COMMON GROUND: BRIDGING THE GAP BETWEEN ARCHITECT AND HISTORIC PRESERVATIONIST

by

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THESIS ABSTRACT

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The present lack of communication between the fields of architecture and historic preservation has resulted in a tenuous relationship between the two professions. With the adequate tools, this philosophical and ideological gap can be bridged by encouraging productive communication and collaboration between the two fields. In this thesis, I attempt to develop a common language between the two professions. Through the research and analysis of three case studies, I have developed a framework of thought for architects and preservationists to utilize when working on projects involving historic building fabric. *Structure, Story,* and *Significance* are the primary factors of the framework which is intended to provide an armature for communication—a common language. The employment of this framework will increase efficiency of the design process in addition to the number of "best solution" outcomes. The fruitful partnership of architects and historic preservationists is essential in creating vibrant and culturally rich communities.

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CHAPTER I

INTRODUCTION

Like a spider, I aim to attach a thread to tradition, and beginning with that, to weave my own web.
–Jože Plečnik, *Jože Plečnik, Architect, 1872-1957*

Problem Statement

An ideological gap currently exists between the fields of architecture and historic preservation. With the adequate tools, this communication gap can be bridged, resulting in the productive collaboration of the two fields. In understanding the obstacles that may be preventing the fruitful partnership of the architect and the historic preservationist, I am attempting to develop a common language between the two professions. Through the analysis of three case studies, each demonstrating a broad set of architectural and preservation issues, I have developed a set of factors, which constitute a framework for architects and preservationists to utilize when working on projects that involve historic building fabric or historic sites—a common language. My claim is that this shared framework can increase not only the efficiency of the design process but also the number of "best solution" outcomes. The effective partnership of architects and historic preservationists is critical in creating vibrant and culturally rich communities.

Brief History of Historic Preservation and Its Relationship to the Architect

There is a misconception that one of the main reasons for this gap is that architecture has been around for centuries and preservation is "too young to understand." However, preservation endeavors have been in existence since antiquity, so it seems it is nearly impossible to separate the philosophy of architecture from that of preservation as they are interwoven throughout history—one informs the other. As Semes states, "The ancient Romans repeatedly restored important monuments, including the temples associated with

their political and dynastic history."[1] Similar to the rich histories of architecture and preservation, the debate between new architecture and the protection of heritage—built and otherwise—is ongoing. The long-standing correlation between architect and preservationist is best illustrated with a brief history of the relationship between architecture and preservation.

The nineteenth century was an important time for preservation throughout the world. In France, Eugène-Emmanuel Viollet-le-Duc, best known for his combination of science and artistry, believed in the restoration of existing monuments and buildings yet was not afraid to alter them if he felt them displeasing. It is important to note Viollet-le-Duc was not only a restorer, but also a well-respected architect.[2]

In contradiction to Viollet-le-Duc's view of restoration, in England, John Ruskin, as quoted by Semes, declared:

> It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered; a destruction accompanied with false description of the thing destroyed. Do not let us deceive ourselves in this important matter; it is *impossible*, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture.[3]

Important English architects of this time included Augustus Welby Northmore Pugin, initiator of the Gothic Revival, and George Gilbert Scott. "Scott was an intrepid 'building detective' capable of sympathetic and sensitive restoration work."[4]

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[1] Steven W. Semes, *The Future of the Past: a Conservation ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 115.

[2] Ibid., 118.

[3] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 122.

[4] Ibid., 121.

Meanwhile, in Italy, restorers were striving to find a compromise between the beliefs of Viollet-le-Duc and Ruskin. This new approach was known for respecting the original material and when reconstruction was necessary, new elements were compatible yet different from the original—creating a composition in which the viewer could delineate new from old. Gustavo Giovannoni, a restorer and one of the most influential architects of the time, was successful in blending the preservation philosophies of Viollet-le-Duc and Ruskin. Throughout his career, Giovannoni trained many new restorers and completed multiple projects—representing the "skill and sensitivity of the Italian restorers."[5]

The American preservation movement also began in the nineteenth century. Similar to England, preservation efforts were privately led and funded. In describing the demographic of those carrying out the early acts of the American preservation act, Page and Mason state, "Most histories portray these individuals as members of a brave upper class eager to stem the tide of destruction endemic to a rapidly growing, industrializing and urbanizing nation."[6] Focusing on sites associated with the Revolutionary and Civil Wars, American preservationists were primarily interested in saving sites and buildings in which historical events had occurred or where important people had lived. It was hoped that this focused attention would stimulate patriotism.[7]

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[5] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 122.

[6] Max Page and Randall Mason, eds., *Giving Preservation a History: Histories of Historic Preservation in the United States* (New York: Routledge, 2004), 7.

[7] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 129.

While in Europe and England, there was significant overlap between architects and restorers, "[T]he first American preservationists were virtually all amateurs and laypeople passionately interested in history and culture."[8] There are many examples of this grassroots-style effort of preservation, however, the most well known example of the first organized initiative is that of Ann Pamela Cunningham and the Mount Vernon Ladies' Association. Beginning in 1853, Cunningham and her associates started a quest to save Mount Vernon (Fig. 1.1). Not only was this George Washington's home, it also "demonstrated the contributions of women to public life."[9] Unlike many of the earlier American restorers, Cunningham "was committed to making Mount Vernon as accurate a presentation of George Washington's home as research and documentation permitted, and she worked tirelessly to keep it that way."[10]

Figure 1.1. Mount Vernon, Date Unknown.

[8] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 129.

[9] Max Page and Randall Mason, eds., *Giving Preservation a History: Histories of Historic Preservation in the United States* (New York: Routledge, 2004), 7.

[10] Fitch, James Marston. 2006. *James Marston Fitch: Selected* Writings, 185, and Hosmer, Charles B., Jr. *The Presence of the Past: A History of the Preservation Movement in the United States Before* Williamsburg, 41-57. Quoted in Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 129.

During the nineteenth century, much of the American architectural education and practice was concentrated on the European model. This fixation resulted in a lack of attention to the American heritage. It was this lack of consideration of their own heritage along with the necessity of new construction for the newly expanding country that prevented American architects from playing a more significant role in the early years of the preservation movement. As Semes states, "As interest in older American architecture grew, so did architects' involvement in preserving its best exemplars."[11] American architect, Grosvenor Atterbury, "marked the rise of 'scientific' restoration as an aspect of American architectural practice."[12] This declaration was made following the battle to save Charles Bulfinch's State House in Boston in 1893 and the restoration of New York's City Hall in 1910—both charges lead by architects. According to Semes,

> By the 1920s, leaders of the profession like Fiske Kimball, John Mead Howells, and William Lawrence Bottomley became involved in campaigns to preserve and restore old buildings and neighborhoods, not solely for their historical or associational interest, but as models of traditional architecture and urbanism. For these designers and many of their peers, preservation and contemporary design formed a fruitful synergy within their practices.[13]

This close collaboration between preservation and new design was a hopeful sign for the future of a continued partnership between the two professions. In the following sections, I expand this historical account with a review of the government's role in the field of historic preservation.

After multiple individual and grassroots preservation efforts following the enthusiasm of Ann Pamela Cunningham, the turn of the twentieth century brought support from

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[11] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 130.

[12] Ibid.

[13] Ibid.

local, state, and federal governments to the individualistic tendency of the movement. First, in 1906, with the passing of the Antiquities Act, followed in 1931 with Charleston's historic districting law, and the Historic Sites Act of 1935. The New Deal of the 1930s brought federal support to preservation realm with the work of the Historic American Buildings Survey in 1934. The National Trust was created in 1949 followed by the National Historic Preservation Act of 1966.[14] This act further established the National Register of Historic Places. In 1976, the Tax Reform Act provided economic incentives to encourage preservation and the Secretary of the Interior's Standards for Rehabilitation were drafted in 1977.[15]

Nearly 110 years after saving Mount Vernon from redevelopment, and many lesser-known preservation initiatives were successfully carried out; the valiant effort to prevent New York's Pennsylvania Station from demolition was proven unsuccessful in 1963.[16] This is potentially the most popular story of the preservation movement as it is directly connected with the National Historic Preservation Act of 1966. In this case, the McKim, Mead & White structure (Fig. 1.2), completed in 1910, was lost, despite significant protests to save the building, including picketing on the day of demolition - October 28, 1963. In place of the iconic building, designed in the style of Beaux-Arts Classicism, was a new sports arena—Madison Square Garden.[17] "This story demonstrates, to many

[14] Max Page and Randall Mason, eds., *Giving Preservation a History: Histories of Historic Preservation in the United States* (New York: Routledge, 2004), 7.

[15] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 134-139.

[16] Ibid.

[17] Carole Moore, "National Trust for Historic Preservation: How It All Began - Forty Years After the National Historic Preservation Act," December 1, 2006, accessed April 22, 2014, http://www.preservationnation.org/magazine/story-of-the-week/2006/national-preservation-act.html.

preservationists, the evils against which mid-twentieth century preservationists organized—corporations, greed, urban renewal. Though it failed, the effort to save Penn Station inspired the modern preservation movement, armed with toothy local preservation laws, a savvy public-relations apparatus, and experienced professionals."[18] Similar to Mount Vernon but unlike Bulfinch's State House and New York's City Hall, the Penn Station controversy was not lead by architects. American architects and preservationists were productively collaborating by the 1920s, however, by the passage of the National Historic Preservation Act in 1966 and through today, the two fields were very separate.

Figure 1.2. Pennsylvania Station, Date Unknown.

The causes for the separation of the fields of architecture and preservation are myriad and include three major events: the Modern Movement, World War II, and Urban

[18] Max Page and Randall Mason, eds., *Giving Preservation a History: Histories of Historic Preservation in the United States* (New York: Routledge, 2004), 7.

Renewal. Although the turn of the twentieth century held great promise for the respective understanding and teamwork between American architects and preservationists, the beginnings of the Modern Movement were also coming to the fore. Formed during the Progressive Era, the Modern Movement was focused on leaving the past behind and, instead, progressing toward a new design paradigm for the future—the antithesis of traditional architecture. Semes describes the beginning of the movement, "[T]he first pioneers of the Modern Movement—Frank Lloyd Wright, Tony Garnier, Adolf Loos, Antonio Sant'Elia, and others—declared their independence from the prevailing traditions of Western architecture."[19] This mentality quickly encouraged the rise of the Modern Movement and its rejection of history soon took hold of the country (Fig. 1.3).[20]

Figure 1.3. Modern Movement – Villa Savoye, LeCorbusier, Date Unknown.

Following World War II, architects, attempting to reinvent the field and their relevancy, relied on the Modern Movement as a vehicle to accomplish their reemergence.

[19] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 91.

[20] Ibid., 92-93.

Considered the style of the postwar era, modern architecture represented growth and prosperity. This new valuing of modernity is described by Semes, "[A]rchitects had no further need of historical exemplars and instead viewed the historical city as a vast redevelopment site. A vast sentimental attachment to old buildings was still strong, but their modernist convictions led architects to see historical buildings as having little or nothing to teach them about contemporary design."[21]

The combination of modernist philosophy and federal urban renewal programs resulted in planned demolition of urban cores for the construction of highway systems. Central business districts in addition to historic neighborhoods of most sizeable cities fell victim to redevelopment. Semes mentions, "The scale of the planned destruction of American urban centers approached that of the devastation of WWII in Europe, and the frequent failure of replacement construction to win public acceptance fueled the rapid expansion of the preservation audience."[22] The preservation audience, responding to the devastation of urban renewal, was that of local citizens—similar to Ann Pamela Cunningham—not architects. What once was once considered a "fruitful synergy"[23] between architects and preservationists had largely come to an end. The termination of the collaboration, portrayed by Semes, "[U]ltimately, and with a few notable exceptions, the architectural profession all but abandoned the conservation of historic sites to the care

[21] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 140.

[22] Ibid., 140.

[23] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 130.

of historians, archeologists, museum curators, art conservators, and other specialists."[24] In less than fifty years the relationship between the architect and preservationist had gone from a partnership to near complete separation. That partnership has yet to be recovered and, I believe, with the proper tools the effective alliance can be reestablished.

Current Views of the Fields of Architecture and Historic Preservation

In working toward the reunification of the two fields, it is necessary to understand the current perspective and philosophies of each profession. Considering the grasp and effect the Modern Movement had on America, it is not surprising that remnants of the ideology still exist within the profession of architecture today. According to architect Michael J. Mills, "[M]any property owners, agencies, and even design professionals have difficulty using the words 'design' and 'historic preservation' in the same sentence."[25] The architects and designers who work with historic building fabric understand that, in fact, preservation, restoration, rehabilitation, and adaptive reuse all require significant levels of design. While there are some professionals who understand this inherent relationship between design and historic preservation, the industry, in general, does not yet agree with or recognize the association. The architect and the historic preservationist exist in different spheres, only interacting when necessary.

The separation between architect and preservationist is also evident within American academic programs. James Marston Fitch articulates the problem well,

> American undergraduate training in architecture, landscape architecture, and interior design has tended to be ahistorical, if not, indeed, antihistorical. The curricula place

[24] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 130.

[25] David L. Ames and Richard Wagner, eds., *Design and Historic Preservation: the Challenge of Compatibility*(Newark: University of Delaware, 2009), 1.

> great emphasis upon creativity, self-expression, artistic freedom: admirable criteria in themselves. Unhappily, they have led students conceptually to picture themselves as being perpetually in the avant-garde, of working always on a clean slate, of designing de novo: of creating isolated, freestanding monuments without any context, temporal or environmental.[26]

To successfully merge the fields of architecture and historic preservation, a fundamental shift in the current educational standards—of both fields—is crucial. As Fitch points out, the existing educational model largely focuses on the avant-garde approach at the expense of a more well-rounded perspective on building design. This educational approach perpetuates the professional separation of architecture and preservation.

In 1973, six short years after the passage of the National Historic Preservation Act, Columbia University started the first historic preservation degree program in the nation and it was around this time that the profession was established.[27] The growth of the field during this highly controversial time—following the significant loss of Penn Station—instilled a set of values and beliefs contradictory to those of architects and new design. In this way, preservation, like architecture, continues to perpetuate an outmoded philosophy. As Semes argues, "preservation as practiced over the last few decades has tended to reflect a tragic sensibility that nothing new could ever be as good as the past."[28]

Similar to architectural education in America, preservation education reinforces the division of the two fields. Perhaps the greatest flaw in the American historic preservation education lies in the fact that most programs today do not require the architectural,

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[26] James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World* (Charlottesville: University of Virginia Press, 1990), 351.

[27] "National Trust for Historic Preservation: Degree,", accessed April 18, 2014, http://www.preservationnation.org/career-center/degree-certification-programs.html.

[28] Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 253.

structural, or material knowledge necessary in working with the built environment—new or old. In addition, the preservation education is responsible for changing the ongoing belief and insistence "that old automatically means good."[29] In discussing the current educational paradigm, Semes states, "The rising generation of preservationists must be trained not only in historical architecture and traditional construction but in the contemporary practices of new traditional architecture and New Urbanism as well."[30] Just as the current approach to American architectural education necessitates a shift, so does that of the current historic preservation education model. Without a significant adjustment to the present standards and expectations, it remains likely that future professionals will lack the necessary training for an effective collaboration between architecture and historic preservation.

The viability of existing building stock, the importance of heritage conservation, and a growing emphasis on energy-efficient building practices make it imperative that the ideological gap between architecture and historic preservation be bridged. As David Lowenthal asserts, "[W]hen we realize that past and present are not exclusive but inseparable realms, we cast off preservation's self-defeating insistence on a fixed and stable past. Only by altering and adding to what we save does our heritage remain real, alive, and comprehensible."[31] With the proper tools, support, and open-mindedness, recognition of the symbiotic relationship between the architect and the preservationist is

[29] Goldberger, Paul. Quoted in Barbaralee Diamonstein, *Remaking America: New Uses, Old Places* (New York: Crown Publishers/Bonanza Books, 1986), 23.

[30] Ibid.

[31] Lowenthal, David. 1985. *The Past is a Foreign Country*. Quoted in Steven W. Semes, *The Future of the Past: a Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W. W. Norton & Company, 2009), 243.

possible. This relationship has the potential to unlock spaces, neighborhoods, and cities abounding with cultural history and architectural innovation.

Methodology

In an effort to foster productive communication between architects and preservationists, I develop a framework intended to structure the conversations between the two fields. The framework is a product of the analysis of three case studies involving the following set of public buildings: the Eugene City Hall, built in 1964 in Eugene, Oregon; the Wayne County Building, built in 1902 in Detroit, Michigan; and Portland Public Service Building, built in 1982 in Portland, Oregon. Each case study is built in a different style of architecture and within a different era of architectural theory spanning 80 years. All three of the buildings are undergoing significant changes in addition to facing myriad architectural and preservation issues. In studying these three buildings, I distill the common issues into three primary factors which constitute the framework: *Structure*, *Story*, and *Significance*. Where the three primary factors overlap one another, the following secondary factors are created: *Physical Representation of Time, Sense of Place,* and *Usability.* Where all primary and secondary factors overlap, the *Best Solution* is an achievable outcome. The framework is then applied to the specific issues of each case study with the hope of modeling the foundation of a fruitful collaboration between architect and historic preservationist.

CHAPTER II

COMMON GROUND: A FRAMEWORK OF THOUGHT

Older buildings give a place an anchor in time. It should almost go without saying that preserving old buildings is the right thing to do…but real cities are not museums. They grow and change. They have to grow and change; if they do not, they are dead.

– Paul Goldberger, *Why Architecture Matters*

Introduction

As mentioned in the first few paragraphs of this thesis, a large philosophical and ideological gap currently exists between the fields of architecture and historic preservation largely due to an overall lack of communication between professionals. I believe there is a productive way to communicate within the overlap of the two fields—the gray area between the so-called ends of the spectrum. It is important to note that I do not intend for this framework to be the ultimate solution for the productive collaboration of the two fields. In fact, this is merely a modest attempt to address the larger issue and to encourage positive thought and discussion between the two professions.

Included in the scope of this research is the effort to understand the common disconnect between architect and preservationist by starting with a brief study of the history of the collaboration between the two. Furthermore, through the intensive analysis of the Eugene City Hall, the Wayne County Building, and the Portland Building, I have distilled the specific problems of each case into a general framework for thinking through the larger problems confronted by architects and preservationists dealing with historic building fabric. In this chapter, I layout these three factors and demonstrate how they might be used to think about the unique problems of each case study, in a new way.

Factor Analysis

While each case study presents its own unique challenges, I believe three factors can be applied in order to examine the project-specific matters in a more broad and constructive way. The three primary factors are: *Structure, Story,* and *Significance*. Where the primary factors overlap, the following secondary factors are created: *Characteristic of its Time, Sense of Place,* and *Usability* with the *Best Solution* occurring when all three primary factors overlap. The cyclical nature of the design process plays a substantial role in the framework. While the employment of the framework is necessary in the beginning of a project, it is just as necessary to continue the use of the framework throughout the life of the project. As more information is gained through the design phases, the framework provides an armature for continued communication and collaboration. In addition, even if the framework has not been utilized in the beginning of the project, it is designed to be applicable at any point in the process (Fig. 2.1).

In order to further clarify the elements of the framework, I have defined each of the primary and secondary factors below. I understand that these concepts can have very different meanings to different people, so it is important to understand the terms in the way they are intended to be utilized within the framework.

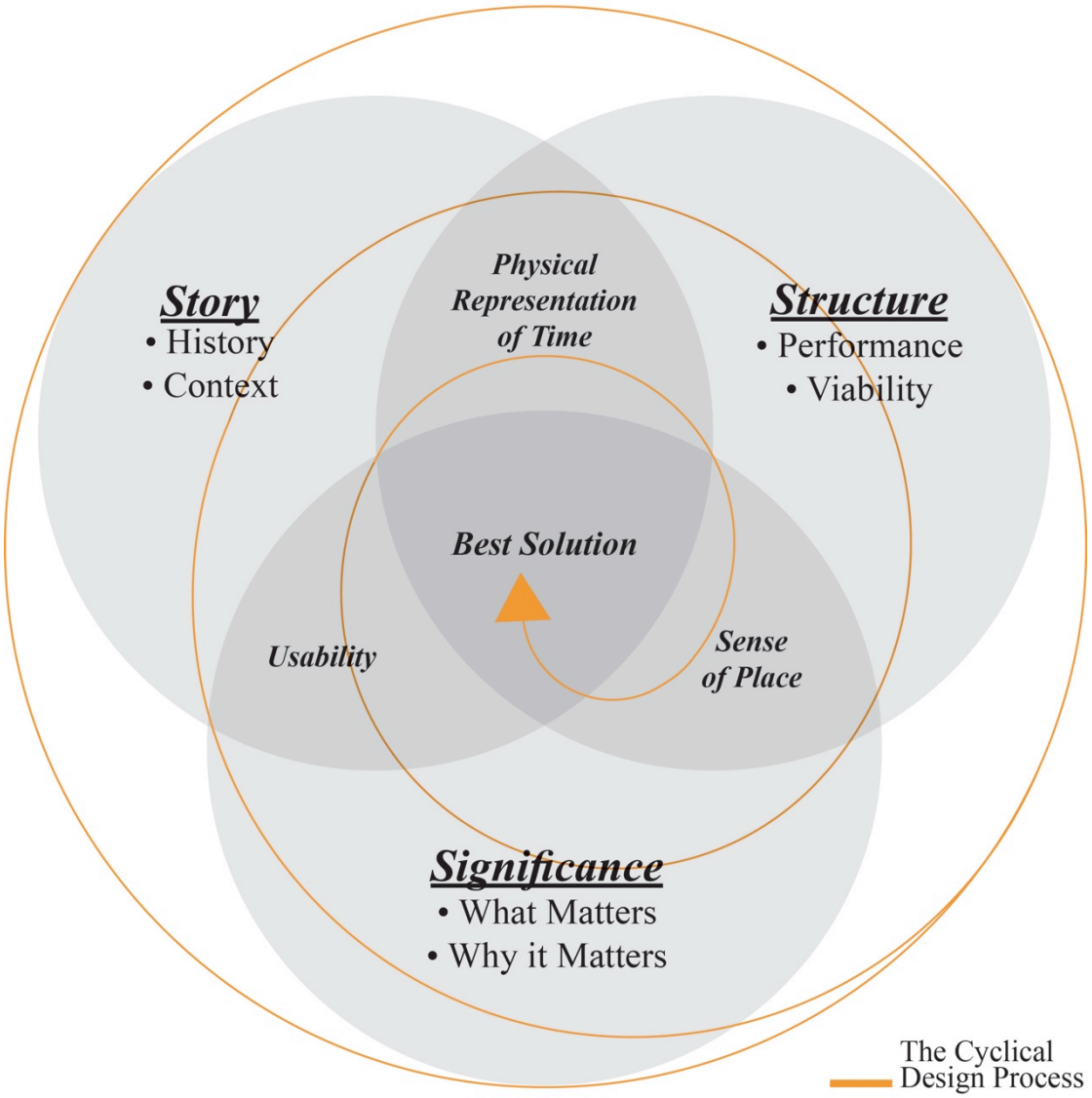

Figure 2.1. Common Ground Framework Diagram. Illustration by Author.

Primary Factor Definitions:

***Structure*:** When working with historic building fabric, it is critical to assess the usability of the structure. Ultimately, a building is meant to function, therefore, the level of performance—systematically and programmatically—needs to be addressed. It is important to explore options for structural reuse where possible, including significant changes or upgrades to the original material. Just as Goldberger asserts that cities must

grow and change in order to survive, so too must our buildings grow and change in order to survive.[32]

***Story*:** The story of the building is also an integral component in evaluating and determining future potential. Two primary aspects fall within the *Story*: the history of the building and the context of the building. Included in the "history" are facts specific to the building, such as, who built it, when, why, and how it was built, who has occupied it, and what significant events occurred in the building. "Context" includes facts about the overall place in which the building was built, such as, the history of the city or town, information about the era of construction, technological advancements, and societal influences of the time. The story should inspire and influence the building's future rather than freezing it in time.

Significance: This factor is intended to synthesize the factors of *Structure* and *Story*. In compelling the hard answers to the hard questions of what matters and why it matters, this factor encourages architects and preservationists to step away from the intricacies of their individual fields and, rather, into the realm of big-picture problem-solving. This facilitates an overlap between *Structure* and *Story* rather than a division. No longer can one simply concentrate on the *Structure* without considering its *Story*. In the same way, one cannot simply appeal to the *Story* of the building without considering the usability of its physical *Structure*. It is through the fusion of the *Structure* and the *Story*, fostered by the *Significance* factor, that the effective collaboration between architect and preservationist is likely to occur. This overlap, or gray area, is also where the *building* will begin to guide the solution.

[32] Paul Goldberger, *Why Architecture Matters* (New Haven: Yale University Press, 2009), 195.

Secondary Factor Definitions:

***Representation of Time*:** In the overlap of the primary factors of *Structure* and *Story* lies the recognition of a property or building "as a physical record of its time, place, and use," as stated by the National Park Service.[33] Simply put, the combination of the *Structure* of a building and its *Story* results in a physical manifestation of history. Among the elements considered in this factor is the building's structural technology, floor plan type, cladding materials, overall form, and original use.

***Sense of Place*:** This factor occurs in the overlap between the primary factors of *Story* and *Significance.* It is important to note that the name of this factor—*Sense of Place*—can be interpreted in many different ways. In the case of this framework, however, it is defined as the feeling evoked by the heightened awareness of one's surroundings as a memorable and unique place.

***Usability*:** This secondary factor is created by the overlap of the primary factors of *Structure* and *Significance*. Usability is the potential for continued use—structurally, architecturally, and technologically. The reuse of a structure should be considered before assuming demolition as the only solution. It is within this factor that the usable elements of the existing structure can be assessed.

***Best Solution*:** At the very center of all factors overlapping, the "best solution" is a unique result specific to individual projects. It is intended that through the proper use of the framework, the balance of all factors create the "best solution." It is important to note that the weight of each of the factors will change based on the individual project. It is

[33] "Secretary's Standards for Rehabilitation," National Park Service, accessed May 21, 2014,http://www.nps.gov/tps/standards/rehabilitation.htm.

hoped that the use of the framework will promote effective collaboration toward the "best solution."

Conclusion

A possible objection to the framework is that I have excluded some major components present in every project including the client, cost, and sustainability or "green" design. While I understand these components are important to every project, I have intentionally excluded them from the framework as it is implicit in any project that these subjects are going to be a continual part of the conversation. In addition, these factors are not at the heart of the communication gap between the architect and historic preservationist. Moreover, within the proposed framework, the factors of client, cost, and sustainability represent limiting factors and not determining factors. For these reasons, I have chosen to bracket these issues, even as I acknowledge their presence at each phase of the design process.

In conclusion, I will apply the framework to each of the three case studies analyzed. This is merely an exercise in demonstrating a new way of thinking about the challenges unique to each case study through the lens of the factors within the framework. This application of the framework to the case studies is intended to demonstrate one way the framework can be employed to make apparent the broad range of considerations in these types of projects. Obviously, in the field, any instance of the framework being employed to reach "best solution" outcomes requires a series of collaborative conversations between the architect and historic preservationist.

CHAPTER III

CASE STUDY #1: EUGENE CITY HALL

The jury believes this building will serve as a prototype in the United States for a city hall design specifically for a locality and for its people.

–*Eugene Register Guard*, March 2, 1961

Building Description

Constructed in 1964, the Eugene City Hall, located at 777 Pearl Street in downtown Eugene, Oregon, was designed by the Eugene architecture firm of Stafford, Morin, and Longwood (Fig. 3.1). The winning entry of a statewide design competition for a new Eugene City Hall, the building occupies the entire city block between 7th and 8th Avenues and Pearl and High Streets.[34] Vacant since 2012[35], the Eugene City Hall boasts a sleek, modern aesthetic common to the mid-century and is considered a local example of the International style of architecture.[36]

Figure 3.1. Eugene City Hall, ca. 1965. Image source: Lane County Historical Museum.

[34] "History of Eugene City Hall," City of Eugene, accessed April 29, 2014, http://www.eugene-or.gov/index.aspx?NID=2589.

[35] Ibid.

[36] Historic Preservation Northwest and Eugene Planning and Development Department, *Eugene Modernism 1935-65*(Eugene, OR: City of Eugene, 2003), 14.16.

With a floor area of roughly 80,000 square feet[37], the original design of the building, including the plan, form, space, structure, and style of the building is virtually unchanged from the time of its completion in 1964. Constructed of a post-tension waffle slab with concrete columns and shear walls, the open floor plan incorporates a narrow band of building around the perimeter of the block (Fig. 3.2), creating a void in the center of the site which contains a courtyard plaza. The building is designed with four entrances—one on each side of the block. The main entrance faces west off of Pearl Street and displays its prominence with a grand stair and extensive landscaping. All four entrances open onto the central courtyard plaza; this plan type allows for individual access to the several City departments.

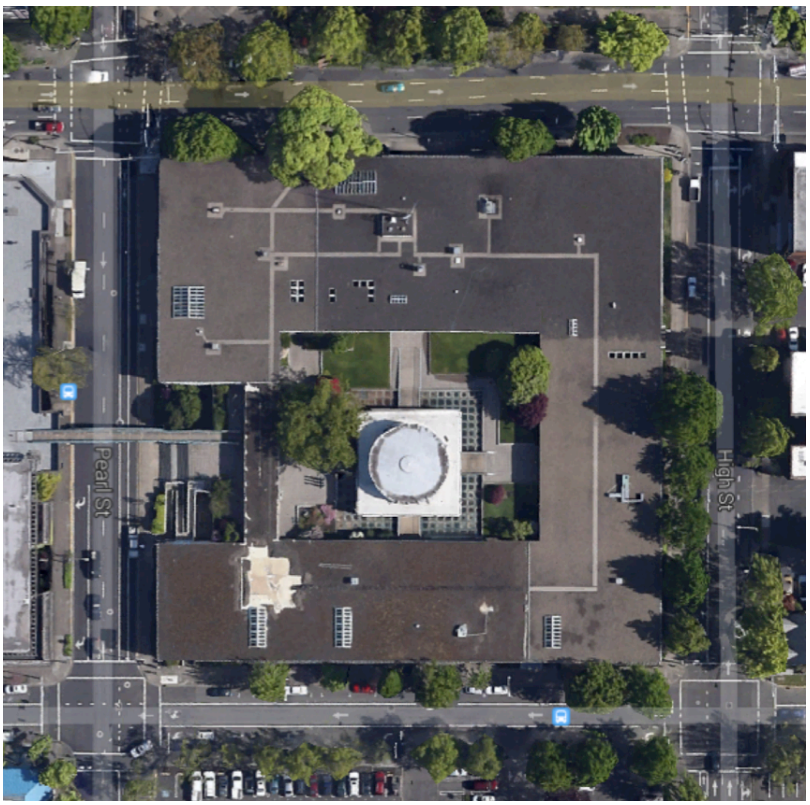

Figure 3.2. Aerial View of Eugene City Hall, 2013. ↑NORTH

[37] City of Eugene. *A New City Hall for Eugene, Oregon: Regulations for Conduct of Competition*. Eugene, Oregon: City of Eugene, 1960.

Also within the interior courtyard plaza, the detached, steel frame council chamber sits atop a reflecting pool, creating the illusion that the structure is floating. In general, the floor plan of the Eugene City Hall creates a square, donut-shaped footprint containing a central courtyard and a detached council chamber (Fig. 3.3). From the street, it appears as though the building has a square-shaped plan, however, upon further investigation, one will find an articulated footprint. This plan-type allows for an intricate set of spaces—pushing the boundary of both indoor and outdoor experiences.

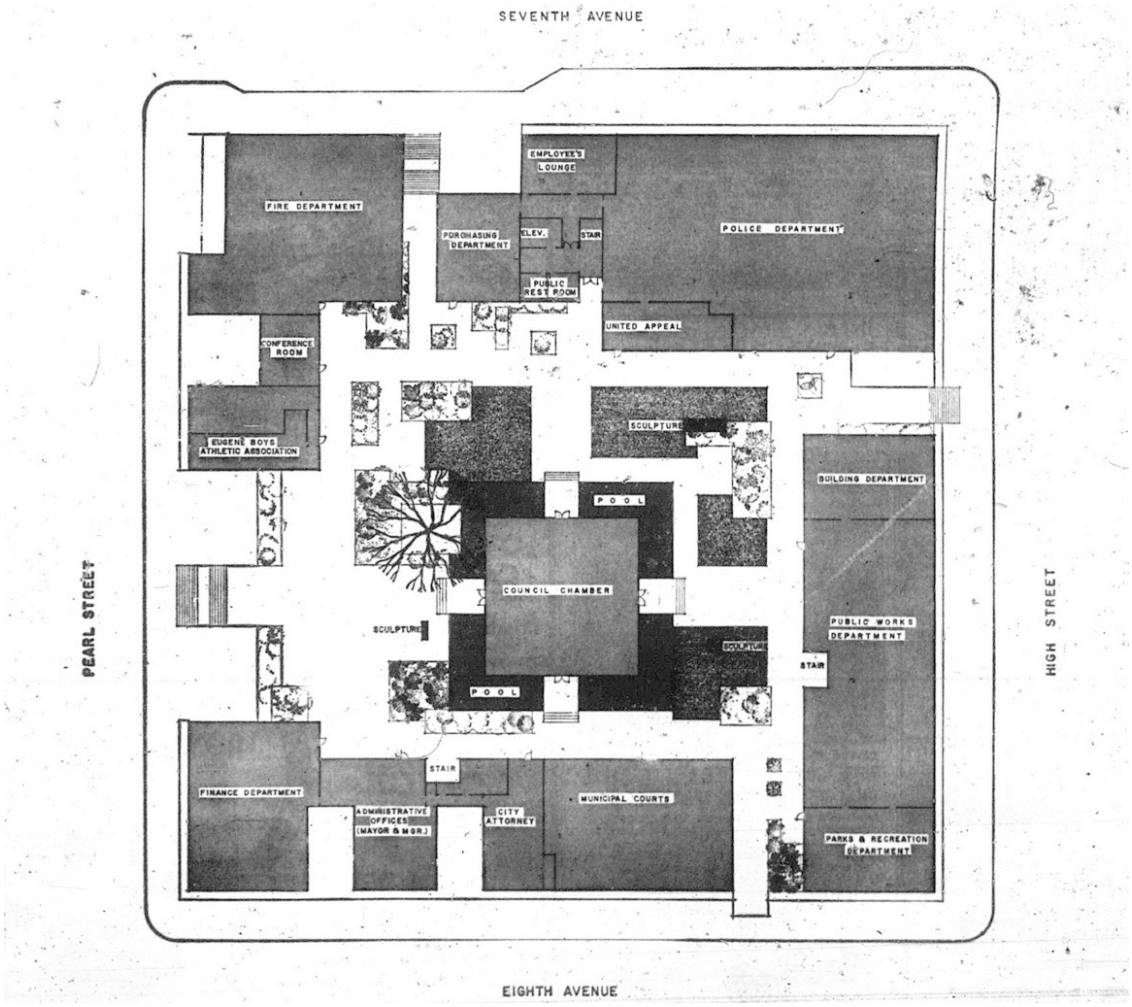

Figure 3.3. Diagrammatic Plan of Eugene City Hall ca. 1963. ↑NORTH
Image source: *Eugene Register Guard*.

A partially sub-grade parking structure, accessible from Pearl Street or 7th Avenue, forms the base of City Hall. The portion of the structure that exists above-grade forms a reveal between street level and the floor slab of the building. This open-air reveal extends to approximately five feet above the sidewalk, therefore, if walking on the sidewalk beside the building, one's view is into the parking garage rather than into the building. The roof of the parking structure also forms the floor slab of the enclosed area of the building. Setting the building atop the partially exposed parking structure creates the illusion that the building is hovering above the ground.

The cladding of the Eugene City Hall is a combination of glazed curtainwall, concrete block veneer, and cast-concrete wall panels. A western red cedar wood screen comprised of 800,[38] sixteen-foot tall, vertical timber fins, spaced fifteen inches on-center,[39] and is attached to the entire perimeter of the concrete frame. Affixed approximately three feet from the exterior wall of the City Hall proper, the timber screen not only offers a noteworthy decorative element to the building but also serves as a shading device.[40] Interstitial horizontal panels between the vertical fins compose an additional decorative element. Originally the vertical fins were stained dark brown,[41] however, they are currently painted beige (Fig. 3.4). In addition to the sculptural quality of the wood screen, public art is proliferated throughout the building in the form of bas-relief panels and mosaics both on the exterior, street-side walls and the interior courtyard

[38] Don Bishoff, "City Hall Screen a Burning Issue," *Eugene Register Guard*, August 2, 1963.

[39] Original Drawing, Partial Elevation of Typical Screen, June 1962, Sheet A19.

[40] Don Bishoff, "City Hall Screen a Burning Issue," *Eugene Register Guard*, August 2, 1963.

[41] "Whole Forest," *Eugene Register Guard*, September 22, 1963.

walls. Sculptures of wood, cast aluminum, and stone adorn the landscaped areas of the courtyard plaza. A large painted-in-place mural depicting the history of Eugene provides a colorful backdrop to the interior of the council chamber.[42]

Figure 3.4. Staining the 800 vertical cedar slats for the wood screen, 1963. Image source: *Eugene Register Guard*.

The Eugene City Hall is a flat-roofed building covered with a built-up roof system. The roof is perforated above three integrated courtyards as well as above various covered walkways, thus allowing natural light through openings in the individual waffle slab modules.[43] Similar to the roof of the main building, the detached council chamber is also covered with a built-up roof system. Since the structural system of the council chamber is steel rather than concrete, natural light is allowed into the chamber through a

[42] Dan Wyant, "City Hall Bears Mark of UO Artists," *Eugene Register Guard*, April 26, 1964.

[43] Original Drawing, Roof Plan, June 1962, Sheet 7.

central, circular roof monitor rather than through perforations of a structural concrete waffle slab.[44]

Building Context and History

Eugene Skinner arrived and took up his 640-acre donation land claim in the Southern Willamette Valley in 1846. Five years later, in 1851, Lane County was established; followed by, in 1852, the first survey and plat of Eugene City (Eugene). Within the same year, Eugene was declared the county seat of Lane County, Oregon. In 1854, Lane County began assessing property taxes and by 1855 was able to build its first courthouse located on the northeast corner of the intersection of 8th Avenue and Oak Street—just one block west of where the 1964 City Hall currently stands. In 1862, eight years after the first county courthouse was constructed, Eugene was incorporated and elected Eugene Skinner as its first Mayor in 1864.[45]

Eugene's first City Hall was built in 1883 (Fig. 3.5). The Sanborn Fire Insurance Map of 1885[46] locates the building mid-block between Willamette and Oak Streets on the north side of what is now 8th Avenue. This location was approximately one half-block directly west of the county courthouse. As Pincus describes, the first Eugene City Hall, "was more of a firehouse than a City Hall. Its belltower [sic] was 70 feet high in order to have ample projection of the firebell [sic]. A tragic fire in 1869 in which a mother and

[44] Original Drawing, Partial Section Council Chamber, June 1962, Sheet A14.

[45] Jonathan Pincus, *Eugene Downtown Core Area Historic Context Statement* (Eugene: City of Eugene, 1991), 3, 28-29.

[46] Sanborn Fire Insurance Map, 1885.

two children had lost their lives was the catalyst for the organization of the first 'Hook and Ladder Company.'"[47]

Figure 3.5. Eugene's First City Hall, ca. 1890. Image source: Lane County Historical Museum.

Around 1915, city operations were relocated to the former Eugene High School at the southwest corner of Willamette Street and 11th Avenue. Constructed in 1903-04, this "substantial red brick building"[48] had been outgrown for its original use as Eugene's first

[47] Jonathan Pincus, *Eugene Downtown Core Area Historic Context Statement* (Eugene: City of Eugene, 1991), 30.

[48] Elizabeth Carter and Michelle Dennis, *Eugene Area Historic Context Statement* (Eugene: Eugene Area Historic Review Board, 1996), 65.

and only high school (Fig. 3.6). The Eugene City Hall remained at this location until the new City Hall was completed in 1964.[49]

Figure 3.6. Eugene City Hall located in the abandoned Eugene High School, ca. 1935. Image source: Lane County Historical Museum.

The idea of a new civic center for the City was formalized in 1954, when a group of Eugene architects banded together to form the so-called "Architects Collaborative"[50]—the group that "issued a report urging development of a civic center. And the following year, the Central Lane County Planning Commission, as it was known then, issued a plan for public buildings."[51] After four years and much discussion, a new Lane County Courthouse was built in 1959—officially starting the development of the new civic center. Shortly after the new Courthouse was completed in 1959, the Eugene City

[49] Elizabeth Carter and Michelle Dennis, *Eugene Area Historic Context Statement* (Eugene: Eugene Area Historic Review Board, 1996), 65.

[50] Sam Frear, "Center's Beginnings Date Back 20 Years," *Eugene Register Guard*, August 22, 1965.

[51] Ibid.

Council, "officially put itself on record as recommending the proposed 3½-block urban renewal area as a site for a new city hall."[52] By the end of 1959, voters approved the one-block site directly east of the new courthouse to be the location of the new Eugene City Hall. Furthermore, in late November of 1959, City Council voted to "use an open competition method for selecting an architect to design a new city hall."[53]

The design competition, announced in the early part of 1960, was conducted under regulations established by the American Institute of Architects and was open only to architects within the state of Oregon.[54] Comprising the jury responsible for judging the competition entries were three architects—Francis Joseph McCarthy of San Francisco, Robert B. Price of Tacoma, and Paul Hyden Kirk of Seattle; one Councilwoman—Catherine Lauris; and Mayor Edwin E. Cone.[55] After evaluating the twenty-five original competition entries, four finalists were selected. The winning entry (Fig. 3.7) was announced on March 1, 1961—that of Eugene architecture firm, Stafford, Morin, and Longwood. The architects "called upon the services of a large ground of consultants, Stafford said, to develop the winning design.[56] This collaborative design effort included landscape architect, Lloyd Bond; sculptor, Jan Zach; painter and color consultant, Andrew Vincent; mechanical engineer, Bill Wilson; and "a number of others."[57]

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[52] "Council Votes Site for New City Hall," *Eugene Register Guard*, August 25, 1959.

[53] "Councilmen Approve Design Competition," *Eugene Register Guard*, November 28, 1959.

[54] Dan Wyant, "City Hall Design Competition Opened to Oregon Architects," *Eugene Register Guard*, December 15, 1959.

[55] "City Hall Jury," *Eugene Register Guard*, November 11, 1960.

[56] "Team Effort Won Contest," *Eugene Register Guard*, March 2, 1961.

[57] Ibid.

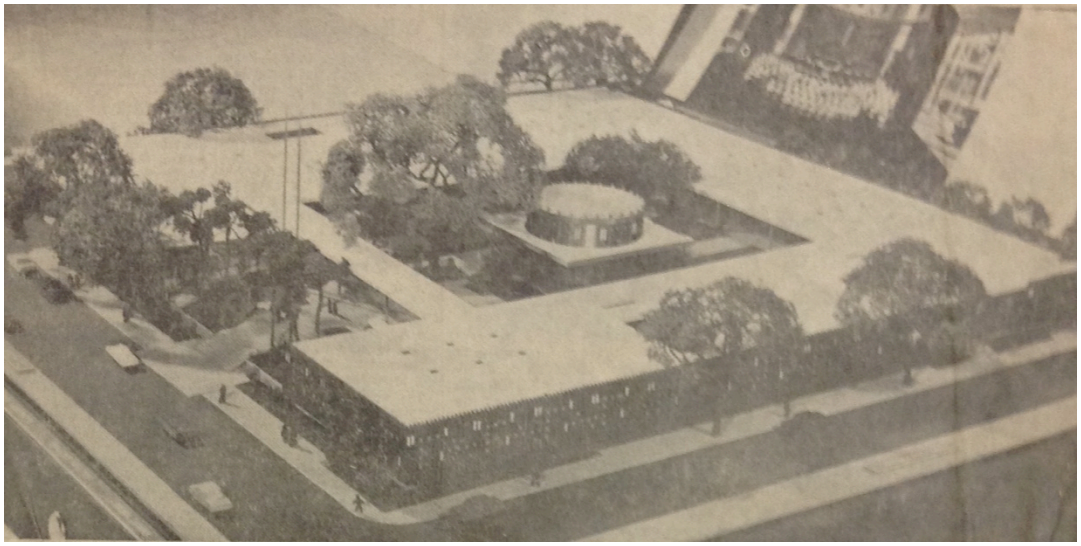

Figure 3.7. Architectural model of the winning entry, 1961. Image source: *Eugene Register Guard*.

Multiple programming requirements and factors played into the jury's decision, however, in explaining the reasons for its choice

> The jury agreed enthusiastically that this was the most imaginative scheme in the competition, beautifully conceived and presented, the one solution which provides a total design concept for the site. It is simple and unpretentious, economical and flexible, with a friendly, inviting atmosphere. When built, it will undoubtedly be the most distinctive city hall in the United States, attracting visitors from all over the country—'a fine creative concept.'[58]

In addition, the following design elements garnered praise from the jury: The inclusion of an internal plaza for easy office access, thoughtful courtyard landscape design, attention to the historic black walnut tree existing on the site, incorporation of public art, recognition of native materials in the wood screen, future flexibility of the one-story design, and the creative integration of parking.[59]

[58] "Team Effort Won Contest," *Eugene Register Guard*, March 2, 1961.

[59] Ibid.

Nearly a year and a half after the prize-winning design scheme was announced, groundbreaking ceremonies were held in late July of 1962. Excavation work began immediately with crews on the job from 6 am to 10 pm in order to expedite the progress of the project.[60] During the construction phase, "the building was a long way from completion when it was already being cited as an architectural showplace, complementing the entire civic center. And Eugene's civic center is now receiving nationwide attention."[61] Completed in the spring of 1964, the new Eugene City Hall housed the police and fire departments in addition to the city government offices. In order to allow for future growth, the building was designed with two times more space than needed at the time. In addition, "the northeast portion of the building was constructed so that six additional floors can be added."[62] Considered spacious, well-lit, modern, and attractive, employees were thrilled to move into their new offices.[63]

Following the construction of City Hall, the goal of a new civic center continued. Today the Eugene City Hall is neighbored by the Eugene Federal Building on the block to the north and the Lane County Public Services Building and Lane County Courthouse on the block to the west. Four one-way streets define the property boundaries. Eastbound 7th Avenue forms the northern boundary while westbound 8th Avenue forms the southern boundary. The western boundary is formed by southbound Pearl Street with northbound High Street creating the eastern boundary. The building has been completely vacant since 2012. Fenced-off and unused, the building sits as an aging shadow of its former self.

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[60] Dan Wyant, "3 Ex-Mayors Attend City Hall Ceremony," *Eugene Register Guard*, August 1, 1962.

[61] Sam Frear, "Long Awaited City Hall Moving Day Nearly Here," *Eugene Register Guard*, April 26, 1964.

[62] Ibid.

[63] Ibid.

Building Performance

Throughout City Hall's 50 years of life, it has endured multiple changes and problems—ultimately resulting in abandonment. Despite general maintenance issues typical to new buildings, including early concrete failure, the enthusiasm and support surrounding the new City Hall continued for a number of years. Over the years, major problems developed including: space inadequacies, problems with the ventilation system, energy inefficiency, water infiltration through the roof and courtyard slab, and most problematic of all—the building was determined seismically unsound.[64] These hosts of problems facilitated a rapid decline not only in the building's viability but also in Eugenians' appreciation of the structure.

The Eugene City Hall was originally built to meet space needs for up to ten years. However, the building was designed to accommodate a 47,000-square-foot, five-story tower addition on the north portion of the structure once the space was needed. By 1975, the City was in need of more space for the recreation and public works departments, however, it was not yet in need of the amount of office space possible with the addition. To overcome this deficiency, the City bought what was called "City Hall II" located at 858 Pearl, to house the two departments. Shortly thereafter, in 1977, it was announced that the data processing department, which was, at that point, located "in a poorly ventilated basement office amid exhaust fumes from the adjacent underground garage,"[65] was moving to a neighboring building.[66] Over the years, departments literally grew out of

[64] Scott Maben, "Facilities insecure for safety workers," *Eugene Register Guard*, November 17, 1999.

[65] Ann Baker, "City Hall May Lease More Room: Expansions to go outward, not up," *Eugene Register Guard*, April 21, 1977.

[66] Ibid.

City Hall and were relocated to multiple leased spaces around the city. The specific anecdotes mentioned above are merely two of numerous space problems encountered during the period in which the building was occupied.

While space inadequacies have been one of the longest, ongoing issues with the Eugene City Hall, the 1990s brought an immediate and urgent fear of earthquakes. As reported in the Eugene Register Guard, "City Hall was designed and built at a time when geologists did not consider Oregon seismically active…[C]oncerns about the vulnerability of City Hall, a concrete and cinder-block structure, were first documented in a 1990 city report that received little attention outside city ranks."[67] It was not until 1995 that an "official" seismic evaluation of City Hall was completed. The report, completed by a Eugene architecture firm, "concluded that 'numerous and widespread serious deficiencies' exist in the building and that City Hall is likely to sustain extensive damage and possibly complete collapse in a moderate to heavy earthquake."[68] These findings resulted in a pressing need for relocation of the fire and police departments. What once were simple space issues for the two departments had now escalated into a threat to the safety of the city as a whole. If the "big one" were to hit Eugene, it was critical that the emergency responders were immediately available and not themselves victims. The downtown fire station remained in City Hall for ten more years, until 2005 when it moved into a new fire station at the southwest corner of Willamette Street and 13th Avenue. While the forensics unit of the police department moved in 2004, it was not until

[67] Scott Maben, "Bond Seeks to Ease Squeeze," *Eugene Register Guard*, April 9, 2000.

[68] Ibid.

2012 that the entire department vacated City Hall and established a new headquarters in a former office building on Country Club Road.[69]

Despite the recognized structural shortcomings of the building, in the end, they were not the determining factor in the fate of the 1964 Eugene City Hall. Short of the essential structural upgrades, several remodels were made in an effort to upgrade the building. However, the remodels were not sufficient and by 2012 the steam-heated building was obsolete. The Eugene Water and Electric Board discontinued steam heating citywide, thus forcing relocation of the departments remaining at City Hall.[70] In August of 2012, the final employees—those of the City Manager's Office—moved out of their offices in the once prized Eugene City Hall.[71]

Current State of the Building

Currently, the Eugene City Hall is in poor condition. The exterior materials are in fair condition. While it may appear the wood screen only needs a fresh coat of paint, the cedar members are deteriorating due to water infiltration. The concrete block veneer appears to be in good condition along with the cast concrete wall panels. In general, the majority of the exterior surfaces and materials appear tired. The once-beautiful and intentional landscaping of the Pearl Street entrance is overgrown along with that of the courtyard garden. Simply put, the building has been obviously mothballed until City Council determines the building's future.[72]

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[69] Edward Russo, "Emptying City Hall," *Eugene Register Guard*, April 6, 2012.

[70] Edward Russo, "Court Adjourns at City Hall," *Eugene Register Guard*, June 4, 2012.

[71] Edward Russo, "City Hall Now City Null in Eugene," *Eugene Register Guard*, August 24, 2012.

[72] Ibid.

Despite the aged appearance of the building, no amount of elbow grease changes the reality that the building is systematically obsolete. Unlike the surfaces of the building, which require a bit of polishing, the upgrading of the structural and mechanical systems is a much larger task. Seismically unsound, the original concrete post-tension waffle slab requires significant reinforcement to remain usable. In addition to the inadequate waffle slab floor and roof, other structural elements also show signs of stress. The concrete retaining wall and columns in the parking structure are cracking and in need of repair.

As mentioned previously, the building was originally designed with a steam heating system which was still in use at the time of the building closure in 2012. The termination of steam heat service by the Eugene Water and Electric Board in the summer of 2012 resulted in an unusable building.[73] This makes it clear that a complete overhaul of the heating system is required in order to continue use of the building. In addition to the outdated heating system, "most of City Hall runs on the original mechanical, electrical and plumbing systems, which are largely insufficient."[74]

The poor condition of the Eugene City Hall worsens by the day. While some buildings in poor condition only require a bit of love and a fresh coat of paint, that is not the case for City Hall. Substantial upgrades to the "bones" of the building are essential, along with the surface-level updates in order to give this building another fifty years of usability (Fig. 3.8, 3.9).

[73] Edward Russo, "City Hall Now City Null in Eugene," *Eugene Register Guard*, August 24, 2012.

[74] Scott Maben, "Facilities insecure for safety workers," *Eugene Register Guard*, November 17, 1999.

Figure 3.8. Eugene City Hall Pearl Street Entrance, 1964. Image source: University of Oregon Libraries.

Figure 3.9. Eugene City Hall Pearl Street Entrance, 2014. Photo by Author.

Architecture and Preservation Issues

In conclusion, this historic property has been determined outmoded and unfit for continued use. Architecturally, the building simply does not perform. Not only does the Eugene City Hall, in its current state, not perform from a programmatic standpoint, it does not perform as a building. With substantial, and likely costly, changes to the existing structure and systems, the building may be salvageable. However, a cost analysis is not

likely to favor rehabilitation of the existing structure. Conversely, if the building is to remain, careful consideration should be given to what the Secretary of the Interior's Standards calls "treatment approaches."

The four treatment approaches are Preservation, Rehabilitation, Restoration, and Reconstruction."[75] Although City Hall is not listed in the National Register of Historic Places, this set of treatment approaches (See Appendix A) will help to determine a possible future for the building. Based on the historic and pragmatic details of the Eugene City Hall, rehabilitation may be the best treatment. Rehabilitation of the building will allow for necessary architectural and programmatic changes while retaining "those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character."[76] Through a refined process and close attention to detail, this historic resource can be reborn, with the potential to perform better, architecturally and programmatically, than a new building.

Framework-based Project Analysis

The decision-making process of choosing the best treatment approach for the Eugene City Hall might be made smoother through the utilization of the framework. The following describes a few issues specific to the Eugene City Hall, as analyzed using the framework's primary factors of *Structure*, *Story*, and *Significance*.

- *Structure*: The post-tension reinforced concrete waffle slab of the Eugene City Hall has been determined seismically unsound, therefore, unusable without significant alterations. In addition, the original heating method is

[75] Secretary of the Interior's Standards, "Introduction to Standards and Guidelines," National Park Service, accessed May 1, 2014,http://www.nps.gov/history/hps/TPS/standguide/overview/choose_treat.htm.

[76] Ibid.

no longer available to the building as the Eugene Water and Electric Board terminated the service of steam heat in the summer of 2012.

- *Story*: The winning design of a statewide design competition and the first design competition employed by Lane County for a government agency. One of the best local examples of the International style of architecture, the Eugene City Hall represents Eugene at the mid-twentieth century. Public art, commissioned by well-known Pacific Northwest artists, is a major element within and around the building. A cedar screen of vertical slats envelopes the entire perimeter of the building—honoring the history of the timber industry in Eugene. In general, however, today the people of Eugene dislike the building.

- *Significance*: The building simply doesn't perform as expected. Significant structural alterations are required for continued use of the building. Serious thought should be given to the possibility of reuse, however, this needs to be balanced against the possibility that the building will fall into disuse and disrepair due to the general dislike by the public. Regardless of reuse or demolition, it is important to retain, and consider reuse of, the meaningful cultural elements such as the public art and cedar screening.

CHAPTER IV

CASE STUDY #2: WAYNE COUNTY COURTHOUSE

Just before the turn of the century, Detroit's leaders dreamed of building a courthouse that would serve as a symbol of man's highest achievements in the arts, law and politics. So in 1895, when it came time to build the Wayne County Building, the finest artisans were assembled to create an edifice of lasting beauty.

–*Detroit Free Press*, January 2, 1982

Building Description

Completed in 1902, the Wayne County Building, historically known as the Wayne County Courthouse (Fig. 4.1),[77] is located at 600 Randolph Street in Detroit, Michigan. With its primary elevation facing southwest onto Cadillac Square, the building is bounded by Randolph, East Fort, Brush, and East Congress Streets in downtown Detroit (Fig. 4.2). Designed by Detroit architect John Scott, the four-story building is designed in the Beaux-Arts style of architecture. Vacant since 2009,[78] The Wayne County Building was listed in the State Register in 1974 and the National Register in 1975.[79]

Figure 4.1. Wayne County Courthouse, 1921. Image source: *Detroit Free Press*.

[77] National Park Service, *National Register of Historic Places Inventory—Nomination Form: Wayne County Building*, Amy Hecker. National Park Service, Washington D.C. February 24,1975.

[78] Marlon A. Walker, "Old Wayne County Building Could Soon Be Allowed to Seek Buyers," *Detroit Free Press*, April 13, 2013, accessed May 5, 2014,http://www.freep.com/article/20130430/NEWS05/304300138.

[79] "Wayne County Courthouse," Michigan Historic Sites Online, accessed May 10, 2014,https://www.mcgi.state.mi.us/hso/sites/16543.htm.

Figure 4.2. Aerial View of Wayne County Building, 2013. ↑NORTH

With a floor area of roughly 200,000 square feet,[80] the building has undergone multiple interior changes, however, the overall original design of the form, plan, space, and structure has remained virtually unchanged since the time of its completion in 1902. Resting upon oak and hickory pilings extending 80-90 feet into the ground,[81] the Wayne County Courthouse is constructed of stone. Sitting atop a two-story base of rusticated Eastern granite, the building is constructed of Berea sandstone. A steel frame wrapped in Berea sandstone constitutes the central four-tiered tower upon the main massing.[82]

The large rectangular plan of the building is punctured with two rectangular courtyards, placed symmetrically on either side of the main interior stair. Accessible from

[80] Edward J. Bresnahan, *Letter to Mr. James Babcock*. Detroit: Office of the Board of Wayne County Auditors, December 3, 1964.

[81] Fred W. Cousins, "'Surgeons' Plan to Lift County Building's Face," June 27, 1935. Unsourced. Accessed in the Burton Collection at the Detroit Public Library, March 20, 2014.

[82] National Park Service, *National Register of Historic Places Inventory—Nomination Form: Wayne County Building*, Amy Hecker. National Park Service, Washington D.C. February 24,1975.

the east and west sides of the building, these interior courtyards provided both light and air to the structure. The building is designed with four entrances—one on each side of the block. Located on the west façade of the building, the primary entrance is off of Randolph Street. A grand granite staircase, measured 40 feet wide, leads up to the ceremonial second floor entrance consisting of Corinthian stone columns, and a bold relief commemorating the building's namesake, General Anthony Wayne.[83] In addition, a secondary, ground-floor entrance is located beneath the main stair. All other entrances open directly from street level to the first floor and while not as opulent as the Randolph Street entrance, these entrances all incorporate Mutular Doric columns, framing two-story arches which are home to bas relief figures representing Knowledge and Power (Fig. 4.3).[84]

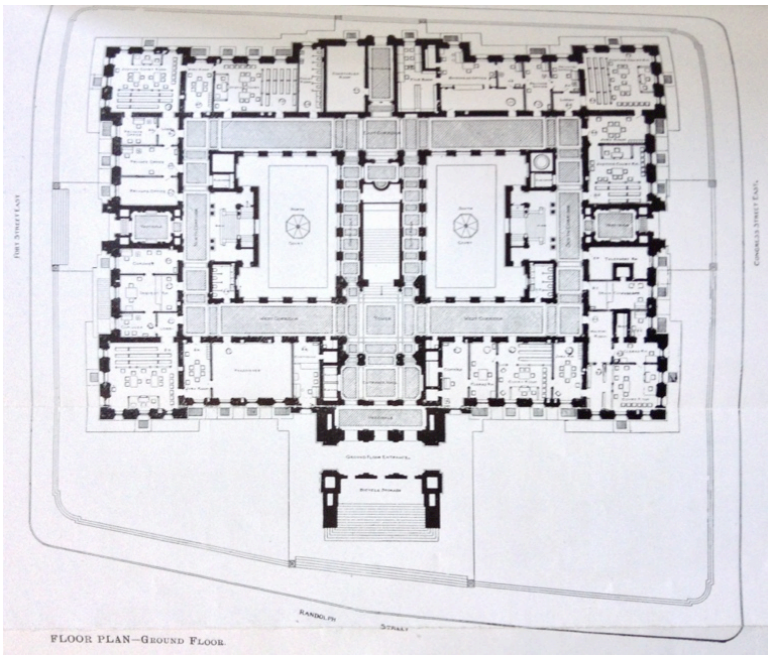

Figure 4.3. Wayne County Courthouse Ground Floor Plan. ↖NORTH
Image source: Burton Collection Detroit Public Library

[83] Edward J. Bresnahan, *Letter to Mr. James Babcock*. Detroit: Office of the Board of Wayne County Auditors, December 3, 1964.

[84] Ibid.

The exterior of the stately structure is designed with a tri-partite composition consisting of a defined base, shaft, and entablature. As mentioned previously, the first and second floors are constructed of light-gray rusticated granite with a belt course separating the first and second floors. The upper three floors and tower are assembled with Berea sandstone. Smoother and darker in appearance, the sandstone compliments the lighter color and rougher texture of the granite at the base. A detailed cornice and balustrade between the fourth and fifth floors distinguishes the shaft of the building from the entablature. [85]

With classical fenestration proportions, the building includes varying window types at each floor. The first story contains simple rectangular windows, while the second story incorporates round-arched windows. Rectangular windows with pediments are used on the third floor and the fourth floor features rectangular windows with lintels. The fifth story is comprised of smaller rectangular windows with simple trim. All windows are constructed of mahogany.[86]

The pinnacle of the Beaux-Arts structure is the central tower which rises 140 feet from the roof of the building.[87] In describing the tower, Amy Hecker, author of the National Register nomination for the building states,

> A central four-tiered tower with a convex dome and Corinthian colonnade dominates the structure. Placed on either side of the tower, facing Cadillac Square, are two bronze sculpture groups symbolizing Progress, by J. Massey

[85] National Park Service, *National Register of Historic Places Inventory—Nomination Form: Wayne County Building*, Amy Hecker. National Park Service, Washington D.C. February 24,1975.

[86] Ibid.

[87] June West, *News Release: Wayne County Leaves Legacy for the 21st Century* (Detroit: Office of Wayne County Executive Edward H. McNamara, Date Unknown).

> Rhind of New York. Above the four corners of the tower colonnade are bronze figures representing Law, Commerce, Agriculture and Mechanics.[88]

The Wayne County Building is topped with a flat roof and a sandstone parapet featuring decorative elements such as urns and cartouches (Fig. 4.4).[89]

Figure 4.4. Wayne County Building, ca. 1987. Image source: *The Renaissance of the Wayne County Building.*

Building Context and History

Founded in 1701, the city of Detroit was under French rule until 1760 when it fell into the hands of the British until 1796[90], when, it became part of the United States by

[88] National Park Service, *National Register of Historic Places Inventory—Nomination Form: Wayne County Building*, Amy Hecker. National Park Service, Washington D.C. February 24,1975.

[89] Ibid.

[90] Suzy Farbman & James P Gallagher, *The Renaissance of the Wayne County Building* (Detroit: Smith, Hinchman & Grylls, 1989).

treaty. At this point, General Anthony Wayne, who had been operating in the area, took control of Detroit.[91] By 1815, Wayne County was established with Detroit serving as the county seat. Michigan achieved statehood in 1835 and soon after, in 1836, the city hall was the primary meeting place for county officials. By 1845, having outgrown the city hall, the county purchased the first county building located at the intersection of Griswold and Congress Streets. In 1871 a new city hall was constructed at the west end of Cadillac Square. The county moved into the new building, occupying most of the first floor. Soon, however, the newly constructed city hall was too small to house both the city and the county.[92] Gallagher states,

> In the early 1890s, Wayne County purchased the downtown Detroit block bounded by Randolph, Congress, Brush and East Fort streets. The one- to three-story buildings on the block housed various businesses, including grocery wholesalers, saloons, tailor shops, a pawn broker, a barber and, according to one account, 'houses of ill repute.' All were cleared away.[93]

This block would be the site of the new Wayne County Courthouse with its main entrance facing the existing city hall across Cadillac Square. The courthouse and city hall would face one another for nearly 60 years until the city hall was demolished in 1961 (Fig. 4.5).[94]

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[91] Paul Leake, *History of Detroit: a Chronicle of Its Progress, Its Industries, Its Institutions, and the People of the Fair City of the Straits, Volume 1* (Chicago: The Lewis Publishing Company, 1912), 71.

[92] James Gallagher, "Aglow Once Again," *Michigan History*, May/June 1988, 26.

[93] Ibid.

[94] National Park Service, *National Register of Historic Places Inventory—Nomination Form: Wayne County Building*, Amy Hecker. National Park Service, Washington D.C. February 24,1975.

Figure 4.5. Old City Hall in foreground looking east across Cadillac Square to Wayne County Courthouse.

In 1896, shortly after the county purchased the downtown block, the Detroit architecture firm of John Scott and Company was selected to design the new edifice. Excavation for the building began in spring of 1897 and the cornerstone laid on October 20th of that year. A time capsule in the form of a copper box was placed within the cornerstone located at the southwest corner of the building. A ceremony was held in celebration of the laying of the cornerstone. In describing the ceremony, Gallagher notes that,

> Frank N. Reeves, chairman of the Board of Supervisors, read a list of what was contained within the copper box to be placed in the cornerstone: an 1897 calendar, coins, a ticket for the Citizens' Street Railway, a map of Michigan and an iron spike from the Pontiac depot 'all overspread with the American flag.' The Metropolitan Band played *America* as the cornerstone was lowered into place.[95]

[95] James Gallagher, "Aglow Once Again," *Michigan History*, May/June 1988, 26.

In 1997, the original time capsule (Fig. 4.6) was removed and replaced with a new capsule containing significant objects of the modern era. The current time capsule is not to be opened until 2097. A complete list of the time capsule items from 1987 and 1997 can be found in Appendix B and Appendix C. The Wayne County Courthouse was completed and ready for occupancy by the fall of 1902. An extravagant dedication ceremony hosted by the Detroit Bar Association was held on October 11, 1902. As Amy Hecker affirms, "Upon its completion the Wayne County Building was one of the most important public buildings in the City of Detroit and was one of the most sumptuous buildings in Michigan."[96]

Figure 4.6. Time capsule from 1897 removed from the cornerstone, 1997. Image source: SmithGroupJJR.

Situated in downtown Detroit, the Wayne County Building remains on its original site and is now considered a staple in the historic city plan of Detroit. Inspired by

[96] National Park Service, *National Register of Historic Places Inventory—Nomination Form: Wayne County Building*, Amy Hecker. National Park Service, Washington D.C. February 24,1975.

L'Enfant's plan for Washington D.C., Detroit's street plan was "initiated by Judge Augustus B. Woodward."[97] Originally, the intended center of the city was to be Grand Circus Park, with streets radiating out from the park, like the spokes of a wheel, creating open spaces where the streets and avenues met. While Woodward's complete vision was not approved, the area south of Grand Circus Park was achieved and now includes "the open spaces of Campus Martius and Cadillac Square, one-half mile south of the Grand Circus, around which is grouped the Wayne County Building, and at one time the City Hall."[98] In the wake of Detroit's decline, the Wayne County Building is now neighbored by vacant lots to the north and east, and a large parking garage to the south. A small, historic, multi-story building remains to the west along with the original Cadillac Square. Four one-way streets define the property boundaries. Eastbound East Fort Street forms the northern boundary while westbound East Congress Street forms the southern boundary. The western boundary is formed by northbound Randolph Street with southbound Brush Street creating the eastern boundary. The building has been completely vacant since 2009. On the market for sale, the historic structure awaits its next epoch.

Building Performance

This fall, the Wayne County Building will enter its 112th year of existence. In this time, the building has endured a decline in public appreciation, a subsequent restoration, and is now viewed as an icon of the Detroit skyline. Aside from general maintenance issues and minor repairs such as the repointing of the masonry structure, the building has

[97] National Park Service, *National Register of Historic Places Inventory—Nomination Form: Wayne County Building*, Amy Hecker. National Park Service, Washington D.C. February 24,1975.

[98] Ibid.

developed a collection of more serious problems including: structural problems with the tower, compromised cornice elements, overall deterioration due to age and dirt accumulation, and most problematic of all—space inadequacies.

The complaint of insufficient space began within the first fifteen years of the completion of the building. In the spring of 1918, the demand for courtroom space had reached a point of urgency. As the Detroit Free Press reports, "Provision for 14 circuit court rooms instead of 8, and 5 justice court rooms instead of 4 are made in plans for remodeling the county building."[99] In response to the ever-growing need for more space, creative solutions were considered. For example, in 1921, it was proposed that the building expand upwards[100], however, it was soon discovered that the structure could not support the load of additional floors.[101] Following this realization, by 1929, talk of a new and more spacious county building had begun.[102] At the time, funds were not available for a new structure so, in the meantime, the creation of more space was necessary. Since the masonry structure could not handle additional floors, the next idea was to expand underground. In early 1936, Auditor Ray D. Schneider announced his "plans to extend the basement on all sides as far as the sidewalk."[103] Schneider then added, "[T]he first unit of this job, which has been completed at Brush and Fort Sts., marks the beginning of

[99] "More Court Rooms is Plan," *Detroit Free Press*, March 24, 1918.

[100] "Larger County Building O.K.'D," *Detroit News*, April 14, 1921.

[101] "Co. Building Won't Bear Added Height," *Detroit Free Press*, September 28, 1921.

[102] "County Edifice to be Planned," *Detroit Free Press*, June 26, 1929.

[103] "Building Problem Solved by County: Basement is Extended for Office Space," *Detroit Free Press*, January 22, 1936.

the project carried on with the help of WPA labor."[104] This solution not only allowed for additional space, it also prevented any changes to the exterior of the building or site.

Throughout the years, every possible inch of space was utilized including hallways and the courtyard spaces. Ultimately, the county outgrew the historic structure and moved a majority of its offices to the newly constructed City-County Building, completed in 1955. During this time, departmental relocations allowed the Traffic Court to move into the first three floors of the Wayne County Building as the Circuit Court had moved to the new City-County Building.[105] The Friend of the Court moved into the fourth and fifth floors of the County Building.[106]

However, within two decades, the problems resulting from these departmental relocation came to the fore. In January of 1982, the Detroit Free Press reported on public concerns that the historic significance of the building had been compromised:

> I say the city destroyed the building. They say, 'No, we just got it to do what we wanted it to do,' said James Beyster, Wayne County's director of buildings. He was speaking of the 'modernization' that began when the city's Traffic Court moved into the first three floors of the five-story building in 1955, after the new City-County Building was completed. 'But they spoiled the building as a historical monument. They spoiled the ceilings. They destroyed beautiful carved woodwork. I don't think anybody ever liked the city destroying the building, but they did it just to be expeditious, and now we can't keep up what's left because of lack of dollars.'[107]

Within twenty years of the county moving to the City-County Building, demolition of the Wayne County Building became a real possibility due to the significant interior

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[104] "Building Problem Solved by County: Basement is Extended for Office Space," *Detroit Free Press*, January 22, 1936.

[105] "County Bldg. Will House Traffic Court," *Detroit News*, October 29, 1954.

[106] "County Bldg. Reallocation Under Way," *Detroit Free Press*, October 29, 1954.

[107] Sally Smith, "Glory Gone: Scars Mar 'Old County,'" *Detroit Free Press*, January 2, 1982.

alterations along with the general deterioration inherent to age. As written in Historic Preservation Magazine, "[H]ad its thick walls not made demolition so costly, the Wayne County Courthouse—last remnant of Detroit's grand civic architecture—might not have made it past 1984."[108] The building needed immediate attention.

This much-needed attention came from the Old Wayne County Building Limited Partnership, to whom the building was sold in 1985. This group of local investors committed at least $17 million to restoration as well as modernization and the complete restoration was finished by 1987.[109] As part of the purchase agreement, the building was to be leased back to the County for at least ten years following the restoration with the possibility for repurchase.[110] The Detroit architecture firm of Smith, Hinchman & Grylls partnered with the preservation architects of Quinn Evans/Architects to execute the project. Taking advantage of the Investment Tax Credit for Historic Preservation, the design team split the building into three distinct zones—the restoration zone, the rehabilitation zone, and the new construction zone (Fig. 4.7).

The areas of the restoration zone included all public areas of the building such as corridors and public meeting rooms. Every attempt was made to restore these areas to their original appearance including the matching of original materials and paint colors. The rehabilitation zone included the offices of the County and incorporated the necessary modern technologies of an office building. Although this zone required new systems, careful consideration was given to historic materials in these areas. The new construction zone included the addition of accessible restrooms and fire stairs. The original interior

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[108] *Historic Preservation*, Courthouse Drama, May/June 1988, 48.

[109] James Gallagher, "Aglow Once Again," *Michigan History*, May/June 1988, 28-29.

[110] "Old County Building Restoration Continues,'" *Detroit Monitor*, October 20, 1986.

courtyards, which provided light and air to the building, were capped with skylights in order to better regulate the climate control in the building. Using this three-zone system, "the design team was able to achieve the primary goal of the project which was to restore the functional vitality of the building without detracting from the beauty of the original design."[111]

Figure 4.7. Interior Restoration, ca. 1987. Image source: *The Renaissance of the Wayne County Building.*

[111] Smith, Hinchman & Grylls Associates, Inc., *Wayne County Building Restoration and Renovation* (Detroit: Smith, Hinchman & Grylls Associates, Inc., Date Unknown).

Current State of the Building

While 27 years have passed since the restoration of the Wayne County Building, the building remains in excellent condition. Structurally sound, it still reflects the intensive effort and historic consideration carried out during its 1987 restoration and rehabilitation. Gleaming material restorations and intricately painted ceiling moldings are just a couple of the details hidden within the interior of the historic structure. The upgraded building now sits quietly and waits for its next use. Unlike most vacant historic buildings in Detroit that are vacant due to outmoded systems and a lack of functionality, the Wayne County Building is vacant due to legalities (Fig. 4.8).

Figure 4.8. Wayne County Building, 2014. Image by Author.

The original plan for the County to lease the building—with the option for repurchase every 10 years—from the Old Wayne County Building Limited Partnership following the restoration has not gone as originally planned. Wayne County entered into

a lease agreement from 1987-1997 and bypassed the option for repurchase but instead chose to renew the lease from 1997-2007. In 2007, a letter from the Wayne County Corporation Counsel, Edward Thomas, declared that the county would not renew its lease. Robert Ficano, Wayne County Executive, claimed rent and maintenance costs were too high, stating that Wayne County taxpayers had paid upwards of "$100 million in rent, upkeep and repairs over the past 20 years."[112] In response to the news that the County was not going to renew their lease, the building owners offered a lowered lease rate stating, "We are dedicated to working with the county to find a way to continue our relationship in a mutually beneficial manner, whether through a new lease or sale of the building."[113]

A few weeks after the announcement that the county was not going to renew its lease at the Wayne County Building, Robert Ficano declared that the county was planning to purchase the downtown Detroit Guardian Building as a potential new home. Again, the owners responded with a new lease proposal in an attempt to prevent the County from leaving. In response to the building owners effort to make a deal, Ficano stated, "even if a deal is reached for the county to remain in the old building, it will buy the Guardian."[114] These discrepancies and attempts at a deal occurred in July of 2007, however, in October of 2007, Wayne County purchased the Guardian Building and

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[112] Robert Ankeny, "Building Battle: County Wants Out of Lease, but Could End up Owning," *Crain's Detroit Business*, July 02, 2007, accessed May 10, 2014, http://www.crainsdetroit.com/print/article/20070702/SUB/707010333/building-battle-county-wants-out-of-lease-but-could-end-up-owning.

[113] Ibid.

[114] Zachary Gorchow, "Landlord Offers to Drop County's Rent If It Stays," *Detroit Free Press*, July 21, 2007, accessed May 10, 2014, http://www.freep.com/apps/pbcs.dll/article?AID=/20070721/NEWS02/707210328.

moved about 500 employees out of the Wayne County Building.[115] In December of 2009, the Wayne County Commission held its last meeting in its restored chambers and shortly after emptied the Wayne County Building by moving the few remaining employees into the Guardian Building.[116]

In 2010, following three years of turmoil, Robert Ficano filed a lawsuit against the Old Wayne County Building Limited Partnership in which he accused the owners of "overcharging for maintenance, charging the county for employees who were not working on the building and undocumented maintenance charges."[117] The partnership of owners was disheartened with the news of the lawsuit, expressing, "The partnership has made a series of good faith offers to retain the county as the building's tenant. We had hoped for a constructed response—we did not expect a lawsuit."[118]

By the spring of 2013, three years after Ficano filed the lawsuit against the Old Wayne County Building Limited Partnership, "A Wayne County Commission committee approved a nonbinding agreement to settle the nearly 3-year-old lawsuit against the owners of the Old Wayne County Building and allow the owners to seek potential buyers."[119] Although Wayne County and the consortium of private investors were unable

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[115] Zachary Gorchow, "Landlord Offers to Drop County's Rent If It Stays," *Detroit Free Press*, July 21, 2007, accessed May 10, 2014, http://www.freep.com/apps/pbcs.dll/article?AID=/20070721/NEWS02/707210328.

[116] Dan Austin, "Old Wayne County Building," Historic Detroit, accessed May 10, 2014, http://historicdetroit.org/building/old-wayne-county-building/.

[117] Daniel Duggan, "Bob Ficano Files Suit Against Former Wayne County Government Landlord," *Crain's Detroit Business*, June 10, 2010, accessed May 10, 2014, http://www.crainsdetroit.com/article/20100609/FREE/100609830#.

[118] Ibid.

[119] Marlon A. Walker, "Old Wayne County Building could soon be allowed to seek buyers," *Detroit Free Press*, April 30, 2013, accessed May 10, 2014, http://www.freep.com/article/20130430/NEWS05/304300138.

to reach a solution including the sale of the building back to the county, until this point, the potential sale of the building was overshadowed by the 2010 lawsuit. As Attorney Henry Wineman, an investor in the Old Wayne County Limited Partnership, stated, "the move makes way for marketing the building. We want to reinvent this historic building and put it to use."[120]

Architecture and Preservation Issues

In conclusion, the 112-year-old, structurally robust, Wayne County Building is simply waiting patiently for its next use. The viability and reuse potential of this historic structure is promising. The careful attention and diligence given to the building through its respectful restoration demonstrates its civic importance not only to the people of Detroit but also to its history. While it is somewhat disappointing that the building will no longer house government activity, it is heartening to know that the Wayne County Building is likely to see continued use. However, of particular concern, is the possible sale of the building to a party who is uninterested in the history of the building and, therefore, may decide to completely demolish the thoughtfully restored interior of the building.

As shown in Appendix A, the Secretary of the Interior's Standards explains the four treatment approaches of historic buildings including: preservation, rehabilitation, restoration, and reconstruction.[121] In the case of the Wayne County Building, the best treatment method depends on its future use. Regardless of the next use of the structure, a

[120] Marlon A. Walker, "Old Wayne County Building could soon be allowed to seek buyers," *Detroit Free Press*, April 30, 2013, accessed May 10, 2014, http://www.freep.com/article/20130430/NEWS05/304300138.

[121] Secretary of the Interior's Standards, "Introduction to Standards and Guidelines," National Park Service, accessed May 1, 2014,http://www.nps.gov/history/hps/TPS/standguide/overview/choose_treat.htm.

level of rehabilitation is likely to be necessary. In addition, since the restoration of the building in 1986-1987 is now almost 30 years old, it is possible that another restoration effort may be necessary to maintain the historic materials. It is also probable that a combination of these treatment methods, rehabilitation and restoration, would be the best solution. Nevertheless, the Wayne County Building has tremendous potential for a bright future.

Framework-based Project Analysis

As with the Eugene City Hall, the decision-making process of choosing the best treatment approach for the Wayne County Building can be similarly streamlined through the utilization of the framework. The following describes a few issues specific to the building, as analyzed using the framework's primary factors of *Structure*, *Story*, and *Significance*.

- *Structure*: Constructed of granite and sandstone, the Wayne County Building is structurally robust. So robust, in fact, it proved too costly to demolish the thick walls of the building. The main performance issue is that the building can no longer accommodate the spatial needs of Wayne County's office workforce.

- *Story*: Constructed in 1902, the 112-year-old building has endured many changes, including a complete restoration in 1986-87. The building has continually been used by the county government since it was completed. However, the building has been vacant since 2009 due to legal battles between the County and a group of local investors who bought the building in order to

restore it. The Wayne County Building is one of the last remaining buildings of Detroit's original civic architecture. Hammered bronze statutes, sculpted by a famous New York sculptor, adorn the tower and loom over the main entrance off Randolph Street.

- *Significance*: The structural strength of this building has the ability to last another 112 years if properly cared for. The reuse of this structure is necessary in order to retain it as a physical representation of early governmental history in Detroit. While Wayne County has moved its office to a different location in downtown Detroit, this building is now up for sale to any interested party. The potential uses are both limited and limitless, depending how one views it. The spatial organization of the original floor plan has the potential to either influence a new use or hinder a new use. One should not ignore the possibility that a new use may require extensive rehabilitation of building's interior.

CHAPTER V

CASE STUDY #3: PORTLAND PUBLIC SERVICE BUILDING

Interesting structures are initially controversial, whether they be the now-beloved Eiffel Tower of Paris or the Victorian gingerbread excesses now widely admired and preserved. Michael Graves' building will prove no exception, as it is a break with the comfortable past. It is a change that happily did not revert to the familiar classical columns and lintels, but is a pioneering effort in fantasy land, daring to be different.
–*The Oregonian Editorial*, November 6, 1981

Building Description

Constructed in 1982, the Portland Public Service Building—more commonly known as the Portland Building—is located at 1120 SW Fifth Avenue in downtown Portland, Oregon. Designed by noted architect Michael Graves and the winning entry of a nationwide design competition held for a new public office building for the City of Portland, the building occupies the entire 200-by-200-foot city block between SW 5th and SW 4th Avenues and SW Main and SW Madison Streets.[122] The Portland Building was listed in the National Register of Historic Places in 2011, at the young age of 29 years. Considered "an early and seminal work of Post-Modern Classicism in the United States,"[123] the whimsical building incorporates the bold use of color, reinterpreted architectural elements such as columns and garlands, and the well-loved, hammered-copper statue of "Portlandia"—Portland's Lady Commerce (Fig. 5.1).[124]

The boxy, fifteen-story, 356,000 square foot[125] building reaches approximately 200 feet in height. Although minor alterations have been made to the interior of the building, the exterior shell remains largely unchanged since its completion in 1982. The building is

[122] Bureau of General Services, *The Portland Building* (Portland: Bureau of General Services, 1986).

[123] Kristen Minor and Ian P. Johnson, *National Register of Historic Places Registration Form: Portland Public Service Building* (Washington D.C.: National Park Service, 2011), 8.

[124] Bureau of General Services, *The Portland Building* (Portland: Bureau of General Services, 1986).

[125] Ibid.

constructed of a reinforced concrete frame and two-way reinforced concrete waffle slabs along with poured-in-place reinforced concrete exterior walls. With a square floor plan, the building is designed with one main entrance and several secondary entrances. The main entrance, located mid-block off of SW 5th Avenue, is enhanced by the "monumental copper sculpture of a kneeling and classically-garbed woman, called 'Portlandia (Fig. 5.2)'"[126] who quietly observes the entrance from above. Two secondary entrances flank the parking garage opening off of SW 4th Avenue along with one secondary entrance off of SW Main Street and one off of SW Madison Street. All entrances open directly onto street-level. The parking structure is below-grade and is accessed from SW 4th Avenue through a large central opening in the façade.[127]

Figure 5.1. Portland Public Service Building View from 5th Avenue, 1982 (Portlandia not placeed yet). Image source: *Michael Graves, Buildings and Projects 1966-1981.*

[126] Kristen Minor and Ian P. Johnson, *National Register of Historic Places Registration Form: Portland Public Service Building* (Washington D.C.: National Park Service, 2011).

[127] Ibid.

Figure 5.2. Portlandia Sculpture above 5th Avenue Entrance, added 1985.

Designed with a distinctive three-part division in the façade, the base of the building incorporates a one-story loggia on the north, south, and west sides of the building. Atop the loggia, the overall form of the building steps back in two levels. The entire base is clad in square, teal, ceramic tile. One gains access to the building by passing through the loggias and into the enclosed portion of the building. The loggias were intended to provide a buffer between the street and the storefronts located around the first floor. [128]

Moving up the building, the shaft of the structure is clad in light-beige stucco panels of varying proportions. A regular fenestration pattern of 4-foot-by-4-foot windows pierces the exterior wall in a regular grid. In order to give the impression that the building

[128] Kristen Minor and Ian P. Johnson, *National Register of Historic Places Registration Form: Portland Public Service Building* (Washington D.C.: National Park Service, 2011).

is constructed of stone, a continuous horizontal line has been scored at the top and bottom of the window openings. Also within the shaft, or middle section of the building is a large rectangular section of blue reflective glass. Within the glass portions are placed the prominent, enlarged, multi-story pilasters—clad in terracotta tile. On the east and west façades, these pilasters are capped with two over-scaled, projecting keystones. The north and south façades, the pilasters are "topped by giant circular concrete escutcheons that hold a horizontal flattened concrete garland."[129]

The capital or top of the building includes a short, light blue stucco parapet wall which is stepped back from the overall massing. Similar to the shaft of the building, the stucco is scored into geometric shapes that reflect the shapes and proportions of the middle portion of the structure. Sitting on this level is a central, rectangular mechanical enclosure. Not visible from the street, this enclosure occupies a majority of the center of the roof. A green roof has been incorporated to the main roof as well as on the roof of the mechanical enclosure. The green roof—"a thin, horizontal structure attached to the roof with sufficient depth to contain a planting medium, irrigation, and drought-resistant plants"—allows for storm water management along with other environmental phenomena specific to urban areas.[130]

Building Context and History

In 1843, business partners Asa Lovejoy and William Overton laid claim on the 640-acre piece of land located in a small clearing of dense forest on the west bank of the

[129] Kristen Minor and Ian P. Johnson, *National Register of Historic Places Registration Form: Portland Public Service Building* (Washington D.C.: National Park Service, 2011).

[130] Ibid.

Willamette River.[131] In 1845, Overton sold his half of the land claim to Francis Pettygrove. Following the sale, Lovejoy and Pettygrove surveyed the land with the intention of building a city. The toss of a coin determined the new name for what was then called The Clearing. The name Portland—Pettygrove's hometown in Maine—won the coin toss over Lovejoy's birthplace of Boston. Six years later, in early 1851, the City of Portland was incorporated and by April of that year the first municipal election was held, electing Hugh D. O'Bryant as Mayor. Also in 1851, the first municipal building, a jail, was constructed. The first City Hall was completed and opened for business in 1895.[132] In 1928, the first Public Service Building—designed by A.E. Doyle—was completed (Fig. 5.3). The tallest building in the state at the time, the Public Service Building housed the Portland Gas and Coke Co. in addition to Northwestern Electric, later known as Pacific Power and Light. The sixteen-story, steel-frame structure, still in use today, is located at 920 SW 6th Avenue—just a couple blocks away from the 1982 Portland Building.[133]

[131] Dr. William F. Willingham and City of Portland Bureau of Planning and Sustainability, *City of Portland: Civic Planning, Development* (Portland: City of Portland Bureau of Planning and Sustainability, 2009), 3.

[132] "Portland Timeline," Auditor's Office, accessed May 10, 2014, http://www.portlandonline.com/auditor/index.cfm?&a=284518&c=51811.

[133] John M. Tess, *National Register of Historic Places Registration Form: Public Service Building and Garage* (Washington D.C.: National Park Service, 1996).

Figure 5.3. Portland's First Public Service Building, A.E. Doyle, 1928.

Over the years, "the City leased office space in 12 separate downtown buildings to house City agencies."[134] In June 1979, following many years of deliberation and months of program planning, the Portland City Council announced the nationwide design-build competition for a new public office building in downtown Portland. In explaining the parameters of the competition, the Bureau of General Services states,

> The design-build competition is a process in which Contractor/Architect/Engineer teams are invited to submit proposals for an office building based on specified performance standards. The standards include building floor area, type and quality of mechanical, electrical and life safety systems, type and size of building spaces, and price.[135]

A design-build jury, including nationally renowned architect, Philip Johnson, judged the eleven initial proposals, determining three finalists. The finalist teams included:

[134] Bureau of General Services, *The Portland Building* (Portland: Bureau of General Services, 1986).

[135] Ibid.

Pavarini/Hoffman/Graves/Roth from Princeton, New Jersey; Dillingham/Erickson/SRG from Vancouver, British Columbia; and Burrows/Wright/Mitchell-Giurgola/BOOR from Philadelphia Pennsylvania.[136] In simple terms, the team including modernist architect Arthur Erickson, proposed a glass box resting upon pillars while the team including architect Mitchell Giurgola offered a precast concrete edifice with reflective glass. The third team, including architect Michael Graves, presented something completely different than the other competitors (Fig. 5.4). The design concept and intent is best described by the architect himself, in an excerpt from his 1982 manuscript included in the National Register Nomination,

> The design of the building addresses the public nature of both the urban context and the internal program. In order to reinforce the building's associate or mimetic qualities, the facades are organized in a classical three-part division of base, middle or body, and attic or head. The large paired columns on the main façades act as a portal or gate and reinforce one's sense of passage through the building along its main axis from Fourth to Fifth Avenues. The most publicly accessible activities are placed in the base of the building which is colored light green in reference to the ground. The base of the building also reinforces the importance of the street as an essential urban form by providing a loggia on three sides and shopping along the sidewalk on Fourth.
>
> The city services are located in the middle section of the building, behind a large window of reflective glass which both accepts and mirrors the city itself and which symbolizes the collective, public nature of the activities held within. The figure of Lady Commerce from the city seal, reinterpreted to represent a broader cultural tradition and named 'Portlandia,' is placed in front of one of the large windows as a further reference to the city.
>
> Above the city offices, the five tenant floors are located behind a lintel-like surface which is seen as supported on the large columns. On the top floor, a balcony overlooks the commercial center to the east and a public pavilion supported on a sconce on the west side offers a distant view to Mount Hood.
>
> While the side streets of Madison and Main are by nature less active than Fourth and Fifth Avenues, their large colonnade support the idea of the of the building as passage from commerce to park. The columns are tied together and embellished

[136] Bureau of General Services, *The Portland Building* (Portland: Bureau of General Services, 1986).

by garlands, a classical gesture of welcome thematically related to the wreath carried by Portlandia.[137]

As can be expected with a bold design proposal such as this, sides were taken quickly and aggressively, causing a significant schism within the Portland community.

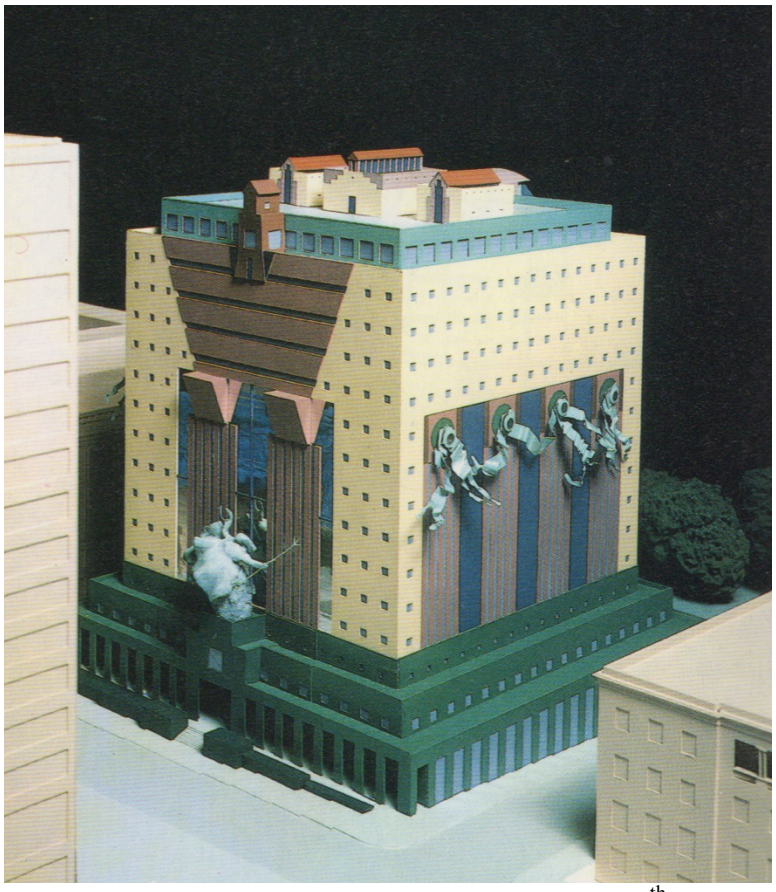

Figure 5.4. Architectural Model of Graves' Design. View from 5th Avenue. Image source: *Michael Graves, Buildings and Projects 1966-1981.*

Following the finalists' public proposals, it was clear that none of the three design teams had successfully achieved the required programmatic elements within the very low budget of $22.4 million. The City Council was in a dilemma. In order to solve the

[137] Michael Graves. 2006. *Michael Graves: Selected & Current Works.* Quoted in Kristen Minor and Ian P. Johnson, *National Register of Historic Places Registration Form: Portland Public Service Building* (Washington D.C.: National Park Service, 2011).

budgetary issue, the City Council requested a second competition of two of the competitors—the team of Michael Graves and the team of Arthur Erickson.[138] For Graves' design team this meant stripping details, such as the three-dimensional garland, from the original proposal along with enlarging the three foot square windows to four foot square windows. These changes are merely a sample of the cost-saving efforts employed by Graves. Finally, by the spring of 1980, the City Council—with support from Mayor Frank Ivancie and Philip Johnson—announced Graves as the winner of the competition and the architect of the new public office building, explaining, "The Graves plan offered prospects of national architectural recognition and provided more usable square footage per dollar than any other of the design proposals."[139] This project would be Graves' first major public assignment.[140]

The controversy of the City Council's decision to proceed with the Graves team's design continued locally and nationally. However, despite the debate, ground was broken on July 8, 1980—only a few months after the winning team was announced. The Portland Building was completed in October of 1982. It would not be until 1985, when Portlandia was added, that the building was considered "finished." Using the competitive process once again, the City of Portland selected sculptor Raymond Kaskey as the artist responsible for creating Portlandia—a figure conceived and named by Graves, based on the seal of Portland. [141] As the Bureau of General Services reported, the construction

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[138] Bureau of General Services, *The Portland Building* (Portland: Bureau of General Services, 1986).

[139] Ibid.

[140] Kristen Minor and Ian P. Johnson, *National Register of Historic Places Registration Form: Portland Public Service Building* (Washington D.C.: National Park Service, 2011).

[141] Kristen Minor and Ian P. Johnson, *National Register of Historic Places Registration Form: Portland Public Service Building* (Washington D.C.: National Park Service, 2011).

costs from July 1980 through the building's completion in October of 1982 totaled $28,901,318.00.[142] In 1983, the building was granted the highest citation the American Institute of Architects presents—the national AIA Honor Award.[143]

Today, as the day it was constructed, the Portland Building is neighbored by the Multnomah County Courthouse (1909) to the north—across SW Main Street—and the original Portland City Hall (1895) to the south—across SW Madison Street. The three-block Chapman Square is the eastern neighbor—across SW 4th Avenue—while a mid-century office tower neighbors to the west—across SW 5th Avenue. Four one-way streets define the property boundaries. Westbound SW Main Street forms the northern boundary while eastbound SW Madison Street forms the southern boundary. The western boundary is formed by southbound SW 5th Avenue with northbound SW 4th Avenue creating the eastern boundary (Fig. 5.5). The Portland Building has remained a point of debate, controversy, and spectacle since the day it was proposed to the Portland City Council in 1980.

[142] Bureau of General Services, *The Portland Building* (Portland: Bureau of General Services, 1986).

[143] Meredith L. Clausen and Kim Christiansen, "Michael Graves's Portland Building and Its Problems",*Architronic* 6, no. 1 (1997).

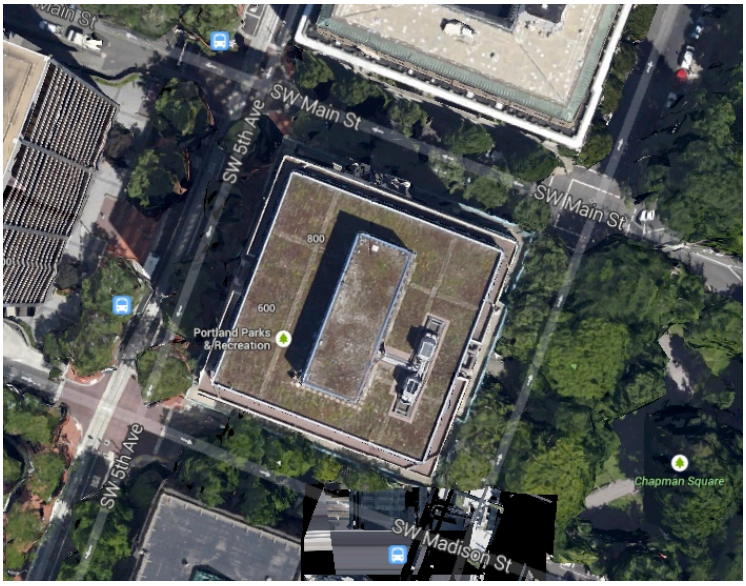

Figure 5.5. Aerial View of the Portland Building, 2013. ↑NORTH

Building Performance

Despite the AIA honor and the instant fame of Michael Graves following the construction of the Portland Building, the users of the building were not impressed. As Clausen and Christiansen state,

> Somewhat less celebratory, however, were the people of Portland. In the wake of the building's growing list of problems, many felt duped, made the butt of one of Philip Johnson's colossal, costly jokes. The 'humanism' of Graves's design aside, from the moment it opened, the building proved inhospitable and difficult to use.[144]

Among the several complaints of the building's occupants were inadequate interior lighting, narrow hallways, and inadequately sized windows. However, these user complaints were only a fraction of the overall problems of the building. Far more serious problems regarding construction and structure began emerging almost immediately after

[144] Meredith L. Clausen and Kim Christiansen, "Michael Graves's Portland Building and Its Problems",*Architronic* 6, no. 1 (1997).

the building opened. Included in the early problems were leaking windows, sagging floors, and water infiltration behind the terracotta and ceramic tiles.[145]

Less than ten years after the building was completed, the main entrance required complete renovation in order to increase its visibility. In addition, major remodels of the lobby and public spaces brought improved circulation and lighter colors. A minor roof leak on the fourteenth floor was discovered in the fall of 1995 which lead to the detection of major structural flaws including extensive cracking multiple floor slabs. According to Clausen and Christiansen, "[T]hese problems appear to have been exacerbated by uneven construction management during the cost-cutting design/build process. Construction was completed in August 1982 as promised, on time and for the most part on budget, but the true price to the City of Portland is just now being uncovered, flaw by flaw."[146] The permanent solution to the structural problems of the fourteenth and fifteenth floors involved the placement of a 21-foot long steel beam in each corner above the fifteenth floor. Essentially this solution "lifts" the slab to help carry the weight of the fifteenth floor.[147]

During structural analysis of the floor slabs, a seismic study was also completed and, as explained by Clausen and Christiansen, the study,

> Revealed that the building not only performed below the current seismic codes, but it also performed far below the 1978 code under which it was built. The seismic problems, rather than an issue of immediate life-threatening safety, instead raise serious questions of how the building, a public building paid for by taxpayer money, could have fallen short of governing codes at the time.[148]

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[145] Meredith L. Clausen and Kim Christiansen, "Michael Graves's Portland Building and Its Problems",*Architronic* 6, no. 1 (1997).

[146] Ibid.

[147] Ibid.

[148] Ibid.

In addition to the building not meeting seismic code, the connection of the reinforced concrete floor slab to the exterior concrete shear walls was proven problematic. Through the repair of the connection it was discovered that the shear walls themselves were inadequate in thickness. These realizations prove that the design flaws and sub-standard construction techniques within an unrealistically tight budget, caused many of the building's ongoing problems including leaky windows, failing cladding, and inadequate natural daylight.[149]

Current State of the Building

Brian Libby expresses the current state of the Portland Building best, "[T]here is no building in Portland or perhaps even the United States that is at once so important and so poorly done, so eye-catchingly unique and so ridiculous, so historic and so in need of substantial alteration."[150] Within the last twenty years, multiple additional repairs have been completed, including: repair of all windows on the south elevation, two roof replacements at the second and third floors, roof replacement at the fifteenth floor with an installation of an eco-roof, repair of loggia ceilings, replacement of the stucco penthouse, and the roof replacement at the fourteenth floor. Various studies have also taken place in the recent past, including: a west façade envelope study, an overall envelope assessment,

[149] Meredith L. Clausen and Kim Christiansen, "Michael Graves's Portland Building and Its Problems",*Architronic* 6, no. 1 (1997).

[150] Brian Libby, "City Council Considers Demolishing the Portland Building, Nation's First Work of Postmodern Architecture," *Portland Architecture* (blog), January 7, 2014, accessed May 10, 2014,http://chatterbox.typepad.com/portlandarchitecture/2014/01/city-council-considers-demolishing-the-portland-building-nations-first-work-of-postmodern-architectu.html.

the development of a phasing plan for the envelope, and a current envelope assessment which was completed in 2012.[151]

Despite almost-continual repairs—structurally and superficially—since the building opened, these efforts have not proven sufficient in rendering the building a workable, usable structure. The iconic Portland Building will be turning 32 years old this August and is now facing $95 million in renovation costs. According to *Oregonian* reporter Brad Schmidt, "The City Council, however, isn't unified about whether such an overhaul makes sense."[152] As an alternative to the $95 million renovation, demolition of the building that put Portland on the post-modern architectural map has been openly considered.[153]

Aside from the mammoth renovations required to keep the building occupied, the people of Portland are divided as to the best course of action—without much middle ground between the love for the building, and the hate for the building. Typically, those who work in the building hate the building. The primary complaint of those who spend their days working in the Portland Building is the windows. Everything about the windows is problematic. In addition to water infiltration, the windows are too small. Although Graves increased the size of the apertures from 3' x 3' to 4' x 4', they are still not large enough to admit an adequate amount of daylight into the interior of the building. Also preventing daylight from permeating the space is the dark tint of the glass. This

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[151] FFA Architecture + Interiors, *The Portland Building: Portland Historic Landmarks Commission Briefing* (Portland: FFA Architecture + Interiors, November 26, 2012).

[152] Brad Schmidt, "Portland Building: Four commissioners, four approaches for dealing with Portland's $95 million 'white elephant'," *Oregonian*, January 3, 2014, accessed May 10, 2014, http://blog.oregonlive.com/portland_impact/print.html?entry=/2014/01/portland_building_four_commiss.html.

[153] Ibid.

design feature was incorporated as an effort to save energy by reducing the amount of heat transmitted through the single-pane glass. If employees are fortunate enough to work near a window, when sitting, views to the outdoors are not available as the windows are located too high in the wall. It has also been reported that the occupants of the Portland Building have higher rates of sick days than those working in other city buildings. In general, as a human being, the Portland Building is dismal to be in.[154]

Architecture and Preservation Issues

In conclusion, the relatively young—but already historically significant—Portland Building is in need of further structural reinforcement and critical building repairs that will cost roughly $95 million. The pressing question—"tear it down or fix it up?"[155] While the fate of the Portland Building has yet to be determined, the city commissioners all agree, "costs should ultimately play a role in decision-making, but none said a choice should be made immediately or hastily."[156] The cost to rebuild a new city office building equivalent to the Portland Building, which houses approximately 1,300 employees, could, according to estimates provided by the city, range from $110 million to $400 million.[157] However, cost is not the only factor in this decision. The Portland Building is considered the "work of a master"—Michael Graves—in addition to holding the title of the first Post-Modern building of its size in the nation. The building is listed in the National

[154] Brad Schmidt, "Portland Building: Four commissioners, four approaches for dealing with Portland's $95 million 'white elephant'," *Oregonian*, January 3, 2014, accessed May 10, 2014, http://blog.oregonlive.com/portland_impact/print.html?entry=/2014/01/portland_building_four_commiss.html.

[155] Ibid.

[156] Ibid.

[157] Ibid.

Register of Historic Places, however this does not protect it from demolition. Ultimately, it is a Portland icon, love it or hate it.

The Secretary of Interior's Standards include four treatment approaches for historic buildings in Appendix A. The treatment methods include: preservation, rehabilitation, restoration, and reconstruction.[158] Based on the essential structural and environmental changes required to keep the Portland Building viable, rehabilitation may be the best treatment. The challenge is in finding the balance between maintaining the character defining features of the building along with making the vital alterations required for the continued, and hopefully enjoyed, use of the building.

Framework-based Project Analysis

As with the Eugene City Hall and the Wayne County Building, the decision-making process of choosing the best treatment approach for the Portland Building might be made more efficient through the utilization of the framework. The following describes a few issues specific to the Portland Building, as analyzed using the framework's primary factors of *Structure*, *Story*, and *Significance*.

- *Structure*: Owing to serious design and construction flaws, the Portland Building suffers from multiple structural deficiencies which started the year the building opened in 1982. In addition to cracking floor slabs, leaky windows, and failing cladding, the interior workspace is not properly lit, with limited access to natural daylight.

- *Story*: The winning design of a nationwide design/build competition for a new

[158] Secretary of the Interior's Standards, "Introduction to Standards and Guidelines," National Park Service, accessed May 1, 2014, http://www.nps.gov/history/hps/TPS/standguide/overview/choose_treat.htm.

public office building for the City of Portland; the Portland Building was constructed in 1982. World-famous architect, Michael Graves, designed the controversial building which is considered one of the first Post-Modern buildings of its size in the nation. A Portland icon, the building is either loved or hated by the people of Portland—there is no middle ground. The City employees who work in the building are especially not fond of the building and have reported a higher percentage of sick days than any other city office building in Portland. It is a dark, gloomy, and depressing building to occupy. The saving grace of the Portland Building is the hammered copper sculpture of Portlandia which sits above the main entrance on SW 5th Avenue. The City of Portland and its people love Portlandia.

- *Significance*: The building doesn't perform as it exists today. A $95 million price tag has been placed on the repairs and structural upgrades to the building. Monetarily, this solution makes sense as it would cost at least double that to construct a new building of the same size. However, it is imperative that during the renovation of this building, proper attention be given to the habitability of the interior office spaces. People dislike working in the spaces of this building. Due to its iconic nature and the fact that it was designed by a master seemingly takes demolition of the building off the table. In this case, creative solutions are required to bring the building up

to structural code along with making it an enjoyable, productive, and healthy place to work.

CHAPTER VI

CONCLUSION

Cities need old buildings so badly it is probably impossible for vigorous streets and districts to grow without them…for really new ideas of any kind—no matter how ultimately profitable or otherwise successful some of them might prove to be—there is no leeway for such chancy trial, error and experimentation in the high-overhead economy of new construction. Old ideas can sometimes use new buildings. New ideas must use old buildings.

– Jane Jacobs, *The Death and Life of Great American Cities*

In this thesis, I have sought to minimize the philosophical and ideological gap existing between the field of architecture and historic preservation with the development of a framework of factors intended to foster collaborative communication throughout the design process; in short, a common language between the architect and historic preservationist. In my brief time in the professional worlds of both architecture and historic preservation, in addition to my time as a student in both fields, I have experienced this chasm acutely and have come to see that, oftentimes, an overall lack of communication is the root of the problem. Rather than effectively collaborating with one another, professional training and obligations all too often confine each field to a particular perspective—resulting in an inability to see an issue from the other point of view. This communication gap is problematic for both the architect and the preservationist as it reinforces long-standing stereotypes of each field, thus perpetuating the lack of communication. In addition, the division between architect and preservationist frustrates efficient completion of projects dealing with historic building fabric, often due to this necessary professional integration coming toward the *end* of the design process. This integration needs to be the very foundation of the design process when dealing with existing structures. The framework I have proposed is intended as a platform for this integration.

The framework was generated following the analysis of three case studies—the Eugene City Hall in Eugene, Oregon; the Wayne County Building in Detroit, Michigan; and the Portland Public Service Building (Portland Building) in Portland, Oregon. Each case study is a public government building that is currently "live" or "on-going" — meaning changes are either happening or are about to happen. The city halls were built, respectively, in 1964, 1902, and 1982, and therefore a broad sampling of architecture and preservation issues was included in the analysis due to both space (i.e. location) and time (i.e. era). Naturally, each building is designed in a different architectural style, and respectively, the International style, Beaux-Arts, and Post-Modernism. Each of these architectural styles, and the materials used at these varying scales and eras, comes with varying structural issues, along with varying opinions about the aesthetic qualities of the style. For example, the people of Detroit cherish the Wayne County Building, which was built in 1902 in the Beaux-Arts style of architecture. People get excited about advocating for and supporting a building like the Wayne County Building. On the other hand, there is a uniform dislike for both the Eugene City Hall and the Portland Building. As each of the case studies contributed to the development of the framework, it is not surprising that each could benefit from its use.

Built upon a set of three primary factors—*Story, Structure,* and *Significance*—the framework has been created with careful thought and consideration given to both professional perspectives. The primary factor of *Story* represents the historic preservationist, as they are most likely to advocate for a building based on its history. The primary factor of *Structure* represents the architect, as they will typically advocate for the overall structure of a building, i.e. the "bones" of the building—including its present

performance and viability for continued use. By incorporating this framework early in the design process, the architect and preservationist can productively discuss and educate one another on their preliminary positions. While the overlap of these two primary factors—*Story* and *Structure*—can yield productive communication and collaboration, a third primary factor is necessary in order to focus the discussion between the architect and preservationist. The third primary factor, *Significance*, is intended to synthesize *Story* and *Structure* by encouraging each professional to determine what truly matters about their individual perspective of a building or project. Where the primary factors overlap, secondary factors are created. The secondary factors of the framework further guide the discussion between the architect and preservationist to a "*Best Solution*" outcome for the collaborative venture. The *Best Solution* is specific to each individual project and can be achieved when all primary and secondary factors have been discussed and balanced.

Although the professionals within the fields of architecture and historic preservation experience the lack of communication, virtually nothing exists in the literature that addresses this problem. Therefore, the concept of a shared framework of thought has not been previously explored. So, while the successful communication between the two professions is the envisioned goal of this framework and thesis, continued research and use is essential in order to refine the model. Still in its infancy, the framework is not in itself intended to be a solution; rather it is one way for architects and preservationists to effectively communicate and productively collaborate, to arrive at innovative project solutions.

As the built environment continues to change and evolve, and the cost of raw materials and transporting them increases, architects increasingly find themselves

confronted with the challenge of working within an existing building rather than building a new structure from the ground up. This inevitably brings architects and preservationists into more frequent contact than they have been since the last century. It is our responsibility as architects and preservationists alike to embrace this renewed collaboration as an opportunity, and not as an inconvenience. We must approach the design process with open minds, focused on narrowing the schism between the architect and historic preservationist in an effort to reach common ground.

APPENDIX A

SECRETARY OF THE INTERIOR'S STANDARDS' FOUR

TREATMENT METHODS

introduction

Choosing an Appropriate Treatment for the Historic Building

The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work.

The four treatment approaches are Preservation, Rehabilitation, Restoration, and Reconstruction, outlined below in hierarchical order and explained:

The first treatment, **Preservation**, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

Rehabilitation, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)

Restoration, the third treatment, focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods.

Reconstruction, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

Choosing the most appropriate treatment for a building requires careful decision-making about a building's historical significance, as well taking into account a number of other considerations:

Relative importance in history. Is the building a nationally significant resource--a rare survivor or the work of a master architect or craftsman? Did an important event take place in it? National Historic Landmarks, designated for their "exceptional significance in American history," or many buildings individually listed in the National Register often warrant Preservation or Restoration. Buildings that contribute to the significance of a historic district but are not individually listed in the National Register more frequently undergo Rehabilitation for a compatible new use.

Physical condition. What is the existing condition--or degree of material integrity--of the building prior to work? Has the original form survived largely intact or has it been altered over time? Are the alterations an important part of the building's history? Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected.

Proposed use. An essential, practical question to ask is: Will the building be used as it was historically or will it be given a new use? Many historic buildings can be adapted for new uses without seriously damaging their historic character; special-use properties such as grain silos, forts, ice houses, or windmills may be extremely difficult to adapt to new uses without major intervention and a resulting loss of historic character and even integrity.

Mandated code requirements. Regardless of the treatment, code requirements will need to be taken into consideration. But if hastily or poorly designed, a series of code-required actions may jeopardize a building's materials as well as its historic character. Thus, if a building needs to be seismically upgraded, modifications to the historic appearance should be minimal. Abatement of lead paint and asbestos within historic buildings requires particular care if important historic finishes are not to be adversely affected. Finally, alterations and new construction needed to meet accessibility requirements under the Americans with Disabilities Act of 1990 should be designed to minimize material loss and visual change to a historic building.

APPENDIX B

LIST OF ARTICLES IN THE TIME CAPSULE OF 1897

Edward H. McNamara
County Executive

LIST OF ARTICLES
in the
TIME CAPSULE of 1897

The following articles were deposited in the copper chest buried inside the Wayne County Building cornerstone on October 20, 1897, not all survived the test of time:

- City Directory for 1897
- Reports for all city commission
- Reports of the controller for 1897
- Program of the board of supervisors since the inception of the building
- Copy of laws relating to Wayne County
- Michigan manual and Municipal manual for 1897
- Knights Templar tactics by Eugene Robinson
- Detroit daily papers and the Detroit Courier of October 20, 1897
- City and county maps
- Badges and invitations of the Imperial Council, Mystic Shrine, June, 1897
- Calendar for 1897
- $24 in state bank currency
- Five copies of the Headlight
- Lease of city to county, dated 1870
- Deeds of first pest house site
- Miscellaneous coins and cards
- Invitations to the laying of the corner stone
- Invitations to the board of supervisors to visit the county house
- The Bacon cypher story by O.W. Owen
- Proceedings of the committee of arrangements for the laying of the cornerstone
- Badge of the American Association of Science for 1897
- Bundle of pencils and pens
- One ticket on Citizens' street railway
- Annual pass on the D. & C. line of steamers
- Key to first jail in Wayne County
- Invitation to the exercises of Evacuation day
- History of the Detroit Light Guard
- Columbian half dollar of 1892
- Music souvenir of the reunion of the Army of the Tennessee

-more-

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- Badge of the governor's levee 1897
- Badge of Michigan at Gettysburg, 1889
- Map of Michigan
- Badge of the Michigan club banquet, 1897
- Bradstreet's journal, October 16, 1897
- Evacuation day Badge, 1896
- Badge of the National Republican league, 1897
- Souvenir of Labor day, 1897
- Roll call of board of supervisors, 1897
- Iron spike from Pontiac depot
- Record of the institution of the mayor's council and the names of the present members

All articles were drapped with the American flag.

APPENDIX C

LIST OF ARTICLES IN THE TIME CAPSULE OF 1997

Edward H. McNamara
County Executive

LIST OF ARTICLES IN THE TIME CAPSULE OF 1997

- 1996 Wayne County Annual Report
- CD of the Entire Wayne County Website
- Wayne County Map Showing Roads, Parks and Airports
- Tape of October 8, 1997 WJR-Radio Interview with Edward H. McNamara, Wayne County Executive
- Ameritech Cellular Phone
- $188 in Denominations of $100, $50, $20, $10, $5, $2 and $1in circulation in 1997.
- Coins Totaling Forty-One Cents.
- A Comerica Bank ATM (Automatic Teller Machine) Card and Comerica Bank Visa Debit Card.
- Home Rule Charter for Wayne County
- Oct. 20, 1997 newspapers/magazines
- Newsletters from Wayne County Departments of Jobs & Economic Development,Detroit-Wayne County Community Mental Health Agency's Service Providers Network,Wayne County Metropolitan and Willow Run Airports and Wayne County Health Department
- "Christmas in Blue" Cassette of Detroit Police Department Band, The Blue Pigs
- Mug Commemorating the 200th Anniversary of the Office of Wayne County Sheriff
- Musical CDs from "The Notorious B.I.G." and "Hanson" Groups
- McNamara Shamrock Lapel Pin
- Wayne County KidSpace Day Care Center - Photo of Children - October, 1997
- Aerial photos of Downtown Detroit
- Photos of Wayne County Building with Giant Replica of the Stanley Cup from 1997 Championship Celebration
- Wayne County EmployeeTelephone Directory
- Samples of Air, River Water and River Sediment taken from the Rouge River
- October 6, 1997 USA Today Newspaper on Global Warming Forecast for the Summer of 2197
- Wayne County Identification Badge
- Guest Book Signed by Invited Guests to October 20, 1997 Time Capsule Ceremony

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- "SMART"- Southeastern Michigan Authority on Regional Transportation Route Map
- Copy of October, 1997 Photos of Removal of 1897 Time Capsule from Wayne County Building Cornerstone
- 1997 D-Dot System Map-Guide to Public Transit Services of the Detroit Department of Transportaiton
- People Mover (an Above-Ground Shuttle Transportation System) Token and Downtown Detroit People Mover Map
- Copy of Airport groundbreaking photo
- Copy of Detroit/Wayne County Stadium Authority Authorization to Issue $85,815,000 in Stadium Bonds Series 1997
- Copies of Ballots for November 4,1997 Election from Cities of Detroit, Taylor, Dearborn Heights and Grosse Pointe Woods
- Copy of City of Detroit Proposed 1997 Home Rule Cities Act Charter with Commentary
- One Dozen of Pencils Made with Recycled Material
- Coca Cola Bottle Commemorating the City of Hamtramck 75th Anniversary
- Miniature Wayne County Flag
- Sports cards (set of Detroit Pistons, Tigers, Lions and Red Wings Teams)
- Seal of Local 80 Sheet Metal Workers Soldered Inside Capsule
- Overview of Life in the City of Detroit in 1897
- Kappa Psi Fraternity Pin-Wayne State University

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