made that, should it be molded and finished in a manner that closely resembles the gray granite found throughout the district, a cement cladding material could be considered based on its visual compatibility. The Commissioners indicated that they would prefer to see a more granite-like material. The materiality of the proposed elevator tower, if it cannot be shifted in its location or minimized in its visibility, was discussed. The desire of the Commissioners was to explore how it could be better incorporated into the overall exterior design.

5. **Color.** There was a sense that the champagne tone of the cladding and roof canopy was not in keeping with the tonality of façade materials and finishes, and would have to be revisited in order to be compatible. The example of the green framing on the Gae Aulenti additions was raised, which the Commissioners felt was perhaps a bit too bright, but could be argued to relate to the copper patina found on the Beaux Arts buildings.
APPENDIX J TO ARTICLE 10 - CIVIC CENTER HISTORIC DISTRICT

SEC. 1. FINDINGS AND PURPOSES.

The Board of Supervisors hereby finds that the area known and described in this ordinance as the Civic Center Historic District contains a number of structures having a special character and special historical, architectural and aesthetic interest and value, and constitutes a distinct section of the City. The Board of Supervisors further finds that designation of said area as an Historic District will be in furtherance of and in conformance with the purposes of Article 10 of the City Planning Code and the standards set forth therein, and that preservation on an area basis rather than on the basis of individual structures alone is in order.

This ordinance is intended to further the general purpose of historic preservation legislation as set forth in Section 1001 of the City Planning Code, to promote the health, safety and general welfare of the public.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 2. DESIGNATION.

Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II of the San Francisco Municipal Code, the San Francisco Civic Center Historic District is hereby designated as an Historic District, this designation having been duly approved by Resolution No. 13719 of the City Planning Commission and Resolution No. 454 of the Landmarks Preservation Advisory Board.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 3. LOCATION AND BOUNDARIES.

The location and boundaries of the San Francisco Civic Center Historic District generally bounded by Golden Gate Avenue to the north, Franklin Street to the west, Jones Street to the east and Market Street to the south shall be as designated on the San Francisco Civic Center Historic District Map, the original of which is on file with the Clerk of the Board of Supervisors under File No. 115-94-10, which Map is hereby incorporated herein as though fully set forth.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 4. RELATION TO CITY PLANNING CODE AND THE PROVISIONS OF THE CHARTER OF THE CITY AND COUNTY OF SAN FRANCISCO.
Article 10 of the City Planning Code is the basic law governing historic preservation in the City and County of San Francisco. This ordinance, being a specific application of Article 10, is both subject to and in addition to the provisions thereof.

Except as may be specifically provided to the contrary in this ordinance, nothing in this ordinance shall supersede, impair or modify any City Planning Code provisions applicable to property in the San Francisco Civic Center Historic District, including but not limited to existing and future regulations controlling uses, height, bulk, lot coverage, floor area ratio, required open space, off-street parking and signs.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 5. STATEMENT OF SIGNIFICANCE.

The San Francisco Civic Center possesses a unique place and significance in the areas of architecture, history, and environment worthy of protection as an historic district.

The land on which the Civic Center stands was declared a City Hall Reservation as early as 1870. Portions of that reservation land were sold to raise funds for City Hall construction, and Old City Hall - located on the site that had first been used as the Yerba Buena Cemetery, approximately where the present library stands - was erected between 1871 and 1897, in a lengthy project marked by the now well known City government corruption of that time.

In 1899, B.J.S. Cahill, with the encouragement of Mayor Phelan, proposed a grander vision for the area, with the dual goal of clearing up land titles clouded by the dubious practices of the promoters of the Old City Hall and, at the same time, of creating an imposing setting for the entire area. This plan envisioned clearing out smaller structures and visually uniting the remaining monumental structures - Old City Hall, the Main Post Office, the Hibernia Bank building, and other larger structures - and setting them off against new open spaces (such as a planned extension of the Golden Gate Park panhandle to Market Street). Conflicting new developments were blocked for a time, but the plan eventually failed, in large part because of general distrust - bred of experience, perhaps - of large government projects.

Undaunted, former Mayor Phelan soon led the formation of an Association for the Improvement and Adornment of San Francisco. In 1904, the Association invited Daniel Burnham to design a grand plan for the City, with B.J.S. Cahill providing a design for the Civic Center. This produced two visions of the Civic Center: Cahill, with the practicality borne of personal and local experience, proposed using existing structures and City-owned land to create a central plaza, surrounded by major buildings, and, again, connected to a Golden Gate Park panhandle extension; Burnham proposed a grander Civic Center, with buildings connected by a generally circular series of boulevards and grand open vistas. The Burnham Plan, though politically impractical, fired the public imagination and was submitted to and adopted by the Board of Supervisors on September 27, 1905.

Following the 1906 earthquake, the public desire to rebuild and reclaim what had just been lost confirmed in practice what Cahill had perceived before: that political expediency set limits to the definition of the Civic Center. Competition continued between the different views of Burnham and Cahill of what the Civic Center might become, but by 1912 the Board of Supervisors had endorsed the Cahill Plan as modified in 1909. The momentum of growing civic pride and the Civic Center development effort - spearheaded by then-Mayor Rolph and the coming of the 1915 Panama-Pacific Exposition - was focused into the general outlines sketched by Cahill.
Mayor Rolph, a reform candidate, saw the Civic Center as a central civic improvement, the symbol of a new unity of the people under a new and honest political era and a permanent expression of the grandeur and vitality which the 1915 Exposition would exemplify on a temporary scale.

The World Columbian Exposition in Chicago, in 1893, was the source of inspiration for the "City Beautiful" movement which emphasizes formal plan and composition of monumental scale, neoclassical style buildings fronting plazas, boulevards and grand public gathering spaces. The order, harmony, cleanliness, and grandeur of the exhibition, called "The White City," was in sharp contrast to the rapid, chaotic growth that most U.S. cities had experienced in the preceding era of rapid immigration and industrialization.

Several world's fairs were held throughout the country in the later 1800's, spreading the ideals of classical architecture, Beaux Arts forms, and the concepts of planning and cooperation for ensemble effect in design. These planning and design schemes were an important influence for forty years, with their primary manifestation coming in designs for cities, parks, and civic centers. Numerous City plans were commissioned in the early years, but only Cleveland and San Francisco implemented a portion of their plans, with San Francisco more nearly reaching completion.

The historic significance of the "City Beautiful" movement lies in the manner in which it reformed and refocused architectural vision, contributing to something of a national style of architecture; and, on a practical level, in the formation of City Planning Departments and schools or courses devoted to City Planning.

The design of the San Francisco Civic Center is an example of the development of those significant contributions. More particularly, the San Francisco Civic Center is an expression of a nation ready to display its new international importance in an architectural statement. At the time it took form, geography and historical events had made San Francisco the center of western America. Monumental classical architecture for the City's central public space expressed this consciousness, as well as the accompanying belief that such inspiring surroundings should be democratically available to all, not just a privileged few.

The Exposition Auditorium, the Central Plaza, and the Powerhouse were completed before the 1915 Panama-Pacific Exposition, and the new City Hall was completed in late 1915. The library was completed in 1916; the State Building in 1921; and the Public Health Building in 1932 and the Old Federal Building in 1936. The present Opera House and Veterans Building expanded the Civic Center to the west in 1932 and 1933, respectively, much in the manner the original proponents envisioned. The original plaza was excavated in 1956 to add the underground parking garage. At this time the ground level details were changed into the present reflecting pool and semi-park. United Nations Plaza, which opens the vista to the east of City Hall in a manner consistent with the original vision of the Civic Center, was created in the mid-1970's.

It is an exemplary City Beautiful complex in the best of the American Academic Beaux Arts tradition. Designed and built in the revival of classical style, stemming from the Chicago World's Fair of 1893 that has been called the "American Renaissance," it succeeds in making a strong impression of Civic dignity and pride. The San Francisco Civic Center Historic District consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end. It includes all or part of the fifteen City blocks. There are eight major buildings, a group of secondary buildings, three unrealized building sites, and a large plaza within the Historic District.
Each building in the Civic Center was faced with the problem of providing modern, functional facilities in a classical idiom. The classical Beaux Arts style was deemed suitable as the traditional style of American governmental buildings, and was amenable to City Beautiful ideals of harmony among many buildings on a grand scale. The formal composition of "City Beautiful" architecture, plantings, street embellishments and plazas was meant to be an expression of civic authority and pride - intending to impress and overawe. The classical style aptly expressed the mood of a nation eager to redefine its newly achieved international importance in architectural terms. It reflected a mood and an existing state of affairs as much as an inspiration to dominance. In San Francisco, it represented the city's emergence as a regional center of national importance, and within the City, it symbolized the united efforts of a population recently divided along many lines.

In terms of "democratic" architecture, or architecture for an ever larger segment of the population, monumental classical architecture uncompromisingly demonstrated the enhanced concern for the general public. Only a few years earlier, such splendor was exclusively reserved for the rich and the privileged few. To this day, no greater public interiors have been built in the United States than those influenced by and representative of the City Beautiful Movement, including among the very finest, the San Francisco City Hall.

Within the scope of turn of the century classical architecture in the United States, the San Francisco Civic Center contains several fine examples of the mode and one superlative example in its City Hall. The other buildings in the group, although less interesting individually cannot properly be evaluated in the same way. In particular, the State Building, the Federal Building, the Health Building and the War Memorial group would probably appear rather dull compared to City Hall, as if they were missing an essential ingredient. But seen in the context of the Civic Center as a whole, and in relation to City Hall, all the buildings together achieve distinction.

The criteria on which the buildings are judged, then, must be the degree to which each enhances the group without distracting from City Hall. These qualities are achieved through a harmony of color, material, scale, size, texture, rhythm and style. Within these constrictions the buildings achieve individual interest through the imaginative manipulation of the elements.

The historic Civic Center buildings are unified in the Beaux Arts classical design. They are organized into horizontal bands of vertically proportioned elements, with the grand order of the facade displayed on two or three floors above a usually rusticated base of one or two ground and partially sub-ground floors. Civic Center Historic District contains standard features such as overall form, massing, scale, proportion, orientation, depth of face, fenestration and ornamentation, materials, color, texture, architectural detailing, facade line continuity, decorative and sculptural features, street furniture, granite curbing and grille work.

The Civic Center is designated as both a National Historic Landmark District and a Historic District on the National Register of Historic Places, the former designation occurred on February 27, 1987, the latter, October 10, 1978. These designations offer recognition that certain properties within the Historic District are worthy of preservation and alterations undertaken both in the local and federal districts shall comply with the Secretary of the Interior's Standards for the Treatment of Historic Properties. Said Standards were adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 2, 1985, the amended Standards were readopted by the Landmarks Board at its Regular Meetings of February 6, 1991 and August 3, 1994.

(Added by Ord. 413-94, App. 12/23/94)
SEC. 6. FEATURES.

The architectural features of said Historic District that should be preserved are set forth in this ordinance and described and depicted in the Landmarks Preservation Advisory Board's Case Report "San Francisco Civic Center Historic District" including Appendix A: Survey of Parcels. Said Case Report was adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 6, 1993 by Resolution No. 454 and was adopted and amended by the City Planning Commission at its Regular Meeting of July 7, 1994 by Resolution No. 13719. The architectural features, formal plan composition and streetscape elements of said Historic District that should be preserved and strengthened are also identified in the Civic Center Plan, an Element of the City's Master Plan, and in the Civic Center Urban Design Guidelines adopted by the Planning Commission pursuant to that plan.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 7. ADDITIONAL PROVISIONS FOR CERTIFICATES OF APPROPRIATENESS.

The procedures, requirements, controls and standards in Sections 1005 through 1006.8 of Article 10 of the City Planning Code shall apply to all applications for Certificates of Appropriateness in the San Francisco Civic Center Historic District.

In addition, the following provisions shall apply to all such applications. In the event of any conflict or inconsistency between the following provisions and Article 10, the procedures, requirements, controls and standards affording stricter protection to the Historic District shall prevail, except for the provisions of Section 8 of this designation ordinance.

A Certificate of Appropriateness shall be required for all major alterations, as set forth below, to Contributory or Contributory/Altered buildings sites, structures or objects within the Historic District. Within 10 days after the Central Permit Bureau refers any permit application to the Department, the Zoning Administrator and the Secretary to the Landmarks Preservation Advisory Board shall determine in writing whether the proposed alteration is a major alteration or a minor alteration. The decision of the Zoning Administrator shall be final.

(a) An alteration is considered major if any of the following apply:

(1) The alteration will remove or cover an exterior architectural feature or a portion of an exceptionally significant interior as set forth in Section 10, or replace it with substitutes that are inappropriate in material, scale, color or architectural style. This provision shall apply to exceptionally significant interior public spaces designated in Section 10 of said ordinance; or

(2) The alteration would affect all or any substantial part of a structure's interior or exterior column or load-bearing wall, exterior walls or exterior ornamentation; or

(3) The alteration results in a substantial addition of height above the height of the structure; or

(4) The cumulative impacts of serial permits may be determined to be a major alteration. An alteration, in combination with other alterations authorized within the preceding five years, shall be deemed a major alteration if the cumulative impact of said alterations may be considered a major alteration as described above.
(b) An alteration is considered minor if the criteria set forth in Subsection (a) do not apply or the work consists of ordinary repair and maintenance.

(c) The Department of City Planning in consultation with the Landmarks Preservation Advisory Board, may promulgate Rules and Regulations to distinguish major alterations from minor alterations for this Historic District consistent with this Section 7.

(d) Permit applications determined to be for minor alterations shall be returned, with that determination noted, to the Central Permit Bureau for further processing; provided, however, that the Zoning Administrator may take any other otherwise authorized action with respect to the application.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 8. APPEALS FROM THE LANDMARKS PRESERVATION ADVISORY BOARD AND CITY PLANNING COMMISSION DECISIONS ON CERTIFICATES OF APPROPRIATENESS.

(a) Certificate of Appropriateness decisions of the Landmarks Preservation Advisory Board may be appealed to the City Planning Commission pursuant to the provisions of Planning Code Section 1006.8. Nothing in this ordinance shall supersede, impair or modify provisions of the City Charter or laws governing the State of California and the United States of America. All governmental bodies shall work cooperatively with the Landmarks Preservation Advisory Board on proposed exterior and interior changes to ensure that the alteration of buildings within this Historic District comply with the Secretary of the Interior's Standards for Rehabilitation, Revised 1990 (and subsequent revisions).

(b) This ordinance designating the Civic Center Historic District shall in no way diminish the powers, rights and duties vested in the Art Commission, the War Memorial Board of Trustees, the Library or the Asian Art Museum. It is the intent of the Board of Supervisors, however, to retain its authority, and the authority of the Landmarks Preservation Advisory Board and the Planning Commission, over historic preservation decisions in the Civic Center Historic District in order to ensure the appropriate treatment of the historical elements of this historic district.

(c) The entities referenced in Subsection 8(b) above shall consult with the Landmarks Preservation Advisory Board on any proposed interior alterations to the publicly accessible spaces of their buildings, regardless of whether a Certificate of Appropriateness is required by this ordinance or by Article 10.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 9. STANDARDS FOR REVIEW OF APPLICATIONS.

(a) The standards for review of all applications for Certificates of Appropriateness are as set forth in Section 1006.7 of Article 10 and are as follows:

(b) For applications pertaining to sites, buildings, structures and objects in the Civic Center Historic District, any alteration, construction, relocation or demolition, shall comply with the standards contained in Section 1017(c), and shall (1) be compatible with respect to height, massing, fenestration, materials, color, texture, detail, style, scale and proportion, signage, landscaping and street furniture which may define the character of the historic district as
described in Section 5 of this designating ordinance and in the Civic Center Urban Design Guidelines adopted by the City Planning Commission; and (2) preserve, enhance or restore, and not damage or destroy, the exterior architectural appearance of the subject site, building, structure and object which is compatible with the character of the Historic District.

(1) Notwithstanding the foregoing, any exterior change to a site, building, structure and object which is not already compatible with the character of the Historic District shall bring the site, building, structure and object closer to compatibility. Where the required compatibility exists, the application for a Certificate of Appropriateness shall be approved.

(2) Except as provided in Planning Code Subsection 1017(d), no application for a demolition permit in a Historic District may be approved until a Certificate of Appropriateness for the replacement structure has been approved by the Landmarks Board.

(c) Alterations to Contributory and Contributory/Altered buildings shall be compatible with the architectural and historic character of this Historic District. New construction shall be compatible with the character of the Historic District as described in the Landmarks Preservation Advisory Board San Francisco Civic Center Historic District Case Report and its Appendix A and with the Civic Center Urban Design Guidelines adopted by the City Planning Commission. Said Case Report was adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 6, 1993 by Resolution No. 454 and was adopted and amended by the City Planning Commission at its Regular Meeting of July 7, 1994 by Resolution No. 13719 and is contained in Board of Supervisors File No. 115-94-10.

(d) Treatment of Stone Surfaces. Numerous structures in the Historic District exhibit stone, terra cotta, or brick exterior surfacing. Proposed treatment of said masonry surfaces with any acid wash, sandblasting, high pressure wash or other abrasive methods is discouraged as such abrasive treatments can severely damage historic masonry surfaces.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 10. CERTIFICATE OF APPROPRIATENESS APPLICABILITY FOR ALTERATIONS TO EXCEPTIONALLY SIGNIFICANT INTERIOR PUBLIC SPACES.

Pursuant to Section 1004(c)(1) of the City Planning Code, proposed alterations to exceptionally significant interiors of the following publicly owned buildings shall require a Certificate of Appropriateness:

(a) San Francisco City Hall, 400 Van Ness Avenue (City Landmark No. 21 and a Contributory Building to the Historic District) shall comply with Sections 1006 and 1006.8(e) for any construction or alteration which requires a building permit for the following exceptionally significant interior public spaces which shall be designated and shall include: the Board of Supervisor's Chambers (Room C200); the Rotunda; and the Mayor's Office (Rooms D200, D205 and D209) including the Reception Room, inner corridors and offices and the Chief Administrator's Offices (C.A.O.’s) Offices (Room 289) which were previously designated under Ordinance No. 16-70, effective date, March 13, 1970.

(b) The Main Library, 200 Larkin Street, a Contributory Building to the Historic District. The following exceptionally significant interior public spaces shall be designated: the Monumental Grand Staircase (Room S101), the Main Entrance Hall and Vestibule, (Rooms 101 and 191); the
Monumental Public Corridors and Balcony Spaces including the Gottardo Piazzi Murals in Public Corridor 290 (Rooms 190, 192, 193, 290 and 291A); and the Main Program Spaces (Rooms 200, 201, 202, 203, 210 and 218).

(c) The Public Health Department, 101 Grove Street, a Contributory Building to the Historic District. The following exceptionally significant interior public spaces shall be designated: the Main Entry and Elevator Lobby; the Marble Lined Corridors (All Floors) and the Third Floor Board Meeting Room/Auditorium.

(d) No other sites, buildings, structures and objects have exceptionally significant interior public spaces and would be subject to this Section.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 11. SIGNIFICANCE OF INDIVIDUAL BUILDINGS TO THE HISTORIC DISTRICT.

The history of each parcel within the Historic District is documented in Appendix A: Survey of Parcels, and is included in the San Francisco Civic Center Historic District Case Report as readopted by the Landmarks Board on October 6, 1993 by Resolution No. 454 and as amended and readopted by the City Planning Commission on July 7, 1994 by Resolution No. 13719 and is located in Board of Supervisors File No. 115-94-10.

Each building is assigned a finding from the three following categories:

1. Contributory. This category identifies buildings which date from the Historic District's period of significance (1906 to 1936) which reflect a Beaux Arts style and which retain their historic and architectural integrity. These structures are of the highest importance in maintaining the character of the Historic District. Recognizing the unique character of this Historic District which is derived from its expression of an historic plan, some structures within the Historic District may date from the Historic District's period of significance but do not contribute to the intended original plan in their architecture, detailing, height or scale. Such buildings are designated noncontributory and may be considered for replacement with structures designed in a monumental style and manner which would complete the San Francisco Civic Center Plan as originally conceived.

The following buildings are deemed Contributory to the Historic District: Newton Tharp Commercial High School, 170 Fell Street, Lot 1 within Assessor's Block 815; (a portion of Landmark No. 140), Federal Building, 50 Fulton Street, (50 United Nations Plaza) Lot 35 within Assessor's Block 351; Exposition Auditorium, 99 Grove Street, Assessor's Block 812; Department of Public Health, 101 Grove Street/50 Ivy/Lech Walesa Street, Lot 1 in Assessor's Block 811; San Francisco Public Library, 200 Larkin Street, Lot 1 in Assessor's Block 353; Orpheum Theater Building, 1182 - 92 Market Street, Lot 22 in Assessor's Block 351; 1212 Market Street, Lot 3 in Assessor's Block 355; 1240 - 1242 Market Street, Lot 6 in Assessor's Block 355; Hotel Avalon, 1272 - 1276 Market Street, Lot 9 in Assessor's Block 355; Methodist Book Concern, 83 McAllister Street, Lot 32 in Assessor's Block 351; Old State Office Building, 50 McAllister Street, Lot 2 in Assessor's Block 765; Barbara Apartments, 580 McAllister Street, Lot 8 in Assessor's Block 767; 1 United Nations Plaza (35 - 57 Fulton Street); Lot 37 in Assessor's Block 351; the High School of Commerce, 135 Van Ness Avenue, (a portion of Landmark No. 140), Lot 1 in Assessor's Block 815; War Memorial Opera House, 301 Van Ness Avenue (a portion of Landmark No. 84),
Lot 1 in Assessor's Block 786; San Francisco City Hall, 400 Van Ness Avenue (Landmark No. 21), Lot 1 in Assessor's Block 787; War Memorial Veteran's Building, 401 Van Ness Avenue (a portion of Landmark No. 84), Lot 1 in Assessor's Block 786; and, the Corinthian Court Apartments, 500 - 524 Van Ness Avenue, Lot 6 in Assessor's Block 766.

2. Contributory/Altered. This category identifies buildings which date from the Historic District's period of significance and have had alterations as detailed on page 22 of the San Francisco Civic Center Historic District Case Report located in Board of Supervisors File No. 115-94-10. Appropriate restoration of such buildings is encouraged, though in certain situations (see No. 1 above) their demolition and replacement may be more appropriate in order to achieve completion of the original San Francisco Civic Center plan. Such replacement should adhere to any Civic Center Urban Design Guidelines adopted by the City Planning Commission.

The following buildings shall be deemed Contributory/Altered within the Historic District: Marye Building, 1200-1208 Market Street, Lot 15 in Assessor's Block 355; 1220-1232 Market Street (29 Grove Street), Lot 4 in Assessor's Block 355; 1236 Market Street (37 - 39 Grove Street), Lot 5 in Assessor's Block 355; the Wells Fargo Building, 1256 - 1264 Market Street, Lot 8 in Assessor's Block 355. The following site shall also be deemed Contributory/Altered within the Historic District: Civic Center Plaza, being all of Block 788.

3. Noncontributory. This category identifies buildings which post-date the Historic District's period of significance or have had their integrity compromised by inappropriate alterations as detailed on page 21 of the San Francisco Civic Center Historic District Case Report. Demolition permit applications for these buildings will be processed without reference to the suspension provisions of Article 10. Alterations to Noncontributory buildings will require Certificate of Appropriateness if determined to be a major alteration in order to minimize conflicts with the historic character of the Historic District. Replacement buildings should adhere to Civic Center Urban Design Guidelines adopted by the City Planning Commission.

The remaining buildings shall also be deemed to be Noncontributory within the Historic District: California State Courts Building, 455 Golden Gate Avenue, Lot 3 within Assessor's Block 765; vacant lot, 41 - 47 Grove Street, Lot 12 in Assessor's Block 355; vacant lot, southeast corner of Grove Street at Larkin Street, Lot 11 in Assessor's Block 355; vacant lot, 165 Grove Street, Lot 21 in Assessor's Block 811; Library Annex, 45 Hyde Street, Lot 1 in Assessor's Block 353; the New Main Library, 100 Larkin Street, Lot 1 in Assessor's Block 354; 1170 Market Street, Lot 51 in Assessor's Block 351; 1220 - 1232 Market Street (29 Grove Street), Lot 4 in Assessor's Block 355; 1236 Market Street (37 - 39 Grove Street), Lot 5 in Assessor's Block 355; 1244-1254 Market Street, Lot 7 in Assessor's Block 355; 77 - 79 McAllister Street, Lot 33 in Assessor's Block 351; 456 McAllister Street, Lot 4 in Assessor's Block 766; 460 McAllister Street, Lot 5 in Assessor's Block 766; vacant lot, 401 Polk Street, Lot 2 in Assessor's Block 766; 10 United Nations Plaza, Lot 50 in Assessor's Block 351; Louise M. Davies Symphony Hall, 201 Van Ness Avenue, Lot 1 in Assessor's Block 810; 234 Van Ness Avenue, Lot 18 in Assessor's Block 811; 240 Van Ness Avenue, Lot 19 in Assessor's Block 811 and the Edmund G. Brown State Office Building, 501 Van Ness Avenue, Assessor's Block 767.

The Board of Supervisors, through the adoption of this ordinance, shall deem 450 McAllister Street, Lot 3 in Assessor's Block 766, the Civic Center Powerhouse, 320 Larkin Street (298 McAllister Street) Lot 8 in Assessor's Block 347, the San Francisco Art Commission Gallery, 155 Grove Street, Lot 16 in Assessor's Block 811 and the Church of Christ Building, 171-195 Grove Street, Lot 20 in Assessor's Block 811 as Noncontributory buildings. Any replacement
building should adhere to Civic Center Urban Design Guidelines adopted by the City Planning Commission.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 12. CERTIFICATES OF APPROPRIATENESS FOR CITY HALL ALTERATIONS.

Section 1006.8(e) of the City Planning Code describes the process for review of Certificate of Appropriateness applications proposing alterations to City Hall, Landmark No. 21. Nothing in this legislation shall be construed to amend said Section 1006.8(e). Said process shall serve to meet the Certificate of Appropriateness requirement for City Hall by its inclusion in this Historic District.

(Added by Ord. 413-94, App. 12/23/94)

SEC. 13. PAINT COLOR.

Nothing in this legislation shall be construed to regulate paint colors within the Historic District. Painting of previously unpainted masonry and stone surfaces is discouraged.

(Added by Ord. 413-94, App. 12/23/94)
CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES

PURPOSE

The San Francisco Civic Center is an exemplary Beaux Arts complex deserving to be preserved and enhanced in its unique architectural and urban design character. In the future, several vacant sites may be developed and buildings not consistent with the Beaux Arts style may be redeveloped which offers an opportunity to complete the Civic Center as originally intended.

The purpose of these architectural design guidelines is to direct development of new buildings or alterations of existing buildings to complement the Beaux Arts Civic Center, this distinguished district in San Francisco. They are intended to further design excellence, creative architectural solutions, compatibility with the existing Beaux Arts buildings, and to avoid mere imitation or mimicry of historic buildings.

The architectural design guidelines focus on architecture and urban design issues, the physical form and character of buildings, and their interrelation, and not on uses of buildings. Land use is addressed in Objective 1 of the Civic Center Plan. Urban design guidelines which address the streetscape and open space in the Civic Center will be published separately.

The guidelines are to be used by government agencies and private property owners in designing buildings, and by local, state and federal government agencies in reviewing permit applications for new buildings and alterations. As the City and County of San Francisco does not have jurisdiction over State and Federal property in the city, agreement on these guidelines by State and Federal agencies as well as by municipal agencies (such as the Art Commission, City Planning Commission, Bureau of Architecture, Bureau of Building Inspection, and others) is essential for their effectiveness.

These guidelines complement, and do not supersede, Master Plan policies, especially those of the Civic Center Plan and the Urban Design Element. Requirements of any other Federal, State or local legislation (for example the Americans with Disabilities Act, Secretary of the Interior's Standards for the Treatment of Historic Properties, Title 24 of the California Building Code, and the San Francisco Building Code) need to be implemented in conjunction with the design guidelines.
CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES

SCOPE

The area to which the guidelines are proposed to apply is shown in Figure 2.8. Also shown are street frontages with primary facades and secondary facades. Primary facades are those of City Hall, those facing City Hall, Civic Center Plaza, Fulton Mall and Memorial Court, and their respective returns (i.e. the continuation of the facade around the building corner for the length of one bay or to the center of the "side" facade as shown on the photo below.) Of special importance in the Beaux Arts plan of the Civic Center are the corner lots on the diagonals of the plaza with chamfered corner designs; these are also primary facades. (See Figure 2.7.)

A secondary facade designation is given to the rear walls of buildings with primary facades and their respective returns. It is also assigned to those facades which exceed the height of the primary buildings and can be seen from Civic Center Plaza or Fulton Mall/Street/Memorial Courtyard. Areas of concern are properties to the north, northwest, and southwest of City Hall with 130 feet height limits, and to the south with height limits ranging from 120 feet to 160 and 200 feet. Figure 1.5 shows the height districts in the Civic Center and its surroundings.
The core of the Civic Center complex is comprised of monumental public buildings designed in distinct variations of the Beaux Arts style and arranged around a grand plaza with City Hall as the prominent centerpiece. The significance of this complex is based on the relationship of these buildings to City Hall, to each other and to the Plaza.

The buildings have several design elements in common, including: overall height and massing; classical facade organization of horizontal bands with vertical elements; symmetrical, balanced facades with harmonious fenestration; fine quality decorative elements; and similar color and texture of materials. However, there are also differences in the architectural design of these buildings as the Beaux Arts approach is not a uniform style and it allowed individual interpretation and expression of classical architecture. In addition, the Beaux Arts buildings in the Civic Center were designed by different architects over a span of two decades. Examples of the differences in architecture are the heights of the horizontal bands — plinth, base, shaft or piano nobile, capital or attic, and mansard roof. On most buildings, the shaft or piano nobile is crowned by a heavy cornice, but on the Main Library, the cornice is placed above the attic.

In 1987, the Urban Design Committee of the American Institute of Architects San Francisco Chapter, in conjunction with the San Francisco Department of City Planning and the Civic Design Committee of the San Francisco Arts Commission, undertook an analysis of building elements which was published in a report titled "The San Francisco Civic Center: A Study in Urban Form." This report contains many measurements and calculations of elements of the facade such as the height ranges of horizontal zones, the depth of voids in the facade and the percentage of openings of the whole planar surface. These figures are useful for general reference. In designing a building, reference should be made to adjacent Beaux Arts buildings with the goal of establishing compatibility with the existing architectural character.
CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES

For the design of new buildings or additions to buildings, it is necessary to visually analyze Beaux Arts buildings next to or in the same view plane as the subject building and to creatively transpose their patterns into a contemporary, high quality design which enhances the Civic Center complex and does not distract from the predominance of City Hall.

An analysis of the "opposite" building along the Fulton axis will also be useful. Photographs of adjacent facades will be helpful but do not replace on-site observation and measurement, especially of the depth of recesses and projections in the facades, rhythm and building massing. The City's Bureau of Architecture has plans and elevations of many buildings in the Civic Center. Additional information can be found in the Historic Structures Reports/Building Evaluation Reports for several of the core buildings prepared by Carey and Company, and in reports for designations as San Francisco Landmarks, National Historic District, Historic District on the National Register of Historic Places, and San Francisco Historic District.

In designing additions to buildings with primary facades, the Secretary of the Interior's Standards for the Treatment of Historic Properties should be followed. Standard #9 for Rehabilitation is of particular importance:

"...The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment."

A proposed addition to a Beaux Arts building should integrate its major design elements in a contemporary approach and avoid imitation of historic features. The project should be differentiated from, but respectful of and complementary to the historic buildings and harmonious with the overall architectural character of the Civic Center.

More specifically, the design elements to consider in the visual analysis and design of a building are: Siting and Setbacks; Height and Bulk; Facade and Openings; Materials and Color; and Signage.
**CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES**

Civic Center Plan

Figure 2.8

Primary and Secondary Facades in the Civic Center Area

- Primary Facade
- Secondary Facade
- Core Area Boundary
CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES

1. SITING AND SETBACKS OF BUILDINGS

In the Civic Center, the siting of buildings and their setbacks from the front property line are essential elements of the original Civic Center plan. The predominance of City Hall in the Civic Center is emphasized through generous landscaped setbacks on all four sides. (Figure 2.9). In addition to City Hall, the grand plaza is framed by three monumental buildings (State Building, Old Main Library and Civic Auditorium) which are set back from the property line thus making the plaza appear larger. Fulton Mall, between Leavenworth and Larkin Streets, is strongly defined by the deep setbacks of the abutting buildings. The War Memorial Veterans Building and Opera House feature deep setbacks on all street frontages and along the Fulton axis to provide space for the Memorial Court. The 1976 elimination of the rear setback of the Opera House should be considered an exception. Most other nearby buildings, especially those north and south of City Hall, do not have any setbacks and are built to the property line. This pattern should be maintained.

**Existing setbacks, or lack thereof, should be respected by new buildings and additions to existing buildings. Encroachments of buildings into the setback area should not be permitted.**

Special attention is required for the four corner buildings on the diagonals of Civic Center Plaza. The 1912 Civic Center Plan provides for these buildings to have chamfered corners and entrances at the corner instead of in the center of the facade.

The chamfered building corners should not be substituted with convex corners or any other corner treatment as this would defeat the intended effect of providing a strong definition of the Plaza.

Chamfered corner
Civic Center Plan

Figure 2.9

Setbacks in the Civic Center Area

1. State PUC Office Building
2. War Memorial Veteran's Building
3. Opera House
4. Davies Symphony Hall
5. New Courts Building Site
6. City Hall
7. Department of Public Health
8. California State Building
9. Civic Center Plaza
10. Civic Auditorium
11. Old Main Library
12. New Main Library
13. 50 U.N. Plaza Federal Building
2. **HEIGHT AND BULK**

   In promoting compatibility with the existing architectural character of the Civic Center, building height and bulk are significant design elements. However, they are also most likely subject to development pressures as they determine the size of a building and the amount of floor space to be accommodated therein.

   To honor the integrity of the original plan and preserve the predominance of City Hall in the Civic Center complex, the height of the base or office wing of City Hall (about 80 feet) needs to be maintained as the standard for other building heights. The height of the cornice line of City Hall (about 65 feet) is another important visual reference point to be respected.

   In some cases, it may be necessary to accommodate an additional story or to hide mechanical equipment, stair or elevator penthouses on a roof. Mansard roofs are an appropriate solution provided they are setback from the facades.
3. FACADE AND OPENINGS

The historic Beaux Arts buildings in the Civic Center share similar treatment of the facades with a vertical and horizontal tripartition, symmetry, arched entry and window forms, and decorative elements. These elements work in concert lending the Civic Center its distinguished character.

The three major horizontal elements of the facades are arranged over a plinth which accommodates the slope of the lot. They are:

- a rusticated base containing two or three stories which are indicated by rows of punched windows and often arched entry ways;

- a shaft or piano nobile, two to three stories in height, in the grand order of vertically-proportioned elements, and crowned by a heavy cornice;

- a capital or attic, one story high, with punched windows.

Several buildings also have skylights or a mansard roof which are set back from the facade.
Symmetry of massing, in the classical style, is provided by corner pavilions and axial entrances. Often above an elegant flight of stairs, the entrances are often elaborately designed with three or more decorated doorways and beautiful bronze doors.

Among the most often used decorative elements which enrich, define, and modulate the horizontal and vertical scale, are single or paired columns, pilasters, cornices, belt lines, pediments, and balustrades. Other visual enrichments are decorative metal screens over large windows, stone or metal railings, light fixtures, and cast-stone statuary.

The sculptural depth of the facades and the richness of decorative elements varies from building to building and is generally strongest in ceremonial and cultural public buildings than in government office buildings.

The pedestrian experience is of great importance and requires special attention and imagination in order to make the area pleasing, attractive and safe. Where no
CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES

landscaped setbacks are required and facades border directly on the sidewalk, visual interest should be created at the pedestrian level and blank walls avoided. This may be achieved through articulation of the walls which is consistent with the overall facade organization, including rustication and other detailing, recesses in the depth of the facade, windows at the pedestrian level which allow views of the interior, lighting, stairs, retaining walls offering seating, and perhaps limited retail or similar uses.

When a landscaped setback is required, planting should be designed with attention to pedestrian safety and in a formal and dignified manner enhancing the Beaux Arts architecture and public space.

4. MATERIALS AND COLOR

The visual unity of the Civic Center is strongly supported by the uniform appearance and color of its materials. The older buildings are generally built in gray Raymond granite. In the buildings of the 1930's, terracotta simulating Raymond granite was used in some cases, such as the War Memorial Veterans Building and Opera House. In more recent buildings, light gray, high quality precast concrete is used successfully.

For new construction, these materials are appropriate if they maintain the light gray color, high quality surface finish, and appearance of substantial mass.

Materials to be considered for ornamentation or detailing are wood or bronze doors, wood or metal sashes, metal screens over windows, clear glazing, copper or other metals for visible roof elements. Materials such as granite, copper, bronze are costly yet they should be used so that new buildings contribute to the overall quality of the Civic Center complex.
5. SIGNAGE

Signage on the historic Civic Center buildings is subdued and elegant. It includes bronze plaques or letters, signage directly incised in granite or concrete, gold lettering on glass entry ways, and relief emblems.

New signage should be restrained in size, color and style. It should be designed with the goal of complementing and not distracting from the architectural character.

Marquees with signage, as on the Civic Auditorium and Davies Symphony Hall, should only be permitted for these special and similar uses and should be designed to integrate in the building design.

Attaching banners to buildings to advertise exhibitions or public events has become accepted. Recently, banners were hung in large numbers from utility poles in the public right of way as well as from public buildings. Although most of the banners were well designed, more is not always better, and a program coordinating banners in the Civic Center area can help to increase their effectiveness.
CIVIC CENTER ARCHITECTURAL DESIGN GUIDELINES

GUIDELINES FOR SECONDARY FACADES

Secondary facades, as shown on Figure 2.8, are the rear facades and their respective returns of buildings with primary facades, and those facades which exceed the height of the primary buildings and can be seen from Civic Center Plaza or Fulton Mall/Fulton Street/Memorial Court.

Several historic buildings (Old Main Library, Civic Auditorium, Department of Public Health) have rear and side facades in a simpler, less elaborate and more functional design and are built in either granite or grey or yellow industrial brick. Other buildings, such as City Hall, War Memorial Veterans Building, Opera House and the Federal Building (50 Fulton Street), are designed with formal facades all around. Either approach is permissible for new buildings in the Civic Center. However, since the secondary facades are likely to be the interface between the Civic Center district and surrounding neighborhoods, they should be inviting and less formal than the primary facades. Yet they should also be of high architectural quality, respectful and deferential to surrounding historical buildings and neighborhood character, and should not compete with City Hall.

Secondary facades which exceed the height of primary buildings and can be viewed from Civic Center Plaza or Fulton Mall, should serve as a background to the rich and monumental Beaux Arts architecture of the Civic Center complex. Any eye-catching features which would compete with City Hall or distract from the architectural character of the Civic Center should be avoided.

The mass of the building as permitted by the height limits and lot size should be visually and/or physically reduced so as not to overpower the historic buildings. The height should be contained within a 20° view angle measured from the centerline of the Fulton axis. (See Figure 2.6). The design should support the symmetry of the historic buildings, and feature materials of similar colors and textures.
THE SAN FRANCISCO CIVIC CENTER:
A STUDY IN URBAN FORM

OCTOBER 1987

URBAN DESIGN RECOMMENDATIONS FOR SAN FRANCISCO'S CIVIC CENTER
UNDERTAKEN BY
THE URBAN DESIGN COMMITTEE
AMERICAN INSTITUTE OF ARCHITECTS • SAN FRANCISCO CHAPTER

DEVELOPED IN CONJUNCTION WITH
THE SAN FRANCISCO DEPARTMENT OF CITY PLANNING
&
THE CIVIC DESIGN COMMITTEE • SAN FRANCISCO ARTS COMMISSION

SPONSORED BY
THE ARCHITECTURAL FOUNDATION OF NORTHERN CALIFORNIA
The report presented herein is the culmination of a design charrette undertaken to reawaken public interest/civic spirit in the Civic Center Area. The goal of this study is to facilitate the completion of a world-class civic center begun in the early 20th century. The vision of this special urban place and the current physical form is the combined efforts and talents of many individuals. With sensitive reinforcement, we believe the vision of civic leaders, nearly 80 years ago, can be fully realized. It is our hope that this study can act as a catalyst in evolving this vision and that the continued completion of this great civic composition is accomplished.

The charrette study took place on the 13, 14, 22 and 23 of July 1987. We wish to acknowledge the valued participation of the following individuals:

Clark Manus, Chairperson
Alex Bonutti, Steering Committee
F. Lee Moulton, Steering Committee
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• CONTEXT
  • Background
  • Urban Design Analysis
  • Architectural Analysis

• RECOMMENDATIONS
  • Urban Design Concepts
  • Architectural Concepts
  • Actions
EXECUTIVE SUMMARY

OVERALL GOAL

- Enhance the Civic Center as a setting for cultural and government activities providing opportunities for every citizen to utilize the district as a community resource.

PLANNING RECOMMENDATIONS

- Provide for a continued focus and diversity of government office, retail and cultural activities to maintain the Civic Center as a safe and active area both during the day and evening.
- Review the balance of cultural activities citywide identifying the role of the Civic Center as a cultural district.
- Locate additional cultural and evening activities on the east side of the plaza to facilitate wider use of the Civic Center as a cultural district.
- Expand government and cultural facilities within the Civic Center district in priority sites as identified in this report.

URBAN DESIGN RECOMMENDATIONS

- Complete and restore the original 1912 Civic Center master plan in concept providing a formal Civic Center composition and character for the district.
- Enhance the definition of the Civic Center as a distinct district utilizing a stronger streetscape, open space framework and architectural guidelines that build on the characteristics of the classical core buildings.
- Improve the arrival experience at the Civic Center MUNI/BART stations by posturing future development on the south side of Market street toward United Nations Plaza.

- Reintroduce traffic along the Fulton Street Mall to improve access, activate the mall and improve the arrival experience to the Civic Center.

ARCHITECTURAL DESIGN RECOMMENDATIONS

- Maintain the existing perceived height and scale of the classical core area.
- Select materials for the infill civic center buildings that are similar in nobility, color and relief as the classical core buildings.
- Compose the infill buildings' elevations in the context of the adjacent classical tri-partite facades.
- Consider Proposition K requirements for the public open space in the important context of completing the Civic Centers' established formal Beaux Arts design.

RECOMMENDED ACTIONS

- Fund and execute a comprehensive design and facilities plan for the Civic Center district to realize the center's opportunities to unite the diverse and civic elements of the city.
- Budget and implement a formal open space and streetscape master plan for the Civic Center district to provide the necessary setting for community and cultural events and enhance the traditional role of the area as a place for government and culture.
SCOPE OF STUDY

The focus of this study is the analysis of and suggestions for the physical form of the study area, an area that includes not only the core area that is traditionally considered the Civic Center, but also the areas adjacent to it.

PURPOSE

The intent of this study is not to suggest specific uses for the various components of the Civic Center; but, rather, to focus on the more general issues which define the physical form of the Civic Center Area, and suggest ways of enhancing the vitality of the Civic Center.

The study addresses not only the historic core but also adjacent areas because it is the belief of the participants that the experience and use of the Civic Center must be viewed within the larger context of the surrounding city.

It is hoped that this study will serve as the basis for consideration of the Civic Center study area described herein as a zoning district, and lead to the preparation of District Guidelines that serve as a mechanism to assist the realization of the vision of a Civic Center that is based on a respect for the past, present consideration of the disparate needs of the city’s inhabitants, and an understanding of this area’s role in molding the future.

HISTORY

The rich history of the San Francisco’s Civic Center grew from the “City Beautiful” movement spawned by the 1893 Chicago World Fair to create an organized center of civic buildings. The 1906 earthquake leveled the newly completed City Hall and created the opportunity to explore a grand plan such as the 1905 Burnham plan. The reform government of James Rolph in 1912 put the development of a civic center at the forefront of city policy, including the Panama-Pacific Exposition. Initial plans by John Galen Howard, Fred Meyer and John Reed Jr. called for the dome of City Hall to be on axis with both Fulton and Eighth Streets placing City Hall on the east side of the plaza. Part way through the competition, the City Hall was interchanged with the Opera House and Library creating a grand entrance to the Civic Center. The original designers recognized that to properly define such a large plaza, great strength and unity of design were required. All fronting buildings were given bold colonnades as were the identical four corner buildings. Constructed in 1915, in time for the Exposition, the plaza became a central ceremonial way following the visual axis along Fulton Street, flanked by the two fountains on the cross axis of the State and the Exposition (Civic Auditorium) Buildings. The Bakewell & Brown designed City Hall opened later that year. The George Kelham designed Library was built in 1917 amid some hint of impropri-
the demands of WWII brought active work on the Civic Center to a close for a period of almost twenty years. With the Civic Center Plan of 1953, the formal arrangement along the Fulton axis was partially abandoned in favor of a more open and irregular pattern. Development brought the central freeway across the Fulton axis on the west, blocking views from and towards City Hall and limiting the extension of public services in that direction. Between the 1953 plan proposal and the officially adopted plan of 1958, Brooks Hall and a parking garage were placed under James Rolph Plaza. The Plaza by Douglas Bayliss retained many of the qualities of the original design while adding more trees, hedges and flowers to create more wind protected seating. But eventually, a reflecting pool was added, interrupting the ceremonial pathway.

The 1958 plan, a joint venture by Wurster, Bernardi & Emmons and Skidmore Owings & Merrill, called for the expansion of exposition facilities, the construction of four, nearly block sized, parking garages, and the extension of the complex to the north. Elaborate new open spaces around the 1962 Federal Building, designed by John Carl Warnecke & Associates, became unusable due to the severe wind problems in the area. In the 1960s, the 1953 idea of introducing greater informality in the arrangement of buildings was abandoned. With the construction of BART and the use of Federal funds, the city implemented the proposal to create a one block mall and plaza where Fulton meets Market Street.

Recent additions to the Civic Center include Davies Hall, to the south of the Opera House, and the equally monumental State Office Building, north of the War Memorial Complex. Both buildings, by Skidmore Owings & Merrill, face the reentrant corner of City Hall. The heart of the Civic Center remains incomplete while major public structures have been added to the periphery. The chance of realizing the visual unity of the central composition is still possible today.
EXISTING COMPOSITION

The classical, pre-1930s buildings that surround the Civic Center plaza are the core of the original Beaux Arts plan. It is the collection of buildings that make the Civic Center distinct in San Francisco, the formal bridge between Market Street and Van Ness Avenue. The following points summarize key observations about the existing urban design composition:

- The 1960’s plaza and government buildings lack the subtle secondary compositional plan elements of the 1912 plan.
- The international style plaza design does not respond to the existing north-south or diagonal circulation patterns.
- The City Hall axis resolution at Market street is weak. It is too open and without a deliberate street wall. Fulton Street and U.N. Plaza are ill-defined.
- Van Ness Avenue provides a strong formal interface between the district and points north and south.

VEHICULAR CIRCULATION

A review of vehicular circulation yielded the following observations:

- Most vehicular circulation paths near the Civic Center are oriented to divert traffic around the Center’s Core.
- Paths that do penetrate the core are configured to facilitate movement primarily in a north/south direction.
- McAllister provides the only direct east/west path through the core.
- The Fulton Street right-of-way, the central east/west axis through the Civic Center, is closed to through traffic east of Civic Center Plaza.
- Most of the traffic on streets adjacent to the area is routed as a series of one way couples.
- Several of these couples accommodate the transition between the wider South of Market and the tighter North of Market street grids.
- The Eighth/Ninth Street couple fails to enhance the experience of entering the Civic Center Core. North bound traffic enters at the rear of the Civic Auditorium complex, adjacent to the loading dock. South bound traffic exiting is diverted around Pioneer Monument, diminishing its importance as a historic landmark in the area.
• CONTEXT •

Urban Design Analysis

PEDESTRIAN CIRCULATION

An analysis of pedestrian movement within the Civic Center has led to the following conclusions:

• Primary flow occurs in the east/west direction.
• During the day, the heaviest flow is between the Market Street BART/MUNI stations, available parking areas and government facilities surrounding the Civic Center Plaza.
• North/South flow is limited, for the most part, to destinations between facilities within the Civic Center.
• At night, the heaviest flow continues in an east/west direction, though most of it occurs west of Larkin, between Brooks Hall and its parking facilities, the Performing Arts Complex and the Cultural Facilities on the west side of Van Ness.
• Partly due to the lack of activity along the Fulton Street right-of-way between UN Plaza and the Civic Center Plaza, this portion of the pedestrian path is not heavily used at night.
• The configuration of the open space components in the Civic Center, such as crosswalks and the design of the plaza, does not facilitate east/west pedestrian movement.

EXISTING ACTIVITIES

The Civic Center is the focal point of government and some cultural activities for the city. This district also provides the backdrop for citywide gatherings, whether political, cultural or civic. Related and support services are located at the district’s edges. The Civic Center’s areas include:

• The diverse activity core of Van Ness between City Hall, Davies Hall, the War Memorial Complex, and the State Building.
• Government offices are represented in the Civic Center, though not centralized. Workers are not served by retail outlets, typical of other districts in the city.
• The Plaza and other open space provide for city-wide functions, including parades, rallies, and a temporary market. Individual users encounter a social and physical environment that can be controlled by territoriality.
• The eastern portion of the Civic Center, lacks diverse day and evening activities. Other than special events and the market, this area is not utilized by local workers. At night, it is avoided altogether.
EXISTING BUILDING FORM ANALYSIS

As an urban area, the Civic Center Core buildings are different from the rest of the city. The common expression of the buildings strengthens the comprehension of the Civic Center as a place rather than a collection of buildings. At the most general level, the heights, widths, massing and distribution of the built volumes in the area are related to one other. These volumes are of three general types, (1) those that stretch the full length of city blocks on the east/west axis, (2) those that define the ‘corners’ of the principal open space and (3) those buildings that straddle the city’s street grid (City Hall). All of these types have comparable heights of between 72-86 feet, including the base portion of City Hall. More specifically, all the buildings have a uniform architectural style: the ‘heroic’ or ‘civic’ Beaux-Arts style, and a uniform palette of building materials. Buildings outside the core area, whether visible from it or not, are dissimilar in either style, material selection or both. The diagrams on the adjacent page summarize some of the principles that define the treatment of the facades of the existing buildings in this area. They are derived from an overlay of all the primary buildings within the core area. These principles include:

Principles:
- Axial entry at the center of the east/west facades.
- A plinth that accommodates the natural slope of the land.
- A deep, horizontally rusticated base ranging from 19'6" to 31'6" in which openings are recessed a maximum of 1'8", and occupy a maximum of 20% of the surface.
- A shaft between 33'6" and 45'6" in height, with vertically oriented solids and voids at least 2'6" deep, with a maximum of 50% surface in openings.
- A cornice line at about 65'0" in height.
- A ‘capital’ of about 15'0" in height, with a non-directional pattern and a maximum of 60% in voids, the voids being a maximum of 8" deep.
- A mansard roof, where appropriate, whose slope aligns with the angle from the floor at the midpoint of the entry to the top of the ‘capital’ band.

Materials:
- Plinths of predominantly gray granite with gray limestone above.
- Terne coated or colored metal work with clear or grey tinted glazing.

STATE OFFICE BUILDING
OVERALL URBAN DESIGN FRAMEWORK

The overall design framework for the Civic Center has to complete the formal plan to enhance its identity as the center for government and the arts. This must be achieved within the context of an evolving setting with a diversity of bordering and support activities.

As the focus for government and cultural activities, it has considerable influence on contiguous areas. Supporting restaurants, retail and galleries have located within this area to take advantage of cultural patrons and lunchtime meals. The Van Ness corridor has new buildings that express “Classical” tendencies to take advantage of the positive market influence of the Civic Center cultural hub. The Civic Center continues to evolve as an area charged with integrating cultural and civic elements.

The Civic Center complex represents one of the strongest Beaux Arts plans and finest collection of neo-classical buildings for a municipality in the United States. The City Hall, State and Federal Office buildings, and cultural facilities constructed prior to 1930 compose the core of this as yet incomplete formal composition. The recommended plan places a high priority on completion of this composition with the first phase building being located on the Marshal Square site. Second priority buildings would be located on the diagonal corner sites.

This formal building group, the ordering axis of the City Hall, and the dome float in between two key civic streets. Van Ness Avenue and Market Street are bridged by the Civic Center linking ‘Commercial’ Market Street and ‘Cultural/Mixed Use’ Van Ness. Not perceived to be a part of the Civic Center, the transit stop at the U. N. Plaza is more of an entry to the district rather than a part of it. The architectural response along Market is one of indifference to the incidental intersection of the City Hall axis. This is contrasted with the aesthetically enhanced and economically invigorated Van Ness Avenue. The recommended concept plan builds on these relationships in physical design terms. It includes increasing the intensities and diversity of activities on the eastern section.

The overall goal guiding the development of the recommended concept envisions the Civic Center as an enhanced setting for cultural and government activities. There must be opportunities for all citizens to utilize this community resource, day or night.

More detailed design framework recommendations fall into five subject areas. They include:

- Defining the limits of the Civic Center
- Composition of the urban design plan
- Circulation
- Activities
- Streetscape

The following pages summarize these overall design framework issues and focus on recommended design criteria for distinct subareas within the Civic Center.
RECOMMENDED PLAN
DEFINING THE LIMITS

Defining the boundaries, entries and edges of the Civic Center area is essential. The limits of the area enhance the perception of special activities and the civic importance. The following recommended policies address this issue:

- Create a strong and distinctive streetscape framework for the district utilizing thematic elements for open space treatment.
- Building massing should establish a base streetwall height within the district. Full block and half-block development patterns and consistent heights enhance perception of the formal importance of the district.
- Building materials should be light in color, have high relief and similar elevation characteristics (i.e. triparte composition) inside the district while contrasting these characteristics at established edges.

COMPOSITION OF THE URBAN DESIGN PLAN

The primary recommendation of the urban design composition is the development of the Civic Center area along the lines of the 1912 master plan. The following summarizes specific recommendations regarding future plan composition of development in the Civic Center:

- Development of all future Civic Center projects should be developed as an integral part of the formal plan.
- The Marshall Square site and corner sites facing the plaza are to orient themselves formally toward the Civic Center Plaza.
- Development around UN plaza should fill out the streetwall in order to define the plaza as integral to Market Street, while enhancing it as the entry to the Fulton Street Mall.
- The blocks directly north and south of City Hall should be considered as part of the Civic Center facing Van Ness Avenue and linking McAllister and Grove Streets to the plaza.
- Building entries, lobbies, courtyards and architectural elements should be located and expressed as formal components of the overall composition.
**RECOMMENDATIONS**

*Urban Design Concepts*

**CIRCULATION**

Both vehicular and pedestrian circulation to and through the Civic Center could be greatly improved by the following:

- Strong consideration should be given to reversing the Eighth/Ninth Street couple. This provides more direct access to the area from the Lick Freeway, and permits entry to the area on axis with the Pioneer Monument, enhancing its landmark status.
- Some limited vehicular access in a western direction on Fulton Street Plaza would enhance the accessibility to the proposed Fulton Street Mall activity areas.
- Gracious stoplight controlled crosswalks at Fulton/Larkin Streets, on axis with City Hall entries at Van Ness and Polk Streets would address the differing directions of primary pedestrian and vehicular circulation.
- A redesigned Civic Center Plaza could provide a clearer axial east/west path for pedestrians from UN Plaza to City Hall.
- A redesigned Fulton Street Mall with activities along both sides could enhance use of mass transit elements along Market Street.
- A controlled crosswalk at Market Street and UN Plaza could enhance access to additional evening/night activities on the south side of Market Street.

**ACTIVITIES**

The activities of the Civic Center should maintain and foster a mixture of government, cultural and related retail activities solidifying the district's image. New facilities should reinforce the governmental center, balanced by day and evening activities through cultural and retail facilities. The civic center should continue to act as a city-wide forum for programmed users and spontaneous assemblies. These activities could include:

- The Marshall Square site should house a cultural activity. The site should be culturally activated, providing day and evening activities.
- UN Plaza should provide for programmed uses such as the open air market. This use should continue westerly on Fulton Street Mall.
- The Civic Center Plaza should be used for special city-wide events with daily use by local workers and visitors, with space for food vendors within 'plaza architecture'.
- Support retail should continue to be encouraged at the fringes, providing balanced services for local workers and visitors.
- New corner buildings, the Library and the Marshall Square site facing the Fulton Mall, should house food outlets and culturally related retail.
STREETSCAPE

The following are suggestions for streetscape treatment within the study area:

Design:
• The Fulton Mall: The treatment of the Fulton Street Mall should include consideration of framework devices (colonnades, trellises, etc.) that would accommodate a multiplicity of uses between the central circulation path and the adjacent building walls.
• Van Ness Avenue at City Hall: The creation of a pedestrian crosswalk, defined by texture and color, and a median strip enhanced with the introduction of formal vertical elements, would reinforce the special role of this portion of Van Ness and provide for east/west pedestrian circulation throughout the Civic Center.
• Streets bordering Civic Center Plaza: A recollection of Beaux Arts planning principles at these streets could be accomplished through:
  • Treatment of the four corners of the plaza to recall their originally proposed circular design.
  • Treatment of hardscape elements in a style appropriate to the Beaux Arts style of the buildings
  • Provision of allees of street trees that complement, by their form, the architectural style of the surrounding buildings.
• Main View Corridors in the Surrounding Area: The existing character of the adjacent major street corridors, namely Van Ness, Market and Fulton Streets, should be enhanced and not compromised.

Phasing:
• Highest priority should be placed on improving the form of the streets and sidewalks in the following order: (1) The Fulton Mall, (2) the Van Ness corridor between the War Memorial/Cultural complex (3) City Hall and the area surrounding Civic Center Plaza.
SUB AREA 1: THE CLASSICAL CORE

Definition:
This area is characterized by buildings that radiate from the Civic Center Plaza. The primary buildings (City Hall, the State building, the Library and the Auditorium) are all circa 1920. The Plaza serves as the forecourt to City Hall acting as town hall which is the visual terminus of the east-west axis.

Recommendations:
- Construction of a building on the Marshall Square site with civic/cultural function.
- Redesign of the Civic Center Plaza to serve as a public gathering place with programmed activities that facilitate major congregations.
- Inclusion of garden structures to provide support services for large gatherings.
- Construction of a building at the intersection of McAllister/Polk for governmental functions.
- Definition of the four major intersections around the Civic Center Plaza.

SUB AREA 2: THE FULTON MALL

Definition:
This area is the linear promenade bordered by the facades of the Library, Federal building and Market Street commercial development. This space is marked by the ceremonial process which leads to the City Hall forecourt.

Recommendations:
- Increased expansion of transitory market usage.
- Introduction of traffic on a limited basis (this may take the form of automobile or the historic street car line.)
- Acknowledgement of the Pioneer Monument via consideration of redirecting traffic north on 9th street to create a Civic Center gateway from the south. (An alternative would be; the relocation of the monument to an appropriate location, such as United Nations Plaza which would maintain its role as a Market Street element.)
RECOMMENDATIONS
Urban Design Concepts

• Definition of Hyde Street as a ceremonial vehicular crossing of the mall.
• Creation of retail along the plinthes of the Library and Marshall Square site.

SUB AREA 3: MARKET STREET

Definition:
This area is the key intersecting node for the Civic Center. United Nations Plaza and Ninth Street are the significant entry points to the Civic Center.

Recommendations:
• Create a built gateway to Fulton Mall as the start of the Civic Center procession.
• Redefinition of United Nations Plaza Fountain composition, sculpture.
• Response of private development on south side of Market Street to Civic Center axis; although this site is an integral element of Market Street, the visual attitude is part of the visual terminus of the east/west civicaxis.
• Reorientation of Pioneer Monument.
• Ghosted profile building or physical build out of the gore site to define gateway.

SUB AREA 4: WEST OF OPERA HOUSE AREA

Definition:
The area west of Franklin Street is characterized by small scale retail and cultural uses. Upscale restaurants, art galleries, the ballet shop, etc. have grown up as "support" around the larger institutional uses. The recent construction of the new San Francisco Ballet building and Performance Arts parking garage are evidence of the vitality of this area.

Recommendations:
• Continue the retail and cultural support activities currently in the area.
• Maintain the small-scale pedestrian character in any future development.
• Consider a storefront retail requirement for this area.
• The small scale facade elements and variety of materials and colors express the non-institutional uses; this character should be encouraged.
SUB AREA 5: VAN NESS AVENUE

Definition:
This area, once the edge of the civic center, now functions as a formal space between the Cultural buildings to the west and City Hall. This north/south boulevard is significant as a vehicular experienced corridor.

Recommendations:
• Create formal and generous east/west pedestrian crossings.
• Eliminate high vegetation between Grove and McAllister Streets.
• Create architectural elements and lighting of scale and design consistent with the expression of the War Memorial Complex and City Hall.
• Add a vertical element in the War Memorial Garden at Franklin Street.
• Add a hanging garden from the aerial freeway above Fulton Street.

SUB AREA 6: NORTH CIVIC CENTER

Definition:
This area is defined primarily by the presence of the Federal high-rise office building, Hastings Law school, and small-scale supporting retail. Small restaurants, law bookstores, and copy shops are typical uses.

Recommendations:
• Strengthen the streetscape and crosswalk elements which would clearly include this area as part of the Civic Center.
• Strengthen the framework of landscaping to be consistent with the rest of the Civic Center.
• Maintain the small scale pedestrian and supporting retail uses.
 ARCHITECTURAL RECOMMENDATIONS

The architectural recommendations are directed at unifying the architectural elements which will complete the Beaux Arts plan while accommodating more intense activities - cultural and "related retail" uses in some of the new buildings.

The major recommendations focus on:
• Design guidelines for the primary and secondary buildings which complete the Beaux Arts composition around the Plaza and Fulton Street.
• A new entrance element to the Civic Center promenade at U.N.Plaza.
• Additional underground parking.
• The garden pavilion character of small service buildings in the plaza.

PRIMARY BUILDING DESIGN GUIDELINES:

The Marshall Square site and the Library site are the only unbuilt or incomplete primary building sites. In order to respond to the other Beaux Arts buildings, the Marshall Square Building should have the following characteristics:

(1) The building envelope should extend to the property lines on Hyde and Grove streets. Setbacks along Fulton and Larkin streets should be similar to the Library.
(2) The cornice height should be identical with the Library.
(3) The major horizontal divisions in the four facades should correspond to those of the Library.
(4) A rusticated base (usually two stories)
(5) Grand orders or architectural elements similar in scale, proportion, and tripartition (both horizontally and vertically) should be used above the rusticated base.
(6) A similar scale to that of other primary buildings should be employed in the double height entrances, and double height windows in the facade facing the plaza.

(7) Architectural elements, such as doors, windows, and colonnades should be recessed to similar depth as existing Beaux Arts buildings.

(8) Percentage of solid to void should be similar to the existing Library, with the rusticated base maintaining a lower percentage of openings than in the upper “Grand Order” level.

(9) The profile, angle of roof, and the angle determining the height and setback of one possible additional attic story should be similar to those used in the existing Beaux Arts buildings.

(10) A central major entrance should be off Larkin Street. An additional secondary entrances off Fulton Street are encouraged.

(11) Light colors should be used in the materials.

(12) Noble materials should be used.

(13) “Tern” color should be used on any sloping roofs.

LIBRARY

(1) The library building should be extended east toward Hyde street replacing the office building at 45 Hyde Street. This addition should match the existing Library in height, facade expression and materials.

(2) The ground level, fronting Fulton Street, can be modified to accommodate more active uses, such as specialty retail and cafes.

(3) The main entry to the Library building should remain on Larkin street fronting Civic Center Plaza.
SECONDARY BUILDING DESIGN GUIDELINES

CORNER BUILDINGS

(1) The building corners facing the plaza should be reentrant corners similar to the Health Building.
(2) The entrance should be on the corner and should be double height.
(3) The building envelope should extend to the property lines. Setbacks are not recommended.
(4) Proportions of facade elements should respond to adjacent buildings.
(5) Percentage of solid to void should respond to adjacent buildings. Punched windows should be employed, as contrasted with grand orders, ribbon windows, etc.
(6) Additional embellishment and detailing of the fenestration above the rusticated base level should be encouraged at the corner entry facade.
(7) All other primary building design guidelines apply, (i.e. light color, noble material, term color for roof material).

ORPHEUM THEATER

Temporary solutions to the blank walls of the Orpheum Theater should be investigated as a way to integrate this building into the Civic Center district.
Potential solutions might take the following forms:
(1) a painted facade (tromp l'oeil) which would reflect the expression of the Federal Building
(2) a trellis which would recall the Beaux Arts order and window expression common to the Civic Center buildings.
A long term solution to the blank wall is a stone facade following the architectural guidelines for primary buildings.
PLAZA ARCHITECTURE

Any food service structures, flower stands or miscellaneous service/maintenance buildings which may locate in the plaza should have the following “garden architecture” characteristics:

1. The structures should be of painted metal and glass.
2. The building footprint should be round, octagonal or square.
3. The building facades should be designed symmetrically with the intention of being approached from all directions.
4. The square footage of each building should be as small as possible, housing only the essential functional elements.

CIVIC CENTER GATEWAY AT MARKET STREET

An entrance “gateway” to the Civic Center is desirable at the Market Street-United Nations Plaza entrance. The gateway can be defined as a landscape, architectural or sculptural element.

ADDITIONAL UNDERGROUND PARKING

Building on the Marshall Square site and the unbuilt portions of the existing library site creates the opportunity to add additional parking under these sites and Fulton Street. These could be additional public or staff parking for the city.

Construction on these sites creates the opportunity to consolidate the service elements for both buildings. This would allow the service ramp for Brooks Hall to be moved off Fulton Street. This is an important step in completing the Beaux Arts plan. Entrances and exits should not be located on Larkin or Fulton. Hyde is a preferable location.
RECOMMENDED PLAN
AERIAL VIEW OF CIVIC CENTER PLAZA
**RECOMMENDATIONS**

**Actions**

**Actions**

What is required to complete the Civic Center? A comprehensive Master Plan that would be codified in the form of Special Zoning District Legislation would further this goal. This would include the following components:

- A government facilities plan.
- A cultural facilities plan.
- A streetscape master plan.
- A public and city government parking plan.
- A coordination of public and institutional master plans.
- Architectural guidelines.

**Phasing Priorities - Open Space**

- Once the Marshall Square development site is completed, the mall on Fulton Street should be created. Formalizing the main view axis, this open space will provide for increasing use as exists in the portion of the mall to the east.
- The Civic Center Plaza should be re-built following the design guidelines presented herein. The plaza could thereby become the town square for civic events, and also be usable by local workers and residents on a daily basis.
- A new plan for United Nations Plaza and the proposed entrance is necessary to formalize the entrance to the Civic Center and interface with adjacent Market Street development.
- As an ongoing process, the city should prepare a Master Plan for the streetscape, so that in time, the entire Civic Center will be further unified.

**Phasing Priorities - Building**

- Marshall Square is the most significant site remaining in the Civic Center and should be addressed first. Construction on this historic site will complete the formal frame of the Plaza and provide the city an opportunity to introduce civic/cultural activities to an underutilized area.
- The corner sites on the Plaza are secondary to the Marshall Square site. And of the three remaining, the corner at McAllister and Polk Streets should be developed first.
- The remaining two corners and other available sites within the Civic Center can be developed by the city as needs arise. The City’s offices and civic functions need to be concentrated to create an identifiable government center.
- To complement the Civic Center, surrounding developments should be planned in conjunction with the Master Plan. While these developments are not part of the Civic Center District, the opportunity for future developments (such as the Greyhound site and Hastings) to enhance and benefit from proximity to the Civic Center should not be lost.

**Credits**

Walker Repro Graphics
Pac Tel Info Systems, Pine Street
Blue Print Service Company
Department of City Planning, Graphics
ASIAN ART MUSEUM
SAN FRANCISCO, CALIFORNIA

CERTIFICATE OF APPROPRIATENESS, APPENDIX
INTERIOR ALTERATIONS AND REAR ADDITION

PREPARED FOR THE ARCHITECTURAL REVIEW COMMITTEE
SECOND HEARING

APRIL 21, 2017
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RESPONSES TO COMMENTS FROM PREVIOUS ARCHITECTURAL REVIEW COMMITTEE (ARC) REVIEW

This graphic appendix addresses the comments by the Architectural Review Committee during the previous review on July 20, 2016. A summary of the ARC comments was issued to the project team in a memo by Eiliesh Tuffy on August 16, 2016.

1. DESIGN APPROACH ........................................................................................................10-11, 41-58

The Commissioners did not find the previous design to be compatible with the character defining features of Civic Center Landmark District or its Urban Design Guidelines. It also was determined to be nonconforming with Secretary of the Interior Standard #9. The ARC recommended revising the design to have a greater relationship to the character-defining Beaux-Arts architecture of the district. It was also expressed that a taller addition would be a more successful continuation of the existing building form along Hyde Street, but the goal of meeting immediate gallery space needs was recognized as a limiting factor.

Response: The project team has revised the design in a new direction that strongly relates to the Beaux-Arts architecture of the existing building and Civic Center District in form, color, materiality and articulation. The new design complies with Standard #9. The ARC recommendation to extend the building height and footprint was explored and determined to be practically infeasible; refer to the project's cost/schedule and site constraints provided on Pages 10-11. A visual compatibility analysis is provided from pages 41 to 58.

2. SCALE AND PROPORTION ................................................................................................10-11, 58

The Commissioners noted a lack of a base-middle-top hierarchy typical to the Beaux-Arts buildings in Civic Center, and felt there was insufficient articulation of the strong horizontal lines of the existing building. It was suggested that the project scope be expanded, perhaps with a phased approach in anticipation of future expansion, to also reconfigure the existing loading dock and achieve a 3-story addition that extends to the Hyde/McAllister corner of the property.

Response: The project team has revised the design to strongly relate to the Beaux-Arts architecture throughout the district. The ARC recommended that the team explore how the tower could be better incorporated into the overall exterior design, if it cannot be relocated or minimized in its visibility.

Response: The project team has revised the design to strongly express a plinth and base hierarchy that aligns with horizontal datum lines in the existing building, as well as the typical Beaux-Arts facades in Civic Center. It was evaluated to be infeasible to build up to the corner of the property or relocate the existing loading dock, due to the footprint of the base isolation installed in 1998. Pages 10-11 further discuss the project's constraints. The compatibility of the new facade in terms of its scale, proportion and style is discussed on page 58.

3. FENESTRATION .................................................. 26-31, 55-56, 71-75, 79

The previous design used a perforated screen cladding that was not found to have enough of a relationship to the treatment of facades throughout the district. The ARC requested that the percentage of fenestration found at the base, middle and top of the proposed pavilion should be studied, in reference to the 1987 facade analysis of buildings in the district. It was recommended to revise the elevator tower's exterior to better relate to the existing pattern of fenestration at that height of the existing building, possibly through the addition of fenestration.

Response: The cladding and fenestration of the proposed new pavilion and elevator tower have been revised. The new proposed facade design is presented on pages 26-31. The compatibility of the new fenestration is discussed in Pages 55-56. An alternate to the proposed opening in the pavilion at first level is presented in Appendix C: Elevator Tower Alternate on Page 79.

4. MATERIALS ............................................................... 10-11, 26-35, 57

In the previous design, the durability and maintenance of the cladding of the proposed pavilion was raised as an issue. The ARC requested that the design team explore granite or similar materials that would achieve a visually compatible appearance to the pavilion. Similarly, the materiality of the proposed elevator tower was discussed. The ARC recommended that the team explore how the tower could be better incorporated into the overall exterior design, if it cannot be relocated or minimized in its visibility.

Response: The elevator tower is unable to be relocated, as discussed on Pages 10-11. The new cladding of the pavilion and tower is presented on Pages 26-35 and determined to be visually compatible with the existing building and Civic Center district, as discussed on Page 57.

5. COLOR ................................................................. 32-35, 57

The champagne tone of the cladding and roof canopy of the previous design was considered to be not in keeping with the existing tonality of facade materials and finishes.

Response: The new cladding materials proposed, as shown on Pages 32-35, were selected to better relate to the tonality of the existing facade materials and finishes. Their compatibility in terms of material, color and texture is discussed on page 57.
ASIAN ART MUSEUM OVERVIEW AND PROJECT SUMMARY

SITE HISTORY
Previously the old Main Library, the Asian Art Museum has both cultural and architectural importance for the city of San Francisco. The building was designed by architect George A. Kelham as part of the ambitious Beaux Arts Civic Center Plan, and has had various renovations and additions up to the present. The neoclassical style of this building, like other contributors to the Civic Center district, is a fine example of the City Beautiful movement, expressing a “democratization” of monumental architecture at the turn of the twentieth century.

The periods of significance for this district are 1900-1924, 1925-1949 and 1950-1974. This property served as the San Francisco Public Library from 1917 to 1995, and was the site of various civic events of historic import. In particular, the Library served as the center for the Library of Congress’s cooperative work for the United Nations in 1948, and a public meeting held by the LGBT community in March 1985, in the Commission Room of the Library, resulted in the founding of the San Francisco Bay Area Gay and Lesbian Historical Society.

In 1987, the City approved a plan for the revitalization of Civic Center and offered the former Main Library to the Asian Art Museum. In 1994, San Francisco voters overwhelmingly supported a bond measure to renovate the structure as the new home of the Museum. Following an extensive restoration and adaptive re-use project on the property, the Asian Art Museum opened on March 20, 2003.

Sources: SF City & County LGBTQ Historic Context Statement, Civic Center Cultural Landscape Inventory, SF Planning + Historic Preservation Committee

HISTORIC STATUS
The building has been determined to be a contributor to the Civic Center Historic District, an Article 10 designated Landmark District representing the City Beautiful concepts of design, building size and interrelationships between individual structures and open spaces.

Character-Defining Features of the main historic building and the surrounding block #353 include:

- The Beaux Arts treatment of principal facades on Larkin and Fulton streets;
- Significant interior features such as the entry lobby, grand stair, loggia, former main catalog room, and the ceilings in the former main reading rooms;
- Historic landscaping and streetscape including a grassy plinth (along Fulton, Hyde and McAllister streets), retaining wall and border (all four sides), steps and platform (Fulton Street) and granite pedestals and benches (Larkin Street);

Aside from the building itself, the block today has some landscape elements that date to the period of significance. These features include London Plane trees planted in turf beds at the building’s south side, fire utilities and granite curb remnants.

PROJECT SUMMARY
The project consists of a proposed rear addition, as well as minor improvements to the main historic building to improve the exhibition capacities of the Asian Art Museum.

A single story, 13,000 SF addition (containing gallery, lobby, lounge and restrooms) and new freight elevator is proposed on top of the non-historic 2003 addition on the Hyde Street side (east side) of the site that had been structurally designed to accommodate an additional story.

Other proposed work onsite includes:

- Minor interior improvements (principally new paint finishes, new displays for artworks with new audiovisual elements) on floors 2 & 3 of the main building to facilitate exhibition design changes;
- Widening of the loading dock driveway on Hyde Street;
- Renovation of the non-historic education classrooms on the main level, which were part of the 2003 alterations;
- New, reconfigured admissions desk in lobby to facilitate re-establishment of main axis up the grand stairs;
- An art terrace at the top of the new pavilion.

Sources: SF City & County LGBTQ Historic Context Statement, Civic Center Cultural Landscape Inventory, SF Planning + Historic Preservation Committee
BUILDING HISTORY

INTERIORS
The Asian Art Museum, formerly the Old Main Library, is a three story building with a steel frame structure and granite exterior. It occupies most of the block bounded by Larkin, Hyde, Fulton and McAllister streets in the Civic Center Historic District of San Francisco. The building stands upon a portion of the site of the old City Hall that was once the Yerba Buena Cemetery.

1910s: In 1914, Beaux Arts-trained architect George Kelham was selected to design the city’s first publicly owned, free standing Main Library. Significant exterior features include Ionic columns, arched windows and decorative friezes on its facades. Interior features include Travertine marble flooring and the loggia. The sculptor Leo Lentelli created five sculptures that were set atop granite pedestals above the library’s main (west) entrance in 1918.

1930s & 40s: From 1932-1945, artist Gottardo Piazzoni executed 14 murals illustrating California landscapes for the second floor stair hall. 10 of these murals were installed. Architect Harry A. Thomsen, Jr. designed wood display cases and paneling for the third floor elevator lobby in 1933, and alterations to the main entry in 1945. The Library served as the center for the Library of Congress’s cooperative work for the United Nations during 1945.

1950s: A library annex was constructed on the rear portion of the site to house administrative functions. Various minor improvements were conducted, including the installation of resilient flooring, roof repairs, exterior repainting and repair of bronze handrails at the Main Stair.

1970s & 1980s: The four remaining Piazzoni murals were installed in 1975. In 1980, Elevator 1 was replaced and symmetrical handicap access ramps added at the front entry on Larkin Street. In 1985, public and staff restrooms were remodeled and a new check-out counter installed in the entry hall. The Statue of Ashurbanipal was installed at the Fulton Street entry in 1987.

1990s: After the building suffered damages in the 1989 Loma Prieta earthquake, an earthquake damage repair project was undertaken during 1992-1994. As City Librarian Ken Dowlin began to plan the library’s move to a new building, usage studies suggested the structure was better suited for a museum. The high-profile rehabilitation and adaptive re-use project to convert the Library to the Asian Art Museum began in 1996, led by renowned Italian architect Gae Aulenti as design architect. Work included base isolation, structural renovations, restoration of the exterior granite skin facade and interior spaces. Aulenti’s alterations included bisecting the main reading room with the construction of a mezzanine, and the addition of a 50 ft tall skylight. The project also included the removal of Piazzoni’s historic murals in the loggia and Lentelli’s sculptures.

Sources: 1998 Historic Structure Report

REAR ADDITION
The 2003 renovation of the Old Main Library for use as the Asian Art Museum included a plaza that is 10 feet in height. It is situated at the rear of the property in an area that also contains a loading/unloading dock. According to Article 10, the walls, windows, doors and iron balcony (removed in 1998) on both historical facades in this area are considered significant.

1915: Initially, the library land parcel did not fill out the entire city block as it was not necessary for the library’s needs in 1916. A separate parcel at the corner of McAllister and Hyde streets, was therefore left unbuilt. The walls of these back facades were finished with iron-spotted buff colored brick. As originally constructed, the rear of the building was asymmetrical with a long wing along the Fulton Street (south) side of the building. A shorter wing extends out from the building on the north side, McAllister Street. The lawn on the east side of the parcel was sparsely landscaped. See historic photo of the Hyde Street facade on page 3.

1940s: In the 1940s, a stucco clad annex was constructed to house the library’s administrative offices. The wood-framed annex was three stories in height and obscured the rear portion of the library. The annex building was demolished in the 1990s, revealing the walls of the Old Main Library that face Hyde Street.

1998: In order to accommodate the new Asian Art Museum, the building’s redesign by Gae Aulenti included a one-story addition at the rear of the building and a glass and steel escalator enclosure. The addition currently houses museum support functions.

Sources: 1998 Historic Structure Report

View of existing admissions desk at lobby
Aerial view from McAllister and Hyde Streets during 1998 construction (SF Gate, 2000)
HISTORIC IMAGES

View from Larkin Street, looking northeast. (SFPL, 1945)

View from Larkin and Fulton Streets, looking northeast. (SFPL, 1982)

View from Fulton Street, looking north. (SFPL, 1970)

View from Hyde and McAllister Streets, looking southwest (SFPL, 1931). Note original asymmetrical configuration.
Historic Images

Interior view of grand stair and loggia, looking west. (SFPL, 1970)

Interior view of grand stair and loggia from second floor, looking east. (SFPL, 1964)

Interior view of grand stair and loggia, looking east (SFPL, 1960)

Sanborn Map (1913-1948) - Note that the project site at the time consisted of two separate land parcels. The corner at Hyde and McAllister was occupied by a city office building.
CURRENT IMAGES

1. View of west facade from Fulton Street, looking east
2. View of northwest corner from Larkin and McAllister Streets, looking southeast
3. View of western most side of north facade from McAllister Street, looking southeast
4. View of north facade from McAllister Street, looking west
5. View of east facades from McAllister and Hyde Streets, looking southwest
6. View of east facade from Hyde Street, looking west

APRIL 21, 2017
CURRENT IMAGES

7) View of south facade from Hyde and Fulton Streets, looking northwest

8) View of south facade from Fulton Street, looking north

9) View of southwest corner from Fulton and Larkin Streets, looking north

10) Rooftop of non-historic addition, view looking northwest

11) Rooftop of non-historic addition, view looking northeast

Key Map
Map of Civic Center Historic District
APRIL 21, 2017
CERTIFICATE OF APPROPRIATENESS - APPENDIX
PREPARED FOR THE ARCHITECTURAL REVIEW COMMITTEE SECOND HEARING
APRIL 21, 2017
200 LARKIN STREET
SAN FRANCISCO, CALIFORNIA

PROJECT CONSTRAINTS

ASIAN ART MUSEUM: THE CITY’S ART COLLECTION
The Asian Art Museum’s art collection is the City of San Francisco’s second most valuable asset after real estate. The collection is protected and cared for by City staff.

The collection:
- Includes over 18,000 objects
- Spans 6,000 years of history from 4000 BCE to today
- Covers seven geographical areas: West Asia, South Asia, Southeast Asia, Himalayas, China, Korea, and Japan.
- Includes world-class masterpieces known for rarity, beauty, historical and cultural importance.

The Asian Art Museum contains one of the top collections for Asian art in the world and its facility requires the highest care to minimize risk to the collection in order to preserve the collection for future generations. The proposed project has been designed to meet the art collection’s requirements, including the strategic location of certain programmatic features.

BUDGET & SCHEDULE CONSTRAINTS

The adjacent cost breakdown compares the current project to an expanded project that includes Planning’s recommendation to expand the project to the northeast corner of the property, in order to evaluate the feasibility of these suggested scope items.

Considerations:
1. The Transformation Project is being funded privately with no City contributions.
2. The City originally paid for base isolation through a bond measure.
3. The City will not allow the museum to take on any more debt.
4. If the emergency generator is to be relocated, the removal of art from the building is required as temperature/humidity tolerances are critical to maintain through a potential power disruption.

CURRENT PROJECT COSTS

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>(13,000 sf of new space plus art terrace &amp; selective renovation)</td>
<td>38M</td>
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</tbody>
</table>

PROJECT COSTS, IF PROJECT WERE EXPANDED PER PREVIOUS ARC COMMENTS

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>(20,000sf of new space over the loading dock with 7000sf of new base isolation plus art terrace, selective renovation, new emergency generator building &amp; equipment relocation)</td>
<td>86.1M</td>
</tr>
</tbody>
</table>

Schedule:
- File for Permit
- Start Construction
- Construction Complete
- Opening

Notes:
- Construction Complete 1Q 2019
- Opening 2Q 2019
- Extended Fundraising Campaign 4Q 2018
- Generator Design/Permitting/BAQMD/Mobilization 4Q 2018
- Deinstall Art/Start Construction 1Q 2019
- Construction/Relocate Generator/Reinstall Art 4Q 2019
- Start Construction 1Q 2020
- Construction Complete 1Q 2021
- Opening 3Q 2021

Cost breakdown
SITE CONSTRAINTS

The proposed pavilion is strategically located within the boundary of the existing base isolation system. This location avoids areas currently occupied by the below-grade fuel tank and generator. The corner of the site cannot feasibly be built upon.
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DESIGN OBJECTIVES AND GOALS FOR PROPOSED ADDITION

The project proposes the addition of a single story, 13,000 square feet special exhibitions pavilion with a roof terrace on top of the existing 10’ plinth, raising the building height to 30’-4” with a guardrail and mechanical/storage shed at roof level (total height 41’-2”). This proposed addition will sit on top of existing ground floor level offices and storage that were already identified as areas for a future expansion during the 1998 renovation of the Old Main Library into the Asian Art Museum.

The proposed pavilion will be differentiated from the main historic building by its simple massing and contemporary detailing. The project proposes to build out to the property line on Hyde Street, the new form relating with the existing ‘plinth’ and ‘base’ of the Beaux-Arts facades. The lower level ‘plinth’ will be clad in granite matching the other facades of the building, while a contemporary terra cotta facade will be introduced at the first level ‘base’ above that echoes the materiality, color and patterning of the masonry facades of the existing building as well as the surrounding Civic Center urban environment. Rooftop features of the new addition will be articulated to recall the historic primary facade’s transition from the coursed ashlar masonry of the ‘base’ to the smooth ashlar masonry of the upper stories ‘shaft’.

The extension will partially obstruct views of the rear facades at McAllister and Hyde Streets; however these are secondary facades that are currently obscured by an annex building. Therefore this will result in only a minor impact on a less distinctive portion of the property.

The proposed project also includes a new freight elevator for art movement adjacent to the loading dock. The loading dock ramp and driveway on Hyde Street will be made wider to allow safer and better access for art delivery vans and reduce impact on traffic.

DESIGN OBJECTIVES

The Asian Art Museum’s mission statement is “to lead a diverse global audience in discovering the unique material, aesthetic, and intellectual achievements of Asian art and culture”.

IDENTITY AND BRAND

The identity of the Asian Art Museum is hidden in the Beaux-Art shell of the old public library. The new pavilion provides an opportunity to reveal the identity of the museum on the exterior as well as the Vision/Mission and Brand of the museum without impacting or distracting from the historic building.

CIVIC CENTER CONTEXT

The location of the Museum at Civic Center across from City Hall is also critical to consider not just for its beautiful grand architecture, but also the area’s challenges. Undesirable street activity on Hyde Street is encouraged by the back of house feel of the museum’s Hyde Street elevation. This is not just an opportunity to build a new addition, but to activate the street and help revitalize the area.

A NEW CULTURAL ICON FOR CIVIC CENTER

By creating a window into the galleries, the pavilion adds much needed transparency to reveal the museum activity within. Similar to Davies Symphony Hall in Civic Center, the continuous expanse of glazing at ‘base’ level creates a visual connection into a cultural facility that strengthens the community and adds to Civic Center’s cultural amenities. While the glass creates a striking new dynamic with changing art displays and transparency, the terra cotta tiles ground the pavilion in the character and gravitas of the Beaux Arts building.
AAM PROGRAM NOTES

- The street-level Community Art Wall is a platform to engage local artists and enhance the Public Realm along Hyde Street. The program and community engagement for this art installation will be directed by Museum staff. The base building portion of the street level wall will be a slightly recessed substrate that will carry the art. As the art is meant to be changed out on a regular schedule, it will be on materials that support its semi-permanent nature and may vary depending on the artist and their approach. For security reasons, no glass will front the Community Art Wall along Hyde Street.
- Bright street and art lighting is provided within the overhang of the level above.
- At the north side of the Community Art Wall, there will have signage that identifies the building as the Asian Art Museum and its benefactor.
- The loading dock gate is built of metal panel (matching other parts of the building) with some perforation for wind to pass through, with minimal visibility to the loading dock.
- The 2003 granite walls and planters at Fulton/Hyde and McAllister/Hyde Street corners will remain and retain the symmetrical design of these corners.
- While the museum was asked by the Planning Department to open views to the Chinese Garden at the corner of McAllister and Hyde Streets, it cannot be accommodated. As a work of garden as art, the design is based on a classical Chinese scholar-official's private garden that is the "result of the application of a consistent set of design ideas that relate – Objects – Space – Movement – to create a strong sense of place and occasion."* This "outdoor room"* provided an urban sanctuary, and does today, along with the adjacent Petersen Room, as a benefit for our high-level donors.

*Scholar Gardens of China: A study and analysis fo the spatial design of the Chinese private garden, R. Stewart Johnston, Cambridge University Press.
AAM PROGRAM NOTES

• The façade is a rusticated terra cotta tile façade with faceted glass which wraps the corners and provides visibility both into and out of the museum lounge area.

• Windows along Hyde St and the glass corners were introduced as a requirement by the SF Planning Department at an increased risk for the Asian Art Museum. Glass on this façade was not originally programmed because it: (1) creates a potential intrusion risk to a high-security facility which houses the Asian Art Collection, the City of San Francisco's second most valuable asset; (2) opens adjacent to an exhibition gallery which may limit our ability to obtain art loans from some international art institutions due to their restriction; (3) has planter walls adjacent to the glass corners that makes the façade easier to compromise; (4) may increase the insurance costs for the museum.

• Because of the glass façade at the Pavilion Lounge, the walls and doors between this space and the new Special Exhibition Gallery will need to be secured after hours with no possible entry should the glass façade to compromised.

• The Pavilion Lounge was not originally programmed, but with the addition of the windows, it became necessary as most artwork cannot be exposed to natural light and needs a controlled environment. To achieve this, its square footage was taken out of the new Special Exhibition Gallery. This room requires an additional air handler and sizeable rooftop ducting, increasing the size of the rooftop mechanical room, as well as package air handling units below the floor in the space behind the Community Art Wall. Window blinds will be required at certain times of the day to also control heat gain.

• During the month-long change-over of exhibitions (3-4 times per year) in the Special Exhibition Gallery, the Pavilion Lounge will not be accessible to visitors.
As the main area for art on the Art Terrace is along Hyde St, the museum's preference is for a clear glass railing that allows the art to be as visible as possible from the street.

The Mechanical/Storage enclosure is set back from the Hyde St façade by 9 feet. The Mechanical Room is located over the Lower Level Mechanical Room and cannot be relocated due to duct runs and venting. It has no roof.

The Storage Room encloses two mechanical ducts (30” x 50” and 26” x 14”) that run along the roof deck on the south side of the room to supply all cooling/heating into the Special Exhibition Gallery and the Pavilion Lounge. The length of the Storage Room length has been kept to a minimum. It has a roof and blind doors at the east end, as the ductwork prohibits entry otherwise. The south side of the Art Terrace is already enclosed under the escalator for a food service pantry and electrical room, while other south side locations are either visible from the Hyde/Fulton corner or in front of the glazed escalator enclosure. Access from the freight elevator needs to be kept clear for movement of large artworks that could occupy the Art Terrace. The museum’s storage throughout the building is at maximum capacity and this space is critical to the functioning of the Art Terrace as a new and exciting venue for the City of San Francisco.

The Storage Room façade on McAllister side provides a location for the Pavilion building signage which will identify the Asian Art Museum and the benefactor of the Pavilion Building.

The Art Terrace is right at the threshold of 7500 SF occupiable space limits for egress. Any additional occupiable area beyond 7500 SF at this level would force the need for an additional exit. Given the required separation needed between exits, that would place a dedicated exit stair at the Hyde Street side of the Art Terrace, creating a great security risk for the museum’s collection, reduce gallery programming further, and have a profound impact on the Hyde St façade.
PROPOSED INTERIOR WORK
PROPOSED INTERIOR WORK

The project will include non-architectural improvements to the main entrance lobby, renovation of the non-historic education classrooms on the main level, and minor improvements on the building’s second and third floors to accommodate new exhibits.

Proposed interior work, by floor, includes:

On lower level,
- Conversion of non-historic lower level storage space into mechanical rooms for the new pavilion;

On ground level,
- Redesigned and relocated lobby admissions desk and South Court information desk;
- Opening of pathway to grand stair;
- Existing flooring will be patched if needed;
- New graphics to replace existing in public areas;
- Upgrading of infrastructure, equipment, ceiling, lighting, and finishes in non-historic education classrooms;
- Six monitors in lobby for ticketing, events and promotion.
- Six monitors in North and South Courts for information, promotion and wayfinding;
- Power/data added to columns at North and South Courts;

On levels 2 & 3,
- Gallery renovations limited to exhibit caseworks, minor changes to exhibition partitions (non-structural, non-historic partitions used to support artwork), paint finishes, selected new electrical and new data;
- New graphics to replace existing;
- The new special exhibitions pavilion, including a 9500sf special exhibitions gallery, bathrooms, lobby space and a new freight elevator;
- An art terrace above the pavilion, providing additional programming and event space.

The proposed work largely affects existing non-historic fabric and will have only minor, reversible impact on historic fabric as outlined in the building floorplans in the following pages. There will be no impact to its distinctive features, spaces or spatial relationships that characterize the property.
ARTICLE 10, APPENDIX J - DESIGNATED INTERIOR SPACES

GROUND LEVEL DESIGNATED SPACES
Spaces and rooms that are included in the description of the San Francisco Public Library (200 Larkin Street, Asian Art Museum) contributing resource to the Civic Center Historic District in Article 10, Appendix J of the Planning Code.

The following spaces at 200 Larkin are identified in Article 10 of the San Francisco Planning Code, Appendix J, Section 10 (b) as being “exceptionally significant interior public spaces”:

- The Monumental Grand Staircase (Room S101);
- The Main Entrance Hall and Vestibule (Rooms 101 and 191);

INTERIORS SCOPE
In the following scope outline, underlined items impact historic fabric.

Rm 101:
- Small poke-thru for conduit whip for power/data
- (6) digital screens for admissions, membership, ongoing events, upcoming events; (4) to match areas of existing printed information & (2) additional locations per plan.
- Mounting of connection clips to hold digital screens - using least invasive method.

Rm 191:
- (3) new security desks
ARTICLE 10, APPENDIX J - DESIGNATED INTERIOR SPACES

SECOND LEVEL DESIGNATED SPACES
Spaces and rooms that are included in the description of the San Francisco Public Library (200 Larkin Street, Asian Art Museum) contributing resource to the Civic Center Historic District in Article 10, Appendix J of the Planning Code.

The following spaces at 200 Larkin are identified in Article 10 of the San Francisco Planning Code, Appendix J, Section 10 (b) as being “exceptionally significant interior public spaces”:

- The Monumental Public Corridors and Balcony Spaces including the Gottardo Piazzoni Murals [removed] in Public Corridor 290 (Rooms 190, 192, 193, 210 and 291A);
- The Main Program Spaces (Rooms 200, 201, 202, 203, 210 and 218) [The historic Main Catalog Room has been largely retained. However in the 2003 renovation, the historic Reading Rooms were significantly altered to add a new floor. Now that the ceiling height has been reduced and the monumental arched windows have been covered, the historic significance of the space is greatly diminished].

INTERIORS SCOPE
In the following scope outline, underlined items impact historic fabric.

Room 291A:
- Small poke-thru for conduit whip for power/data for art installation
- Mounting of connection clips to hold digital screens - using least invasive method.

Room 200:
- Add 100 amp connection box low on wall to service events
- Remove non-historic east facing center window and replace with new pair of doors, frame and hardware/security hardware set into historic frame for access from Samsung Hall to Art Terrace

Room 201:
- Paint ceiling at designed area on plan

Room 210:
- Replace existing frameless glass doors, sidelights and header plus hardware with similar plus electronic power-assist for accessible path of travel

Room 210, 202, 201, 203:
- New casework at Masterpiece locations
- Floor/wall outlets for Masterpiece Interpretative Planning/Lighting
- Paint Walls
- New LED light fixtures in existing light track
- New lighting within wall cases
- Minor exhibit wall revisions and/or addition/subtractions
- Exhibit platform revisions and/or additions/subtractions
- Casework repair, pest management, new fabric at backpanels/decks
- New casework at Masterpiece locations
- New label rails and labels
- New signage for code, wayfinding and exhibit displays throughout

APRIL 21, 2017
ARTICLE 10, APPENDIX J - DESIGNATED INTERIOR SPACES

THIRD LEVEL DESIGNATED SPACES
Spaces and rooms that are included in the description of the San Francisco Public Library (200 Larkin Street, Asian Art Museum) contributing resource to the Civic Center Historic District in Article 10, Appendix J of the Planning Code.

The following spaces at 200 Larkin are identified in Article 10 of the San Francisco Planning Code, Appendix J, Section 10 (b) as being “exceptionally significant interior public spaces”:

- The Monumental Grand Staircase (Room S101);
- The Main Entrance Hall and Vestibule (Rooms 101 and 191);

INTERIORS SCOPE
In the following scope outline, underlined items impact historic fabric.

General:
- New LED light fixtures in existing light track set in historic ceiling – working adjacent to historic ceiling, but no impact to ceiling.

Room 210:
- Replace existing frameless glass doors and sidelights plus hardware with similar plus power-assist for accessible path of travel

Room 210, 201, 202, 203 (previously double-height spaces, now converted into Third Floor rooms):
- New casework at Masterpiece locations
- Floor/wall outlets for Masterpiece Interpretive Planning/Lighting
- Paint Walls
- Mirror exhibit wall revisions and/or additions/subtractions
- Exhibit platform revisions and/or additions/subtractions
- Casework repair, pest management, new fabric at backpanels/decks
- New lighting within wall cases
- New casework at Masterpiece locations
- New label rails and labels
- New signage for code, wayfinding and exhibit displays throughout

LEGEND

ARTICLE 10
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PROPOSED EXTERIOR WORK
PROPOSED REAR ADDITION

The addition proposed for the Asian Art Museum will be located at the back of the historic building and will face Hyde Street. The addition will have a panoramic window that:

- Activates Hyde Street;
- Reveals the art and activity inside the pavilion lounge;
- Strengthens the connection to UN Plaza.

To accommodate the black box requirements of the special exhibition gallery, the plan within the gallery was revised to create a daylit lounge space for non-light sensitive art and shield the rest of the gallery from daylight.

The addition will be compatible with the historic building through:

- The design of glazing panels will match the existing fenestration sizes of the existing building;
- The faceted glass in the design of the panoramic window will recall the rustication of the base of the building;
- Subtle projections in the glazing will reference the angles of the Gae Aulenti renovation's projecting escalator enclosures;
- The panoramic window will be symmetrically located about the east façade of the addition;
- The top of the panoramic window will match the height of the existing windows at the base portion of the building;
- The height of the existing base of the building will be used as a datum line that informs the height of the addition.

The Hyde Street façade currently has a back of house appearance with a hodge podge of dissimilar features. The addition will serve to unify this façade by introduce an addition that stretches from the south wing of the building to the existing loading dock. The dynamic look of the addition will add vitality to the street. The artwall at the pedestrian level will further help to vitalize Hyde Street.
PROPOSED REAR ADDITION (SHOWING HYDE STREET WINDOWS OPTION 1 - FACETED WINDOW)
PROPOSED REAR ADDITION (OPTION 1 - FACETED WINDOW)
PROPOSED REAR ADDITION (OPTION 1 - FACETED WINDOW)
PROPOSED REAR ADDITION (OPTION 1 - FACETED WINDOW)

Enlarged Building Section

- Enlarged Building Section
- Asian Art Museum
- 200 Larkin Street
- San Francisco, CA 94102
- April 04, 2017

- Mechanical/Storage Room set back 10' from Hyde Street Facade
- 26" x 14" Mechanical Supply Duct to Lounge from AHU in Lower Level Mech. RM
- 30" x 50" Mechanical Supply Duct to Gallery
- Glass railing to provide views of art
- Rusticated Terra Cotta Tile Facade
- Supply Air Diffusers at Gallery
- Supply Air Diffusers
- Window shades
- Drywall ceiling
- Faceted glazing
- Bright Street and Art Lighting
- Mechanical Supply Duct to Lounge
- Community Art Wall
- Granite at both ends of Art Wall to match adjacent site walls
- Hyde Street
The project proposes to replace existing ground level cladding and the new pavilion with a consistent finish that is compatible with the surrounding Civic Center urban environment. The new pavilion will also include a special cladding treatment that references historic building details, but is expressed in a clearly contemporary way. The roof of the new addition will include details that align with the historic primary facade’s transition from the coursed ashlar masonry of the base level to the smooth ashlar masonry of the shaft level.

Proposed terra cotta cladding system
Translation of existing masonry geometry into new pavilion terra cotta cladding

Existing masonry facades

Example of ‘contemporary’ masonry rustication

Design drawing showing interpretation of existing masonry

RUSTICATED JOINT DETAILS
RUSTICATED JOINTS
RUSTICATED JOINTS AND SURFACE TEXTURE

FACADE RUSTICATION
FACADE PANEL
GLASS - TRANSPARENCY, FRIT
PATINATED MATERIALS - ZINC
CERAMIC WALL PANELS WITH TEXTURED SURFACE
COLOR AND TONE TO BE SIMILAR TO EXISTING GREY GRANITE

Proposed terra cotta cladding system
DESIGN STUDIES: GUARDRAILS

The proposed art terrace requires a guardrail along its western edge, facing Hyde Street. The proposed guardrail design consists of fritted glass panels topped with a metal rail cap. The frit pattern will use datum lines drawn from the building cornice of the adjacent South Wing facade. The metal rail cap will have a patina finish and profile that relates to the existing building’s cornices and escalator structure.

GLASS GUARDRAIL ALTERNATE

A clear glass guardrail similar to the one on Fulton/Hyde street facades is proposed as an alternative to a new guardrail design. Such a guardrail will be consistent with existing vocabulary of the museum and will not compete with the design of the pavilion. Several design options for the guardrail have been studied, but none of these provides the clarity and simplicity of design as the glass guardrail. Just as it does on Fulton Street, the glass guardrail would provide additional visibility to and from the proposed art terrace, as well as a greater connection to the surrounding environment.

Location of existing glass guardrails that wrap around Fulton/Hyde street corner of building.

Close-up view of existing glass guardians along Fulton Street.

View of existing outdoor café along Fulton Street, with glass guardrails.

Close-up view of proposed guardrail along Hyde Street.

Proposed guardrail design, referencing existing cornice.

Close-up view of existing glass guardians along Fulton Street.

Glass guardrail section.

Existing building cornices

New pavilion handrail

ROOF GALLERY GUARDRAIL DIAGRAM AT HYDE STREET

PATINA FINISH METAL RAIL CAP RELATING TO PROFILE OF CORNICES AND ESCALATOR STRUCTURE

FRIT PATTERN AT GLASS MATCHING LINES OF EXISTING CORNICES
GREY GRANITE AND PLINTH UNDER PAVILION: TO MATCH EXISTING

PATINATED ZINC
COLOR & TONE TO BE SIMILAR TO EXISTING GREY GRANITE

CLEAR GLASS CURTAIN WALL - EXAMPLE FROM SF SYMPHONY HALL

PATINATED ZINC EXAMPLE

TERRA COTTA TILES WITH TEXTURED SURFACE EXAMPLE
COLOR & TONE TO BE SIMILAR TO EXISTING GREY GRANITE

GREY GRANITE AT PLINTH UNDER PAVILION
TO MATCH EXISTING

EXISTING GREY GRANITE AT EXISTING PLINTH WALLS TERRA COTTA TILE EXAMPLE USED IN HISTORIC BUILDINGS

FRITTED GLASS AT NEW ELEVATOR CONNECTION TO NORTH WING
MATERIALS BOARD

- Terra cotta wall panels with textured surface
  (For material reference only)
  Color and tone to be similar to existing grey granite

- Metal Panels - Patinated Zinc
  Color and tone to be similar to existing grey granite

- Perforated Metal Panels - Patinated Zinc
  Color and tone to be similar to existing grey granite
SIGNAGE

HYDE STREET ELEVATION
Signage text to be determined. Lettering and logo to be fabricated out of waterjet cut metal plate, pin mounted flush to the wall panels. This option could incorporate lighting if it is desired.

FULTON STREET ELEVATION
There are currently two design directions under consideration for the signage on the pavilion facade. The signage text is to be determined.

Option 1: Lettering and logo to be directly printed to the metal paneling. Exterior lighting to be external, assume a linear uplight fixture to be provided at base of wall to graze entire length.

Option 2: Lettering and logo to be fabricated out of waterjet cut metal plate, pin mounted flush to the wall panels. Exterior lighting to be external, assume a linear uplight fixture to be provided at base of wall to graze entire length.

Option 3: Same as Option 2 but with lighting incorporated behind the sign.
The design team reviewed the cultural landscape reports as well as the draft Civic Center streetscape guidelines and proposed that AAM establish its identity while respecting the historic character of the Civic Center.

The proposal maintains the granite curb and London Plane trees identified as culturally valuable elements of the Civic Center streetscapes. Additionally, we propose the following improvements along Hyde Street to improve the pedestrian experience while creating identity for the Asian Art Museum:

- **Removal of the planter at location of new pavilion to provide a clean facade and avoid areas for collecting trash and promoting unwanted activity**

- **Facade** — Windows into the Museum will finally provide pedestrians a view of the art within from the street. During the daytime, pedestrians at UN plaza will be able to see visitors and activity inside the museum. During the nighttime, the light from the gallery will provide additional lighting to the street as well as make it a more welcoming area in general. The facade creates a unique interesting texture and a new public face for the Asian Art Museum rather than the current unfinished back-of-house facade.

- **New lighting** — In addition to light from the galleries, the soffit underneath the pavilion will have ample light integrated to wash the wall and light the sidewalk to make a more welcoming streetscape. Unwanted activity would be discouraged by the brighter more visible facade.

- **Community Art Wall** — The sidewalk level facade could be used as a community art wall for a changing dynamic display that is accessible to all.

- **New Loading Dock Gate** — The new loading dock gate is designed to integrate with the Plinth level walls and conceal the service yard that is currently both an eyesore and a security concern.

- **Art Terrace** — The new Art Terrace is visible through the glass rail allowing pedestrians to look up and see activity above and for visitors on the terrace to look at the activity below and at UN Plaza. Art is expected to be placed close to Hyde Street to further activate the street and culturally enhance the community.

Vision Zero Pedestrian Safety Features include:

- Illumination at sidewalk
- Audible and visual alarm for truck delivery
- Textured curb cut at loading dock

Annotated view of rear addition from Hyde and McAllister

NEW COMMUNITY ART WALL
NEW LOADING DOCK GATE TO CONCEAL SERVICE YARD
NEW GLAZING TO REVEAL ART WITHIN AND ACTIVATE STREET
NEW GLAZING AT SOFFIT TO LIGHT SIDEWALK AND ART WALL
REMOVAL OF PLANTER BOXES
NEW LIGHTING AT SOFFIT TO LIGHT SIDEWALK AND ART WALL
NEW CORNER WINDOWS FOR VISIBILITY FROM MCALLISTER AND FULTON
NEW GLASS RAIL ALLOWS VISIBILITY TO ACTIVITY AND ART AT ART TERRACE
ART TERRACE

Daytime rendering of Art Terrace, looking east towards Hyde Street
Nighttime rendering of Art Terrace, looking north towards McAllister Street.
PRESERVATION BRIEF 14: NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS

PRESERVATION BRIEF 14
NPS Preservation Brief 14 [New Exterior Additions to Historic Buildings; Preservation Concerns] states that the rehabilitation of a historic building “is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”

Brief 14 was used as reference in the development of the scale and character of the proposed addition so that the overall character of the historic building and the integrity of the Civic Center Historic District would not be impacted by the proposed work. In accordance with Preservation Brief 14, project goals are to:

A. Preserve significant historic materials;
B. Be compatible with the existing historic building;
C. Be differentiated from the historic building.

Preservation Brief 14 states that:

“A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for the new or adaptive use cannot be successfully met by altering non-significant interior spaces.”

“Generally speaking, preservation of historic buildings inherently implies minimal change to primary or ‘public’ elevations and, of course, interior features as well. Exterior features that distinguish one historic building or a row of buildings and which can be seen from a public right of way, such as a street or sidewalk, are most likely to be the most significant.”

JUSTIFICATION FOR REAR ADDITION
The Asian Art Museum requires additional exhibition space that cannot be created within the existing building without disrupting historic areas. Therefore, the team determined that an addition was the more sensitive option to increase the overall area for the museum.

In keeping with Preservation Brief 14, the construction of the addition allows the Asian Art Museum additional exhibition space as well as a rooftop art terrace without altering the interior of the building. It will be constructed at the back of the building in an area previously designated for future expansion. It will change the dynamic of the elevation of the building along Hyde and McAllister streets from “back of house” to one that both addresses pedestrians and attracts their interest.
ADDITIONS TO BEAUX-ARTS CULTURAL INSTITUTIONS
The construction of the Old Main Library started with a competition held by the Library Trustees and the Civic Center Advisory Board. All designs submitted were in the Beaux Arts style. The competition was won by George Kelham; however, his win was not without scandal as a lawsuit was filed against Kelham by Edgar Matthews. The lawsuit alleged that Kelham’s design closely resembled design of the Detroit Library, which was designed by one of the jurors of the competition, Cass Gilbert. The Detroit Library was constructed in 1877 and has a Beaux Arts design.

As previously noted in this appendix, the original design of the Old Main Library did not fill the block. The northeast corner of the block was left unconstructed. According to the 1998 HSR by Page & Turnbull, the competition’s program did not call for a building large enough to fill the entire block. Indeed, four of the entry designs included wings along Fulton Street to emphasis the primary Civic Center axis.

It is interesting to note that the Detroit Library had an addition. The addition for the Detroit Library was also located at the back of facade of the building and completed 1963! The Detroit Library provides an interesting precedent because of the historical connection between the two buildings, the Beaux Arts style that they have in common, and the decision to locate the addition at the rear façade.
COMPATIBILITY ANALYSIS: STANDARDS 9 & 10

ADHERENCE TO THE SECRETARY OF THE INTERIOR STANDARDS #9 AND #10 FOR NEW ADDITIONS

The Secretary of the Interior Standards for the Rehabilitation provide guidance for rehabilitations and additions. Standards 9 and 10 in particular address additions.

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.

Response

The new addition has been designed so that it does not destroy or obstruct character-defining features of the historic building. The addition will be compatible in massing, height, and scale. The height of most of the addition will align with the base of the historic resource so that it neither obstructs nor diminishes the historic integrity of the original building. The primary material (either terra cotta units or precast stone) of the addition will be compatible but distinguishable from the original granite blocks of the building. The block units proposed for the addition will be faceted and will recall the rustication of the granite blocks of the original building. The blocks will give the addition a "heavy" appearance that is compatible to Beaux-Arts style of the building.
COMPATIBILITY ANALYSIS: NEW ADDITIONS

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.

Response
The proposed addition will not remove historic fabric and its construction will be undertaken in a way that if removed in the future, the essential form and integrity of the property would be retained. The project will comply with Standard 10.

Portions of the existing building that are required to be removed (such as windows) to provide a point of connection to the new addition are not historic.

The addition will connect to the historic building in a way that does not remove or destroy historic fabric. See following pages for details of the three points of connection, called out in the adjacent plan.
COMPATIBILITY ANALYSIS: NEW ADDITION

BUILDING CONNECTIONS:
(1) FREIGHT ELEVATOR / NORTH WING CONNECTION DETAIL
The new freight elevator tower is connected to the north wing of the existing building via a 14 feet long passageway at the second and third floors. Two openings are made at non-historic portions of the building facade. At the ground level, an existing, non-historic curtain wall at the North Court will be removed to create a connection across the freight elevator, existing North Court and new pavilion.

At the second level, an opening will be made in the existing, non-historic stucco facade. The position of the opening was determined during the 1998 construction project, when a large portion of the Hyde Street facades were reconstructed - rebar was deliberately omitted from at this location in the facade to facilitate future demolition.

Where the new elevator tower passageway meets the existing stucco wall, a compressible closed cell foam joint will be installed. It will be covered with a stainless steel cover in non-directional brushed finish.

Plan detail (Scale: 1/4" = 1'-0")

Existing stucco facade and curtain wall facades, constructed in 1998

Rendering of proposed elevator tower and passageway connection

Demo elevation with proposed openings indicated with orange arrows.
COMPATIBILITY ANALYSIS: NEW ADDITION

BUILDING CONNECTIONS:
(2) SAMSUNG HALL ENTRANCE CONNECTION
From ground level to the proposed pavilion roof level (corresponding to the existing datum line indicated in the adjacent photograph), openings will be made in the existing exterior wall at the ground level and second level. At the Samsung Hall on the second level of the building, an existing non-historic window opening will be replaced by a double door that connects the hall to the new art terrace. The impacted exterior finish is an exterior insulation and finish system (EIFS) constructed during the 1998 building project. The header above the existing windowframe is historic and will be protected and retained.

At the third floor level between the rooftop art terrace and existing building, an expansion joint will be installed along the eastern edge of the concrete paver floor of the pavilion.

Plan detail (Scale: 3/8" = 1'-0")

Rendering of proposed double door connecting Samsung Hall to new art terrace

Building facade at Samsung Hall: within the historic window assembly, a non-historic windowframe is proposed to be replaced with a double door
COMPATIBILITY ANALYSIS: NEW ADDITIONS

BUILDING CONNECTIONS:
(3) SOUTHEAST CORNER CONNECTION DETAIL
At the southeast corner of the building, the proposed pavilion facade will wrap around the new volume to terminate at the face of the existing south wing of the building. As the pavilion footprint follows that of the existing plinth, the pavilion will similarly obscure the north edge of the south wing's rusticated base facade.

Where the new terra cotta facade meets the existing rusticated base facade, a compressible closed cell foam joint will be installed. It will be covered with a stainless steel cover in non-directional brushed finish.

EXISTING GRANITE TO BE OBSCURED BY NEW CONSTRUCTION
EXISTING STUCCO WALL TO BE REMOVED

Rendering of proposed southeast corner condition

Existing southeast corner condition

Plan detail (Scale: 1" = 1'-0")

- INTERIOR GALLERY WALL
- NEW STRUCTURAL STEEL TO SUPPORT PAVILION ROOF
- NEW TERRACOTTA RAINSCREEN FACADE
- COMPRESSIBLE CLOSED CELL FOAM (COLOR: GREY) WITH NON-DIRECTIONAL BRUSHED STAINLESS STEEL COVER
- EXISTING GREY GRANITE

APRIL 21, 2017
COMPATIBILITY ANALYSIS: BUILDING

BUILDING ORIENTATION AND FACADES

The Old Main Library was designed with three primary facades. The façade along Larkin Street that contains the building’s main entrance and faces City Hall is the most elaborate. The facades along McAllister and Fulton Streets are less ornate, though also designed in the Beaux-Arts style and monumental character of the building. The façade facing Hyde Street was designed as a secondary elevation, and lacks the ornamental hierarchy of the other three facades. It is referred to as the back of the building.

The proposed addition has been strategically located at the Hyde Street façade in an area that was originally unbuilt. Its scale aligns with the base of the Old Main Library and does not obscure originally historic fabric.

- Because of its strategic location, the proposed addition preserves the primary facades of the building;
- The addition enhances the character of the existing building along Hyde Street through:
  - Aligning the addition with the existing base;
  - Employing articulation that is compatible with the articulation and materials of the building;
  - Neither damaging nor destroying existing historic fabric.

In summary, the proposed addition will preserve, enhance, and neither damage or destroy the exterior architectural appearance of the Old Main Library and its site.

View of Hyde Street Facade showing original asymmetrical plan. (SFPL, 1931)

The facade along Hyde Street has a simpler design. Much of this facade was removed during the 1998 construction.
COMPATIBILITY ANALYSIS: BUILDING

FORM, MASSING, SCALE, PROPORTION, AND HEIGHT
Contributing buildings in the Civic Center Historic District are generally rectangular in form and are expressed as solid. They have a monumental scale and classical proportions. They are generally rectangular and symmetrical in plan, with the exception of the Asian Art Museum (the old Main Library), which was originally designed and built with an asymmetrical, “P-shaped” floor plan.

The proposed addition will be rectangular in form, and symmetrical in plan. Its height will match the height of the base of the original building and will fit within the context of the rear of the Asian Art Museum site and will allow for the upper parts of the rear facade to remain visible.

The proposed addition will be clad with tiles that have a size similar to the granite blocks of the existing base. The tiles will have a texture reminiscent of the rustication of granite blocks. The size and texture of the tiles will give the addition a solid character that is comparable with the existing building and the historic district.

Both the height of the addition and the articulation of the tiles will allow the addition to be read as an extension of the historic building’s base.

The proposed addition will match the height of the existing base and recall the rustication of the base.

Adjacent Facades Provide Different Styles and Datum lines

Design drawing showing the alignment of the proposed addition to horizontal datums along the building’s facades, corresponding to the typical Beaux-Arts hierarchy.

Datum line above shaft is much higher than budgeted 1-story pavilion addition

The proposed addition will match the height of the existing base and recall the rustication of the base.
SIGNIFICANT INTERIORS
The Asian Art Museum is a contributory building to the Civic Center Historic District. Several interior spaces are noted in the landmark designation of the District including:

- The Monumental Grand Staircase (Room S101);
- The Main Entrance Hall and Vestibule (Rooms 101 and 191);
- The Monumental Public Corridors and Balcony Spaces (190, 192, 193, 290, 291A);
- The Main Program Spaces (Rooms 200, 201, 202, 203, 210 and 218);
- No work is proposed for the Grand Staircase (Room S101);

Of the interior spaces noted in the landmark designation, the entry lobby and grand stair are the most significant. No work is proposed for the grand staircase. Work in the Main Entrance Hall and Vestibule is limited to:

- Replacement of the existing desk with two new desks that will flank the Grand Stair and restore the historic circulation path. (See page 28)
- Installation of conduit for upgrades to the power/data that will consist of small poke-thru to accommodate the new conduit.

The proposed interior work will be carried out in a way that will not destroy the historic character of the interior of the property. The extent of removal of historic fabric is limited to select areas where new conduit will be installed. The proposed scope of interior work is outlined on pages 23 – 25. The project will comply with:

- Standards 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.
- Standard 5: Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
SECONDARY FACADES: CIVIC CENTER DESIGN GUIDELINES

The Civic Center Architectural Design Guidelines addresses secondary facades and states, “Several historic buildings (Old Main Library, Civic Auditorium, Department of Public Health) have rear and side facades in a simpler, less elaborate and more functional design and are built in either granite or grey or yellow industrial brick.” The Civic Center Architectural Design Guidelines offers the following recommendations for secondary facades:

1. They should be inviting and less formal than the primary facades.
   
   **Response:**
   
   The large faceted glazed opening allows the addition to be inviting. Pedestrians walking along Hyde Street will be able to peer into the museum and see visitor activity and artwork. While the addition is symmetrical, it will be less formal than the original building.

2. They should be of high architectural quality, respectful and deferential to surrounding historic buildings and neighborhood character, and should not compete with City Hall
   
   **Response:**
   
   The materials proposed for the new addition will be of high architectural quality. The block units are proposed to be either terra cotta cladding or precast stone cladding. The faceted glass will also be of high quality. The additional has been designed to be compatible with the Old Main Library (Asian Art Museum) and the character of the neighborhood. Its scale is in keep with the immediate context and it will not compete with City Hall.

3. Secondary facades which exceed the height of primary buildings and can be viewed from Civic Center Plaza or Fulton Mall should serve as background to the rich and monumental Beaux-Arts architecture of the Civic Center complex. Any eye-catching features which would compete with City Hall or distract from the architectural character of the civic Center should be avoided.
   
   **Response:**
   
   The proposed addition will not exceed the height of the original Old Main Library building. The height of the main portion will not extend past the height of the existing base.

4. The design should support the symmetry of the historic buildings, and feature materials of similar colors and texture.
   
   **Response:**
   
   The proposed addition presents a symmetrical façade to Hyde Street. The primary portion of the addition will be clad with terra cotta units that will have a color similar to the existing base and will be faceted in a way that relates to the original base.
COMPATIBILITY ANALYSIS: CIVIC CENTER HISTORIC DISTRICT

CIVIC CENTER HISTORIC DISTRICT
The Civic Center Historic District was designated a historic district in 1994 because of its historical, architectural, and aesthetic value. The Historic District is bounded by Golden Gate Avenue to the north, Franklin Street to the west, Jones Street to the east, and Market Street to the south. As the landmark designation states, “It is an exemplary City Beautiful complex in the best of the American Academic Beaux Arts tradition.” Contributing buildings have a Classical Beaux Art style and organization and they are expressed as monumental. Their common features include:

- Height
- Form and Massing
- Scale and Proportion
- Fenestration
- Materials, color and texture
- Architectural detail, style and ornamentation
- Façade line continuity and orientation
- Landscaping and streetscape components

In addition to Article 10, the Civic Center Plan includes Civic Center Architectural Design Guidelines intended to direct appropriate new construction as well as alterations to contributing resources. The following compatibility analysis reviews the proposed addition within the context of the common features listed in Article 10 as well as the Civic Center Architectural Design Guidelines.

CONTRIBUTING BUILDINGS IN THE CIVIC CENTER HISTORIC DISTRICT

The War Memorial Opera House
The Bill Graham Civic Auditorium
San Francisco City Hall
The Department of Public Health
COMPATIBILITY ANALYSIS: CIVIC CENTER HISTORIC DISTRICT

HEIGHT, BULK, AND MASSING
Contributing buildings in the Civic Center Historic District are generally rectangular in form and are expressed as solid. They have a monumental scale and classical proportions. They are generally rectangular and symmetrical in plan, with the exception of the Asian Art Museum (the old Main Library), which was originally designed and built with an asymmetrical, “P-shaped” floor plan.

The Civic Center Architectural Design Guidelines acknowledge the importance of height and bulk as significant design elements. The Guidelines recommend maintaining the predominance of City Hall in the Civic Center complex and using the base wing of City Hall as the standard for new building heights. The Guidelines further recommend that where necessary, an additional story be used to hide mechanical equipment on a roof.

Response:
The proposed addition will be rectangular in form, and the terra cotta cladding will give the addition a solid look. Its height will match the height of the base of the original building and will fit within the context of the rear of the Asian Art Museum site and will allow for the upper portions of the rear façade to remain visible.

The height of the proposed addition will align with the base of the historic building. The articulation of the terra cotta cladding will relate to the rustication of the base of the original building. Together, the height and articulation allow the addition to become an extension of the historic building’s base; and therefore, compatible with the height and massing of the base component of other contributing buildings in the district. Finally, the proposed height of most of the addition complies with the Civic Center Facade Analysis recommendation that the bulk of the height of the new massing be limited to the height of the base of the building.

As recommended in the Civic Center Architectural Design Guidelines, the mechanical equipment is hidden from view through an additional story at the rooftop of the addition. This story is set back to decrease its visibility from the public right of way. Likewise, the freight elevator is set back from the property line so that it reads as a secondary feature of the property. Both are simply detailed and their size reduced to the greatest extent possible to decrease their prominence.
COMPATIBILITY ANALYSIS: CIVIC CENTER HISTORIC DISTRICT

FENESTRATION
Contributing buildings in the Civic Center Historic District have punched windows with a regular rhythmic pattern. The windows are typically recessed and have a symmetrical organization. The Civic Center Architectural Design Guidelines’ discussion of windows is within the context of the Beaux Arts design, which includes symmetry and their placement within a tripartite organization. Openings at the base of the buildings contributing to the District are typically rectangular shape or have an arched opening.

Successful contemporary construction includes Davies Symphony Hall which has a large glazed opening at a primary façade. Though the opening is monumental in scale, the concrete surround allows the building to be conveyed as weighty. Similarly, the large opening in the proposed addition will have terra cotta (or pre-cast stone) surround that will give the addition a monumental character that is in keeping with the District.

The glazing will be symmetrical about the addition. Even though the glazing is faceted and the glass panels protrude beyond the face of the building, the opening will read as a punched opening.
COMPATIBILITY ANALYSIS: CIVIC CENTER HISTORIC DISTRICT

FENESTRATION
A study of the contributing Civic Center buildings was published in 1987, The San Francisco Civic Center: A Study in Urban Form. This study includes a façade analysis of existing buildings in the Civic Center. It identified principles that apply to the primary buildings within the core area, including a deep, horizontally rusticated base in which openings are recessed a maximum of 1’8” and occupy a maximum of 20% of the surface, and a shaft with vertical oriented solids and voids at least 2’6” deep, with a maximum of 50% surface in openings.

The historic base of the Asian Art Museum has windows that make up 17% of the surface. The large opening in the street-facing portion of the proposed addition will make up about 45%. This amount exceeds the perforation percentage typical of contributing building. This differentiates the proposed addition, while the overall expression of rustication and solidity makes the addition compatible. Further, the proposed scale of the opening with its facets will help to activate and add interest along Hyde Street. It also creates a visual connection with the Civic Center public realm. In summary, though the monumental opening is modern, the cladding, scale, and reference to rustication tie the addition back to the building.

Other features of the addition, the freight elevator tower and the mechanical and storage enclosure will not have openings. These are features that do not typically have windows. In the case of the addition, the cladding material of the elevator tower and storage will be a zinc with a patina to add interest. However, both these features will be set back as they are not intended to stand out.

Existing Fulton Street elevation: Openings make up 17% of the wall at the base of the building

Proposed Hyde Street addition: ~Opening makes up 45% of the wall of the pavilion portion of the addition
CERTIFICATE OF APPROPRIATENESS - APPENDIX
PREPARED FOR THE ARCHITECTURAL REVIEW COMMITTEE SECOND HEARING

COMPATIBILITY ANALYSIS: CIVIC CENTER HISTORIC DISTRICT

MATERIALS, COLOR, TEXTURE

According to the Civic Center Architectural Design Guidelines, contributing buildings are visually unified through the appearance and color of common materials. Many of the older buildings used Raymond granite, however, the buildings constructed in the 1930 used terra cotta that had a very similar appearance to the Raymond granite. Precast concrete that has a similar appearance to the Raymond granite has also been successfully used.

The proposed addition will be clad with tiles that have a size similar to the granite blocks of the existing base. The tiles will have a faceted design that recalls the rustication of granite blocks. They will be constructed of either terra cotta or precast stone, two materials that have been noted as compatible alternatives to the Raymond granite in the Civic Center Architectural Design Guidelines. The size and texture of the tiles will give the addition a solid character that is compatible with the existing building and the historic district.

Other materials proposed include:

- Glass faceted window: Though the expanse of glass is larger than typical for the district, its facets provide a modern interpretation of the rusticated base features in other contributing buildings in the district. The terra cotta (or precast stone) places the faceted window within a compatible context that provides a solidity to the addition in spite of the large window.

- Glass railings: The proposed design includes a glass railing with a frit pattern that aligns with the articulation of the belt course above the base on the east facing façade of the building. A glass railing has been used along Fulton Street. This railing turns the corner and is visible on Hyde Street. The proposed glass railing does not introduce a new material; but continues the use of a feature that has successfully been used on the building.

- Patinated Zinc: The elevator tower and mechanical and storage enclosure will be clad with zinc panels that have a patina. Otherwise, these features will have no other articulation as they are not intended to be prominent features.
COMPATIBILITY ANALYSIS: CIVIC CENTER HISTORIC DISTRICT

SCALE, PROPORTION AND STYLE
Contributing buildings in the Civic Center Historic District have classical and uniform proportions, a monumental scale and a Beaux Arts style. Their proportions have a tripartite organization that include a base (often on a plinth), a shaft and a capital. Beaux Arts features such as arched grand columns and pilasters; highly sculptural and ornamental features; arched and pedimented openings are common throughout the district. Contributing buildings are mostly symmetrical and employ a hierarchical organization both on the exterior and interior.

The Old Main Library exemplifies the scale, proportion, and style that is found throughout the district. Its scale is monumental. Organization includes a base, shaft and capital. The proposed addition is intended to fit within the vocabulary of both the district and the historic building. As noted before, the addition will align with the datum line of the base of the Asian Art Museum. It will be articulated with faceted terra cotta (or precast stone) units of similar size as the granite blocks found in the base of the historic building. While its articulation and scale will relate to the rusticated base of the building, the addition will be recognized as distinct.

Rendering of proposed addition: the pavilion roof height is aligned with the top of the existing building’s rusticated base.
APPENDIX A
PROJECT DRAWINGS
PROPOSED WORK

1. REMOVE FIRST 2 SOUTHERN SEGMENTS OF EXISTING CANOPY
2. REMOVE EXISTING PARAPET
3. REMOVE EXISTING SCREEN ENCLOSURE
4. REMOVE EXISTING SKYLIGHT
5. REMOVE EXISTING ROOFING SYSTEM AND DRAINS
6. REMOVE EXISTING WINDOWS
7. REMOVE EXISTING EXTERIOR WALL
8. REMOVE EXISTING INTERIOR WALL
9. REMOVE EXISTING CABINETS, SINKS AND CLOSETS
10. REMOVE EXISTING RECEPTION DESK
    NO WORK TO HISTORIC FABRIC
11. REMOVE EXISTING SECURITY BAG CHECK
12. MILLWORK, NO WORK TO HISTORIC FABRIC
13. RELOCATE EXISTING CEILING SCREEN TO OTHER SIDE
14. REMOVE WINDOW SEGMENTS
15. DEMO EXISTING WOOD FLOOR

First Level Demo Plan
APRIL 21, 2017
PROJECT DRAWINGS: FLOORPLANS

PROPOSED WORK

DEMOLITION WILL OCCUR IN NON-HISTORIC PARTS OF THE BUILDING.

1. REMOVE EXISTING GATE
2. REMOVE (E) SIDEWALK
3. MODIFY (E) STAIRS
4. MODIFY (E) CURB
5. REMOVE (E) WALL
6. REMOVE (E) PLANTER
7. RELOCATE (E) LOADING DOCK
8. RELOCATE DOOR
9. DEMOLISH RAISED SLAB

Lower Level Demo Plan
PROPOSED WORK

1. REMOVE EXISTING WINDOW FOR NEW DOOR, HISTORIC DOOR AT SAMSUNG TO REMAIN

2. REMOVE EXISTING GLAZING, MODIFY AND REMOVE STEEL TUBE HEADER FOR NEW DOOR

3. REMOVE EXISTING METAL GRATE BRIDGE FLOOR, RETAIN BRIDGE STRUCTURE

4. REMOVE INTERIOR PARTITION IN GALLERY

5. REMOVE INT. PARTITION AND INTEGRATED CASework

6. PARTIAL DEMOLITION OF INT. PARTITION IN GALLERY

7. REMOVE CASEWORK

8. REMOVE (E) HEADER

9. REMOVE PEDESTAL/PLATFORMS

10. REMOVE EXISTING WALL FOR NEW DOOR (KNOCK OUT PANEL, SEE STRUCTURE)

AREA OF WORK

Larkin Street

MCALLISTER STREET

FULTON STREET

HYDE STREET

Second Level Demo Plan
APRIL 21, 2017
1. REMOVE EXISTING WINDOW FOR NEW DOOR,
2. STEEL TUBE HEADER FOR NEW DOOR
3. REMOVE EXISTING METAL GRATE BRIDGE FLOOR,
4. RETAIN BRIDGE STRUCTURE
5. REMOVE INTERIOR PARTITION IN GALLERY
6. REMOVE INT. PARTITION AND INTEGRATED
7. CASEWORK
8. PARTIAL DEMOLITION OF INT. PARTITION IN GALLERY
9. REMOVE CASEWORK
10. (PARTIAL) REMOVE OF (E) HEADER
11. REMOVE PEDESTAL/PLATFORMS
12. RELOCATE (E) CASEWORK

Third Level Demo Plan
Asian Art Museum
200 Larkin Street
San Francisco, CA 94102

April 07, 2017

Demo Exterior Elevation, Hyde Street With Loading Dock
Hyde Street Elevation, Existing
Fulton Street Elevation, Existing
APPENDIX B:
HYDE STREET FACADE: ALTERNATE STUDY (RECTILINEAR WINDOW)
DESIGN STUDIES: HYDE STREET WINDOWS (OPTION 2 - RECTILINEAR WINDOW)

FENESTRATION OPTION 2

The design team has explored an alternate treatment of the large panoramic window of the new pavilion, facing Hyde Street. This rectilinear windows option would consist of several recessed windows that are aligned to the existing window openings in the ‘base’ of the historic building. Further detailing or treatment, such as applying a frit or varying the spacing of the windowframes, could incorporate the textures and geometry of the existing building.

Similar to Option 2 (Faceted Window), this option complies with Standards 9 and 10:

- It does not require removal of historic fabric;
- If removed in the future, the essential form and integrity of the historic resource would be unimpaired.

The window in Option 2 is expressed as a punched opening. The amount of glazing will contribute to adding vitality to the street below. Though much of the façade is glazed, the windows are contained within a façade that will convey solidity and weight because of the terra cotta cladding. This option, however, lacks the symmetry that is common to the Beaux Arts style.
DESIGN STUDIES: HYDE STREET WINDOWS (OPTION 2 - RECTILINEAR WINDOW)
DESIGN STUDIES: HYDE STREET WINDOWS (OPTION 2 - RECTILINEAR WINDOW)
DESIGN STUDIES: HYDE STREET WINDOWS (OPTION 2 - RECTILINEAR WINDOW)
APPENDIX C:

STRIATED METAL PANEL CLADDING ALTERNATE AT ROOFTOP MECHANICAL AND ELEVATOR TOWER
DESIGN STUDIES: ROOFTOP MECHANICAL/STORAGE AND ELEVATOR TOWER CLADDING ALTERNATE

STRIATED METAL PANELS
The design team has explored adding articulation to the cladding of the proposed elevator tower and rooftop mechanical/storage enclosure, in order to strengthen the visual connection with the existing McAllister Street elevation.

This alternate introduces a layer of vertical striation etched onto the patinated zinc panels. The spacing of these vertical lines is derived from the spacing and mullion grid of the existing McAllister Street facade’s windows, that extend from the bottom to the top of the ‘shaft’ of the existing building in one continuous vertical unit.