

HISTORICAL EVALUATION

Museum Place Mixed-Use Project

160 Park Avenue

San José, Santa Clara County, California

(APN #259-42-023)



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1 Courtesy Laffey Archives

Cover image:
(Site overview © 2016 Microsoft)

Introduction

The site of Parkside Hall, located at 160 Park Avenue in Downtown San José adjacent to The Tech Museum of Innovation and the City National Civic, is proposed for a high-rise mixed use project. Among options currently being considered by Insight King Wah, LLC, the preferred Option 1 proposes to demolish Parkside Hall and construct a 270-foot high-rise mixed-use building.

The property is presently owned by the City of San José, which holds title to the city block (B.2R.2W.) bounded by West Market Street, West San Carlos Street, Park Avenue, and the right-of-way of what was once Almaden Avenue (now a pedestrian mall).

David J. Powers & Associates, Inc. contracted with Archives & Architecture, LLC, to prepare this historical evaluation as a part of preparation of documents for an Initial Study or Addendum to the 2005 Downtown Strategy 2000 Final EIR and the Envision San Jose 2040 General Plan Final EIR. This report will be used to inform the environmental process in order to conduct environmental review for the project under the California Environmental Quality Act (CEQA). The City's Planning Division within the Department of Planning, Building, and Code Enforcement (PBCE) has requested that a report such as this be submitted as a part of their environmental review. It is practice of the City of San José to require that a historic evaluation be done by a qualified architectural historian when a project involves an existing or potential historic resource.

This report is being prepared for review by staff of the Planning Division of the Department of Planning, Building and Code Enforcement, and is intended for inclusion in the environmental documents prior to the determination on the project under CEQA.

Project Description

The project will include an approximately 60,030 square foot expansion of The Tech Museum of Innovation, 176,705 square feet of office space, 300 residential units, and 155 hotel rooms. The project would also include 653 parking stalls in a five-level parking structure that includes three levels below-grade and two levels above grade.

The project site is adjacent to the eighty-year-old 1936 City Landmark Civic Auditorium (now branded as City National Civic). The Civic building, located at 145 West San Carlos Street, includes a fifty-two-year-old 1964 addition at its western edge, known as McCabe Hall. The Civic is joined to Parkside Hall at the Civics' northwest corner, and shares a loading and staging area with McCabe Hall.

The City National Civic is managed by Team San José and presently booked by Nederlander Concerts. Space in McCabe Hall is utilized by The Tech Museum of Innovation for the Design Challenge Learning Institute.

To the east of and attached to Parkside Hall is the eighteen-year-old 1998 Tech Museum of Innovation at 201 South Market Street. Designed by Mexican architect Ricardo Legorreta, it includes exhibit galleries and the Hackworth IMAX® Dome Theater.



2 Conceptual site plan - Steinberg Architects, March 2016

Purpose and Methodology of this Study

This document is presented in a report format and addresses the extant Parkside Hall building on the project site, and also discusses nearby structures within 200 feet of the project perimeter. It has been prepared according to the City of San José Revised Guidelines for Historic Reports, published on February 26, 2010.

Attached to this report is an evaluation for historical significance of Parkside Hall, according to criteria of the California Register of Historical Resources and City of San José policies and regulations related to historic resources. The DPR523 series forms containing the evaluation provide property data, a detailed description, a summary of historical and architectural context, integrity, and significance, as well as a bibliography containing sources of information.

This report summarizes the findings within the DPR523 forms, and includes a section on regulatory context. The report also contains a more detailed narrative of the historic context of the site.

The Evaluation Rating Sheets attached to this report “tally” the structure according to a numerical rating system developed by staff of the Planning Division. The ratings help place buildings and structures in context of other historic properties identified in San José. The Rating Sheets provide a quantified means of understanding historical significance. The numerical rating itself however is not used to determine thresholds for historical significance under either the California Environmental Quality Act or under the City’s Historic Preservation Ordinance.

The site was examined in March and April 2016 by Franklin Maggi. Digital photographs of the exterior of the structure and views of the adjacent setting and nearby buildings were taken at that time. Photographic documentation is included within the DPR523 forms and within this report.

Historical research was conducted by the staff of Archives & Architecture, and consisted of a review of both primary and secondary sources of historical information. The research and historical investigation was prepared utilizing the methodology recommended by the National Park Service, as outlined in Preservation Briefs #17 - Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character (1988), and #35 -Understanding Old Buildings: The Process of Architectural Investigation (1994).

This report includes a review of buildings on nearby properties to both consider their historical status as well as potential offsite impacts. Because the landmark Civic Auditorium is located on the project site, the impacts on that building are reviewed under the guidelines of the Secretary of the Interior’s Standards for the Treatment of Historic Properties. The report concludes with an impacts analysis on historical resources, and provides recommendations based on General Plan policies as well as mitigations to reduce any potential impacts to less than significant.

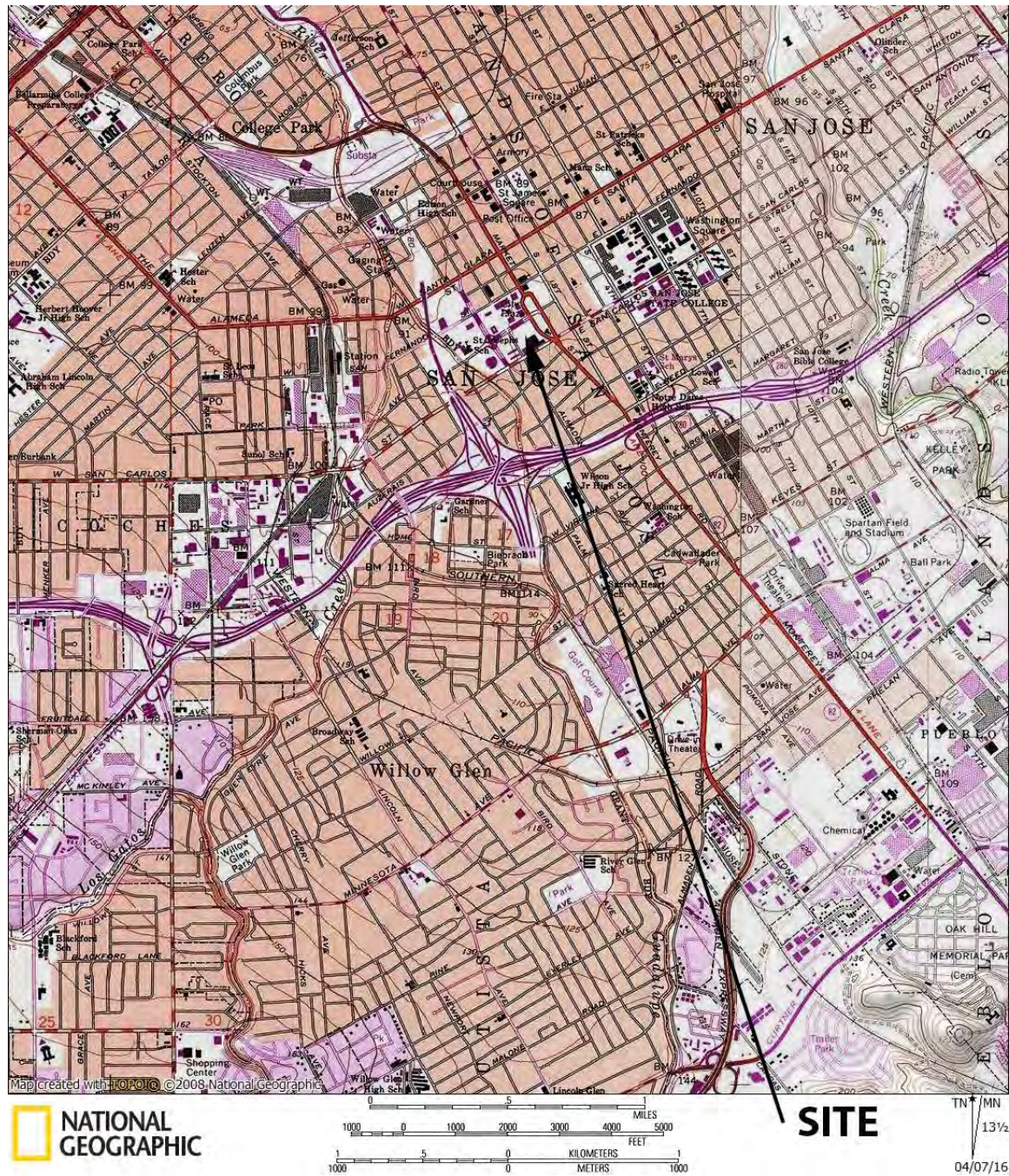
Previous Surveys and Historical Status

Parkside Hall has not previously been the subject of an historical evaluation, although it shares the site with the San José City Landmark structure “Civic Auditorium” (HL86-40). The landmark designation for the Civic Auditorium was adopted in 1986 with the theme of *Government and Public Service* with the associated period of *Inter-War* under City Council resolution #59560.

The site is also shared with the 1998 Tech Museum of Innovation building. The Tech has not been surveyed or evaluated for historical significance as it is only eighteen years old.

Nearby properties to the project site, on the north side of Park Avenue, and across the Almaden Avenue pedestrian mall to the west, have not been the subject of any historical evaluation. Those properties were surveyed as a part of the preparation of this report and information included in the section “Development of Nearby Properties.”

Location Map



Assessor's Map



Summary of Findings

Parkside Hall does not appear to be a historic resource under CEQA. While meeting the criteria of San Jose's Historic Preservation Ordinance for designation as a City Landmark due to its pivotal role in the establishment of the San Jose Convention Center, and for its association with Mayor Janet Gray Hayes, and for her leadership in creation of this center during the mid-1970s, the building has lost its ability to convey this significance due to changes in the setting, and reconfiguration of the access to the exhibit hall in recent years.

The potential exists that execution of the proposed project could result in construction impacts to this historic resource. This report recommends mitigations to help prevent any unforeseen effects that should be implemented as a part of the permitting process.

The contribution of Janet Gray Hayes to the building of San Jose's Convention Center has been little recognized, and the proposed project will remove any remaining link to understanding her importance to the evolution of Downtown San Jose and the Center. While recent efforts have been made to memorialize her at the Circle of Palms plaza, no physical action has been undertaken at present to mitigate this fading legacy. It is recommended that additional actions be taken directly related to the Convention Center to convey this important contribution.

Background and Historic Context

The site for this mixed-use project is within the westerly portions of what was once the *Pueblo de San José de Guadalupe*. San José's pueblo was originally established in November of 1777, when Spanish colonists from *España Nueva* (New Spain) settled north of present day Downtown San José in the vicinity of what is now Hobson and San Pedro Streets. The location of the pueblo was moved in the late 1780s or early 1790s about one mile south, centered at what is now the intersection of Santa Clara and Market streets. Each of the colonists was assigned a *solare* (house lot) and a *suerte* (agricultural plot).

The colonists' first activity was to build a dam above the settlement that collected water in a pond for distribution throughout the pueblo by way of an *acequia* or ditch. The *Acequia Madre* provided both household and irrigation water, and meandered through the pueblo until it reached an outbreak of a distributary from the Guadalupe River near present-day Taylor Street. The route of the Acequia Madre transects what is now the footprint of Parkside Hall.

South Market Street from about West San Fernando Street to West San Carlos Street constituted the pueblo's plaza, which came to be known as Market Plaza, and today is mostly Plaza Park. Situated on both sides of the Plaza were rows of adobe houses on the *solare* lots that belonged to the pueblo *Pobladores* (townspeople).

During both the Spanish Colonial period (1777-1821), and the Mexican period (1821-1846), the block that would later become B.2R.2W. (Block 2 Range 2 West), bounded by West Market Street (previously Guadalupe Street, West San Antonio Street (now Park Avenue), and Orchard Street (more recently Almaden Avenue and now a pedestrian mall), contained six or seven *solare* lots belonging to the *Pobladores*. The lots encroaching upon what is now the site of Parkside Hall and The Tech were known by the 1850s to have had at least four adobes. The lots extended westward to the *Acequia Madre*. The ownership and occupation of these adobe houses is not definitively described in historical literature, but secondary sources have identified associations with Pierre Sainsevain, an important personage from early San José, and the families of Moreno, Vioget, Feliz, Garcia, Filipello, Galindo, Sepulveda, Burton, and De Saisset. Sainsevain, a signer of the California Constitution, came to California from Beguery, France in 1839 and is well-known as an early vintner, merchant, and builder. John Burton had come to California from Provincetown, Massachusetts in 1825, and settled in the pueblo in 1829. Following the raising of the American flag over the pueblo, Burton became San José's First Alcalde (Mayor) during the Early American period.

Another important, although tertiary, connection to personages related to this site is the wife of José Antonio Moreno, Feliciano Tapia. Feliciano, was the namesake and granddaughter of one of the founders of San José, Felipe Santiago Tapia. Raised in Monterey by her mother who was known in California around 1800 as Maria de Jesus de Nootka, Maria (her native name was Aqiana) was the daughter of Maquinna, the most

well-known and powerful chief of the Nootka Indians of Vancouver Island in the late 1700s. Maquinna hosted George Vancouver and Juan Francisco de la Bodega y Quadra in 1792 during negotiations over the closing of the Western frontier and the search for the Northwest Passage. After their meeting at the Nootka Sound, the Kingdom of England and the Kingdom of Spain brought the historic world's Colonial Expansion Period to a close at the Nootka Sound Conventions in Madrid. This important meeting averted a war between the two empires over overlapping portions of the Pacific Northwest of North America. Maquinna's role in these negotiations and in the native lives of this enclave of early Canadians is well documented in the archives of the University of Vancouver. While the circumstances of Aqiana's relocation to Monterey and marriage to Francisco Tapia are less understood, as of the 1850s Feliciano Tapia and her widowed daughter Alvina Prudenciana Moreno were living at the site of The Tech and Parkside Hall in what was likely the Tapia adobe. San José's "Pueblo Papers" further chronicles Feliciano's life story due to her pleadings with local government leaders to remedy the wife battering that she was being subjected to in the mid-1840s. The case resulted in the removal from the pueblo and incarceration of her husband José Antonio.

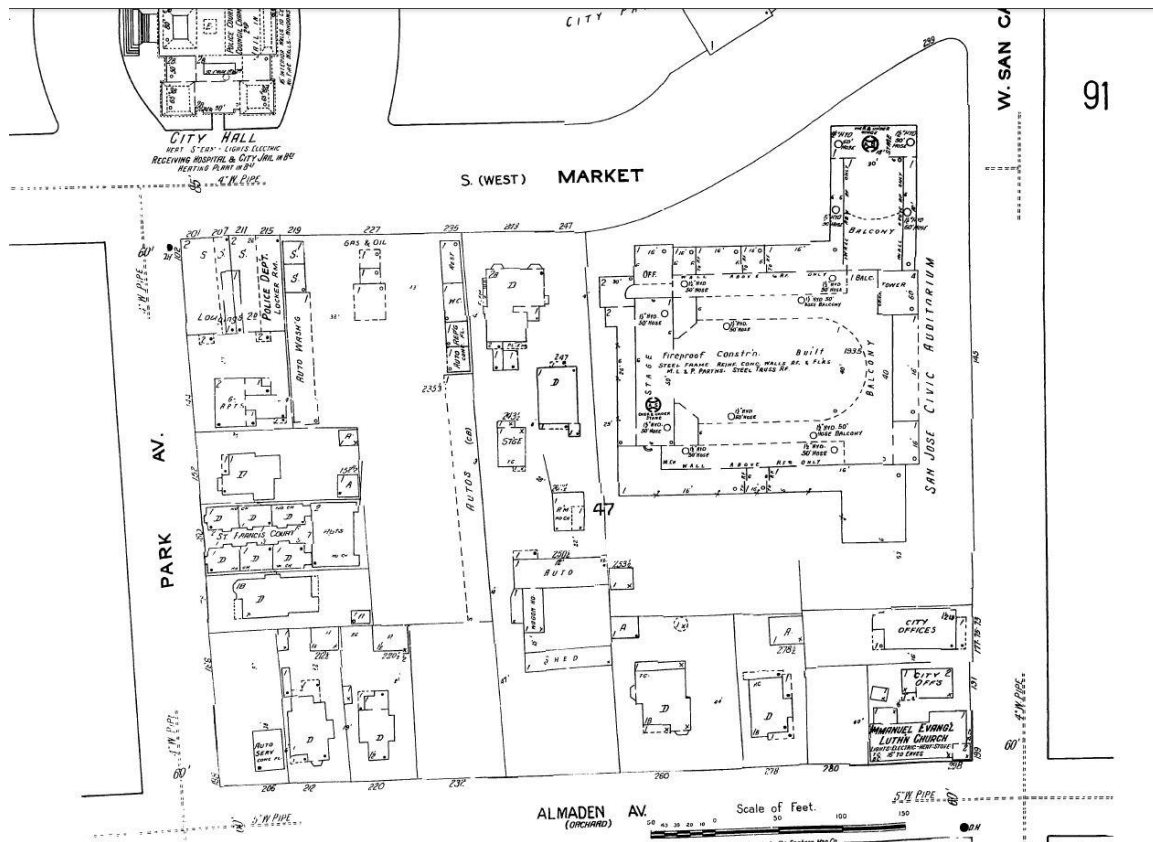
By the 1880s when the physical characteristics of this block were first surveyed by the Sanborn Fire Insurance Company, the adobes were gone, and the use of the land appears to be primarily single-family residential in nature. A fruit depot had been located in the center of the block, and house lots were carved out of the early *solare* lots along West San Antonio Street and Orchard Street. Over the next 80 years, housing remained the predominant use, although the fruit depot was replaced with a winery. By the twentieth century the site contained a large sheet metal works centered in the block with new uses replacing some houses, such as a church building, an auto storage building, and a two-story lodging building, as well as the Park Hotel facing Market Street.

When the southeast corner of the block was developed with San José's Municipal Auditorium in the mid-1930s, the remaining block slowly converted to a mix of uses such as gas stations and related auto services, and some of the buildings by mid-century were converted to municipal offices in support of the nearby City Hall across South (West) Market Street. The conversions were vacated when City Hall moved to North First Street in 1958, and by the 1960s demolition of all the remaining buildings on the block surrounding the newly named San José Civic Auditorium began to occur. The site remained undeveloped and served to help relieve a parking shortage in the downtown until development began to occur in the 1970s.

Historical Development of the Study Area

The Civic Auditorium had been San José's key venue for community events until the opening of the Community Theater in 1972. The idea for a municipal auditorium

surfaced during the early years of the Great Depression, but the lack of interest in the general public of funding this venture didn't turn around until 1933, when T.S. Montgomery, one of San Jose's most memorable developers, donated the land to the City of San José. After a ground-breaking in October 1934, the project got underway and was provided funding by a local bond measure along with help from the Federal government under the New Deal. From its opening in 1936, the Municipal Auditorium (and its Montgomery Theater), later named the Civic Auditorium, has been host to important community events since its inception. Jay McCabe was the first manager of the auditorium, and was responsible for growing the entertainment and event venue that brought in nationally popular entertainers, sports events, and speakers of prominence. McCabe Hall represents San Jose's first modern attempt to provide general purpose exhibit and event space for community events. McCabe, who retired in 1954, was recognized for his contributions to San José when planning began for the construction of McCabe Hall at the west end of the Civic Auditorium in the late 1950s.



3 1950 Sanborn map excerpt showing Civic Auditorium before the redevelopment of the block

Context for Convention Centers

During the post-World War II period, cities throughout the United States saw convention centers and exhibit halls as a means to revitalize their downtowns by

attracting visitors and their spending to bolster the commercial vitality of American's inner cities. Intercity rivalry grew during this period, with local governing agencies seeking to attract big special events to their new exhibit halls.

The concept of the convention center had grown out of the Industrial Revolution, where dealers in international trade sought ways to exhibit their wares. The 1851 Crystal Palace in Great Britain launched this building type. In San José the 1886 Horticultural Hall was the first building dedicated to exhibition events and other general purpose events. Built by the Santa Clara County Horticultural Society, it operated for around 30 years, hosting the annual citrus, flower, and viniculture shows, while hosting throughout the year theatre and sports events. By the time the Santa Clara County Fairgrounds was constructed in South San José on Tully Road, general purpose exhibit space had become an important vehicle for hosting both local and regional events. The concept of a dedicated convention center in Downtown San José first became a focus in civic interest in the late 1950s when planning began for the expansion of the Municipal Auditorium to meet the needs of large regional groups seeking meeting space for yearly conventions.

Downtown Planning in the Post-War II Period of Suburbanization

With the relocation of San Jose's City Hall to North First Street and of Macy's to the new Valley Fair Shopping Center on Stevens Creek Road in the late 1950s, City leaders initiated planning to reinvigorate the aging downtown during the period of rapid suburbanization and industrialization in the post-World War II period. After the founding of San Jose's Redevelopment Agency in 1957, the agency's first major project, Park Center, was begun on Oct. 19, 1961.

A proposal for a new downtown library to replace the library in the old Post Office building at Market and San Fernando Streets dominated plans during this period. A new library was included in the Park Center Urban Renewal Area Plan, a project covering 21.8 acres that were acquired and cleared in the area that is roughly bounded by West San Carlos, South Market, West San Fernando and West Santa Clara Streets, and Vine – east of the Guadalupe River. In the original plan, the library was to be constructed next to the new McCabe Hall at the northwest corner of West San Carlos Street and what was then Almaden Avenue. By 1965, time constraints imposed by supplementary funding for the library project ruled out location of the new library in the Park Center project area, and an alternative location was pursued within the State chartered Guadalupe-Auzerais Redevelopment Project area along the south side of West San Carlos Street. A Holiday Inn was eventually built on the original site planned for the library. Later becoming the Crowne Plaza Hotel, the building that sits directly to the southwest of the Museum Place project is known today as the Hyatt Place Hotel.

Following funding approval in 1961 for a new downtown library, in March of 1963, the City leadership, led by City Manager Dutch Hamann, developed a concept for a new Metropolitan Fine Arts Center south and west of the Civic Auditorium. Later in 1963,

the San José City Council approved the concept for inclusion within the Guadalupe-Auzerais Redevelopment Project area. The cultural center was planned to include a new library, a new theater, a new museum, and off-street parking to serve the library and the adjacent expanded Civic Auditorium. The new west wing of the Civic Auditorium was dedicated and named Jay McCabe Hall in mid-1963. The new four-block cultural center was to be bounded by Park Avenue and Market, Auzerais and Vine Streets. The cultural center was planned to complement Park Center Plaza, a project which at that time was still undergoing site acquisition and demolition.



4 1968 bird's eye view of Park Center Plaza and Civic Auditorium with McCabe Hall

Completion of the Jay McCabe Convention Hall in early 1964 was San Jose's first direct attempt to provide a designated facility to draw the emerging convention market to the downtown. The \$641,500 project begun in December 1962 was built with bond money approved by the voters in 1957. The project advocate, the Greater San José Chamber of Commerce's convention bureau, hoped to bring more trade shows into the downtown. The Loyal Order of Moose was the first major convention served when 1,200 delegates arrived in February of 1964.

In September of 1963 with McCabe Hall nearly completed, the San José City Council approved an architectural competition to design the new cultural center to surround the Civic Auditorium complex. Two months later the project which was negotiated and recommended by City Manager Hamann, was awarded to architect John Carl Warnecke.

The November 26, 1963 City Council meeting also included a decision to name the cultural center as a memorial to the late President John F. Kennedy. It was noted that the cultural center was already underway, as funding from the 1961 library bond had targeted a new downtown library adjacent the Civic Auditorium.

By April 1964, the San José Library Board of Trustees approved the location of the new library as shown in the Kennedy Fine Arts Center master plan. By then the site was identified as the block west of the Civic Auditorium within the Park Center redevelopment project area. At that time the master plan by John Carl Warnecke & Associates included the elimination of Almaden Avenue and a depression of West San Carlos Street through the new proposed superblock. The proposed “Memorial Theater” was to be located at the southwest corner of South Market and West San Carlos Streets.

The San José City Council had already chosen the Frank Lloyd Wright Foundation (Taliesin Architects) to design the community theater for the new cultural center over John Carl Warnecke. The future Center for the Performing Arts would eventually be built in its planned site north of West San Carlos Street adjacent to the Guadalupe River, and by July of 1965 the site for the new main library was formally changed when the Planning Commission approved a site for the library within the Guadalupe-Auzerais Redevelopment Project area.

The new library was significant as the first major public building in the renewal of the downtown and saw the future Main Library as a means of tying together a sprawling metropolitan city. At that time, the Community Theater was under construction, and plans were still in the works for relocating City Hall back downtown, planned at that time for the area west of the Civic Auditorium where the Holiday Inn and parking garage would later be built. Although Park Center Plaza was not yet under construction, planning was underway for San Antonio Plaza to rejuvenate a part of the central business district and tie San Jose State College into the heart of the city.

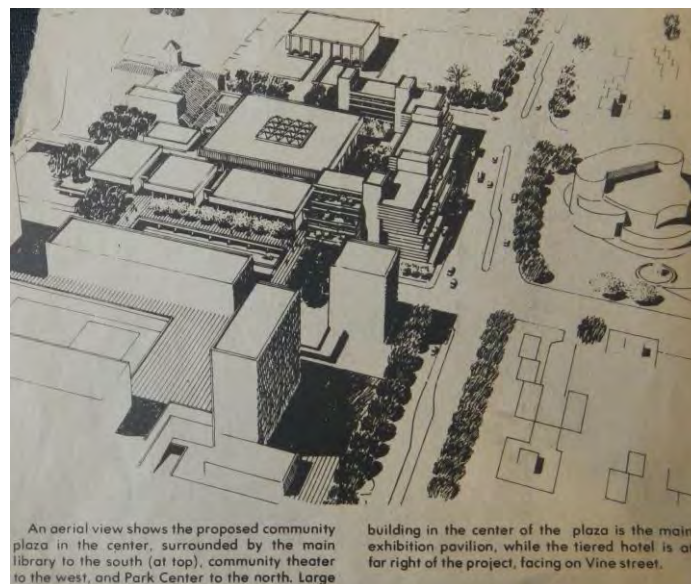
Competing for Regional Conventions

By 1968, San José leaders under Mayor Ron James had become increasingly interested in competing for regional convention and trade shows. In 1967, Anaheim opened the first component of their convention center, Anaheim Center and Arena, with its exhibit hall opening shortly thereafter.¹ Forty-four local civic leaders journeyed to Anaheim to see the city’s new Center in late 1968.

¹ In 1967, Anaheim opened the first component of their convention center, Anaheim Center and Arena, with its exhibit hall opening shortly thereafter. Now the largest facility on the West Coast after six expansions, the current seventh expansion will increase potential exhibit space to over one million square feet.

Not satisfied with the performance within this new emerging market with the Civic Auditorium and McCabe Hall, in 1969 the City hired Stanford Research Institute (SRI) to study if further expansion was needed and how projects such as a new arena and convention center facility could be financed. The SRI report in early 1970 set in motion formal planning under the mayoral leadership of Ron James to refocus plans for the unrealized Kennedy cultural center into a large scale convention facility called Community Plaza. The City Council also hired Larry Smith & Co. to explore the market for a hotel within the complex. At that time Holiday Inn was considering an 11-story motor hotel in Park Center Plaza at the corner of Vine and San Fernando Streets. The owners of the Holiday Inn were ultimately convinced to locate on the site to the west of and adjacent McCabe Hall.

By the end of 1970 the City Council had hired architect William Hedley in partnership with Hellmuth, Obata, and Kassabaum, who proposed in December of 1970 a \$30 million community plaza with new buildings focused on drawing conventions to the downtown. Elevating the perimeter sidewalks, the superblock would hold a complex of exhibition pavilions plus a 500-room hotel with parking for 1,358 cars below ground. The main exhibition area was to be a large central pavilion with glass walls surrounded by a quadrangular cluster of smaller, solid buildings. The raised plaza would connect to both the raised library pavilion south of West San Carlos Street, and plans for the raised commercial pavilion planned to the north in Park Center Plaza. Both Park Avenue and West San Carlos were to be partially depressed to allow for connecting walkways (bridges) above the streets, with a tunnel connecting the proposed community theater to the west.



5 Council takes a peek at convention center, San Jose Sun, 12/2/1970

The new library was completed in 1972 under Mayor Norman Mineta, and the Community Theater following in 1973. During Mineta's term as Mayor of San José (1971-1974), the planning for an expanded convention center plaza coalesced. Due to the recession of 1973-1975, renovation and enhancement of the existing facilities were considered as first steps. In 1972, the new County Sports Arena and Convention Center committee of the Chamber of Commerce argued under the leadership of Chairman Anthony Ridder, that a renovation program at a cost of \$1,734,800 would bring the complex up to City safety standards. A previous bond issue in 1970 to fund the renovations had failed at the ballot box, but Ridder and the Chamber were relentless in their desire to make San Jose's Convention facilities more competitive in the California marketplace. Councilwoman Janet Gray Hayes attempted to rally support for the new convention center building at the City Council meeting, but failed to garner support at this juncture in the planning process.

By September of 1973 however, the City Council had become more optimistic and approved planning with architect William Hedley for design development drawings of the new convention center. A month later the City formally approved funding of \$9 million to expand City Hall, to build a new convention center, and to rehabilitate the Civic Auditorium and McCabe Hall. Mayor Norm Mineta called plans for the new \$2.4 million convention hall "fantastic."

A year later, in November of 1974 near the end of Mineta's term and on Election Day, the Council (with Mineta, Janet Gray Hayes, and Al Garza away) downsized the plans at the urging of City staff and the architects. The new plan reduced the new exhibit hall to 30,000 square feet and shifted the building back from Market Street so as not to clash with the Civic Auditorium. The underground parking concept was abandoned and a new aboveground garage was proposed adjacent to the new Holiday Inn. By then Sanwa Bank was planning their new building at Park and Vine, the small modern suburban building that today exists vacant.

Norman Mineta, Mayor of San José 1971-1974

Norman Mineta, born in 1931, had been appointed to the San José City Council in 1967 and was formally elected to the seat during the 1968 election cycle. Appointed Vice-mayor under Mayor Ron James, he ran for Mayor in 1970 and served as the 59th Mayor of San José and the first Japanese-American mayor of a major U.S. city. After taking office in 1971, Mineta brought the city's era of rapid growth by annexation to a close during the four years of his term. By the end of his term, San José had embarked upon the writing of its first General Plan (GP '75), and had begun in earnest the redevelopment of Downtown.

Janet Gray Hayes, Mayor of San José 1975-1982

Janet Gray Hayes, was elected to the San José City Council in 1969 along with Norman Mineta. Hayes, whose first involvement in community activism involved a battle over crossing guards, had been appointed to the Board of Directors of the San José Redevelopment Agency in 1966 and briefly served as its Chair.



6 Parkside Hall under construction in late 1976

The new convention center to be later renamed Parkside Hall, was brought to fruition under Hayes. Bids were let in fall of 1975, and although the price tag had climbed to over \$3.5 million, groundbreaking occurred on November 18, 1975, with Mayor Janet Gray Hayes wielding the first shovelful of dirt. With her was Ron James, who after leaving the City Council had taken on the role of President of the Chamber of Commerce. A year and a half later, the new exhibit hall was completed and dedicated on September 22, 1977, with Hayes cracking a bottle of champagne on the side of the \$100,000 fountain provided by the Metro A Trust Fund.² Hayes declared that the center

² The project was not without problems. Besides delays in construction, excavation for the parking garage between Almaden and Vine revealed a major burial ground of Native American remains. The project was delayed until the controversy over the project and the disposition of the remains was resolved with descendants of the Ohlones who had inhabited the area in pre-historic times. The final resolution established guidelines for dealing with pre-historic sites in the Downtown that remain in place to the present day.

would be a “self-generating and pump-priming project for our community.” At the ceremony, Ron James said that the complex would “really put us in the big leagues in terms of conventions...and it would give us the edge in luring conventions from other cities because the well-equipped center would cut the costs of such gatherings.”



7 Mayor Janet Gray Hayes and Ron James at groundbreaking

When she became Mayor of San José after the runoff election of 1974, Hayes was the first woman elected to lead a major U.S. city with a population of more than 500,000. Proclaiming San José the feminist capital of the world, Hayes led a leadership change that by the early 1980s saw a majority of women elected to both the San José City Council and the Santa Clara County Board of Supervisors. Hayes said she wanted to make San José “better before we make it bigger,” but interest in neighborhood preservation did not preclude her interest in resurrecting the declining downtown. Her

time on the Board of the Redevelopment Agency had primed her for her leadership role in the mid-to-late 1970s and early 1980s in initiating important civic improvements in the Downtown. During this period, she was also preparing the city's outlying areas for industrial development to compete with the rapid industrialization of the new Silicon Valley in the north county areas. Her concerns about over-ambitious growth and the downsides such as traffic remained with her for life however, as she opposed expansion of the city into Coyote Valley, and saw the downtown arena and airport expansion projects as having negative impacts to the quality of life.

Subsequent Development of the Convention Center

San José's new convention center exhibit hall and related ancillary spaces was in operation for around twelve years before the complex underwent the first significant change. During that time the amphitheater in front of the entry had hosted a number of downtown events including functioning as a stage for the San José Jazz Festival during its startup years in the early 1990s.

The first change to impact the site was the opening in 1989 of the new San José Convention Center south of West San Carlos Street to the rear of the Martin Luther King Jr. Main Library. Later branded the San José McEnery Convention Center, under the Mayoral leadership of Thomas McEnery and with the innovative funding vehicles put in place by Redevelopment Agency Director Frank Taylor, the City constructed a 143,000 square feet exhibit building that relieved the demand for space in the 1977 exhibit hall. The next year "The Garage" was given the opportunity to open in McCabe Hall which began the evolution of The Tech Museum of Innovation.

The Junior League of Palo Alto first envisioned a museum-like technology exhibit in 1978, and after twelve years of planning opened in a temporary 20,000 square foot exhibit space in McCabe Hall. With the assistance of the City of San José and a broad coalition of benefactors, in 1998 The Tech Museum, designed by architect Ricardo



8 Parkside Hall entry on Park Avenue

Legorreta, opened in their new 132,000 square foot facility on the northeast corner of the block. The Tech consisted of three floors and an Imax theater. The project included removal of the sunken plaza and fountain, and shifting of the main entrance to Parkside Hall to a long corridor off Park Avenue. Legorreta's design was sensitive to the massing and materials of the old exhibit hall, and seamlessly merged the large mass of The Tech into the rear of the Civic Auditorium.

Now known as Parkside Hall, the building had become a secondary venue to an expanded convention center complex on West San Carlos Street. Parkside Hall continues to be in use for smaller events, and The Tech used the building for temporary exhibitions. During the recent past Parkside Hall has been the site of *Body Worlds 2*, a special Leonardo da Vinci Exhibit entitled *Leonardo: 500 Years into the Future*, and was the site of *Star Wars: Where Science Meets Imagination*.



9 New loading area between Parkside Hall and City National Civic

By the late 2000s, a project to refurbish the Civic Auditorium began that led to the rebranding of that facility as City National Civic. In order to accommodate better backstage loading access to the Civic, the project included demolition of the break-out conference rooms that had been built in the 1970s. The project resulted in the final disconnect of Parkside Hall from the Convention Center, and the walled-in plaza permanently became a loading, parking and staging area to serve events at Parkside Hall, The Tech, and the City National Civic.

The recently completed expansion of the San José McEnery Convention Center, added 125,000 square feet of additional space along West San Carlos Street. The 80,000 square feet South Hall erected as a temporary expansion to the center is planned for eventual removal.

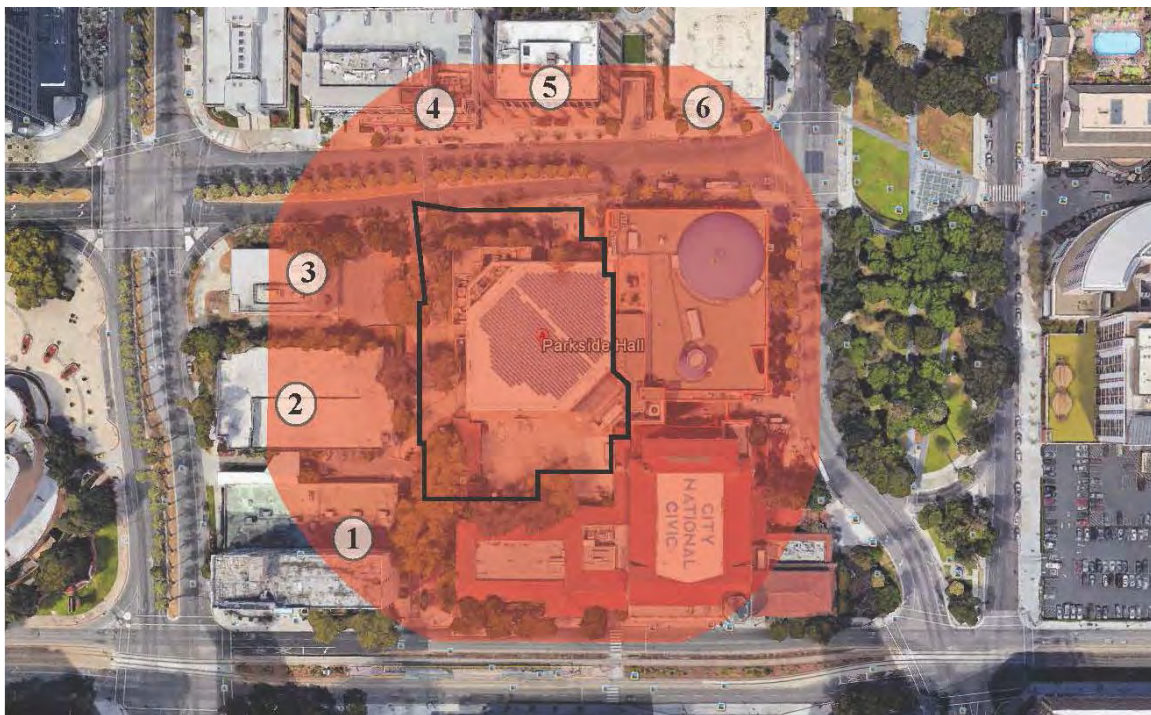
Development of Nearby Properties

The proposed project is located in the downtown core to the south of Park Center Plaza Redevelopment Area. None of the nearby properties at Park Center Plaza or to the west across the Almaden Avenue pedestrian mall are over fifty years in age.

The following discussion identifies nearby properties under private or public ownership that are located within 200 feet of the project boundaries. The date and use is identified for each of these properties, and their potential historical significance is explained in the context of architectural distinction and/or important associations.

While all of these buildings/structures are architect-designed, identification of the architects responsible for their design is problematic. City permits records from this period do not identify the architects of record, and access to original plans from outside City Hall is difficult. Additionally, although most of these buildings were constructed with the involvement of the San José Redevelopment Agency, Agency records are not available at any local publically accessible archive.

All of these buildings/structures, are less than 50 years in age. The diagram below graphically identifies these nearby properties:



	Building Name	Address	Resource Name	Yr. Built
1	Hyatt Place	282 Almaden Blvd.	Holiday Inn	1973
2	Garage	282 Almaden Blvd.	Holiday Inn Garage	1976
3	Sanwa Bank California	220 Almaden Blvd.	Sanwa Bank Building	1975
4	Cityview Plaza Parking Garage	183 Park Ave.	Park Center Plaza Garage	
5	Terra Law/Morton's	177 Park Ave.	n/a	
6	University of San Francisco	125 S. Market St.	Bank of America	

Hyatt Place

Historic Name	Holiday Inn (Crown Plaza)
Property Address	282 Almaden Blvd.
Assessor's Parcel Number	259-43-069
Date of Construction	Ca. 1973
Architect	Not known

Built as the Holiday Inn, this eight story hotel was the first major hotel built in downtown San José during the post-World War II period. Planned initially for the Park Center Plaza, it was the first new building in the Civic Plaza block that became the site of the 1977 Convention Center. The building has been renovated as new operators took over the site, and is about 43 years old and is not a historic resource due to its age and its lack of exceptional importance both in design and its role in the history of the Downtown San José. The building is of a modest modern design.



Public Parking Garage

Historic Name	Holiday Inn Garage
Property Address	282 Almaden Blvd.
Assessor's Parcel Number	259-43-077
Date of Construction	1977
Architect	Not known

This two-story parking garage with an underground level was built to serve both the Holiday Inn to its south and the 1977 Convention Center to its east. The structure appears original to its original design, and is about 39 years in age.



The garage was the site of an important event and public controversy in the 1970s when soil disturbance activities during excavation for the planned garage uncovered a substantial Native American burial site. The incident was extensively covered in the local media as the City of San José and local Indian organizations negotiated a resolution to this impact on pre-historic resources in order for the parking garage project to move forward. Those negotiations eventually resulted in the establishment of mitigation procedures for both the project, and the adoption of policies and procedures for both the evaluation and mitigation of pre-historic resource impacts pertaining to development projects. The structure itself does not appear to be a historic resource, but the site is significant for its impact on future development in the city.

Sanwa Bank California

Historic Name	Same
Property Address	220 Almaden Blvd. / 200 Park Avenue
Assessor's Parcel Number	259-43-076
Date of Construction	Ca. 1976
Architect	Not known

The vacant Sanwa Bank building is a Modern Brutalist architectural design executed on a site in a suburban configuration with driveways and parking lot to the rear. Sanwa Bank Ltd. grew to be the world's most profitable bank in the 1990s and second in assets. Its expansion program into the North America in the 1980s was initiated in 1972 when it established Sanwa Bank of California. The building is distinctive, although the architect was not identified as a part of this study, and remains original to its design. The building however is less than 50 years in age and does not appear to meet the historic evaluation criteria for exceptional importance to qualify as a historic resource.



CityView Plaza Parking Garage

Historic Name	Park Center
Property Address	49 North Fourth St.
Assessor's Parcel Number	259-41-068
Date of Construction	1980s
Architect	Not known

Constructed to expand the capacity of the Park Center Plaza underground parking garage in the 1980s, this contemporary building includes restaurant uses at the ground and top floors. The building/structure at this location has been in use for around 30 years, and although the architect was not identified as a part of this study, it remains original to its design. The building however is less than 50 years in age and it is not a distinctive architectural design. It does not appear to meet the historic evaluation criteria for architectural distinction or exceptional importance to qualify as a historic resource.



Morton's The Steakhouse

Historic Name United California Bank

Property Address 177 Park Ave.

Assessor's Parcel Number 259-41-066

Date of Construction 1978

Architect Not known

Constructed as a part of the Park Center Plaza under the Victor Gruen master plan, and framing the central plaza, United California Bank was a subsidiary of Tokyo-based UFJ Holdings when constructed in the 1970s. In 2001

the bank, then with 117 branches throughout California, was sold to Bank of the West, a BancWest subsidiary. The building was subsequently repurposed and today serves as an office building and the site of Morton's The Steakhouse.



The 38-year-old building is not architecturally distinctive, and also does not meet the historic evaluation criteria for exceptional importance necessary for resources less than 50 years in age. It is therefore not a historic resource.

University of San Francisco

Historic Name Bank of America

Property Address 125 S. Market St.

Assessor's Parcel Number 259-41-057

Date of Construction *Ca.* 1975

Architect Not known

Constructed as a part of the Park Center Plaza under the Victor Gruen master plan, and framing the central plaza while internally connected to the tower to its north, this building originally housed the bank lobby of San Jose's Downtown Bank of America after moving from the landmark Bank of Italy building at First and Santa Clara Streets. The building was subsequently repurposed and today serves as an office building.



The *ca.* 40-year-old building is a very good example of 1970s corporate commercial architecture but does not appear to meet the historic evaluation criteria for exceptional importance necessary for resources less than 50 years in age. It is therefore not a historic resource.

Architectural Context

By the early 1970s, Modernist architecture had become pervasive in both institutional and commercial work by local architects. A project such as the San José Convention Center, although primarily implemented by the prominent firm of HOK, was coordinated by local architect William W. Hedley, Jr. During the 1950 and 1960s, the local chapter of the American Institute of Architects campaigned local politicians to insure that important civic work was given to their local members. In the Convention Center project the City attempted to address this concern, while attempting to insure that the project was developed by a larger more experienced firm with a track record in larger civic projects.

Hedley had gained a local reputation early in his career as a competent Modern designer, and had received local acclamation in local design award programs.

Having a local architect directing the project would ease the challenge of designing this large windowless volume adjacent to the well-loved 1930s Municipal Auditorium by architects Binder and Curtis. Although Brutalist in character, Norton Curtis' design for the Main Library was sympathetic to his father's work on the Auditorium building. The site to the west where Taliesin Associates (William Wesley Peters) designed the Community Theater was more open and allowed for a structure that was unique and unqualified by existing historic context.

The design of the convention center coincided with construction of Park Center Plaza, across Park Avenue. Park Center, under the design coordination of Victor Gruen Associates, is likewise representative of civic/corporate architecture of the 1970s. Monumental, the modern detailing of the facades is subdued within interplay of large masses and volumes. Park Center brought to San José the work of Skidmore, Owings, and Merrill (SOM), and César Pelli, two firms of emerging world-wide recognition. Their work utilized the repetitive formwork and organic qualities of concrete to create boldly sculptural building forms. Known as "Brutalist" —a term that reportedly came from Le Corbusier and the French words for "raw concrete" —these designs were intended to act as bulky, unembellished backdrops for colorful and lively human activity and placed emphasis on the quality of light and shadow created by patterns of recessed spaces.

Such internationally acclaimed architects as Le Corbusier, whose Secretariat building in Chandigarh, India is identified as the earliest example of the style in the early 1950s, and Paul Rudolph, whose Yale Architectural School has come to signify a benchmark of the trend in America, along with I.M. Pei, Philip Johnson, Louis Kahn, Ulrich Franzen, Minoru Yamasaki, and John Carl Warnecke & Associates, were designing buildings that featured heavy, exposed-concrete exoskeletons and open interior spaces. Repetitive patterns of cast concrete, typically with rough, board-formed surfaces, expressed the structural capabilities of the building materials and communicated the interior uses of

the spaces on the exterior of the building. The style also addressed minimalist Modernist objectives and Late-Modernist interest in abstract sculptural form.

The buildings were often combined with extensive paved plazas that sometimes incorporated large-scale fountains by such notable landscape architects as the West Coast's Lawrence Halprin. While earlier Modernism can be identified for its slender columns of steel, extensive glass curtain walls, and thin-shell roof shapes, this later movement accentuated the heaviness of concrete as a material, and many included inset podium bases that accentuated the mass of the overhanging concrete and drew attention to the technical expertise that allowed cantilevered upper levels.

At a more massive scale, the style was utilized for civic architecture and institutional buildings, such as churches and on college campuses. Notable internationally known buildings that represent this style include Boston's Government Center by Kallmann, McKinnell & Knowles, Paul Rudolph and others (1968-70), the former World Trade Center Towers by Yamasaki (completed in 1972), and I.M. Pei's Christian Science Center in Boston (1969-70). Smaller-scale buildings that utilize this style include local bank and office buildings.

The early portions of Park Center Plaza designed by Victor Gruen & Associates and architect Cesar Pelli, developed in the early 1970s, embody many Brutalist characteristics, including podium bases, unpainted concrete, and a large, raised plaza; however, this complex does not have the rough formwork or sculptural qualities of earlier Brutalist work.

The San José Convention Center design is consistent with this evolving design, but is tempered by a need to be compatible with the Municipal Auditorium building complex. The resulting design so successfully blended the two eras in architectural forms to a point that, as the convention center complex evolved with the addition of The Tech, architect Ricardo Legorreta was capable of and was successful with upstaging the presence of the exhibit hall to the rear while seamlessly integrating his dynamic design into what had been the front façade and entry to the Convention Center.

Architects William W. Hedley, Jr. and Hellmuth, Obata & Kassabaum, Inc.

William W. Hedley, Jr. (1930-1987) was the lead architect for the 1977 Convention Center building. He partnered with the firm of Hellmuth, Obata & Kassabaum, Inc. (HOK) for the project, on which he began work on in 1970 as a sole proprietor of his own architecture business. His co-architect was Patrick Leemy. By the time the project started construction in 1975, Hedleys' firm was known as Hedley & Stark, in partnership with Royaden F. Stark (1921-2010). The firm was incorporated in 1979 as Hedley & Stark, Associated Architects, Inc.

William W. Hedley, Jr. was born in St. Louis, Missouri and trained in architecture at the University of Illinois where he received his Bachelor of Architecture in 1957 following service in the U.S. Marine Corps during the Korean War. He founded his proprietorship in Campbell, California in 1961, and during his 25-year career designed many commercial, municipal and apartment buildings in the Santa Clara Valley and wider Bay Area. Prior to winning the commission for the San José Convention Center, he designed the San José Fire Station No. 15 (1965), Sunnyvale Municipal Court (1967), Watsonville City Hall and the Watsonville Civic Center (1965), Santa Clara Service Center (1969), and the De La Cruz Center Office Building in Santa Clara (1970). Early in his career he won the Unit Masonry Award for Outstanding Architecture for his designs for San José Fire Station No. 15 and for the Watsonville City Hall, the AIA Civil Defense Award for Watsonville City Hall, and the Annual Builder's Award for Redwood Shores Information Pavilion (1969). Other buildings recognized for his design are Campbell City Hall (1971), Campbell Library, Cupertino Quinlan Community Center.

HOK was founded 1955 in St. Louis by George Hellmuth, Gyo Obata, and George Kassabaum and is a global architectural, engineering, and planning firm.

Building Description

Parkside Hall is described in the attached DPR523 Primary Record and related Continuation Sheets. Those sheets include current digital photographs of both the exterior elevation and interior spaces.

Policy and Regulatory Context

Two sets of guidelines were used; the California State Historic Resources Commission's requirements for listing on the California Register of Historical Resources, and the City of San José's Historic Preservation Ordinance (Chapter 13.48 of the Municipal Code). Additionally, the San José Envision 2040 General Plan Goals and Policies are addressed in the following section. Local policies and ordinances are addressed first.

City of San José Policies and Historic Preservation Ordinance

Policies and regulations in the City's General Plan and the Historic Preservation Ordinance have been adopted for the purpose of avoiding or mitigating cultural resource impacts resulting from planned development. The project may be subject to the following cultural resources policies and regulations:

General Plan Goals and Policies

As outlined in the Envision 2040 General Plan Update, historic sites and structures provide an educational link to San José's past and foster a sense of place and community

identity for San José. The preservation of appropriate remnants provides multiple benefits important to the health and progress of the city.

The proposed project would be subject to the following General Plan Policies:

LU-13.1 Preserve the integrity and fabric of candidate or designated Historic Districts

LU-13.8 Require that new development, alterations, and rehabilitation/remodels adjacent to a designated or candidate landmark or Historic District be designed to be sensitive to its character.

Municipal Ordinance Requirements

Under the City of San José Historic Preservation Ordinance (Chapter 13.48 of the Municipal Code), preservation of old historic or architecturally worthy structures and neighborhoods which impart a distinct aspect to the City of San José and which serve as visible reminders of the historical and cultural heritage of the City of San José, the state, and the nation, is promoted in order to stabilize neighborhoods and areas of the city; to enhance, preserve and increase property values; carry out the goals and policies of the city's general plan; increase cultural, economic, and aesthetic benefits to the city and its residents; preserve, continue, and encourage the development of the city to reflect its historical, architectural, cultural, and aesthetic value or traditions; protect and enhance the city's cultural and aesthetic heritage; and to promote and encourage continued private ownership and utilization of such structures.

The landmark designation process itself requires that findings be made that proposed landmarks have special historical, architectural, cultural, aesthetic, or engineering interest or value of an historical nature, and that designation as a landmark conforms to the goals and policies of the General Plan. The following factors can be considered to make those findings among other relevant factors:

1. Its character, interest or value as a part of the local, regional, state or national history, heritage or culture;
2. Its location as a site of a significant historic event;
3. Its identification with a person or persons who significantly contributed to the local, regional, state or national culture and history;
4. Its exemplification of the cultural, economic, social or historic heritage of the city of San José;
5. Its portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style;
6. Its embodiment of distinguishing characteristics of an architectural type or specimen;

7. Its identification as the work of an architect or master builder whose individual work has influenced the development of the city of San José;
8. Its embodiment of elements of architectural or engineering design, detail, materials or craftsmanship which represents a significant architectural innovation or which is unique.

City of San José Evaluation Rating System

Based upon the criteria of the City of San José Historic Preservation Ordinance, the San José Historic Landmarks Commission has established a quantitative process, based on the work of Harold Kalman (1980), by which historical resources are evaluated for varying levels of significance. This historic evaluation criterion, and the related Evaluation Rating Sheets, is utilized within the Guidelines for Historic Reports published by the City's Department of Planning, Building and Code Enforcement, as last revised on February 26, 2010.

Although the criteria listed within the Historic Preservation Ordinance are the most relevant determinants when evaluating the significance of historic resources in San José, the numerical tally system is used as a general guide for the identification of potential historic resources. The "Historic Evaluation Sheet" reflects the historic evaluation criteria for the Registers as well as the City's Historic Preservation Ordinance, and analyzes resources according to the following criteria:

- Visual quality/design
- History/association
- Environment/context
- Integrity
- Reversibility

A rating with numerical "points" is assigned by a qualified evaluator according to the extent to which each building meets the criteria listed above.

33- points	Structure of Merit (SM)
1-32 points	Evaluated and found to be non-significant

The numerical rating system is not used to determine eligibility of a property for City Landmark designation.

California Environmental Quality Act (CEQA)

The California Environmental Quality Act (CEQA) requires regulatory compliance in regard to projects involving historic resources throughout the state. Under CEQA, public agencies must consider the effects of their actions on historic resources—a project

that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment (Public Resources Code, Section 21084.1).

The CEQA Guidelines define a significant resource as any resource listed in or determined to be eligible for listing in the California Register of Historical Resources (California Register) (see Public Resources Code, Section 21084.1 and CEQA Guidelines Section 15064.5 (a) and (b)).

The California Register of Historical Resources was created to identify resources deemed worthy of preservation and was modeled closely after the National Register of Historic Places. The criteria are nearly identical to those of the National Register, which includes resources of local, state, and regional and/or national levels of significance.

Under California Code of Regulation Section 4852(b) and Public Resources Code Section 5024.1, an historical resource generally must be greater than 50 years old and must be significant at the local, state, or national level under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
2. It is associated with the lives of persons important to local, California, or national history.
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or important creative individual, or possesses high artistic values.
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

Properties of local significance that have been designated under a local preservation ordinance (local landmarks register or landmark districts) or that have been identified in a local historical resources inventory may be eligible for listing in the California Register and are presumed to be historical resources for the purposes of CEQA unless a preponderance of evidence indicates otherwise (Public Resources Code, Section 5024.1g; California Code of Regulations, Title 14, Section 4850).

Exceptional Importance

California Code of Regulations Section 4852(d)(2) addresses the issue of age as a “Special” consideration. A resource less than fifty (50) years old may be considered for listing in the California Register if it can be demonstrated that sufficient time has passed to understand its historical significance. In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individual associated with the resource.

A community's history is best understood after it has withstood the test of time. It is generally understood that some detachment is needed to understand, evaluate, and establish a community's shared story. Without the perspective of time, historical significance could be based--perhaps undeservedly--on popularity, taste, sentimentality, expediency, or ruling-class values, which might distort the decision process. Buildings less than 50 years of age are generally considered too young to have gained historic perspective. There are some properties, however, that clearly reflect a community's values and have public significance that appears timeless and embody ideals beyond their current use. These properties are considered to have "exceptional importance" and their significance is recognized during the public hearing process. Properties younger than 50 that are of exceptional importance are reviewed during the environmental process as historic resources.

Integrity

California Code of Regulations Section 4852(c) addresses the issue of "integrity" which is necessary for eligibility for the California Register. Integrity is defined as "the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance." Section 4852(c) provides that historical resources eligible for listing in the California Register must meet one of the criteria for significance defined by 4852(b)(1 through 4), and retain enough of their historic character of appearance to be recognizable as historical resources and to convey the reasons for their significance. Integrity is evaluated with regard to the retention of location, design, setting, materials, workmanship, feeling, and association. It must also be judged with reference to the particular criteria under which a resource is proposed for eligibility. Alterations over time to a resource or historic changes in its use may themselves have historical, cultural, or architectural significance.

Secretary of the Interior's Standards

A project that meets the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Standards) is considered to have a "less than significant" impact on the environment. The Standards include language about additions and alterations to a property, which is appropriate for the review of adjacent properties such as the city landmark Civic Auditorium.

City of San Jose Downtown Historic Resources Design Guidelines

The 2004 *Draft San José Downtown Historic Design Guidelines* (Guidelines)³ provide relevant criteria for addressing new construction adjacent to historic landmarks. The Guidelines are applicable to this property, as it is within the downtown core area and adjacent to an historic landmark building. The Guidelines identify eight contextual elements for new construction adjacent to historic resources. These elements are: lot patterns; massing; façades; corner elements; rear façades; entries; exterior materials, and vehicular and pedestrian access. Of these elements, façade design and exterior materials are not yet outlined in the design application, so they are not reviewed here. The introduction to Chapter 6 of the Guidelines outlines the general approach to infill construction in San José:

The success of new construction adjacent to historic resources in the Downtown Core does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding the distinctive architectural character of the surrounding historic structures. Infill architecture should consider the historic context of each block and/or sub-area to ensure that projects' height and bulk do not negatively impact the character-defining features of the area's historic structures. The building heights, lot patterns, massing, facades and site setbacks should be compatible with those features. Contemporary designs that respect the size, scale, proportion, color and materials of the historic fabric meet the intent of compatibility without creating false historicism and can enrich the architectural continuity and richness of the downtown.

Evaluation for Significance

The proposed project currently being considered for the Parkside Hall site includes demolition of the existing structure. The building itself is not currently listed or designated on any state, local, or federal registers, although it is located adjacent to the city landmark Civic Auditorium. The preparers of this report reviewed the subject property under state and local criteria to analyze eligibility for listing or designation as a historic property.

As narrated in the attached DPR523b record:

because the building is less than 50 years in age, for it to be considered a historic resource under CEQA and San Jose's Preservation Ordinance, the building must exhibit exceptional qualities that are recognizable to the general public. The architecture of the convention center building was distinctive in its time as a modern monumental building, but would not be

³ <https://www.sanjoseca.gov/DocumentCenter/Home/View/428>

considered to be exceptional within the context of institutional Modern architecture. The changes that have concealed the original entry façade behind The Tech, and the reconfiguration of the functional layout of the Civic complex, have now rendered Parkside Hall as a background structure to other more distinctive aspects of the downtown architectural setting.

The association of this building with early convention center development, of which it was a significant achievement at the time, as well as the relationship with that project with the legacy of Janet Gray Hayes' terms as Mayor of San Jose are strong. The building as it exists today however does not physically portray these important associations. While some members of the community recall her work on downtown development, the community at large is less informed on this early history and the long-term impacts on local community life.

Although the building is about 39 years old, reaching a certain age is not a prerequisite for eligibility to the California Register, although a resource "should" be at least 50 years old to qualify. The City of San Jose has no age requirements.

Properties considered historically significance are those that have withstood the test of time. It is generally understood that some detachment is needed to understand, evaluate, and establish the significance of a resource. Without the perspective of time, historical significance could be based--perhaps undeservedly--on popularity, taste, sentimentality, expediency, or class values, which might distort the designation process. Buildings less than 50 years of age are generally considered too young to have gained historic perspective. There are some properties, however, that although less than 50 years in age clearly reflect an aspect of community values in a significant way, and who's physical presence appear to instill a sense of timelessness.

"Exceptional importance" means that a building embodies community values that are timeless and widely accepted and recognized. Parkside Hall does not appear to reflect timeless values to its citizens. Time would certainly provide a broader perspective on the significance of this building, but the building does not at this point appear to have recognized "exceptional importance".

Consequently, the building would not appear to be a historic resource under the criteria of either the California Register of Historical Resources under Criterion (1), (2), and/or (3), or the City's own Landmark Preservation Ordinance under any of the specified eight criteria considered for listing or designation on the California Register or as a local city landmark.

Using the City of San Jose's Evaluation Rating System, Parkside Hall scores 71.02 points, indicating that it qualifies for listing as a Structure of Merit on the San Jose Historic Resources Inventory.

Impact Analysis

Historic resources include properties eligible for listing on the National Register of Historic Places, the California Register of Historical Resources, or a local register of historical resources (as defined at Public Resources Code §5020.1(k)). According to Public Resources Code §15064.5(b), a project would have a significant effect on an historic resource if it would “cause a substantial adverse change in the significance” of that resource. Specifically, “substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired.”

Potential Impacts to City Landmark Civic Auditorium

Following is the text of the pertinent Guidelines with associated analysis for this proposed project. The project analysis is based on the *Museum Place Preliminary Review Application* March 17, 2016, with revised Sheets 35 and 43 dated March 29, 2016, produced by Steinberg and Insight Realty Group, as well as on renderings on the Steinberg website⁴. Note: The Guidelines (*in italics*) are numbered herein for reference only; they are not numbered in the 2004 Guideline report. As analyzed below, the proposed Museum Place Project is compatible with the Guidelines:

LOT PATTERNS (1)

Retain and Respect historic lot patterns on the street. ***Add*** larger new buildings that are divided into smaller articulated building widths with multiple entrances that are similar in size and proportion to those seen traditionally.

Analysis: This Guideline addresses the building design at a site-plan level. How do the placement of the practical elements of a new building fit within the historic rhythm and pattern of the city block upon which it will rest, and how do the placement of the building elements fit within the rhythm and pattern of nearby historic buildings?

The historic building pattern on this block consists of a civic-scaled building complex, with wider building elements, broader main entrances, and larger overall horizontal masses than in much of Downtown. The proposed project design indicates a three-dimensional, two-story office lobby and hotel lobby element at the street-level corner of the building. Flanking this element, three wide retail spaces are shown along the perimeter of the ground floor. These multi-use entrance façades are designed with some differentiated design vocabularies to create a streetscape rhythm that is “similar in size and proportion to those seen traditionally” at the larger Civic Auditorium and McCabe Hall building plans. The immediate historic area does not consist of a series of historic

⁴ <http://www.steinberg.us.com/news/the-heart-of-silicon-valley-parkside-hall/>

commercial entrances with a dense entrance rhythm, and the proposed project plan, appropriately, does not provide a dense proportion of narrow retail spaces facing the street. The building plan is “articulated” into smaller forms and masses along the street façade, including areas of angled wall planes, areas with recessed wall segments, and areas with a variety of upper-level overhangs. This proposed design approach is compatible with this lot-pattern guideline.

MASSING (2)

Retain and respect the massing of historic buildings on a street. Respect the overall heights of historic buildings, street walls, districts and areas. **Add** significantly higher new buildings, where appropriate, that are carefully sited in relationship to historic structures and predominant street “walls.” Building masses should not dwarf immediately adjacent historic buildings. Add new infill construction that respects the massing and detailing of historic buildings on the street. New building masses adjacent to lower historic resources should step down in height and street facades should turn the corner to provide articulated visible side facades in order to reduce the impact on historic buildings. Visible side facades should be set back from side property lines to allow for window openings. Add massing of new buildings that takes its cue from that of the existing historic buildings on the block. Larger buildings should be broken down into smaller masses that fit into the streetscape without overwhelming historic structures. Spatial relationships such as floor to floor heights, basement to ground floor relationships and the proportion of building widths to heights are important considerations.

Analysis: Massing is the three-dimensional size and form of buildings if all the cladding, windows and trim pieces were stripped away, and only the blocky forms were left.

The proposed tall building mass is visually balanced with the civic center complex and the remainder of the building masses on the block. The historic building is a relatively large horizontal mass. The skyscraper, being narrow and broad, has a similar massing, vertically expressed. The proposed new building includes a four-story pedestal that mediates between the upright proposed massing and the surrounding historic and non-historic civic building massing. The massing steps down as this guideline recommends. The building mass does not dwarf the immediately adjacent historic building, and is separated adequately by the size of the block and the distance between the tower form and the main entrance façade of the Civic Auditorium and McCabe Hall on San Carlos Street. The proposed building is compatible with the historic massing guideline.

FACADES (3)

Retain and respect the historic patterns and proportions of historic facades on a street. **Add** new facades that include features that are compatible in scale, material, detail and massing with other facades on the street. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design. It is not appropriate to design new facades to create a false historical appearance.

Analysis: The proposed façade designs are not represented in detail in the current design application set, so materials, texture, and color are not reviewed in this phase of the proposal; however, it is clear from the plans, sections, and online renderings that the intent of the design is to be neo-modern, represented by a relatively large scale of materials (large panes of glass in large wall planes, tall columns, segments of more solid wall materials, etc.), so there is adequate indication that the scale of the building will be compatible with the robust scale of materials and detailing of the Civic Auditorium and McCabe Hall, and that the building will not create a false sense of historicism. The proposed building is compatible with the historic façade design guideline.

CORNER ELEMENTS (4)

Retain historic scale and relationships of Corner buildings on the block and in the urban Downtown Core. **Add** new corner development that is compatible with and respectful of historic corner development and relationships, in terms of scale, massing, materials, texture and color.

Although the historic civic architecture on this block does not include significant corner elements, the proposed building does include a clear corner element that is set apart by massing and form, and is in keeping with the adjacent historic design elements. Specifically, the Civic Auditorium and McCabe Hall do include identifiable distinctive design elements (tower, entrance porticos) that represent a scale of massing and form similar to other Downtown “corner building” elements. With regard to massing and design intent, the proposed building is compatible with the historic corner element guideline.

REAR FACADES (5)

Retain and Respect features of existing historic rear facades and sites, taking into consideration pedestrian and loading access from secondary streets, parking lots and alleys. **Add** new features that are compatible with historic rear façade features and circulation patterns within existing sites and blocks.

Analysis: The proposed building is compatible with the historic Rear Façade guideline because the historic rear façade area of the Civic Auditorium and McCabe hall does not support a significant pattern of circulation nor does it include historic rear façade design elements to be preserved or taken into consideration.

ENTRIES (6)

Retain and respect the scale of Historic entries that connect the buildings to the street. **Add** new entries that address the historic pedestrian orientation and scale of the Downtown Core.

Analysis: The ground floor plan of the proposed building indicates three retail entrances, an office entrance, and a residential/hotel entrance, creating a pedestrian-friendly walkway along the perimeter of the building. There are no “blank walls” shown on the plan as being adjacent to the main city sidewalks, and the parking entrances are shown as being accessed from an intermediate alley system, rather than as part of a

pedestrian sidewalk interruption (i.e., one will not walk “next to” a garage entrance or garage door gates; one will “cross a street/driveway/alley” in this proposed design). The historic pedestrian orientation and scale of this area is respected with this proposed design. The proposed building is compatible with the historic entries guideline.

EXTERIOR MATERIALS (7)

Add new building materials that match the historic materials of masonry, terra cotta, limestone, stucco, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only) where possible. New materials should be compatible with historic materials in scale, proportion, design, color, finish, texture and durability. The indiscriminate use of non-compatible materials such as GFRG (glass fiber reinforced concrete), EIFS (exterior insulating finish surface/synthetic stucco), foam trim or contemporary non-contextual materials that do not have a proven durability is inappropriate.

Analysis: Exterior materials are not specifically reviewed in this analysis. Because the scale and visual weight of the Civic Auditorium and McCabe Hall are at a larger order, and the new and historic buildings will face in opposite directions, the scale, finish, texture, and design of the exterior of the proposed new building are not critical to the compatibility of the buildings that will share this city block. The massing, pedestrian ground-floor scale, rhythm of retail spaces, and use of varying building elements are the critical, driving design elements, and these are generally compatible, as noted above. The proposed building can be considered compatible with the historic exterior materials guideline.

VEHICULAR AND PEDESTRIAN ACCESS (8)

Retain significant historic vehicular and pedestrian access patterns of historic buildings, sites and streets. Add new access patterns where necessary that are compatible with historic structures, sites, and streets.

Analysis: The historic vehicular and pedestrian access patterns are respected in the proposed design. Main vehicular access will continue to be on the perimeter of the block, with parking access at the interior of the block along an established alleyway route. Pedestrian access also continues to be along the sidewalks that ring the block. Non-historic pedestrian patterns established in the 1970s and later altered are revised. The proposed building can be considered compatible with the historic vehicular and pedestrian access guideline.

Analysis of Impacts on Adjacent Properties

The project will not have an impact on any adjacent properties that are historic resources, as none of the adjacent buildings within 200 feet are considered historically significant.

Recommendations

To address potential impacts associated with the new development, the project sponsor should implement Mitigation Measures 1 through 5. This requires final detailed review of the project design on the city landmark Civic Auditorium, and the preparation of a Historical Resources Protection Plan involving construction controls for activity near this historic resource, monitoring during construction, and repair of any damage to character-defining features of the Civic Auditorium. With the incorporation of these mitigation measures, any potential impacts to historic resources would be mitigated to a level of less than a significant.

An additional recommendation is included regarding the significant association of former Mayor Janet Gray Hayes and her pivotal role in the creation this building and the development of the convention center complex.

Mitigation Measure 1

Final design development drawings should be reviewed that convey how the project affects the setting, including massing, scale, proportions, and materials—to ensure that they respect the qualities of the setting of the nearby Civic Auditorium.

Mitigation Measure 2

Prepare preconstruction documentation of the Civic Auditorium. Prior to construction, a qualified historic architect shall undertake an existing visual conditions study of the nearby historic resources. The purpose of the study would be to establish the baseline condition of the building prior to construction. The documentation shall take the form of detailed written descriptions and visual illustrations and/or photos, including those physical characteristics of the resource that conveys its historic significance and that justify listing as a San José Landmark. The documentation shall be reviewed and approved by the City of San José's Historic Preservation Officer.

Mitigation Measure 3

Prepare and implement a Historical Resources Protection Plan to protect the Civic Auditorium from direct or indirect impacts during construction activities (i.e., due to damage from operation of construction equipment, staging, and material storage). The project sponsor shall, prior to any construction activities, including any ground-disturbing work, prepare a plan establishing procedures to protect these resources.

The project sponsor shall ensure the contractor follows this plan while working near these historic resources.

The plan shall be prepared by a qualified historic architect who meets the Secretary of Interior's Professional Qualifications Standards. At a minimum, the plan shall include:

- guidelines for operation of construction equipment adjacent to historical resources;
- requirements for monitoring and documenting compliance with the plan; and
- education/training of construction workers about the significance of the historical resources around which they would be working.

Mitigation Measure 4

The Historic Architect shall make periodic site visits to monitor the condition of the Civic Auditorium, including monitoring of any instruments such as crack gauges if necessary per approval of nearby property owners, or reviewing vibration monitoring required by other construction monitoring processes required under the City's permit processes.

The Historic Architect shall consult with a structural engineer if any problems with character-defining features are discovered. If in the opinion of the Historic Architect, substantial adverse impacts related to construction activities are found during construction, the Historic Architect shall so inform the project sponsor or sponsor's designated representative responsible for construction activities. The project sponsor shall respond accordingly to the Historic Architect's recommendations for corrective measures, including halting construction in situations where construction activities would imminently endanger historic resources. The monitoring team shall prepare site visit reports.

Mitigation Measure 5

Comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and preserve the character-defining features of historic properties upon completion of construction activities at the proposed project site. The qualified Architectural Historian or Historic Architect shall document (e.g., with photographs and other appropriate means) the level of success in meeting the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and in preserving the character-defining features of the Civic Auditorium.

The project sponsor shall ensure that if repairs occur, in the event of damage to nearby historic resource during construction, repair work shall comply with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and shall restore the character-defining features in a manner that does not affect the eligibility of the historic property as a City Landmark.

Other recommendations

Subsequent to the death of former Mayor Janet Gray Hayes, on December 2, 2014, the San José City Council, December 2, 2014, renamed the Circle of Palms Plaza on South Market Street to The Janet Gray Hayes Circle of Palms Plaza. The renaming came at the

recommendation of the Arts Commission under Council Policy 7-5. The nomination was proposed by Councilmember Sam Liccardo, Mayor Chuck Reed, and several other members of the City Council.

Although Arts Commission members suggested that a plaque could educate the public and visitors to the site and about the late Mayor Hayes by providing important details about her, no memorialization to her legacy has yet been installed at the plaza. The steps to the San Jose Art Museum contain an inscription designating the portico above it to Janet Gray and Kenneth Hayes.

Although the building itself has lost its ability to convey its significance and association with Janet Gray Hayes, demolition will remove any remaining link to understanding her role and importance to the evolution of Downtown San Jose and the Center. While recent efforts have been taken to memorialize her at the Circle of Palms plaza, no physical action has been undertaken at present to mitigate this fading legacy, it is recommended that additional actions be taken directly related to the Convention Center to convey this important contribution.

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Published Sources

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Douglas, Jack. Historical Footnotes of Santa Clara Valley. San José: San José Historical Museum Association, 1993.

Douglas, Jack. Historical Highlights of Santa Clara Valley. San José: History San José, 2005.

Muller, Kathleen. San José: City with a Past. San José: San José Historical Museum Association, 1988.

Newspaper and Magazine Articles

San Jose Mercury, San Jose News, and San Jose Mercury-News, San Jose Sun

1963

"Cultural Center Off and Running" San Jose Mercury 3/14/1963

"Council Okays Cultural Center" San Jose Mercury 3/13/1963

"Prizes Approved for Center Design" San Jose News 9/24/1963

"Kennedy Name Due on Cultural Center" San Jose Mercury 11/27/1963

"McCabe Convention Hall Dedication Due Jan 15" San Jose Mercury 12/31/63

1964

"Kennedy Center Fine Site for Library, Board Feels" San Jose Mercury 4/16/1964

1965

"Library Location Approved" " San Jose Mercury News 7/14/1965

"Council Put Downtown Library into New Site" "San Jose Mercury News 7/20/1965

"Library Architect Selected" San Jose News 2/24/1965

1967

"Park of the Guadalupe - A 'Great Downtown' Idea" San Jose Mercury News 10/8/1967

"Public Project's Prime Movers" San Jose News 6/22/1967

1968

"The Shape of Things to Come in Downtown San Jose" The Mercury News 1/18/1968

"Convention Center for S.J.?" San Jose News 11/11/68

1970

"Convention Center Can Be Financed Several Ways" San Jose News 01/03/70

"Convention Center Arena Needed, 4 Report Say" San Jose Mercury 01/06/70

"Council Takes a Peek at Convention Center" San Jose Sun 12/02/70

1972

"Convention Facilities Renovation Urged" San Jose News 4/11/72

1973

"S.J. Convention Center, New City Office OK'd" San Jose News 09/11/73

"S.J. Council OK's City Hall 'Annex,' Convention Center" San Jose Mercury 09/14/73

1974

"S.J. Convention Center Modified" San Jose Mercury 11/07/74

"Convention-Center Vote Nixed" San Jose News 12/12/74

1975

"\$35 Million Bid to Construct S.J. Convention Center" San Jose Mercury 10/08/1975

"Convention Center Ceremony" San Jose News 11/18/75

"Dirt Flies for Convention Center" San Jose News 11/20/75

"San Jose Convention Center Work Begins" San Jose Mercury 11/20/75

1977

"Convention Center Nears Completion" San Jose Mercury News 06/05/77

"S.J. Convention Center Debut" San Jose News 08/11/77

"\$3.8 Million Convention Center Dedicated" San Jose News 09/22/77

1987

Obituary: "William W. Hedley Jr., 57, architect," July 24, 1987.

Unpublished Sources

City of San José.

"Guidelines for Historic Reports, 1998 (rev.).

City of San José Capital Improvement Program Five Years: 1969-1974. Pamphlet

The Concept of Change. San José Redevelopment Agency Brochure, September 1969.

Strategy 2000 draft, San José Redevelopment Agency, January 2001.

Curtis, Norton. "San Jose Civic Auditorium Addition Feasibility Study." San José, 1960.

Laffey, Glory Anne, City of San José. "Historical Overview and Context for the City of San José," Prepared by Archives and Architecture for the City of San José, March 30, 1992.

Mandich, M. "The Growth and Development of San José, California – Social, Political, and Economic Considerations" Unpublished thesis, San José State University, 1975.

Salmon, David. "Metropolitan Area of Santa Clara County, California." Unpublished research paper, Stanford University, 1946.

Qualifications of the Consultants

The principal author of this report was Franklin Maggi, Architectural Historian, who consults in the field of historic architecture and urban development. Mr. Maggi has a professional degree in architecture with an area of concentration in architectural history from the University of California, Berkeley.

Leslie A.G. Dill, Historic Architect, provided the technical architectural description for this report, and helped assess the project for impacts and prepared the recommendations. Ms. Dill has a Master of Architecture with a Historic Preservation Program Certificate from the University of Virginia, Charlottesville.

Franklin Maggi and Leslie Dill meet the Secretary of the Interior's qualifications to perform identification, evaluation, registration, and treatment activities within the field of Architectural History and Historic Architecture respectively, in compliance with state and federal environmental laws. CHRIS utilizes the criteria of the National Park Service outlined in 36 CFR Part 61.

Attachments

DPR523 forms for Parkside Hall

Evaluation Rating Sheets for Parkside Hall

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

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code

Reviewer

Date

Page 1 of 11

*Resource Name or #: (Assigned by recorder) Parkside Hall

P1. Other Identifier: Exhibit Halls A & B / San Jose Convention Center (historic)

*P2. Location: ☐ Not for Publication ☒ Unrestricted
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*a. County Santa Clara

*b. USGS 7.5' Quad San Jose West Date 1980 photorevised T.7S.; R.1E.; Mount Diablo B.M.

c. Address 160 Park Ave. City San Jose Zip 95113

d. UTM: (Give more than one for large and/or linear resources) Zone 10S; 598279mE/ 4132178mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

Assessor's Parcel Number: 259-42-023

South side of Park Avenue between West Market Street and Almaden Boulevard.

*P3a Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Parkside Hall was designed, built, and opened as a dedicated as the San Jose Convention Center in 1977. The building is a large exhibit hall that shares and dominates the center of the block with San Jose's Landmark Civic Auditorium (now branded City National Civic), The Tech Museum of Innovation, a hotel, a vacant bank building, and a parking garage. It is a modern minimalist design, with unadorned stucco clad walls that are crowned by a tall deep recessed and angled cove below the parapet. An integral pedestrian arcade lines the south wall at a courtyard that is surrounded by Parkside Hall, McCabe Hall, and the loading area for the City National Civic. The west and north walls rise up unobtrusively behind dense landscaping along the Almaden Avenue pedestrian mall and Park Avenue. The original entry façade on the east side of the building is now merged into The Tech building.

(Continued on next page, DPR523L)

*P3b. Resource Attributes: (List attributes and codes) HP13. Community center/social hall

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



P5b. Description of Photo: (View, date, accession #)

Entry vestibule from side, viewed facing east, March 2016

*P6. Date Constructed/Age & Sources:
☒ Historic ☐ Prehistoric ☐ Both

1977, 39 years old, building permit and news articles.

*P7. Owner and Address:

City of San Jose
201 S. Market St.
San Jose, CA 95113

*P8. Recorded by: (Name, affiliation, and address)

Franklin Maggi and Leslie Dill
Archives & Architecture, LLC
PO Box 1332
San Jose CA 95109-1332

*P9. Date Recorded: April 14, 2016

*P10. Survey Type: (Describe)

Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none".)

Archives & Architecture, LLC, Historical Evaluation, Museum Place Mixed-Use Project, 160 Park Avenue, San Jose, Santa Clara County, California, April 14, 2016.

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

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary #
HRI #
Trinomial

Page 2 of 11 *Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi & Leslie Dill

*Date 4/14/2016

☒ Continuation ☐ Update

(Continued from previous page, DPR523A)

When completed in fall of 1977, the east entry façade had an arcade and some entry doors at the ground level behind a sunken amphitheater and fountain. The southeast corner of the building has an enclosed main lobby that angles southwest along a notch in the square exhibit hall footprint. This main lobby, which continues to exist today, has glass exit doors to the internal plaza at the far end, had originally led to an arcade along edging that plaza as well as breakout conference rooms that were located adjacent the Civic Auditorium. This no-longer-existing north/south arcade connected the exhibit hall to an indoor corridor between the Civic Auditorium and McCabe Hall, providing internal site access to all three facilities as well as an entry at West San Carlos Street.

When first conceived, the Convention Center was to sit on a pavilion with parking below, similar to Park Center Plaza, merging with the above ground floor level of the Civic, McCabe Hall, and the then new library south of West San Carlos Street. During the design development phase in late 1974, the subgrade parking was eliminated and the floor line of the convention center was lowered to ground level.

The main lobby, as it continues to exist today, is now reached by a long north/south corridor leading to Park Avenue between The Tech and the exhibit hall. A group of three double entry doors within the main lobby provides access to Exhibit Hall "B" which fills the northeast one third of the building. An additional set of three double entry doors at the far end of the entry lobby provides access to Exhibit Hall "A" which fills the southwest two thirds of the building. The north wall of Exhibit Hall "B" contains additional emergency exit and load doors, while the south wall of Exhibit Hall "A" has two additional sets of entry doors that open to the outdoor plaza.

The northwest corner of the building contains a service area which also notches into the exhibit hall footprint, and the west wall is lined by a portion of this service area as well as a loading and compactor area.

The walls separating the two internal exhibit halls is removable and rises the full height of the space, allowing for events that utilize the available exhibition space of the full building.

The interior space is dominated by an open space frame of interlocking metal trusses. The perimeter walls, when viewed from the interior, constitute a two-part vertical composition, with a solid upper two-thirds with segmented relief. Large tubular metal columns are engaged to these upper walls, and are laterally tied together by matching crisscross tubes within many of the bays. Above the columns and the base of the space frame, the outer walls angle inward to the roof plane. Below the upper outer walls, doors and solid wood-fill panels line the exhibit spaces.

The original configuration had additional doors facing Market Street, and an outdoor arcade had lined the front façade and followed an east/west wall that enclosed a staff office and loading area accessed from Market Street along the north side of the Civic Auditorium.

The original parquet flooring has been removed and is now carpeted.

The plaza configuration now supports staff parking and loading access to the City National Civic, added after the conference room structure was demolished. The outside wall of the plaza frames roofed storage areas clad with tile roofs to match the roofing of McCabe Hall and the Civic.

The building continues in use at the time of this recording and appears to be in reasonable condition due to its age, although no recent major upgrades appear to have taken place.

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary #
HRI #
Trinomial

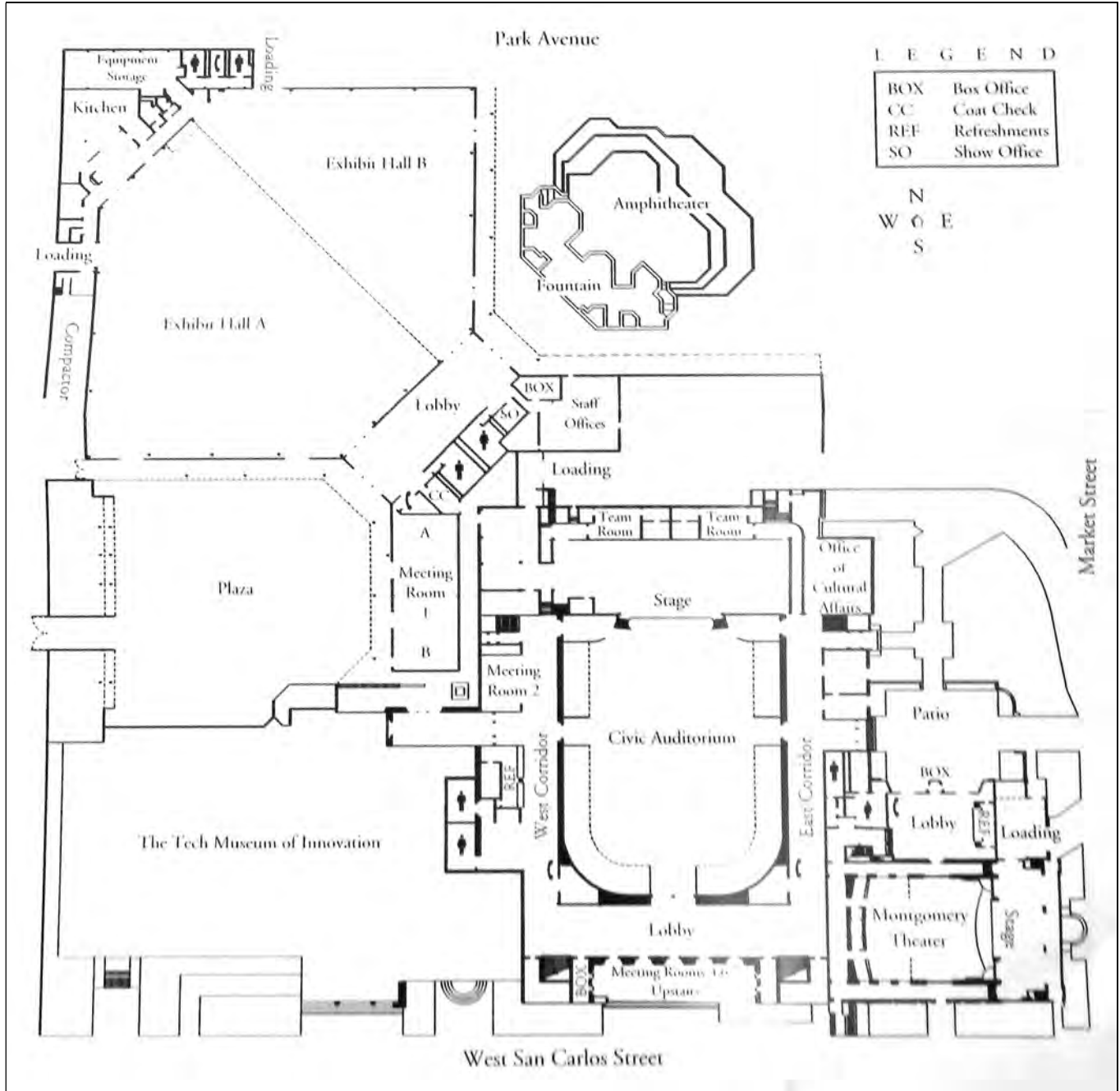
Page 3 of 11 *Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi & Leslie Dill

*Date 4/14/2016

☒ Continuation ☐ Update

(Continued from previous page, DPR523L)



Early diagram of Convention Center and Civic Auditorium Complex

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

Primary #
HRI #

Page 4 of 11

*NRHP Status Code 5S3

*Resource Name or # (Assigned by recorder) Parkside Hall

B1. Historic Name: San Jose Convention Center

B2. Common Name: Parkside Hall

B3. Original use: Convention Center

B4. Present Use: Exhibit hall

*B5. Architectural Style: Modern

*B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed 1975-1977. Building permit #89989V, October 6, 1975. Front façade modified 1997. Conference rooms and arcade at east side of plaza demolished around 2010.

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: n/a Original Location: n/a

*B8. Related Features:

Civic Auditorium, The Tech, McCabe Hall.

B9a Architect: William W. Hedley, Jr. w/ Hellmuth, Obata & Kassabaum, Inc. b. Builder: Hathaway

*B10. Significance: Theme Social, Arts, and Recreation Area Downtown San Jose

Period of Significance 1977-1989 Property Type Institutional Applicable Criteria None

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Parkside Hall, built in 1975-1977 under the mayoral leadership of Janet Gray Hayes, and operated as the first San Jose Convention Center for about twelve years from 1977 to 1989, is a monumentally-designed Modern building centered within a superblock containing the landmark Civic Auditorium and McCabe Hall, as well as The Tech Museum of Innovation. Planning for the building had begun in the late 1960s, under Mayor Norman Mineta. The project was pushed forward as the local economy struggled to rebound from a recession that put on hold other substantial downtown projects such as a long-sought-after sports arena. Councilwoman Janet Gray Hayes became an advocate for the facility during her first term on the San José City Council. She was the city's 60th mayor, was the first woman mayor of San José and as the first woman mayor of a major city in the United States. Shortly after her election, she broke ground on the project in a ceremony during January 1975, her first month in office. Completed in mid-1977, the Convention Center served to help begin Downtown San Jose's regeneration in the post-World War period of rapid Industrialization and Suburbanization, and fixed Hayes' position as an important leader in San Jose's community development history in this modern period.

(Continued on next page, DPR523L)

B11. Additional Resource Attributes: (List attributes and codes) None

*B12. References:

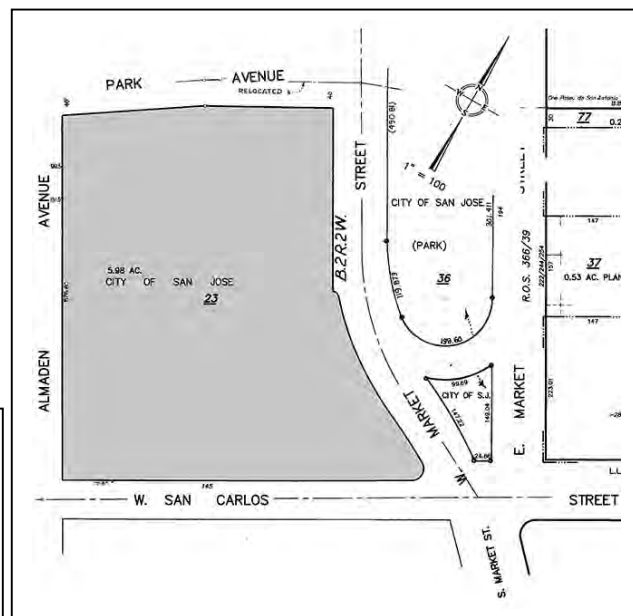
See related report as noted in Primary Record for full bibliography.

B13. Remarks: Proposed demolition

*B14. Evaluator: Franklin Maggi

*Date of Evaluation: April 14, 2016

(This space reserved for official comments.)



State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary #
HRI #
Trinomial

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*Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi

*Date 4/14/2016

☒ Continuation ☐ Update

(Continued from previous page, DPR523B, B10 Significance)

Now 39 years old, the building has continued to serve as a venue for trade shows and community events since 1989; primary convention center activities moved to a new larger facility south of West San Carlos Street. Factors that have reduced the viability of the building and disrupted its original integrity include the construction of The Tech Museum of Innovation, beginning in the late 1990s, and recent modifications to the Civic Auditorium that removed the direct connection to related facilities to the south.

EVALUTION

Because the building is less than 50 years in age, the building must exhibit exceptional qualities that are recognizable to the general public for it to be considered a historic resource under CEQA and San Jose's Preservation Ordinance. The architecture of the building was distinctive in its time as a modern monumental building, but would not be considered to be exceptional within the context of institutional Modern architecture. The changes that have concealed the original entry façade behind The Tech, and the reconfiguration of the functional layout of the Civic complex, have now rendered Parkside Hall as a background structure to other more distinctive aspects of the downtown architectural setting.

The association of this building with early convention center development, of which it was a significant achievement at the time, as well as the relationship with that project with the legacy of Janet Gray Hayes' terms as Mayor of San José are strong. The building as it exists today however does not physically portray these important associations. While some members of the community recall her work on downtown development, the community at large is less informed on this early history and the long-term impacts on local community life.

Consequently, the building would not appear to be a historic resource under the criteria of either the California Register of Historical Resources, or the City's own Landmark Preservation Ordinance under any of the specified criteria for listing or designation on the California Register or as a local city landmark.

INTEGRITY

Parkside Hall retains most but not all of its historic integrity per the National Register's seven aspects of integrity. The building maintains its original location in the center of downtown San José, but the open, sunken entry plaza no longer exists on its west elevation. Instead, this space was integrated to The Tech; this action has effectively hidden the former convention center behind The Tech's imposing building. Additionally, portions south of the main exhibit structure that once housed conference rooms have been removed. Also since removed was the arcade that once provided a secondary entry and part of the circulation pattern from the Civic Auditorium and McCabe Hall. The building has integrity with its minimalist design, including its monumental massing, and its angled coved upper wall that accentuates the massing below the parapet.

Although buildings from this era are not focused on hand workmanship, this building includes board detailed stucco scoring that embodies its period of construction. While original character-defining materials of Parkside Hall have been preserved, the original parquet floor has been removed. The building retains its massing, form, scale, and surface texture that establishes its monumental feeling and continues, through its location and design, to illustrate its associations with 1970s patterns of development in Downtown San José.

Page 6 of 11 *Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi

*Date 4/14/2016

☒ Continuation ☐ Update



Current main entry vestibule through The Tech, viewed facing south.



Corridor leading from entry to lobby, viewed facing north.

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*Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi

*Date 4/14/2016

☒ Continuation ☐ Update



Southwest entrance from lobby, viewed facing southwest.



Exhibit hall "A" viewed facing northwest.

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*Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi

*Date 4/14/2016

☒ Continuation ☐ Update



Exhibit hall "B" viewed facing west.



Space frame in Exhibit hall "A" viewed facing north.

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*Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi

*Date 4/14/2016

☒ Continuation ☐ Update



Southwest lobby entry from internal plaza, viewed facing north.



Internal plaza as it exists today, viewed facing west.

Page 10 of 11 *Resource Name or # (Assigned by recorder) Parkside Hall

*Recorded by Franklin Maggi

*Date 4/14/2016

☒ Continuation ☐ Update



West elevation from pedestrian mall at compactor, viewed facing northeast.



West wall at internal plaza from pedestrian mall, viewed facing southeast.

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*Resource Name or # (Assigned by recorder) Parkside Hall

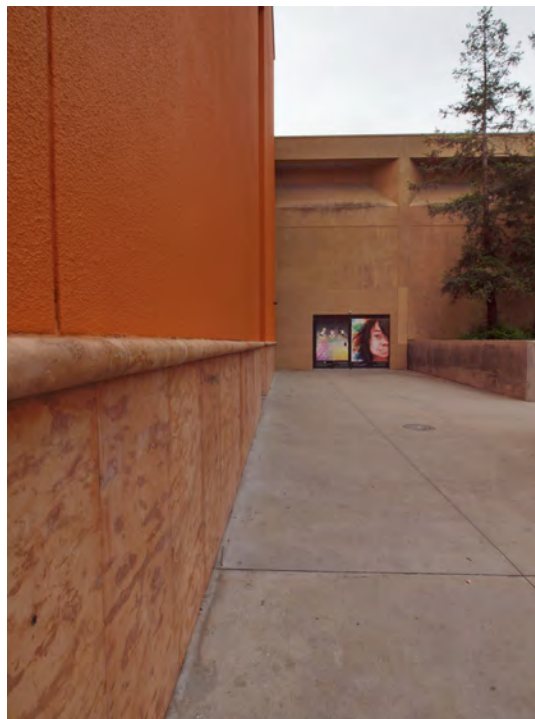
*Recorded by Franklin Maggi

*Date 4/14/2016

☒ Continuation ☐ Update



North wall and The Tech entry vestibule, viewed facing east.



North wall rear emergency exit off Park Avenue, viewed facing south.

HISTORIC EVALUATION SHEET

Historic Resource Name: Parkside Hall

A. VISUAL QUALITY / DESIGN

Justification

- | | |
|------------------------|---|
| 1. EXTERIOR | Very good form and composition |
| 2. STYLE | Good example of 1970s Modern |
| 3. DESIGNER | William Hedley / significant contribution |
| 4. CONSTRUCTION | Of no particular interest |
| 5. SUPPORTIVE ELEMENTS | As site of first convention center |

E	VG	G	FP
	X		
		X	
	X		
			X
X			

B. HISTORY / ASSOCIATION

- | | |
|--------------------------|---|
| 6. PERSON / ORGANIZATION | Janet Gray Hayes |
| 7. EVENT | |
| 8. PATTERNS | Primary importance intimately connected |
| 9. AGE | 1977 |

E	VG	G	FP
X			
	X		
X			
			X

C. ENVIRONMENTAL / CONTEXT

- | | |
|-----------------|------------|
| 10. CONTINUITY | |
| 11. SETTING | Compatible |
| 12. FAMILIARITY | |

E	VG	G	FP
	X		
		X	
	X		

D. INTEGRITY

- | | |
|--------------------------|--------------------|
| 13. CONDITION | Minor surface wear |
| 14. EXTERIOR ALTERATIONS | Minor changes |
| 15. STRUCTURAL REMOVALS | None |
| 16. SITE | Not moved |

E	VG	G	FP
	X		
		X	
	X		
X			

E. REVERSIBILITY

- | | |
|--------------|-------------------------------|
| 17. EXTERIOR | 2/3s or more original exists. |
|--------------|-------------------------------|

E	VG	G	FP
	X		

REVIEWED BY: Franklin Maggi

DATE: 04/15/16

EVALUATION TALLY SHEET

Historic Resource Name: Parkside Hall

A. VISUAL QUALITY / DESIGN

	E	VG	G	FP	Value	Value	Sub-total	Cumulative sub-total
1. EXTERIOR	16	12	6	0	12			
2. STYLE	10	8	4	0	4			
3. DESIGNER	6	4	2	0	4			
4. CONSTRUCTION	10	8	4	0	0			
5. SUPPORTIVE ELEMENTS	8	6	3	0	8		28	

B. HISTORY / ASSOCIATION

	E	VG	G	FP	Value	Value	Sub-total	Cumulative sub-total
6. PERSON / ORGANIZATION	20	15	7	0	20			
7. EVENT	20	15	7	0	15			
8. PATTERNS	12	9	5	0	12			
9. AGE	8	6	3	0	0		47	

C. ENVIRONMENTAL / CONTEXT

	E	VG	G	FP	Value	Value	Sub-total	Cumulative sub-total
10. CONTINUITY	8	6	3	0	6			
11. SETTING	6	4	2	0	2			
12. FAMILIARITY	10	8	4	0	8		16	91
<i>(SUM OF A+C) =</i>					44			

D. INTEGRITY

	E	VG	G	FP	Value	Value	Sub-total	Cumulative sub-total
13. CONDITION	.00	.03	.05	.10	0.03	x 91	2.7	
14. EXTERIOR ALTERATIONS	.00	.05	.10	.20	0.1	x 44	4.4	
	.00	.03	.05	.10	0.05	x 47	2.4	
15. STRUCTURAL REMOVALS	.00	.20	.30	.40	0.2	x 44	8.8	
	.00	.10	.20	.40	0.1	x 47	4.7	
16. SITE	.00	.10	.20	.40	0	x 47	0.0	
							23.0	

ADJUSTED SUB-TOTAL: (Preliminary total minus Integrity Deductions)

68.02

E. REVERSIBILITY

	E	VG	G	FP	Value	Value	Sub-total	Cumulative sub-total
17. EXTERIOR	3	3	2	2	3			71.02

EVALUATION TOTAL: (Adjusted subtotal)

71.02



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MEMORANDUM

DATE: September 13, 2016

TO: David J. Powers & Associates, Inc.
1871 The Alameda Suite 200
San José, CA 95126
(via email)

RE: Supplemental Historic Preservation Guidelines Review
Museum Place – Site Development Permit Submittal

FROM: Leslie A.G. Dill, Historic Architect

INTRODUCTION

This memorandum is intended to provide supplemental design review for the Museum Place Development Project in San José. The memorandum serves as an addendum to the previously prepared Historical Evaluation Report, dated 04/14/15, based on a previous design package, also from April. An updated set of drawings has been forwarded to Archives & Architecture; the following analysis provides feedback about the updated design's compatibility with the historic resource immediately adjacent to the project site, the San José City Landmark Civic Auditorium (HL86-40) and McCabe Hall (Structure of Merit). The review is an updated and revised version of the previous report design analysis that utilized the Draft *San José Downtown Historic Preservation Guidelines* as a format for review.

The current plan set is titled Museum Place Site Development Permit Package and dated 09/06/16. It was prepared by Steinberg for the owner, Insight King Wah, and forwarded electronically by David J. Powers & Associates, Inc. for review. The current set includes sixty-eight sheets. The plan set represents a design revision and clarification of the April, 2016, Preliminary Review Application plans and the conceptual designs that were posted on the Steinberg website as reviewed in the previously prepared Historical Evaluation for which this memorandum served as an addendum.

The April design did not include official elevations or detailed communication of proposed materials. The current design set is complete with respect to this level of design. The current design includes elevations, sections, plans, renderings, as well as landscape pages. These pages were all reviewed at a summary level; the elevations, renderings, and materials and finishes legend were the primary focus (Sheets 7.02, 7.03, 7.03a, 7.04, and 7.05, along with 10.11, and the images pages).

Executive Summary: The currently proposed Museum Place Project design is compatible with the surrounding historic properties, and does not adversely impact the Civic Auditorium or McCabe Hall, either directly or indirectly.

SUPPLEMENTAL IMPACTS ANALYSIS

LOT PATTERNS (1)

Retain and respect historic lot patterns on the street. Add larger new buildings that are divided into smaller articulated building widths with multiple entrances that are similar in size and proportion to those seen traditionally.

Analysis: This Guideline addresses the building design at a site-plan level. How does the placement of the practical elements of a new building fit within the historic rhythm and pattern of the city block upon which it will rest, and how do the placement of the building elements fit within the rhythm and pattern of nearby historic buildings?

The historic building pattern on this block consists of a civic-scaled building complex, with wider building elements, broader main entrances, and larger overall horizontal masses than in much of the commercial Downtown. The updated project design set continues to reflect the description reported in the previous analysis. The project was identified in the previous analysis as being compatible with the area's lot patterns, and this remains true. No revised analysis is included herein.

MASSING (2)

Retain and respect the massing of historic buildings on a street. Respect the overall heights of historic buildings, street walls, districts and areas. Add significantly higher new buildings, where appropriate, that are carefully sited in relationship to historic structures and predominant street "walls." Building masses should not dwarf immediately adjacent historic buildings. Add new infill construction that respects the massing and detailing of historic buildings on the street. New building masses adjacent to lower historic resources should step down in height and street facades should turn the corner to provide articulated visible side facades in order to reduce the impact on historic buildings. Visible side facades should be set back from side property lines to allow for window openings. Add massing of new buildings that takes its cue from that of the existing historic buildings on the block. Larger buildings should be broken down into smaller masses that fit into the streetscape without overwhelming historic structures. Spatial relationships such as floor to floor heights, basement to ground floor relationships and the proportion of building widths to heights are important considerations.

Analysis: Massing is the three-dimensional size and form of buildings if all the cladding, windows and trim pieces were stripped away, and only the blocky forms were left.

The proposed tall building mass is not shown as being substantially revised from the earlier design. The massing would remain visually balanced with the civic center complex and the remainder of the building masses on the block. There is no change to the previous conclusion that the proposed building is compatible with the historic massing on the block. No revised analysis is necessary.

Note that the perceived massing is also reviewed; see Façades (3) and Exterior Materials (7) for that analysis.

FACADES (3)

Retain and respect the historic patterns and proportions of historic facades on a street. Add new facades that include features that are compatible in scale, material, detail and massing with other facades on the street. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building facade will result in a more compatible design. It is not appropriate to design new facades to create a false historical appearance.

Revised Analysis: The proposed façade designs were not represented in detail in the initial application set. A complete elevation set, along with materials notes, plans, and details, has been submitted and reviewed for this memorandum. The following is a review of the materials, texture, and color of the design in the most recent drawing set that has been received.

The elevations represent a high-rise building that is neo-modern, represented by a relatively large scale of materials (large panes of glass in large wall planes, tall columns, segments of more solid wall materials, etc.). The drawings illustrate multiple planes of glass curtain walls, some at the outer skin, some angled, and some recessed. Some of the glazing is proposed to be clear and some is proposed to be tinted, developing a composition of smooth blocks and planes. Upper stories are shown with aligned and stacked cantilevered balconies that form a unified exterior element. The exteriors further include a variety of distinct areas of sunscreen materials that will provide a sense of three dimensions on the façades, using shade and shadow, plus the sunscreens will have fins and suspension structure that will be perceived in three dimensions and provide scale.

These elements have visually massed dimensions that are compatible with the robust scale of materials and detailing of the Civic Auditorium and McCabe Hall. Specifically, the dimensions are adequately similar to the overall building dimensions of these historic buildings. There is no part of the proposed design that is currently shown as flat or monolithic in scale or massive in size. Although the building is a skyscraper adjacent to historic buildings, the juxtaposition is not discordant. The bottom floors of the proposed building, in particular, are compatible in scale with the historic Civic Auditorium, with their first floor cornice line at the height of McCabe Hall, the mezzanine level reflecting the overall roof dimensions at both historic buildings nearby, and the proposed retail floor plans that are similar in size to the civic buildings.

Note also that the direct adjacencies of the existing and proposed façades will occur within a relatively narrow alleyway, rather than along their primary frontages. The installation of a modern, simple, colonnade will connect these two buildings visually as well as physically.

The proposed building is compatible with the historic façade design guideline. (See also *Exterior Materials (7)*.)

CORNER ELEMENTS (4)

Retain historic scale and relationships of Corner buildings on the block and in the urban Downtown Core. Add new corner development that is compatible with and respectful of historic corner development and relationships, in terms of scale, massing, materials, texture and color.

Analysis: There are no revisions presented that change the general design intent of the corner of the proposed building. The previous report considered the design compatible with neighborhood patterns of corner design. No revised analysis is included.

REAR FACADES (5)

Retain and respect features of existing historic rear facades and sites, taking into consideration pedestrian and loading access from secondary streets, parking lots and alleys. Add new features that are compatible with historic rear façade features and circulation patterns within existing sites and blocks.

Analysis: The proposed building is compatible with the historic Rear Façade guideline because the historic rear façade area of the Civic Auditorium and McCabe hall does not support a significant pattern of circulation nor does it include historic rear façade design elements to be preserved or taken into consideration. No supplemental review is necessary.

ENTRIES (6)

Retain and respect the scale of Historic entries that connect the buildings to the street. Add new entries that address the historic pedestrian orientation and scale of the Downtown Core.

Analysis: The updated drawings continue to illustrate a compatible entry design for the proposed new building. The previous report indicated how the proposed design was compatible with the historic entries guideline. No revised analysis is included.

EXTERIOR MATERIALS (7)

Add new building materials that match the historic materials of masonry, terra cotta, limestone, stucco, glass mosaic, cast stone, concrete, metal, glass and wood (trim, finishes and ornament only) where possible. New materials should be compatible with historic materials in scale, proportion, design, color, finish, texture and durability. The indiscriminate use of non-compatible materials such as GFRC (glass fiber reinforced concrete), EIFS (exterior insulating finish surface/synthetic stucco), foam trim or contemporary non-contextual materials that do not have a proven durability is inappropriate.

Revised Analysis: Exterior materials were not specifically reviewed in the previous analysis. In that report, the conclusions stated that “because the scale and visual weight of the Civic Auditorium and McCabe Hall are at a larger order, and the new and historic buildings will face in opposite directions, the scale, finish, texture, and design of the exterior of the proposed new building are not critical to the compatibility of the buildings that will share this city block.” The design of the wall that faces the historic building currently represents a compatibly “broken down” composition of massed forms in a variety of exterior materials, including materials that match the materials of the historic building that face San Carlos Street.

The materials of the proposed building include: tinted and clear glass curtain walls, steel channel fascias, steel guardrails with glazing and perforated metal panels, and suspended metal fins and metal sunscreens, as well as precast fine aggregate concrete “to match McCabe” Hall. The use of the precast concrete as a visual connection with the civic buildings is specifically compatible in texture and use. The other modern materials are of appropriate scale, proportion, and finish. Specifically, as noted in the analysis for *Façade (3)*, the scale of the materials is compatible with the historic nearby buildings. Each material is associated with a different element; these elements are relatively small in size (such as an individual balcony or an individual sunscreen element), and the materials are, in many cases, divided further with mullions or joints. The elements are composed in blocks that are in scale with the large size of the adjacent Civic Auditorium and McCabe Hall. There is no material that is used in a monolithic way that would be considered out of scale with the historic buildings.

The colors of the proposed building materials are presented compatibly in a relatively neutral palette. The proposed building includes clear and tinted glazing, white-painted metal, and neutral stucco. The colors are not too highly differentiated from the historic palette of painted stucco and red-tile roofs, with painted trim. The use of red tile pavers within the landscaping is fully compatible.

The proposed building is compatible with the historic Exterior Materials guideline.

VEHICULAR AND PEDESTRIAN ACCESS (8)

Retain significant historic vehicular and pedestrian access patterns of historic buildings, sites and streets. Add new access patterns where necessary that are compatible with historic structures, sites, and streets.

Analysis: The historic vehicular and pedestrian access patterns are not shown as revised from the previous proposal. The previous design was considered compatible with the historic patterns. No revised analysis is included.

CONCLUSIONS:

The currently proposed project is compatible with the Civic Auditorium and McCabe Hall on the shared block.

Suggested “Mitigation Measure 1” from the 04/14/16 report is accomplished with this supplemental. The design development drawings “convey how the project affects the setting, including massing, scale, proportions, and materials—to ensure that they respect the qualities of the setting of the nearby Civic Auditorium.”