Appendix B

Historic Structure Report

BATESON BUILDING
HISTORIC RESOURCES
TECHNICAL REPORT

PREPARED FOR:

Department of General Services, Real Estate Services Division
State of California
707 Third Street, Suite 3-401
West Sacramento, California 95605

PREPARED BY:

ICF International
601 W. 5th Street, Suite 900
Los Angeles, CA 90071
Contact: Colleen Davis
213.312.1759

June 2016

ICF International, Daniel Paul and Colleen Davis. 2016. Bateson Building, Historic Resources Technical Report. June. Los Angeles, CA. Prepared for State of California, Department of General Services, Real Estate Services Division.

Executive Summary

ICF International prepared this technical report at the request of the California Department of General Services (DGS), Real Estate Services Division to support DGS' management responsibilities with respect to the buildings and properties under its jurisdiction.

Public Resources Code Section 5024

Under Public Resources Code (PRC) § 5024, DGS is required to determine which of the properties under its jurisdiction should be added to the Master List of State-Owned Historical Resources (Master List), and to periodically update those determinations. The Master List includes those buildings and properties under the jurisdiction of the State of California that are listed in or eligible for listing in the National Register of Historic Places (NRHP) or as California Historical Landmarks (CHL). This technical report specifically evaluates the Bateson Building, which is owned by the State of California, to determine whether it should be added to the Master List.

The Bateson Building is eligible for listing in the NRHP at the state level of significance under Criterion A within the important historic context of 1970s Environmentalism in California under Governor Edmund G. "Jerry" Brown and under Criterion C as an example of environmentally conscious architecture. It is eligible as a CHL under the first requirement as the most significant example in Northern California of an environmentally conscious state office building and under the third requirement as an outstanding example of an office building designed to incorporate both innovative energy conservation and human comfort elements. It is, therefore, eligible for inclusion in the Master List.

Under PRC §§ 5024(f) and 5024.5, state agencies are required to consult with the State Historic Preservation Officer (SHPO) regarding any project having the potential to affect properties on the Master List. Under PRC § 5024.5(b), SHPO is responsible for determining whether the proposed project will have an adverse effect, and if so, to consult with the state agency to adopt prudent and feasible measures that will eliminate or mitigate the adverse effects.

California Environmental Quality Act

The California Environmental Quality Act (CEQA) considers as historical resources those properties that are listed in or eligible for listing in the California Register of Historical Resources (CRHR). Under CEQA, state and local agencies are required to identify significant environmental impacts of their actions and to mitigate those impacts where feasible.

The Bateson Building appears eligible for the CRHR under Criterion 1 as an expression of 1970s era environmentalism under Governor Jerry Brown, and under Criterion 3 as an example of environmentally conscious architecture, and, therefore, should be considered a historical resource for the purposes of CEQA.

Report Updates

Because this technical report recommends that DGS include the Bateson Building in the Master List and consider it a historical resource for the purpose of CEQA, potential impacts of future projects involving the Bateson Building should be considered under PRC § 5024.5 and CEQA, and mitigated

as feasible. Impacts analysis of such projects are to be the subject of technical memoranda, provided as appendices, which will refer to and incorporate relevant material from this technical report. Projects that follow the Secretary of the Interior's Standards for the Treatment of Historic Properties would not have adverse effects under PRC § 5024.5(b) and may be categorically exempt from CEQA under Section 15331 of the CEQA Guidelines.

The appendices of this technical report are to be updated to include any Potential Impacts Technical Memoranda prepared for projects involving the Bateson Building, in compliance with CEQA and PRC § 5024.5. To the extent that relevant new information is discovered about the Bateson Building, this technical report is to be amended to reflect the new information. The *Summary of Notable Changes* provided on page vii provides a list of important changes and additions for ease of reference.

Contents

Figures

Acronyms and Abbreviations

CCR	California Code of Regulations
CEQA	California Environmental Quality Act
CHL	California Historical Landmarks
CRHR	California Register of Historical Resources
CSHBC	California State Historical Building Code
DGS	California Department of General Services
HRI	California State Historic Resources Inventory
ICF	ICF International
Master List	Master List of State-Owned Historical Resources
NHPA	National Historic Preservation Act
NRHP	National Register of Historic Places
OAT	Office of Appropriate Technology
PRC	Public Resources Code
RESD	Real Estate Services Division
SHPO	State Historic Preservation Officer
Standards	Standards for the Treatment of Historic Properties

Summary of Notable Changes

Version 1.0 – Submitted (September 30, 2015)	
Chapter	**Change**
1-8 Appendices A-C	Submitted for initial SHPO review.
Version 2.0 – Submitted (June 3, 2016)	
Chapter	**Change**
Appendix C	Revised to respond to SHPO comments.

Chapter 1
Introduction

Purpose and Goals

ICF International (ICF) prepared this technical report at the request of the California Department of General Services (DGS), Real Estate Services Division to support DGS' management responsibilities with respect to the buildings and properties under its jurisdiction.

Public Resources Code Section 5024

Under Public Resources Code (PRC) § 5024, DGS is required to determine which of the properties under its jurisdiction should be added to the Master List of State-Owned Historical Resources (Master List) and to periodically update those determinations. The Master List includes those buildings and properties under the jurisdiction of the State of California that are listed in or eligible for listing in the National Register of Historic Places (NRHP) or as California Historical Landmarks (CHL). This technical report specifically evaluates the Bateson Building, which is owned by the State of California, to determine whether it should be added to the Master List.

Under PRC §§ 5024(f) and 5024.5, state agencies are required to consult with the State Historic Preservation Officer (SHPO) regarding any project having the potential to affect properties on the Master List. Under PRC § 5024.5(b), SHPO is responsible for determining whether the proposed project poses an adverse effect, and if so, to consult with the state agency to adopt prudent and feasible measures that will eliminate or mitigate the adverse effects.

California Environmental Quality Act

The California Environmental Quality Act (CEQA) considers as historical resources those properties that are listed in or eligible for listing in the California Register of Historical Resources (CRHR). Under CEQA, state and local agencies are required to identify significant environmental impacts of their actions and to mitigate those impacts where feasible. Actions that require CEQA review are known as "projects."[1] Projects, therefore, that involve a historical resource are subject to CEQA.

Report Updates

Because the Bateson Building may be subject to multiple future projects and improvements, the intent of this technical report is to serve as a "living" document, which can be amended and updated as new information is prepared for each individual project. Impacts analysis of such projects are expected to utilize the information presented in this report and to themselves be incorporated herein as appendices.

The appendices of this technical report are to be updated to include any Potential Impacts Technical Memoranda prepared for projects involving the Bateson Building, in compliance with CEQA and PRC § 5024.5. To the extent that relevant new information is discovered about the Bateson Building, this

[1] The local or state lead agency makes the determination as to the applicability of CEQA to its actions.

technical report is to be amended to reflect the new information. The *Summary of Notable Changes* provided on page vii provides a list of important changes and additions for ease of reference.

Location

The Bateson Building is located at 1600 Ninth Street in Sacramento, California (Figures 1 and 2). The property occupies a full square city block, bounded by Ninth Street, P Street, Eighth Street, and Q Street and is situated within downtown Sacramento near the California state capitol (Township 8 North, Range 4 East, Section 2). It is owned by the State of California and overlooks Roosevelt Park in the vicinity of many other state-owned buildings.

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Figure 1
Regional Vicinity
Bateson Building
1600 9th Street, Sacramento

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Figure 2
Building Location
Bateson Building
1600 9th Street, Sacramento

Chapter 2
Regulatory Context

Federal and state regulations recognize the public's interest in historical resources and the public benefit of preserving them. The following regulations are those that would most likely apply to projects involving the Bateson Building, requiring consideration of the building as a historical resource. These include federal and state historical resource registration programs designed to assist in the identification and evaluation of resources and to determine whether these resources should be added to the Master List.

Properties included in the Master List are subject to several California laws that require consideration of potential impacts on historical resources posed by projects. These properties should also receive special consideration in the planning processes for new projects, or merit consideration as candidates for individual protection.

Typically, projects that adhere to standards and guidelines promulgated by the U. S. Secretary of the Interior do not cause significant adverse impacts on historical resources. The State of California has additionally promulgated a building code specifically tailored to the needs of historic buildings, allowing a performance path to code compliance.

Federal

National Register of Historic Places

First authorized by the Historic Sites Act of 1935, the NRHP was established by the National Historic Preservation Act of 1966 (NHPA) as "an authoritative guide to be used by federal, state, and local governments; private groups; and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment." The NRHP recognizes properties that are significant at the national, state, and local levels.

The NRHP criteria for evaluation is: the quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and meet any of the following criteria:

Criterion A. A property is associated with events that have made a significant contribution to the broad patterns of our history.

Criterion B. A property is associated with the lives of persons significant in our past.

Criterion C. A property embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or that possesses high artistic values, or that represents a significant and distinguishable entity whose components may lack individual distinction.

Criterion D. A property yields, or may be likely to yield, information important in prehistory or history.

Ordinarily, birthplaces, cemeteries, or graves of historical figures; properties owned by religious institutions or used for religious purposes; structures that have been moved from their original

locations; reconstructed historic buildings; properties primarily commemorative in nature; and properties that have achieved significance within the past 50 years are typically not considered eligible for the NRHP, unless they satisfy certain conditions.

Only the last of these criteria considerations is relevant to the Bateson Building: a property that has achieved historic significance within the past 50 years is eligible if it is of *exceptional importance*.

State

California Register of Historical Resources

The NHPA mandated the selection and appointment in each state of a SHPO. Each SHPO is tasked, among other duties, with maintaining an inventory of historic properties. In California, the state legislature established additional duties for the SHPO. These include the maintenance of the CRHR. Established by PRC § 5024.1(a) in 1992, the CRHR serves as "an authoritative guide in California to be used by state and local agencies, private groups, and citizens to identify the state's historical resources and to indicate what properties are to be protected, to the extent feasible, from substantial adverse change." The CRHR criteria broadly mirror those of the NRHP and are found in PRC § 5024.1(c). They are as follows.

> An historical resource must be significant at the local, state, or national level, under one or more of the following four criteria:
>
> **Criterion 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; or
>
> **Criterion 2.** It is associated with the lives of persons important to local, California, or national history; or
>
> **Criterion 3.** It embodies the distinctive characteristics of a type, period, region, or method or construction, or represents the work of a master, or possesses high artistic values; or
>
> **Criterion 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.

The CRHR criteria has three special considerations at Title 14 California Code of Regulations (CCR) § 4852(d). Two are related to moved buildings and reconstructed buildings, and do not apply to the Bateson Building. The third, which applies to the Bateson Building, relates to historical resources achieving significance within the past 50 years. "In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. 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 importance."

California Historical Landmarks

Based on the criteria set forth in PRC § 5031(a), a property is eligible as a CHL if it demonstrates statewide significance by meeting one of the following requirements:

- The property is the first, last, only, or most significant historical property of its type in the region. The regions are Southern California, Central California, and Northern California. If a property has lost its historic appearance (integrity) it may be listed as a site.

- The property is associated with an individual or group having profound influence on the history of California. The primary emphasis should be the place or places of achievement of an individual. Birthplace, death place, or place of internment shall not be a consideration unless something of historical importance is connected with his or her birth or death. If a property has lost its historic appearance (integrity) it may be listed as a site.
- The property is a prototype of, or an outstanding example of, a period, style, architectural movement, or construction, or is one of the more notable works, or the best surviving work in a region of a pioneer architect, designer, or master builder. An architectural landmark generally will be considered on its original site, particularly if its significance is basically derived from its design relationship to the site. [2]

The CHL criteria has several considerations, including one that landmarks must be 50 years or age or older. Resources less than 50 years old, such as the Bateson Building, will be considered for designation only if they possess exceptional design merit or historical significance that transcends the 50-year age requirement.

Public Resources Code Sections 5024 (f) and 5024.5

As part of its effort to establish a comprehensive program to preserve historic resources, the California State Legislature enacted PRC § 5024 in 1981. PRC § 5024 requires that state agencies maintain an inventory of resources under their jurisdiction that are listed in or eligible for listing in the NRHP or as CHLs and that they submit these lists to SHPO. PRC § 5024(a) additionally requires state agencies to "formulate policies to preserve and maintain, when prudent and feasible, all state-owned historical resources under its jurisdiction."

Under PRC §§ 5024(f) and 5024.5, DGS must consult with SHPO regarding any project that has the potential to affect a resource included in the Master List. SHPO is tasked with commenting on the project to determine whether it may cause an adverse effect to the resource. In the case of resources included in the Master List, an adverse effect is one that causes a substantial adverse change in the significance of the resource.

California Environmental Quality Act

Established in 1970, CEQA requires state and local government agencies to determine whether proposed actions are subject to CEQA and, if so, to analyze and publically disclose potentially significant environment impacts of proposed actions. Moreover, it requires the development and adoption of mitigation measures to lessen significant impacts. Actions that require CEQA review are known as projects under CEQA.[3]

CEQA includes historical resources as category of analysis, defining a historical resource as any object, building, structure, site, area, place, record, or manuscript that is historically or archaeologically significant, or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural history of California. Projects, therefore, that involve a historical resource are subject to CEQA.

[2] Only preeminent examples will be listed for architectural importance. Good representative examples of a style, period, or method of construction are more appropriately nominated to other registration programs.

[3] The local or state lead agency makes the determination as to the applicability of CEQA to its actions.

At § 21060.5, the State CEQA Guidelines define the environment to include "objects of historic significance." The definition of "historical resources" is provided by § 15064.5(a) of the State CEQA Guidelines. The following is an abbreviated and excerpted summary of this definition:

1. A resource listed in, or determined eligible by the State Historical Resources Commission, for listing in the CRHR.
2. A resource included in a local register of historical resources…or identified as significant in an historical resource survey…shall be presumed historically significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.
3. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the CRHR.

DGS typically considers resources that are listed in or eligible for listing in the CRHR to be historical resources for the purposes of CEQA.

Thresholds of Significance

In accordance with Appendix G of the State CEQA Guidelines, a proposed project would have a significant environmental impact under CEQA related to historical resources if it would:

1. Cause a substantial adverse change in the significance of a historical resource as defined in Section 15064.5.

Section 15064.5(b) goes on to define "substantial adverse change," in relevant part, as follows:

1. 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.
2. The significance of an historical resource is materially impaired when a project:
    a. Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the CRHR; or
    b. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register or historic resources pursuant to section 5020.1(k) of the Public Resources Code or its identification in an historic resources survey meeting the requirements of Section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically significant; or
    c. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the CRHR as determined by a lead agency for the purposes of CEQA.

3. Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines of Preserving, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Stands for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource.
4. A lead agency shall identify potentially feasible measures to mitigate significant adverse changes in the significance of an historical resource. The lead agency shall ensure that any adopted measures to mitigate or avoid significant adverse changes are fully enforceable through permit conditions, agreements, and other measures.

In addition, in accordance with Appendix G of the State CEQA Guidelines, the project would have a significant environmental impact on archaeological resources if they would:

1. Cause a substantial adverse change in the significance of an archaeological resource as defined in Section 15064.5; or
2. Disturb human remains, including those interred outside of formal cemeteries.

Secretary of the Interior Standards for the Treatment of Historic Properties

In addition to providing criteria for evaluating the historic significance of properties, the U. S. Secretary of Interior has developed Standards for the Treatment of Historic Properties (Standards). According to the National Park Service, these standards provide "common sense historic preservation principles" and are presented as "a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations" (National Park Service n.d.).

There are "four distinct approaches to the treatment of historic properties: preservation, rehabilitation, restoration, and reconstruction." The selection of a treatment approach "depends on a variety of factors, including the property's historical significance, physical condition, proposed use, and intended interpretation" (National Park Service n.d.). Rehabilitation is the most commonly applied approach and is generally used to guide adaptive reuse projects or any project that seeks to accommodate a new tenant, or adapt an existing historic building to current technologies and working styles. The Standards are also used to guide new construction adjacent to historic properties.

The Standards for Rehabilitation (Title 36, Code of Federal Regulations, Section 67) are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of the deterioration requires replacement of a distinctive feature, the new feature will match old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize a property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the property and its environment would be unimpaired.

California State Historical Building Code

The design and construction of older buildings sometimes does not conform to current building and health/life safety codes. In some cases, there is a conflict between the appropriate treatment of a significant feature of a historical resource and a retrofit of the resource that meets the letter of current code. In order to help resolve conflicts of this nature, the California State Historical Building Code (CSHBC) provides "alternative building regulations [for] permitting repairs, alterations and additions necessary for the preservation, rehabilitation, moving or continued use of an historical building or structure" (California Building Standards Commission: 2013).

Essentially, the CSHBC provides a performance-based alternative to the prescriptive building code adopted by most jurisdictions. In cases where conformance with prescriptive building codes would pose negative impacts on historical resources, the CSHBC provides an alternative path to fulfilling the intent of the standard building code without necessarily adhering to its letter. In this way, the CSHBC "is intended to provide solutions for the preservation of [historical resources], to promote sustainability, to provide access for persons with disabilities, to provide a cost-effective approach to preservation, and to provide for the reasonable safety of occupants or users" (California Building Standards Commission: 2013).

The CSHBC is appropriate in situations where strict adherence to the letter of current building codes would result in significant impacts on a historic building. The CSHBC can be used to develop alternative scopes of work that meet the intent of the building code, without sacrificing historic integrity.

Chapter 3
Methods

This chapter describes the research and field methods used to identify and evaluate the Bateson Building's historic significance.

Research Methods

ICF conducted general and property-specific archival research to establish a historic context for the Bateson Building and to determine its historical significance. ICF consulted previous historic resources surveys and evaluations of historical resources in Sacramento's West Town area in the vicinity of the Bateson Building. These documents included the *Historical Resources Report* prepared by JRP Historical Consulting, LLC (2013), in support of the Sacramento Entertainment and Sports Complex Project. Primary and secondary resources from local repositories were also consulted. These sources included the following:

- Original drawings from the DGS Vault.
- Sanborn Fire Insurance Maps.
- Secondary sources such as scholarly books and articles.
- Primary sources such as those authored by DGS.
- Primary sources such as Sim Van der Ryn's writings.
- Informal consultations with DGS employees.

Because no ground-disturbing activity is contemplated by DGS at the Bateson Building, an archaeological assessment of the site was not conducted. ICF reviewed the California State Historic Resources Inventory to identify previous evaluations of the property. No previous evaluations of the Bateson Building were identified.

Field Methods

ICF carried out field investigation of the Bateson Building using standard industry-accepted methods appropriate for identifying and recording historical resources. These methods consisted of an intensive-level pedestrian survey of the Bateson Building and its vicinity, involving visual examination of the structures' interior and exterior spaces. ICF visually inspected and collected information about the building's physical characteristics, including the type and materials of character-defining features, the existence of alterations, and the building's overall integrity, and captured digital photograph of its interior and exterior spaces.

ICF used the collected research and field survey information to evaluate the Bateson Building and to determine its eligibility for listing in the NRHP and CRHR, and as a CHL. ICF senior architectural historians Daniel Paul, MA, and Colleen Davis, MA, conducted the survey on July 24, 2015, and performed the evaluation. Colleen Davis meets the U. S. Secretary of Interior's Professional

Qualification Standards in the areas of history and architectural history. Daniel Paul meets the Professional Qualification Standards in the area of architectural history.

Chapter 4
Historic Context

Downtown Sacramento

The City of Sacramento, located at the confluence of what are now the Sacramento and American Rivers, began its journey to becoming a state capital in the early nineteenth century. It was first established in 1848 by John J. Sutter, who had laid out a town plan. After the discovery of gold in the Sierra Nevada Mountains that same year, the small settlement soon became a busy port exchanging goods and passengers between the goldfields in the mountains to the east and the ocean to the west. The emerging town experienced rapid growth, fueled by the boggling riches generated by the region's gold boom (JRP Historical Consulting, LLC 2013). This development led to the establishment of a modern city in the late nineteenth and early twentieth centuries, replete with thriving commercial and residential areas. The California State Legislature designated Sacramento as the state capital in 1854.

West End Neighborhood

Sacramento's West End neighborhood is among its oldest, laid out as part of the grid established by John J. Sutter in 1848. It extends from the Sacramento River on the west, the State Capitol building at 10th Street on the east, the Southern Pacific Railroad yard on the north, and Y Street (now Broadway) on the south. In the late nineteenth century, the West End was Sacramento's commercial center and featured some of its most coveted residential addresses. Prominent individuals, such as Leland Stanford, Collis P. Huntington, Mark Hopkins, and Charles Crocker, all had associations with this vicinity (*Sacramento Bee* 2013) .

By the 1950s, however, the West End neighborhood had become overcrowded and was considered a blighted part of the city. The neighborhood contained a mixture of residential and commercial uses. The block upon which Bateson Building now stands was fully developed with primarily residential structures, including single-family houses, 2-flats, and 4-flats. Within a few blocks, commercial properties included warehouses for the Goodwill Industries and the Shasta Water Company, in addition to many other residences and office buildings (Sanborn Map Company 1952:56).

During the late 1950s and early 1960s a large area of the West End neighborhood was razed and redeveloped, although a two-block-wide sliver adjoining the waterfront survives today as Old Sacramento.

Urban Renewal in Sacramento

In common with countless American cities, the decline of Sacramento's downtown neighborhoods began during the Great Depression and was subject to postwar redevelopment policies that favored urban renewal. After World War II, federal funding and loans encouraged families to relocate and build new housing in the emerging suburbs in the green fields outside the city center. Lack of investment, declining property values, and an ebbing tax base all conspired to accelerate the decline of these neighborhoods, including the West End (JRP Historical Consulting, LLC 2013).

Corresponding to these trends, Sacramento responded to this decline by developing a series of plans designed to renew its urban core. The West End neighborhood was the first post–World War II urban redevelopment project in California. It was one of several federally funded redevelopment plans undertaken by the city in the postwar period and throughout the late twentieth century. In 1950, the Sacramento City Council identified "Urban Redevelopment Area No. 1," which encompasses most of the West End neighborhood. The plan that accompanied it called for demolition of structures that had been identified as sub-standard and included construction of housing. Opposed by some in the business community, this initial plan was eventually replaced by three separate plans for individual geographies that covered the entire area. These geographies were the "Capitol Mall Project Area No. 2A," the "Capitol Mall Extension Project Area," and the "Capitol Mall Riverfront Project Area." Implementation of these plans began in 1954 and continued in phases throughout the remainder of the 1950s and into the 1960s.

Capitol Area Plan

In 1960, the State prepared a California State Capitol Plan to support the growth of State government and to guide development of needed office space in an orderly fashion. This plan focused on the area south of L Street, near the Capitol, and recommended the demolition of the existing buildings and the construction of a new high-rise complex in a park-like setting. Most of the buildings in the area were demolished, and Office Buildings 8 and 9, the Resources Building, and the Central Heating and Cooling Plant were constructed as part of the plan.

The entire Capitol Area Plan, however, was not built out. By 1975, the State was accommodating office workers in leased space, a costly option. Tasked by the California Legislature with updating the plan in 1976, the DGS engaged a Capitol Plan Advisory Committee, including departmental professional staff and consultants. The primary goal of the Capitol Area Plan was to consolidate State office functions and workers within buildings owned by the State. Construction of the Bateson Building was first introduced as part of the Capitol Area Plan in 1977.

Bateson Building

Opened in May 1981, the Bateson Building (also known as the Bateson State Building or the Gregory Bateson Building) is the pre-eminent architectural expression of 1970s era environmentalism in California under the administration of governor Edmund G. "Jerry" Brown. Designed as an energy efficiency demonstration piece by State Architect Sim Van der Ryn, it is an exceptionally significant example of energy efficient, environmentally sensitive architecture applied to a state government office building.

Figure 3. Governor Jerry Brown Tours the Bateson Building on Opening Day, May 1981

This context statement begins by describing the career of Bateson Building architect Sim Van der Ryn, explaining his role in the environmental and sustainable architecture movement of the 1960s, before and after his tenure as State Architect under Governor Brown. It then describes the environmental concerns of Governor Brown and how they were manifested in California governmental policies, including the appointment of Sim Van der Ryn and the establishment of the Office of Appropriate Technology. Next, it explains how the Bateson Building incorporated and expressed the energy efficiency and environmental priorities that Van der Ryn and Governor Brown institutionalized into state government policies. Finally, Late Modernism and the Bateson Building's expression of the style is discussed.

Sim Van der Ryn, Sustainability Pioneer

As a teacher, an advocate, an architect, and a thinker, Van der Ryn is considered one of the architectural pioneers of the "environmental movement" that emerged in the 1960s, briefly flourished in California in the 1970s, and is now viewed globally as an urgent necessity. Throughout his long career, Van der Ryn has developed and promoted techniques for achieving environmentally sensitive, sustainable architecture focused on conserving scant resources and promoting human thriving. As a California public servant, he played an integral role in the development and institutionalization of Governor Brown's environmental agenda during his first term.

Born in the Netherlands in 1935, Van der Ryn escaped the threat of Nazism and immigrated with his family to the United States as a young boy. He attended architecture school at the University of

Michigan. A campus lecture by Buckminster Fuller began Van der Ryn's interest in both sustainable architecture and looking to nature for solutions, and doing more with less (Van der Ryn 2005:16).

After completing his architectural education, Van der Ryn toured Europe for six months. In 1958, he returned to the United States and declined an offered position at Skidmore, Owings & Merrill in New York City, opting instead to move to San Francisco and pursue a less conventional career. As Van der Ryn himself explained, he "was drawn west, to the open spaces, wild nature, and spirit of adventure that it represented (Van der Ryn 2005:17)." Van der Ryn worked for several architectural firms during this period. Some of these architects included Claude Stoller, who shared his interest in Buckminster Fuller's ideas, and Bob Marquis. Marquis, playfully bemoaning the younger architect's irrepressible inquisitiveness, recommended that he consider teaching.

Teaching proved a natural fit for Van der Ryn. Beginning in 1961 and then intermittently as his other pursuits allowed, Van der Ryn taught, learned from, and collaborated with generations of students at the University of California, Berkeley (Van der Ryn 2005:17–18). He continued to teach until his retirement in 1995. Regular engagement with experimental concepts, new ideas, and constant questioning of conventional wisdom are hallmarks of Van der Ryn's career, all of which he nurtured during his teaching career.

Besides teaching, Van der Ryn completed a number of different projects during the 1960s. Some of these included a study of dorm housing, which emphasized the need for student living spaces to be responsive to their needs, and the design/construction of lightweight, low-cost, demountable temporary structures to house migrant farm workers. The latter was inspired by the ideas of Buckminster Fuller. In these and all his projects, the priorities of occupants were utmost in Van der Ryn's mind and design. With the Bateson Building, he applied this long-standing concern for occupant welfare to a state office building.

In 1969, Van der Ryn founded the non-profit Farallones Institute with the goal of advocating environmental approaches to architecture. Its purpose was to understand "self-sustaining living patterns that increase our awareness of the balance between the realities of nature and the needs of man" (as quoted in Pursell 1993:632). Van der Ryn's advocacy of ideas and techniques focused on the importance of a building's responsiveness to the needs of people. Energy conservation was a central component of his design philosophy, and one that established him as leader in this early phase of the sustainable architecture movement. Long before he came to design the Bateson Building, Van der Ryn was honing his approach.

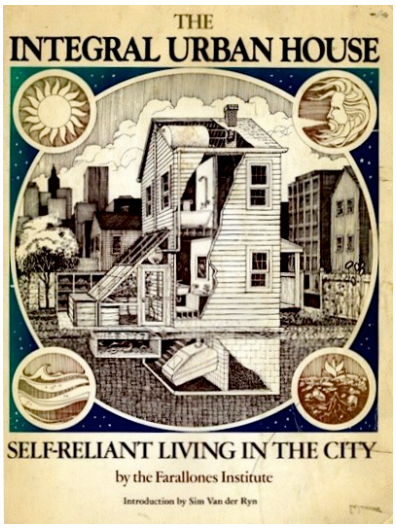

Figure 4. Cover of *The Integral Urban House: Self Reliant Living in the City*

In 1976, *Mother Earth News* published an article about a Farollones Institute experimental project, the "Integral Urban House." The project involved the remodeling of a Victorian-era house as an urban homestead. Its intention was to "translate into physical form the emerging environmental movement ideas," and more specifically "to live lightly and well in the City" (Van der Ryn 1979:x). The project sought to demonstrate meaningful ways that people could apply ecological principles to their daily lives. It included strategies such as incorporating a well-developed kitchen garden, featuring fruits and vegetables fertilized with compost diverted from the house's waste, chickens and rabbits, bees, a composting toilet, grey water recycling, solar heating of water, and wall insulation, among many others (Reynolds 1976). Bringing together his private work and his advocacy, this project further demonstrated Van der Ryn's commitment to the concept of an integrated suite of approaches to conserving energy and resources that he would later develop further and apply to the much larger Bateson Building project.

Van der Ryn was appointed as State Architect in California under Governor Brown in 1975. It was during this period that Van der Ryn designed the Bateson Building. His completion of the Bateson Building and the importance of this appointment on its genesis, design, and construction is discussed in greater detail below. Van der Ryn stepped down from his post as State Architect near the close of Governor Brown's first term and returned to teaching, advocacy, writing, and private practice. Over the next four decades, he continued to advocate for environmentally responsible, energy efficient, and sustainable solutions to shelters of all sorts.

In 1978, Van der Ryn returned to teaching at the University of California, Berkeley, where he re-focused his energies on the work of the Farallones Institute, and established an architectural partnership with Peter Calthorpe (Van der Ryn 2005:71).[4] Van der Ryn and Calthorpe's first major project together was the design of Marin Solar Village (1980, unbuilt). This project was envisioned as an environmentally sustainable mixed-use development with 650 housing units to be built on an abandoned air force base in Marin County, California (Van der Ryn 2005:69–72). The partnership between Van der Ryn and Calthorpe ended in 1983.

[4] Calthorpe had been a Farollones Institute intern and one of Van der Ryn's collaborators on the Bateson Building.

Subsequent to his partnership with Calthorpe, Van der Ryn continued designing buildings that embodied the environmental approach that has become the hallmark of his career. Located primarily in California and other western states, these buildings include: a headquarters building for a "back-to-the land" supply company (Real Goods Store, Ukiah, California, 1995), retreat centers (Red Rock Retreat, Torrey, Utah, 2001), large houses for environmentally concerned clients (the 15,000-square-foot Guitar House, undisclosed location, c. 2000), and educational buildings (Kirsch Center at De Anza College, 2005, Cupertino, California) (Van der Ryn 2005:75–120).

Concurrent with his architectural practice, Van der Ryn has continued to write and speak extensively on topics related to sustainability and environmental architecture. During the years of their partnership, Van der Ryn and Calthorpe wrote *Sustainable Communities: New Design Synthesis for Cities, Suburbs and Towns* (1986). More recently, Van der Ryn's current thinking and speaking focuses on ecology, nature and its patterns, consciousness, and various integrated theories combining these concepts (Cowan 2007:82–83). Van der Ryn continues to work and speak on topics related to sustainability, and is widely considered a pioneer in the field of environmental architecture (Brown 2005).

Because we lack academic and historical perspective, it is too soon to fully assess Van der Ryn's career. It is clear from his body of work, however, that Van der Ryn has made an exceptionally significant contribution to the field of environmental architecture. As the first major architectural project to comprehensively apply environmental and energy-efficiency concepts to a state office building, Van der Ryn's design for the Bateson Building (discussed below) is a major highlight of his career and an exceptionally significant example in the evolution of environmental architecture.

1970s Environmentalism in California under Governor Jerry Brown

The year 1973 was a watershed in the realm of environmentalism in the United States. During this year, economist E. F. Schumacher published his seminal collection of essays, *Small is Beautiful: Economics as if People Mattered*. In it Schumacher described scaling economies, technologies, and energy expenditure back to the individual and argued for ecological over technological sustainability. Concurrently, the United States experienced a dramatic curtailment in its access to oil. In October, members of the Organization of Arab Petroleum Exporting Countries drastically curtailed oil production in retaliation for American support of Israel during the Yom Kipper War. This action significantly reduced oil supply to the United States, quadrupling prices for gasoline and heating oil, and ignited national interest in and concern for energy conservation.

Resolved in 1974, the short-lived oil crisis had several long-term effects. One was the first intimation to Americans that oil was neither limitless nor perennially cheap. Citizens were instilled with memories of exorbitant prices and long lines at gas stations, and such sentiments influenced public policy. A few years later, Governor Brown and Van der Ryn convinced the California Legislature to fund an ambitious program of new, energy efficient, state office buildings, despite a skepticism of innovation. The Bateson Building was the program's flagship project. Energy efficiency was not yet a mainstream concern, however, and would not become so for several decades. As a result, the program remained a prescient outlier insofar as energy efficiency was concerned (Knight 2008).

Elected in 1974, Governor Brown expressed his strong interest in environmental issues with a series of appointments and actions throughout his first term. For example, he hired *Whole Earth Catalog* editor Stewart Brand as special advisor, and John Bryson, a founder of the Natural Resources Defense Council, as chairman of the California State Water Board. Among other environmental

initiatives, Brown repealed the "depletion allowance," a tax break for the state's oil industry, in 1975 and sponsored a tax incentive for rooftop solar energy in 1977. Under Brown's tenure, California developed the first set of state-wide energy efficiency standards in the United States (Louw 2013).

Expressions of Governor Brown's environmental commitment also included his appointment of Van der Ryn as State Architect, overseeing a staff of over 50 (Van der Ryn 2005:60). Brown and Van der Ryn first met at the San Francisco Zen Center, which both men attended regularly during the early 1970s before Brown's election as California governor (Stammer 1978:B3). This commonality is an early indication of their shared perspectives.

Although Van der Ryn was a natural choice for Governor Brown, who frequently sought unconventional candidates to lead traditional institutions, Van der Ryn was not a natural bureaucrat. Initially skeptical of involvement in state government, he eased his way into government service by first acting as a gubernatorial advisor. He recommended that Brown read Schumacher's still relatively new book and went on to author a series a papers in the early months of Brown's first term (Van der Ryn 2005:60).

The first of these papers, prepared at Governor Brown's request, recommended against a major seismic upgrade of the State Capitol Building, judging it an unnecessary use of tax-payer dollars. Van der Ryn, instead, suggested devoting funds to a new state office building campaign designed to lessen reliance on rented office space, which was more expensive. This recommendation came to fruition as the updated Capitol Area Plan, which Van der Ryn guided, and a building plan for eight new state buildings (Van der Ryn 2005:60, Janssen 1978:2). [5]

Van der Ryn's second and third papers were unsolicited. One, titled "Notes on State Energy Policy," recommended that conservation and renewable energy ought to be the foci of the newly formed State Energy Commission. The other, titled "Appropriate Technology and State Government," advocated for organization within state government that would serve "as a counterweight to the tendency of present State law and procedures to subsidize and favor large-scale, expensive, and wasteful forms of technology over more modest and frugal ones" (Van der Ryn 1975:2). In May of 1976, Governor Brown established the Office of Appropriate Technology (OAT) within the Office of State Architect and placed it under Van der Ryn's direction.

Figure 5. Logo of the Office of Appropriate Technology, 1976

The concept of appropriate technology draws heavily upon ideas espoused by Schumacher and others. Essentially, it argues for matching the environmental need to a technology. For example, if one feels uncomfortably warm, appropriate technology might recommend opening a window before resorting to a mechanical system reliant on fossil fuels or one that impacts the climate of an entire building when, perhaps, only one person is warm.

[5] The eight state buildings were the Bateson, three additional buildings in Sacramento, and a single building each in Santa Rosa, San Jose, and Long Beach.

Appropriate technology is a wide-ranging concept, reaching far beyond energy consumption. Van der Ryn's paper on the topic, for instance, listed 29 specific examples where state government could support appropriate technology in areas such as energy, transportation, waste and resource management, and housing, among others. Establishing an Office of Appropriate Technology, Van der Ryn argued, "would give crucial support and sanction for saner, more prudent, technology" (1975:2). Taken together, these three papers established Van der Ryn's mandate as a state employee under Governor Brown (Van der Ryn 2005:60).

During its relatively short tenure (it was disbanded shortly after Governor Brown left office in the early 1980s), OAT initially concentrated its efforts on gathering and disseminating information useful to ordinary Californians. Branching out, OAT developed a portable version of the Integral Urban House, which it exhibited at county fairs. The agency also encouraged the placement of solar panels on state-owned apartments, and developed new building guidelines for rural communities, responsive to the unique needs of their land uses and the capacities of owner-builders (Van der Ryn 2005:67–68). As a state government agency, OAT embodied Brown's environmental agenda.

For capital improvements, Van der Ryn's appropriate technology paper recommended that the State Architect prioritize "design [of] new buildings that serve as models of the principles of appropriate technology – particularly the prudent use of energy and resources and adaptation to particular environments. Focus on the design of particular projects that can set new standards for public design through careful consideration for people, resources, and environment" (Van der Ryn 1975:10). The Bateson Building is the very embodiment of this recommendation.

Included in the Capitol Area Plan, the Bateson Building (referred to as Site 1A while under development) was one of a group of buildings planned to relieve State reliance on leased office space and incorporate energy efficient elements. In keeping with his collaborative nature, Van der Ryn led a consortium of architects to design the Bateson Building. The consortium included Peter Calthorpe, Barry Wasserman, Bruce Corson, Scott Matthews, and Bobbie Sue Hood.[6] Van der Ryn was the architect of record for the entire project.

The Bateson Building was the first California government building to fully incorporate a set of integrated, cutting-edge energy conservation features, or appropriate technologies. Named for noted University of California, Santa Cruz anthropologist Gregory Bateson (1904–1980), the Bateson Building's design incorporated appropriate technologies, primarily in the form of energy-efficiency measures and responsiveness to occupant needs. In this way, it reflected the environmental priorities of the Brown administration during the 1970s.

Environmental Features of the Bateson Building

The Bateson Building was conceived as a demonstration piece for an interconnected set of appropriate technologies, or features that conserve energy and foster human thriving. The designers' goal was to use technology to reduce the building's energy usage by 75% compared to other governmental buildings of comparable size, approximately 250,000 square feet. Yet the designers' goals were not exclusively focused on energy conservation. The architects additionally strove to provide a humane environment for the building's occupants, visitors, and neighbors.

[6] Calthorpe would go on to become a significant figure in the worlds of ecological and sustainable design, and green architecture. Wasserman succeeded Van der Ryn as California State Architect in 1978.

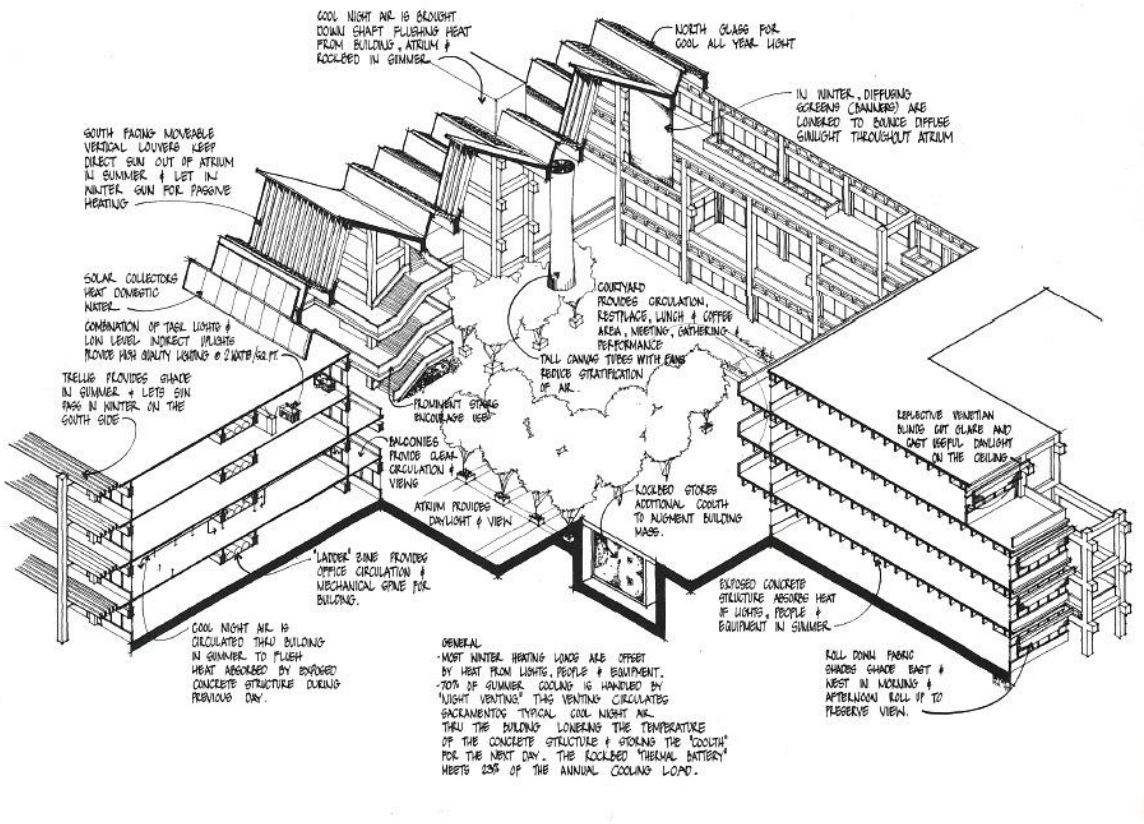

Figure 6. Bateson Building, Axonometric Drawing, Office of the State Architect, 1978

Borrowing architectural critic Sally Woodbridge's analytical framework, the Bateson Building's environmental features (energy efficiency and occupant comfort measures) can be organized into four categories: (1) Sunshading, (2) Daylighting, (3) Rock Bed and Thermal Mass, and (4) Energy Control Systems (Woodbridge 1984:89, 91).

Sunshading

Further recognizing that too much of a good thing, in this case daylight, can be bad, the building was designed with a number of sunshading features to compensate for those times during the day or year when too much direct light negatively impacted occupant comfort.

The south elevation, which is exposed to the most direct sunlight, features a concrete pergola at each raised floor set above the windows. This design perpetually modulates the direct southern light filtering into the office spaces. In addition, the south elevation is shaded by a dense row of trees, incorporated into the original landscape plan, to ameliorate light and heat saturation.

To control light and heat gain, the east and west elevations feature exterior bright yellow canvas sunshades.

Along the atrium's north wall, the building's original construction drawings show a series of tall banner screens that were intended to deflect direct southern light entering through the skylights.

This technique would have simultaneously prevented southern light from shining too directly into the offices in the northern section, and bounced that light back into the atrium.[7]

Rock Bed and Thermal Mass

The Bateson Building's design emphasized nature, in the form of concrete construction and rock beds, to assist in reducing reliance on fossil fuels for its heating and cooling needs.

The building's external structure is concrete, largely consisting of exposed posts and lintels, made from natural materials (i.e., rocks). Described by Bateson Building design team member Barry Wasserman as being like a "large rock next to a river," the concrete functions by absorbing heat during the day and then re-radiating the heat at night (*Santa Cruz Sentinel* 1981:4). The structure, therefore, harnesses nature to help control air temperature. Exposed concrete is also used on the interior, absorbing the heat of people, lights, and machinery during the day, re-radiating after dark.

Most innovatively, a pair of 60- by 120-foot elevated beds each containing 640 tons of rocks were installed in the basement under the atrium to control temperature.[8] The intended concept was that, in summer, hot air building up inside the building would be pulled down into the basement, and passed through the rocks. The rocks would then function to cool the air before sending it back into the building. Conversely, in winter, cold air was also passed through the rocks to generate heat. Air movement was affected through reversible air shafts.

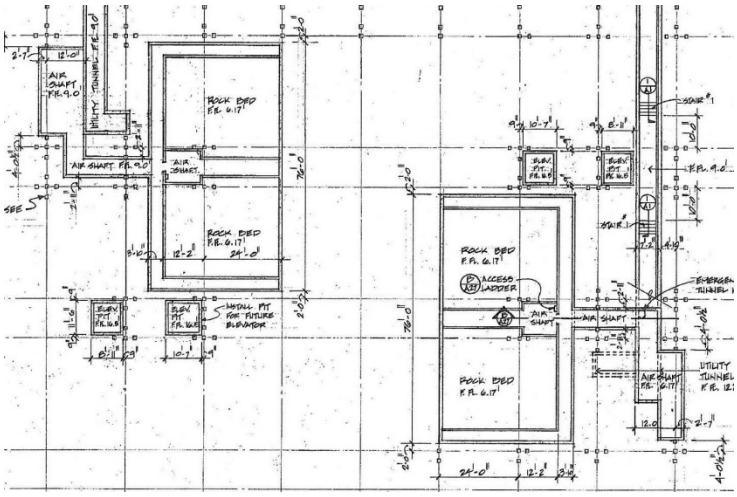

Figure 7. Bateson Building, Rock Beds in the Basement, Office of State Architect, 1978

The rock bed air movement system involved moistening the air, which caused concern shortly after the building opened. In 1982, a never-substantiated fear that the rock bed and its moistened ventilation would infect building inhabitants with Legionnaires Disease resulted in decommissioning the system. A 2008 infrastructure report prepared by Kitchell on behalf of DGS recommended recommissioning the rock bed system without the water-based air wash feature, incorporating premium efficiency motors into the fans, and boosting the air exchange volume to current code (Kitchell 2008:137–139).

[7] Though these interior shades appear in architectural drawings and diagrams, it is uncertain if they were ever introduced.

[8] Architectural Historian Dell Upton identified the rock beds as one of the building's most important energy conservation devices (Upton1998:143–144).

Energy Control Systems

Appropriate technologies are particularly apparent in the building's energy control systems, which include both computer-controlled and occupant-driven systems.

The east and west elevations are characterized by exterior yellow canvas sunshades, which were designed to be operated by computer, according to the angle of the sun, the time of day, and the preferences of occupants.

At the roof, the sawtoothed skylights feature *brise soleil* on the north elevation and louvers on the south-facing elements to better control light and heat in the atrium. The louvers attached to the rooftop *brise soleil* were originally computer operated in correspondence to the movement of the sun.

The atrium space was not originally designed with air conditioning. Instead, large circular vents in the saw tooth skylights were installed with the intention of pushing building heat out and pulling cool night air in.

Four full-height "socks," reminiscent of elongated Japanese lanterns hanging within the atrium, contain fans that keep the air moving at the ground level to support destratification. These fans are no longer used.

Exterior windows were originally designed to be operable. Workers were originally intended by Van der Ryn to be grouped by 12 or 24, who would oversee the systems in their given area of an office—controlling temperature, lighting, and ventilation as they wished.

Using computers to control systems based on the angle of the sun, which is ever-changing but entirely predictable, reduced the burden on maintenance staff and occupants. At the same time, occupants could also control various aspects of their environment, based on their unique needs and preferences. In this way, the technology was matched to the need: using computers where they made sense, but not to the exclusion of human needs, preferences, and control.

Late Modernism

Exceptionally significant as an example of environmental architecture, the Bateson Building is designed in the Late Modern style. The Bateson Building is one of the first large-scale examples of sustainable or "green" architecture designed in this style, years before either the term or the form came into common vernacular usage. Stylistically and philosophically a reaction to more orthodox Modernist philosophies, most commonly associated with the work of Mies van der Rohe and his adherents, the Bateson Building is an excellent expression of Late Modernism that offers a highly accessible, humanly scaled environment for people to work in. Stylistically Late Modern, the Bateson Building pointed the way to an evolution of the style through its boldly assertive environmental emphasis.

In the early twentieth century, Modernism as an architectural design system began with the noblest of intentions to encourage positive social interaction and elevate the psyche through functional, direct, clarified, and abstracted forms. Modernist design employed an emphasis on transparency, open plan volumes over massive elevations, and highly thought-out asymmetrical compositions in place of ornament (Hitchcock and Johnson 1932:56, 69–70, 81–82). Flat-roofed designs of glass, concrete, and iron, the mass-produced materials of the industrial revolution, were also the primary forms and materials of Modernism. This new "International Style" was one that glorified

functionality. With so much emphasis on manufactured, rather than natural materials, and on machine tooling over hand craftsmanship, Modernist architecture left many feeling alienated.

By 1965, both Modernism as an architectural design and what the movement stood for was constantly questioned. The style had been increasingly used in a thoughtless, conformist manner, and as an excuse to build cheaply. As it became more orthodox, Modernist design was also increasingly associated with a dehumanized machine-like approach to work, corporate life, bureaucracy, and living. Architectural historian Charles Jencks dates the end of orthodox Modernism to 1972, the year that the Pruitt-Igoe public housing complex in St. Louis was demolished. Pruitt-Igoe, initially lauded for its efficient, functional, city-in-the-park design of repeating rectangular boxes, failed miserably to respond to the needs of the families it sheltered. This was quickly demonstrated in both its design and management (Jencks 1991a:23) .

As applied to architecture, it was Jencks who also first coined the term "Late Modernism." According to him, "there are many ways to characterize Late-Modern architecture and most of them can be reduced to the single notion of exaggeration. Late-Modernism takes Modern architecture to an extreme in order to overcome its monotony and the public's boredom with it" (Jencks 1988:21). The term "Late-Modern" is also applied in a more casual manner to reference architecture spanning from circa 1965 to 1990 that may include some Modern features, while simultaneously deviating from it. This variant of the style is sometimes referred to as Expressionist Modernism.

Late Modernism, however, was unconcerned with Expressionistic Modernism's symbolic or monumental tendencies (i.e., a shaped, overt architecture often including symbolism and metaphor, intended to evoke a more emotional and less rationalist response). As Modernism emphasized transparency through denying applied ornament or incorporating transparent glass surfaces, Late Modernism took this one step further to openly reveal and articulate the various infrastructural elements and technologies (Jencks 1991b:19).

Bateson Building as Late Modernism

The Bateson Building recalls one of Late Modernism's best known and most significant examples: the Centre Georges Pompidou in Paris, France (Renzo Piano and Richard Rogers, 1971–1975). The Pompidou Cultural Center (as it is commonly known) was designed to appear as if its exterior was stripped to openly reveal the pipes, ducts, and other inner workings of its color-coded infrastructure. In the Bateson Building's design, the same overt expression of various energy efficient or sustainable technologies is present. A limited degree of this techno-expressionism is found on the exterior, where the motor and cable apparatus that operate multiple sunshades are readily visible rather than hidden. Also similar to the Pompidou, color appears to have been used to highlight the various conservation components and technologies developed by Van der Ryn and his team. Ventilation boxes, office ventilation elements, and sawtooth windows are bright blue; vents themselves are red; computerized sunshades are bright yellow; and stratification tubes are light orange.

Late Modernism often included a sculptural breaking apart of the ubiquitous Modern box. This deconstruction was often accomplished through chamfers, sharp mono-pitch angles, cuts, or, in the case of Bateson Building, variegated massing. Where Modernism possessed consistency of an isotropic space or the repeating glazing unit within a surface wall, Late Modernism expressed extreme redundancy where the redundant part was often articulated to the verge of becoming a defined if not decorative element (Jencks 1991b:19). Such concepts were incorporated into the

Bateson Building's articulated, boldly enframed space, bay systems of ribbon windows (a Modernist motif) and wood, both outside and inside the building.A reaction to more typical postwar Modernism, the Bateson building is aesthetically informal. Its exterior form is broken apart, with a horizontal rather than vertical acclimation. The building also appears to retain its original color palette inside and out, which is an ephemeral and increasingly rare occurrence for 1970s era Late Modern architecture. It has a bright, largely primary color palette set against wood and concrete. Some of these appear to have been part of the aforementioned categorization of technologies. Others seem to be for aesthetic purposes. The exterior shades are bright yellow, and the interior ventilation boxes and the exterior saw tooth are bright blue with red accents. The four prominent fan socks in the atrium are a warm orange-pink. These are of a similar tonality to the abundant interior woodwork found at stair and balcony railing. Red doors, along with original bright blue ventilation elements within various office spaces are also still visible.

The Bateson Building also exhibits strong Japanese influences. Shinto, the state religion of Japan, believed in the interrelated manifestation of spiritual essence manifested in both people and nature. These were not seen as separate. In this vein, the primary Japanese architectural trend of the 1960s was "Metabolism." This trend proposed architecture and planning itself as akin to a biological organism. Paraphrasing Peter Calthorpe, Dell Upton described the Bateson Building as a "a living organism that would respond almost sentiently to changes in environmental conditions" (Upton 1998:143).

Japanese Metabolism was often manifested in a given building by having irregularly placed "plug-in" elements. These elements were similar to Moshe Safdie's Habitat at the Montreal Expo '67 World's Fair, or later through multiple Osaka Expo '70 projects by Kenzo Tange and others. The Bateson Building's irregularly placed cubical bay units, particularly at east and west elevations, reflect these influences. The Japanese aesthetic is continued in the recurring presence of the eastern-inspired post and lintel joinery, found across both its exterior and interior; the Japanese lantern-like full height fan socks; the full height ventilation ducts with their circular vents with said joinery; and the Shoji-like square paneled skylight panels, along with their delicate triangulated exposed framework reminiscent of the screenwork seen in traditional Japanese architecture.

Summation

The Bateson Building reflects Governor Jerry Brown's environmental ambitions and is an exceptional expression of 1970s Environmentalism in California under his governorship. It is among the earliest large-scale buildings to incorporate an integrated suite of energy efficiency features with a conscious focus on occupant needs and comfort. Completed by a design team led by State Architect Sim Van der Ryn it is a strong example of the architect's work in the Late Modern style. The Gregory Bateson Building is the first and most fully realized state office building in California to demonstrate environmentally conscious architecture.

Chapter 5
Property Description

ICF evaluated the Bateson Building to determine its eligibility for listing in the NRHP and CRHR, and as a CHL. These evaluations were conducted based on the research and site-specific information obtained from primary and secondary resources.

Architectural Description

Exterior

The Bateson Building is a four-story, square plan office building designed in the Late Modern style. The building's exterior has irregular massing, and each of the four elevations is separately massed relative to its orientation. The building's exterior consists of articulated rectangular and square bays of exposed concrete post and extended lintel framework. All of the exposed concrete members have chamfered edges. Behind protruding bays, exposed concrete friezes are inset into all elevations at each level, running the length of a given elevation. Building bays protrude and recede in different manners at each of the four elevations, conveying the impression of a variegated, broken apart box. Most of the exterior bays contain treated wood cladding, and ribbons of two-part aluminum frame fixed and operable windows. Certain bays, near various recessions or at corners, are open frame, further conveying the exterior box as broken apart.

Figure 8. Bateson Building, East Elevation (ICF International 2015)

The building's front elevation faces east onto 9th street, and this elevation consists of multiple, stacked rectangular and square bays, vertically consistent in an A-B-A-B pattern. The low, wide main entryway is off-center within the elevation and is recessed behind wide concrete stair sets. Two pairs of bronze tinted aluminum frame shop doors are present and are flanked by paired full-height sidelights. Both the door and sidelight glass is reflective. Directly above the entry are two upper level balconies, having glulam wood plank balustrades, bronzed aluminum hand railings, and ribbons of mirror glass behind them. The east elevation's southern portion protrudes outward, while its northern portion is recessed behind a small courtyard, which has concrete, shrub-filled planters of an angled, irregular arrangement extending from the elevation, affixed concrete benches, and standalone square tree planters and ashtrays with pebbledash cladding. A 1981 bronze plaque honoring the dedication of the building to Gregory Bateson is set within the planter wall. The entryway stairs are in two sets and have a landing between them; the stairs asymmetrically span out north of the entry, covered by an extended, square-bayed protruding portion of the building. Running up the building, off either side of the recessed entryway is an open framework of the exposed concrete posts and extended lintels.

The Bateson Building is actually two "L" shaped buildings seamlessly fitted together to form a square plan. With some variation, the building's east and west elevations are quite similar. The west elevation courtyard, having similar features as that off the east, is at the southwest rather than

northeast corner; the multi-bay protruding component is at the north portion of the west elevation; its pedestrian entry is also off-center, and treated in a highly similar manner. Whereas the east elevation entryway is topped by an outdoor cafeteria, the west elevation is topped by multiple balconied decks, themselves beneath open frame design bays. Over windows, both the east and west elevations feature multiple yellow canvas sunshades and exposed cable hardware. The sunshades, a saturated bright yellow, were, until very recently, computer operated to drop down over east and west windows at certain times of the day so as to keep the sun's direct glare out of offices, while opening up the same windows to the outdoors toward midday.

The building's north and south sides have less massing variegation than those of the east and west elevations. The bays at the north and south elevations also have a greater redundancy—rectangular shaped bays across either elevation with no square bays periodically present. At the north and south elevations, present within numerous concrete friezes, are periodically spaced concrete "tees"—small, vertical, wedge-like elements also appearing in limited north- and south-facing protrusions off east and west elevations, and at north and south atrium-facing walls within the building itself.

A wide, substantial portion of the south elevation is recessed, though not as deeply as the much more dissolved east and west elevations. This recessed portion is highly shaded and has multiple bays of ribboned, mirror glass windows. The lower level of this recessed portion contains a highly shaded planter having boulders and bush specimens, and the upper three levels of this recessed portion have outdoor patios. Trellises of parallel, long, exposed concrete beams top each of the patios and the ground-level planters. At the building's upper two levels, these beams extend beyond either side of the patio, running as a design element along much of the south elevation. A wide vehicular service entry is present at the south elevation's eastern portion. The entirety of the south elevation is fronted by tall, mature tree specimens.

Figure 9. Bateson Building, South Elevation, 4th Floor (ICF International 2015)

Of the four building elevations, the north elevation is the least variegated. The building's north elevation contains consistently handled and placed rectangular concrete frame bays with numerous two-part ribbon windows set within aluminum frame, each ribbon placed above the treated glulam wood bay infill seen across the rest of the building. The elevation's central portion is slightly recessed and contains a ground-level planter having boulders and shrub specimens at the ground level. The upper levels of the north elevation's eastern portion irregularly step back behind concrete member open frame bays.

Centered atop the building are multiple rows of sawtooth skylights, akin to industrial architecture, made of blue-colored standing seam metal. South-facing window lights are present behind multiple metal louvres, which were once computer operated but are now hand operated. North-facing lights

are present behind a *brise-soleil* metal grid. Large circular metal vents, painted a tinted plum color, are present at certain sawtooth ends. A gabled utility room of standing seam metal construction and blue coloration akin to the sawtooth windows, is also present upon the western portion of the roof. Solar panels, whose purpose was originally to heat water, were present at the roof's southern portion and have since been removed. Small pads where the panels once rested are still present. The building's roof is asphalt clad, is flat, and, aside from the sawtooth windows, is not visible from the street. The four elevations run along the roof edge as a low parapet.

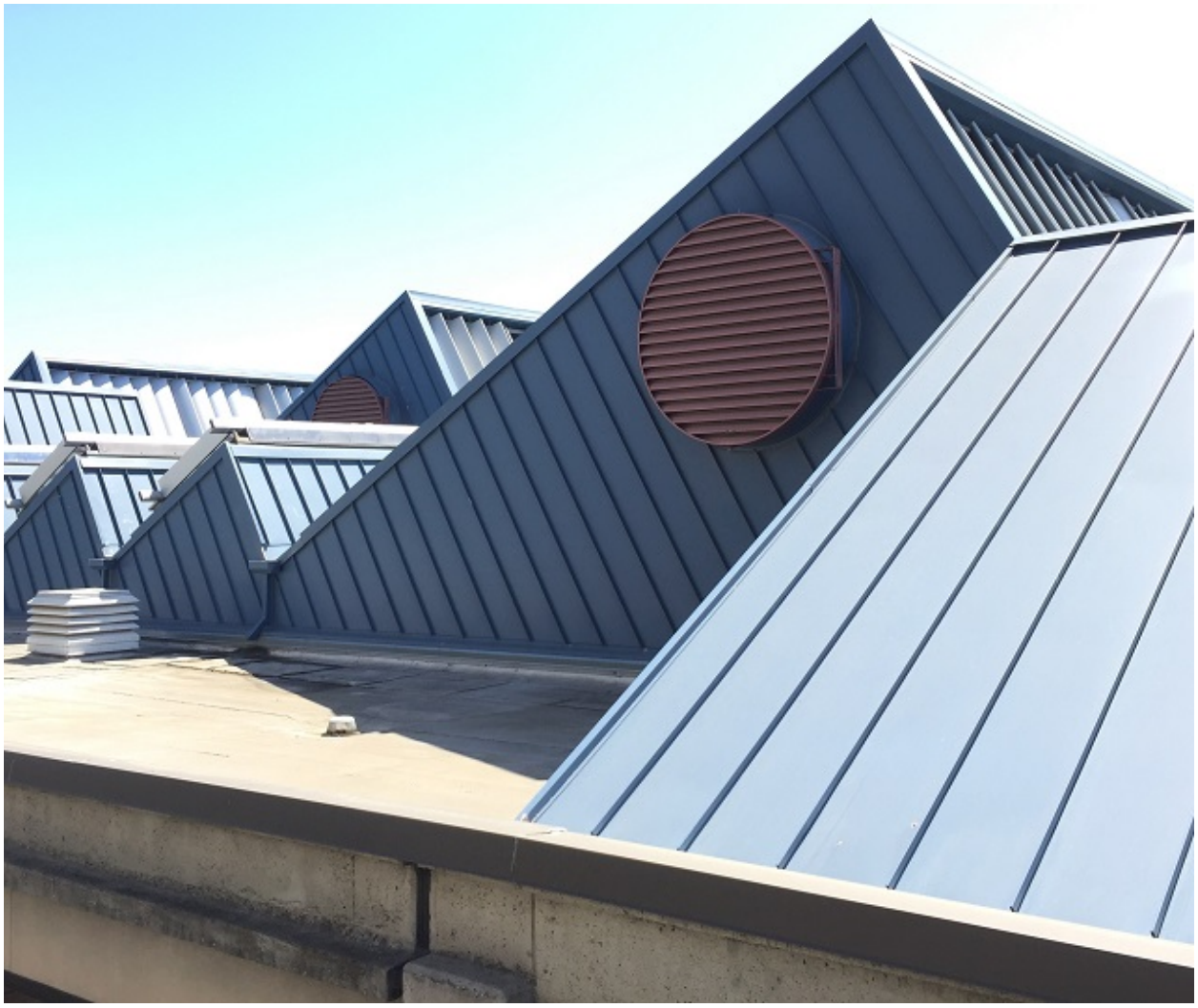

Figure 10. Bateson Building, Rooftop Sawtooth Monitors (ICF International 2015)

Interior

The two primary entries off 9th and 8th streets each lead into a low, wide foyer of floors having a patterned fire flash type ceramic tile. The foyers contain concrete bicycle racks, wood plank wall siding, and a second set of shop doors that lead into the atrium. The focal point of the Bateson Building's interior is a prominent, 150- by 144-foot full-height atrium around which all office spaces are situated. The floor of the atrium is clad in the same patterned ceramic tile seen at the foyer, and the atrium floor is terraced; steps lead to its sunken middle portion. Within the middle portion is a

circular concrete plinth upon which is a semi-abstract stone sculpture of three figures. Also present near the atrium's center is a square shaped, raised concrete base upon which is a podium in addition to multiple un-affixed tables and chairs. At ground level, off the building just west of the atrium space is a food stand clad in an angled glass skin. Four levels of offices enframe the atrium; their exposed concrete bays with tee patterned blank friezes, ribboned windows, and treated glulam wood cladding similar in design to external bays. This, combined with the abundant natural light in the atrium conveys the effect of still being outside.

Figure 11. Bateson Building, Atrium (ICF International 2015)

Off the atrium to the east and west are sculpturally articulated stairways; their diagonal rises fronted by wide plank glulam wood balusters, similar to those across the multiple interior balconies at each level, enframing the atrium off all upper levels. The stairwells have wide, wood plank

balusters of treated glulam wood similar to that found at balconies and within bays, both inside and out. Off the atrium at the east and west sides are also full-height boxes of exposed concrete posts and extended lintels akin to those also seen elsewhere. The articulated boxes, used for ventilation purposes, are clad in scored metal cladding painted blue. Large circular attic vents of a tinted plum red are visible in two of the four boxes, and they too in their scaling and composition have a Japanese design quality.

The interior atrium is lit with natural daylight provided by numerous sawtooth skylights. They are visible at the ceiling as rows of extruded triangles running east–west. The sawtooth systems are enframed with exposed wood members and, where glass is not present, white, square shaped acoustical panels are. Full length beams are counterpointed by triangle formed exposed wood secondary supports. The effect of the windows, the square white panels, the articulated, circular vents off either end of the skylights, and the wood frame together has a *shoji*-like quality highly akin to Katsura Palace in Kyoto, Japan.

The atrium also features four full-height canvas "stratification tubes" akin to Japanese lanterns that hang over the atrium and are tied near the top of the skylights. To help destratify air, each of the tubes has a fan at the bottom that blows risen heat downward. A centered light is visible within the screen at the bottom of each tube. The tubes hang to a point about 10 feet above the atrium ground level. Hanging by a cord in a centered manner between them, over the center of the atrium space is a public address system of four speakers surrounding a light. Exposed concrete planters, akin to those found on the outside of the building, enframe the stepped down portion of the atrium space.

Many of the office spaces at all levels have undergone various alterations over time that have included the addition of walls that have broken up what were open plan spaces; the enclosure of rooms, the addition of drop ceilings, and other changes. Those offices that are fairly original have a generous amount of natural daylighting off windows; an abstract ceiling pattern dimensioned, geometrically undulating acoustical tiles in a modified Greek key pattern (*meandros*). Along outer office walls are exposed ventilation piping elements originally painted blue. Many of the exterior windows at office levels were originally operable, but have since been permanently closed.

In a subterranean space beneath the atrium are two approximately 36- by 76-foot rock beds containing 660 tons of rocks. The rocks are suspended above the basement floor, contained within metal cages. A feature that has long since been disabled, originally cool air stored in the rock beds travelled by a flue to the location of the blue ventilation boxes, where their cool air was blown upward by fan through the boxes, out its vents, into the atrium space. The fans within these ventilation boxes are reversible, and, likewise, accumulated hot air was blown downward into the rock bed. The ventilation boxes are also connected to rooftop exterior ventilation, allowing accumulated daytime heat to escape the building and simultaneously allowing cool night air to be introduced to the atrium.

Figure 12. Bateson Building, Basement, Rock Bed (ICF International 2015)

Aside from the previously mentioned planters and courtyards, exterior landscape elements include zelkova, ash, elm, magnolia, and other tree specimens. Sidewalks around the building are concrete with a periodic band of patterned fire flashed brick inlay. Other state office buildings, some developed contemporaneously with the Bateson Building and featuring similar scale, are located nearby, as is a limited amount of multi-family residential development. A multi-story high-rise with a plaza is set across 8th Street to the south, and Roosevelt Park is located across 9th Street to the north.

Integrity

The Bateson Building retains excellent *integrity* across all seven aspects of integrity, as defined by the NRHP and CRHR. The building remains in the same *location* in which it was built. Set across 9th Street from Roosevelt Park, the general *setting* remains the same as when the building was developed. Although some of the buildings that now surround the Bateson Building were built after its construction, the basic street layout and relationships remain residential in scale with landscaping along each street.

Modifications to the environmentally conscious *design* features are found in several places. In several office areas interior partitions have been constructed where originally there had been an open plan. Repairs to the atrium ceiling were accomplished without major loss of design integrity.

Original energy efficiency features, such as the air exchange associated with the rock bed, were disconnected shortly after the building opened but remain in place. Some of the exterior sun shades on the east and west elevations, which are controlled by computer, are currently not operating. Solar panels were removed from the building roof, which is the only major alteration.

Integrity of *materials*, such as rock bed, concrete, sunshades, vents, and sawtooth atrium roof, is excellent. *Workmanship* is evident in features such as the concrete and glulam paneling, although there some condition issues are present in some areas. A *feeling* of Late Modern style applied to a 1970s office building is evident because of the lack of alterations. The *association* with demonstrating environmental consciousness is evidenced by the retention of features such as the socks in the atrium, rock bed, exterior sun shades, and sawtooth roof, exterior pergola, and the color scheme.

Chapter 6
Significance

This chapter applies the various criteria and requirements of the relevant registration programs to the Bateson Building.

Evaluation of Significance

National Register of Historic Places/California Register of Historical Resources

Evaluation of the Bateson Building for NRHP and CRHR eligibility is provided below.

Criteria Related to Events/Broad Patterns of History

A: National Register of Historic Places
1: California Register of Historical Resources

Eligible under Criterion A/1. The Bateson Building is eligible under Criterion A and Criterion 1 as an expression of 1970s era environmentalism under Governor Edmund G. "Jerry" Brown. Brown's tenure as California governor in the 1970s was distinguished by a noted commitment to environmental issues. Indeed, Brown's interest in environmentalism was so marked and so unusual that it earned him the derisory moniker, "Governor Moonbeam." Among the hallmarks of this commitment were his appointment of Sim Van der Ryn, noted for his environmentally sensitive work throughout his career, as State Architect and the creation of the Office of Appropriate Technology.

Opened in May 1981 and incorporating cutting-edge environmental features including energy-efficiency measures and human sensitive design, the Bateson Building is the pre-eminent architectural manifestation of 1970s era environmentalism in California.

For the reasons stated above, the Bateson Building is considered exceptionally significant under Criterion A of the NRHP at the state level of significance and Criterion 1 of the CRHR. Analysis of Criteria Consideration G for Exceptional Significance is provided below in the section titled Criteria Considerations.

Criteria Related to Association with Significant Persons

B: National Register of Historic Places
2: California Register of Historical Resources

Not eligible under Criterion B/2. Several important people are associated with the Bateson Building. The building was designed in accordance with policies enacted at the direction of Governor Jerry Brown during his first term, although Brown did not occupy the building in his official capacity. Noted sustainability expert Sim Van der Ryn, the building's primary designer, similarly did not occupy the building as his primary site of work. As a result of Brown's and Van der Ryn's shared admiration for his work, the building was named for anthropologist Gregory Bateson. Like his

admirers, however, Bateson never occupied the building. In fact, Bateson himself had passed away before the building opened in 1981.

None of these associations is consistent with eligibility under Criteria B or 2, which require that individuals associated with the building live in it or work in it during a period of their lives or careers during which they made important contributions to American history. As none of these men ever lived or worked in the Bateson Building, it is not eligible under these criteria. Moreover, properties are typically not eligible for their association with living persons, as both Brown and Van der Ryn are. For the reasons stated above, the Bateson Building is not considered significant under Criterion B of the NRHP or Criterion 2 of the CRHR.

Criteria Related to Architectural Quality

C: National Register of Historic Places
3: California Register of Historical Resources

Eligible under Criterion C/3. Opened in 1981 as an energy efficiency demonstration piece, the Bateson Building is an exceptionally significant example of energy efficient, environmentally sensitive architecture applied to a state government office building. Incorporating an integrated suite of features that utilized daylighting, sunshading, thermal mass, and energy control systems, the Bateson Building was designed to use energy resources appropriately and create an environment to support occupant comfort and productivity. The Bateson Building is an exceptional example of the cutting-edge technologies and approaches to environmentally sensitive design as applied to a state office building.

For the reason stated above, the Bateson Building is considered eligible for listing in the NRHP under Criterion C at the state level of significance and the CRHR under Criterion 3. Analysis of Criteria Consideration G for Exceptional Significance is provided below in the section titled Criteria Considerations.

Not exceptionally important as an example of Late Modernism. Due to its excellent informal design, variegated facades, and strong use of color, the Bateson Building is a strong example of Late Modernism applied to a government building. The building is also an important example of the work of architect Sim Van der Ryn, who was already well established as an architect of note in the realm of environmentalism and sustainability at the time of the Bateson Building's design. These aspects of the building are essential to understanding its context as a whole. However, because of its age, in order for the Bateson Building to be eligible as an example of Late Modernism or the work of Sim Van der Ryn, it must be demonstrably exceptionally significant in those contexts. While clearly an excellent example, it does not meet the exceptional threshold as outlined in Criteria Consideration G for these historic contexts.

Criteria Related to Archaeology and/or Information Potential

D: National Register of Historic Places
4: California Register of Historical Resources

Not Eligible under Criterion D/4. There are no known archaeological resources related to the Bateson Building, and the structure is not considered a source of information that would itself expand our understanding of history.

DGS does not contemplate any ground-disturbing activities in the near or distant future; therefore, the consideration of potential prehistoric or historical archaeological resources is outside the scope of this investigation.

Should ground-disturbing activity be proposed, DGS will update this Technical Report to include consideration of archaeological resources. For these reasons, the property is not considered significant under NRHP Criterion D or CRHR Criterion 4.

California Historical Landmark

Evaluation of the Bateson Building for California Historical Landmark eligibility is provided below.

Requirement Related to First, Last, or Most Significant

Eligible. As the most significant example in Northern California of a building expressing the important historic context of 1970s Environmentalism in California under Governor Jerry Brown, the Bateson Building is considered eligible as a CHL under this requirement.

Requirement Related to Important Individuals or Groups

Not Eligible. Although important individuals such as Governor Jerry Brown, architect Sim Van der Ryn, and anthropologist Gregory Bateson are associated with the Bateson Building, it is not the primary site of achievement associated with any their careers. For this reason, the Bateson Building is not considered eligible as a CHL under this requirement.

Requirement Related to Prototypes or Outstanding Examples

Eligible. As pre-eminent among a group of energy-efficient state buildings conceived and developed during the first term of Governor Jerry Brown, and as an outstanding example of a state office building deliberately designed to incorporate both innovative energy conservation and human comfort conscious elements, the Bateson Building is considered eligible as a CHL under this requirement.

Criteria Considerations

Recently noted by CNN as an a icon of ecological design, the Bateson Building is currently just 34 years old based on its 1981 completion date (Knight 2008). Typically, historical resources must be 50 years of age to qualify as eligible under the NRHP, the CRHR, and the CHL programs. Although these programs all indicate 50 years as the age threshold for a building to achieve historical significance, all three provide for exceptions based on exceptional significance, as follows:

- **NRHP.** A property that has achieved historic significance within the past 50 years is eligible if it is of *exceptional importance*.
- **CRHR.** In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. 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 importance.

- **CHL.** Resources less than fifty years old will be considered for designation only if they possess exceptional design merit or historical significance that transcends the fifty-year age requirement.

This section demonstrates why the Bateson Building is exceptionally significant.

Our understanding of the Bateson Building and the historic context it expresses are enhanced by the extensive scholarly attention the building has received since the time of its construction. Much of this work is summarized in the contexts developed above, demonstrating its exceptional significance. Moreover, with issues of energy efficiency, sustainability, and climate change gaining increasing attention with each passing year, the Bateson Building's expression of important environmental contexts becomes increasingly relevant.

Establishing exceptional significance requires that a resource be evaluated in comparison to other resources within the same geographical area, expressing the same significance or historic associations. Of the eight state buildings constructed under the 1970s State Building Program, the four achieving the most notable degree of success in incorporating energy-efficiency measures were the Bateson Building, the Energy Resources Conservation and Development Building, the Water Resources Control Board Building, and the San Jose State Office Building.[9] The latter three, therefore, serve as an appropriate cohort of buildings to compare to the Bateson Building under the relevant contexts for exceptional significance:

Energy Resources Conservation and Development Building
Architect: Nacht & Lewis
1516 9th Street, Sacramento

The Energy Resources Building's most prominent energy-efficiency measures are its sun shading elements and metal vertical louvers, which are permanently affixed. As such, they block the windows. In contrast, the sun shades on the Bateson Building were designed to be lowered and raised in response to conditions such that the shades virtually disappear. Daylighting is also supported by an internal atrium in the Energy Resources Building, but it is smaller and less airy than that of the Bateson Building. It is, therefore, less of an amenity to occupants.

Water Resources Control Board Building
Architect: MBT Associates with Sam Davis
901 P Street, Sacramento

The Water Resources Control Building incorporates daylighting through the use of a narrow, exterior, L-shaped central courtyard that separates the occupied portion of the building from its parking garage, rather than a space fully integrated into its overall building systems. The parking garage, too, exhibits the environmental philosophies incorporated into the building's design. That is, energy efficiency seeks to reduce energy usage rather than encourage use of automobiles, and humanely designed buildings provide amenities and productive work spaces for occupants rather than space for automobile storage. Exterior shading is also provided by metal shades, which are not controlled in response to either sun placement or occupant comfort. All of these elements are in contrast to those of the Bateson Building, which represents a better example of the design and implementation of environmental architecture's design philosophies.

[9] The eight state buildings were the Bateson, three additional buildings in Sacramento, and a single building each in Santa Rosa, San Jose, and Long Beach.

San Jose State Office Building
Architect: The ELS Design Group/SOL-ARC
100 Paseo de San Antonio, San Jose

The San Jose State Office Building features seven internal courtyards to assist with daylighting. Featuring a structural concrete frame, the building takes advantage of thermal mass provided by the concrete structure. Wooden sunshades contrast with the concrete and provide shading.

Each of these buildings incorporates some of the elements included in the Bateson Building, but none of them integrates all of them nor integrates them as seamlessly (Woodbridge 1984:86–91). Noted as "the Nation's most innovative, energy efficient building," other buildings in the cohort of energy-efficient state buildings conceived and designed during Governor Brown's first term are good examples that incorporated a few elements of environmental architecture, but none of them is as exceptionally comprehensive as the Bateson Building (Department of General Services 1981:2).

Of the buildings conceived and planned during Governor Brown's first term, the Bateson Building most fully realizes 1970s era environmentalism in California. As environmentally sensitive architecture, the Bateson Building is the one that achieves exceptional significance.

Chapter 7
Conclusions and Recommendations

Conclusions

The Bateson Building appears eligible for listing in the NRHP as an individual property and as a CHL. It is, therefore, eligible for inclusion in the Master List of State-Owned Historical Resources. The Bateson Building additionally appears eligible for the CRHR and should be considered a historical resource for the purposes of CEQA.

Recommendations

Because the Bateson Building is eligible for inclusion in the Master List of State-Owned Historical Resources and a historical resource for the purposes of CEQA, ICF recommends that, to the extent feasible, all potential projects should meet the *U.S. Secretary of Interior Standards for the Rehabilitation of Historic Buildings* to avoid a substantial adverse change in the significance of the building.

Chapter 8
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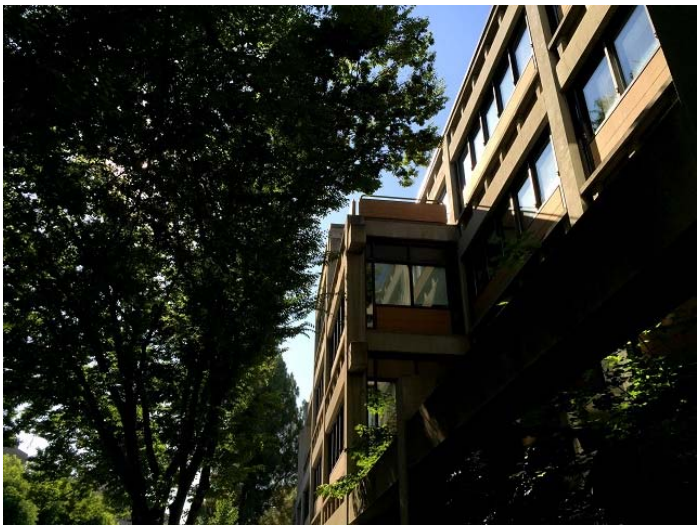
Appendix A
Field Photographs

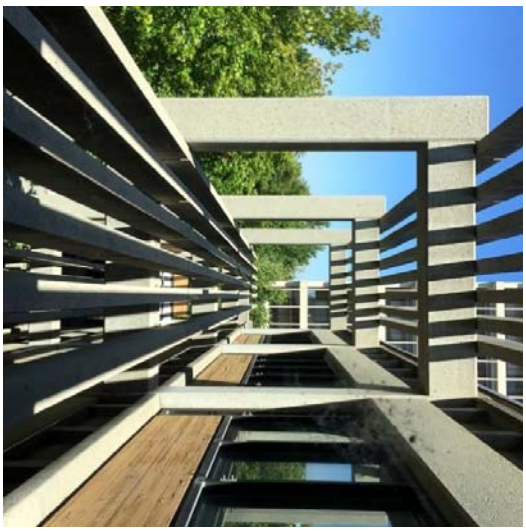
Bateson Building

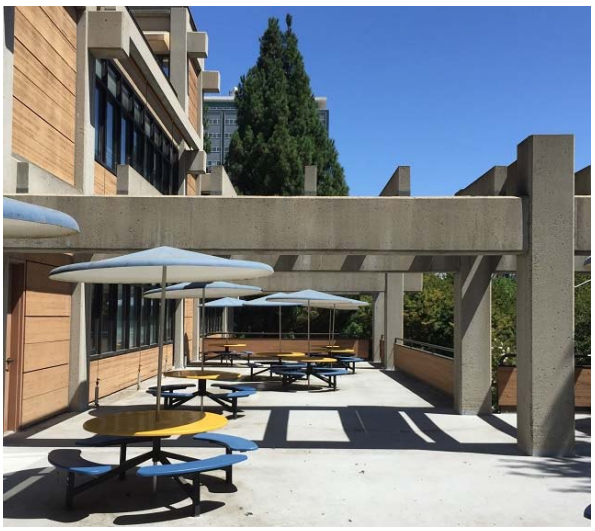
Historic Resources Technical Report

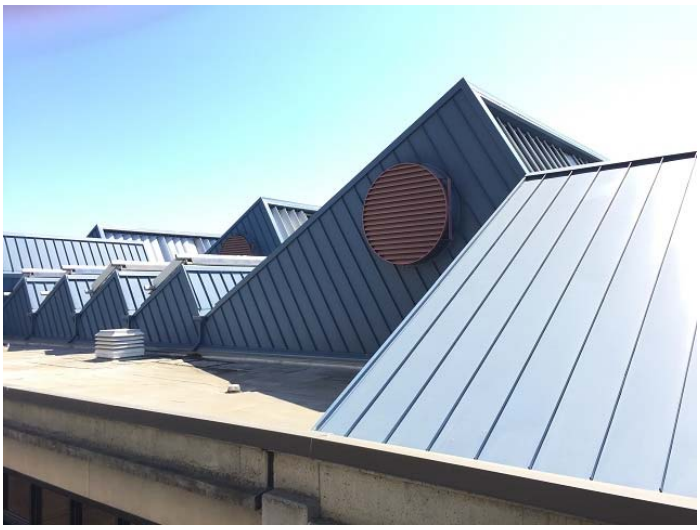


Bateson Building

Historic Resources Technical Report

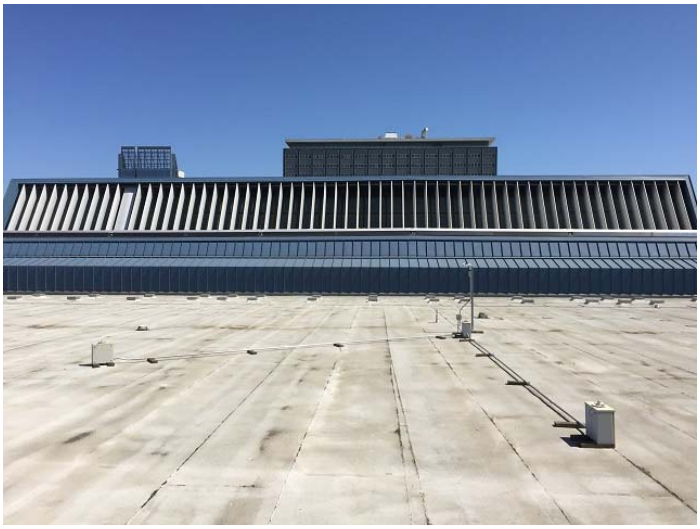


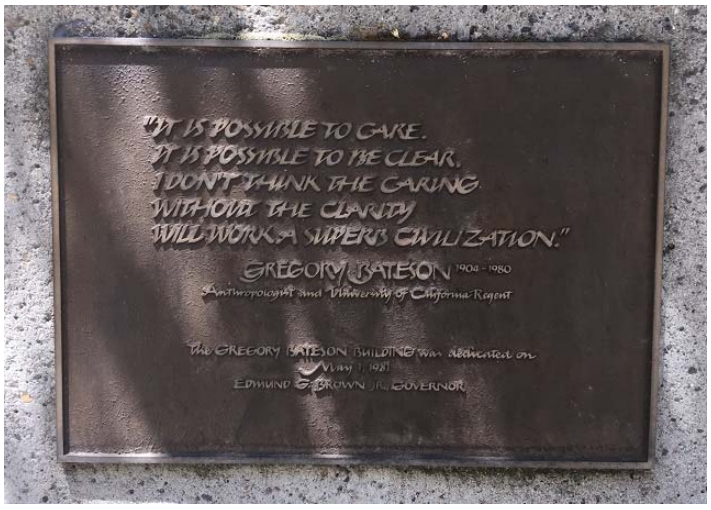




Bateson Building

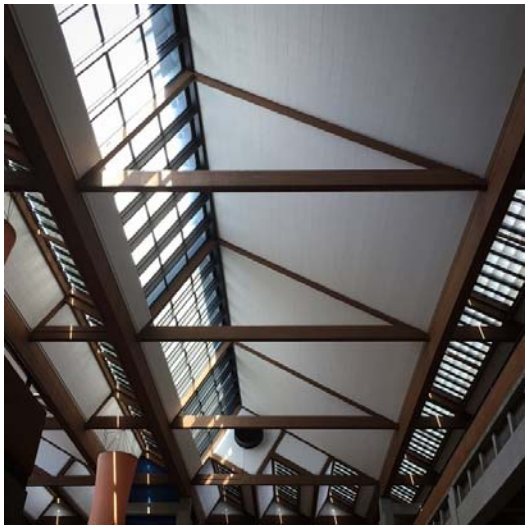
Historic Resources Technical Report

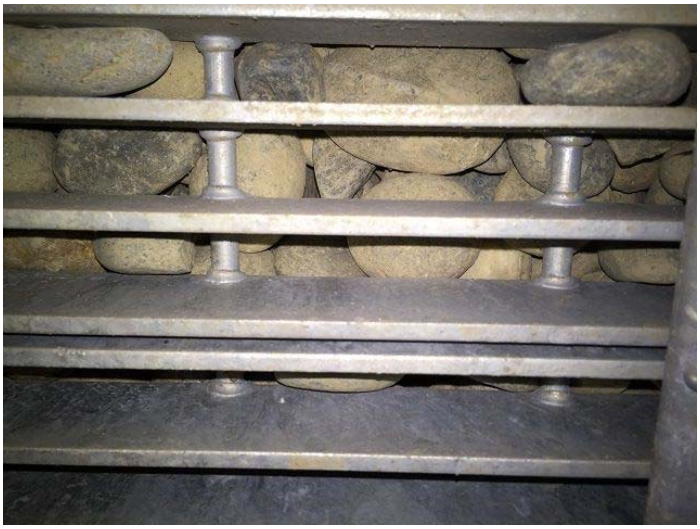




Bateson Building

Historic Resources Technical Report





Appendix B

DPR 523 Form

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** 33 ***Resource Name or #:** (Assigned by recorder) Bateson Building
P1. Other Identifier: Bateson State Building or the Gregory Bateson Building

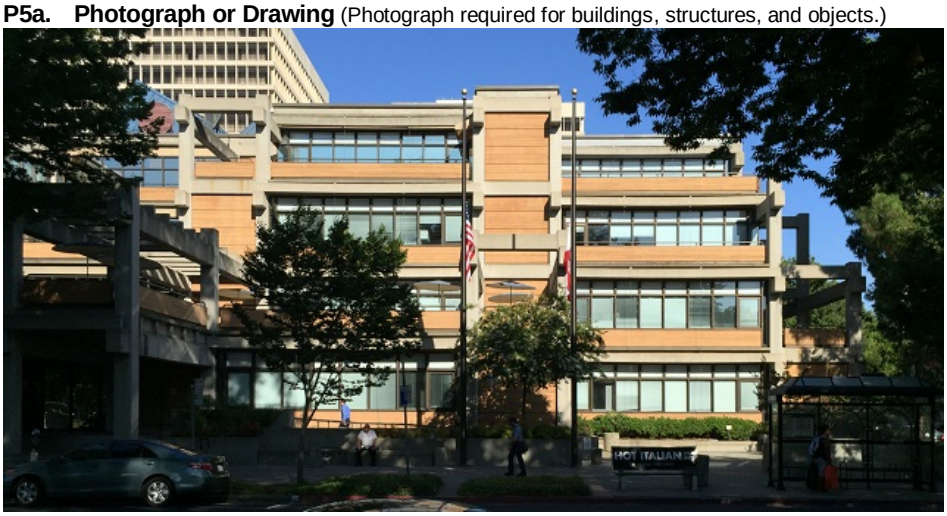
***P2. Location:** ☐ **Not for Publication** ▪ **Unrestricted**
***a. County** Sacramento **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** _____ **Date** _____ **T** 8; **R** 4; East ☐ **of** __ ▪ **of Sec** 2 ; _____ **B.M.**
c. **Address** 1600 Ninth Street City Sacramento Zip 95814
d. **UTM:** (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN
e. **Other Locational Data**: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
The Bateson Building, located at 1600 Ninth Street in Sacramento, occupies a full square city block, bounded by Ninth Street, P Street, Eighth Street, and Q Street. It is situated within downtown Sacramento near the California state capitol. It is owned by the State of California and overlooks Roosevelt Park in the vicinity of many other state-owned buildings.

The Bateson Building is a four-story, square plan office building designed in the Late Modern style. The building's exterior has irregular massing, and each of the four elevations is separately massed relative to its orientation. The building's exterior consists of articulated rectangular and square bays of exposed concrete post and extended lintel framework. All of the exposed concrete members have chamfered edges. See Continuation Sheet.

***P3b. Resource Attributes:** (List attributes and codes) HP14. Government Building

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



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

P5b. Description of Photo: (view, date, accession #) east/southeast elevation, view west/northwest, 09/11/2015

***P6. Date Constructed/Age and Source:** ▪ Historic ☐ Prehistoric ☐ Both
1981, DGS Outlook Newsletter

***P7. Owner and Address:**
State of California
707 Third Street, Suite 3-401
West Sacramento, CA 95605

***P8. Recorded by:** (Name, affiliation, and address) C. Davis and D. Paul
ICF International
601 W 5th Street, Suite 900, Los Angeles, CA 90071

***P9. Date Recorded:** 09/30/2015

***P10. Survey Type:** (Describe) Intensive Level

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.")
Bateson Building Historic Resources Technical Report, September 2015

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

BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) Bateson Building ***NRHP Status Code** 4CM
Page 2 **of** 33

B1. Historic Name: Bateson State Building, Gregory Bateson Building
B2. Common Name: Bateson Building
B3. Original Use: Government Building B4. **Present Use:** Government Building
***B5. Architectural Style:** Late Modern
***B6. Construction History:** (Construction date, alterations, and date of alterations)
This building was designed by State Architect Sim Van der Ryn in 1978 and constructed in 1981 as an energy efficient building.

***B7. Moved?** ▪**No** □**Yes** □**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. **Architect:** Sim Van der Ryn **b. Builder:** unknown
***B10. Significance:** **Theme** 1970s Environmentalism in California under Governor Edmund G. "Jerry" Brown; environmentally conscious architecture **Area** Sacramento
Period of Significance 1978-1981 **Property Type** Government Building **Applicable Criteria** A/1 and C/3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
The Bateson Building is eligible for listing in the National Register of Historic Places (NRHP) at the state level of significance under Criterion A and California Register of Historical Resources (CRHR) under Criterion 1 within the important historic context of 1970s Environmentalism in California under Governor Edmund G. "Jerry" Brown and under NRHP Criterion C and CRHR Criterion 3 as an example of environmentally conscious architecture. It is eligible as a California Historic Landmarks under the first requirement as the most significant example in Northern California of an environmentally conscious state office building and under the third requirement as an outstanding example of an office building designed to incorporate both innovative energy conservation and human comfort elements. It is, therefore, eligible for inclusion in the Master List.

This context statement begins by describing the career of Bateson Building architect Sim Van der Ryn, explaining his role in the environmental and sustainable architecture movement of the 1960s, before and after his tenure as State Architect under Governor Brown. It then describes the environmental concerns of Governor Brown and how they were manifested in California governmental policies, including the appointment of Sim Van der Ryn and the establishment of the Office of Appropriate Technology. Next, it explains how the Bateson Building incorporated and expressed the energy efficiency and environmental priorities that Van der Ryn and Governor Brown institutionalized into state government policies. Finally, Late Modernism and the Bateson Building's expression of the style is discussed. See Continuation Sheet.

B11. Additional Resource Attributes: (List attributes and codes)

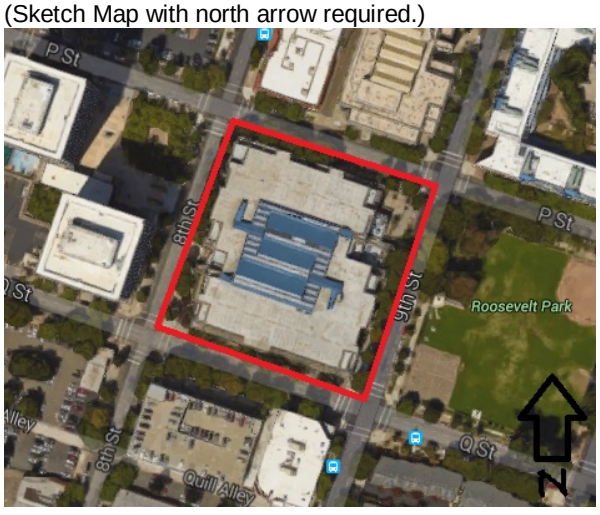
B12. References: See Continuation Sheet.

B13. Remarks:

***B14. Evaluator:** C. Davis and D. Paul, ICF International
***Date of Evaluation:** 09/30/2015

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3a. Description, continued:
Behind protruding bays, exposed concrete friezes are inset into all elevations at each level, running the length of a given elevation. Building bays protrude and recede in different manners at each of the four elevations, conveying the impression of a variegated, broken apart box. Most of the exterior bays contain treated wood cladding, and ribbons of two-part aluminum frame fixed and operable windows. Certain bays, near various recessions or at corners, are open frame, further conveying the exterior box as broken apart.

The building's front elevation faces east onto 9th street, and this elevation consists of multiple, stacked rectangular and square bays, vertically consistent in an A-B-A-B pattern. The low, wide main entryway is off-center within the elevation and is recessed behind wide concrete stair sets. Two pairs of bronze tinted aluminum frame shop doors are present and are flanked by paired full-height sidelights. Both the door and sidelight glass is reflective. Directly above the entry are two upper level balconies, having glulam wood plank balustrades, bronzed aluminum hand railings, and ribbons of mirror glass behind them. The east elevation's southern portion protrudes outward, while its northern portion is recessed behind a small courtyard, which has concrete, shrub-filled planters of an angled, irregular arrangement extending from the elevation, affixed concrete benches, and standalone square tree planters and ashtrays with pebbledash cladding. A 1981 bronze plaque honoring the dedication of the building to Gregory Bateson is set within the planter wall. The entryway stairs are in two sets and have a landing between them; the stairs asymmetrically span out north of the entry, covered by an extended, square-bayed protruding portion of the building. Running up the building, off either side of the recessed entryway is an open framework of the exposed concrete posts and extended lintels.

The Bateson Building is actually two "L" shaped buildings seamlessly fitted together to form a square plan. With some variation, the building's east and west elevations are quite similar. The west elevation courtyard, having similar features as that off the east, is at the southwest rather than northeast corner; the multi-bay protruding component is at the north portion of the west elevation; its pedestrian entry is also off-center, and treated in a highly similar manner. Whereas the east elevation entryway is topped by an outdoor cafeteria, the west elevation is topped by multiple balconied decks, themselves beneath open frame design bays. Over windows, both the east and west elevations feature multiple yellow canvas sunshades and exposed cable hardware. The sunshades, a saturated bright yellow, were, until very recently, computer operated to drop down over east and west windows at certain times of the day so as to keep the sun's direct glare out of offices, while opening up the same windows to the outdoors toward midday.

The building's north and south sides have less massing variegation than those of the east and west elevations. The bays at the north and south elevations also have a greater redundancy—rectangular shaped bays across either elevation with no square bays periodically present. At the north and south elevations, present within numerous concrete friezes, are periodically spaced concrete "tees"—small, vertical, wedge-like elements also appearing in limited north- and south-facing protrusions off east and west elevations, and at north and south atrium-facing walls within the building itself.

A wide, substantial portion of the south elevation is recessed, though not as deeply as the much more dissolved east and west elevations. This recessed portion is highly shaded and has multiple bays of ribboned, mirror glass windows. The lower level of this recessed portion contains a highly shaded planter having boulders and bush specimens, and the upper three levels of this recessed portion have outdoor patios. Trellises of parallel, long, exposed concrete beams top each of the patios and the ground-level planters. At the building's upper two levels, these beams extend beyond either side of the patio, running as a design element along much of the south elevation. A wide vehicular service entry is present at the south elevation's eastern portion. The entirety of the south elevation is fronted by tall, mature tree specimens.

Of the four building elevations, the north elevation is the least variegated. The building's north elevation contains consistently handled and placed rectangular concrete frame bays with numerous two-part ribbon windows set within aluminum frame, each ribbon placed above the treated glulam wood bay infill seen across the rest of the building. The elevation's central portion is slightly recessed and contains a ground-level planter having boulders and shrub specimens at the ground level. The upper levels of the north elevation's eastern portion irregularly step back behind concrete member open frame bays.

Centered atop the building are multiple rows of sawtooth skylights, akin to industrial architecture, made of blue-colored standing seam metal. South-facing window lights are present behind multiple metal louvres, which were once computer operated but are now hand operated. North-facing lights are present behind a *brise-soleil* metal grid. Large circular metal vents, painted a tinted plum color, are present at certain sawtooth ends. A gabled utility room of standing seam metal construction and blue coloration akin to the sawtooth windows is also present upon the western portion of the roof. Solar panels, whose purpose was originally to heat water, were present at the roof's southern portion and have since been removed. Small pads where the panels once rested are still present. The building's roof is asphalt clad, is flat, and, aside from the sawtooth windows, is not visible from the street. The four elevations run along the roof edge as a low parapet.

The two primary entries off 9th and 8th streets each lead into a low, wide foyer of floors having a patterned fire flash type ceramic tile. The foyers contain concrete bicycle racks, wood plank wall siding, and a second set of shop doors that lead into the atrium. The focal point of the Bateson Building's interior is a prominent, 150- by 144-foot full-height atrium around which all office spaces are situated. The floor of the atrium is clad in the same patterned ceramic tile seen at the foyer, and the atrium floor is terraced; steps lead to its sunken middle portion. Within the middle portion is a circular concrete plinth upon which is a semi-abstract stone sculpture of three figures. Also present near the atrium's center is a square shaped, raised concrete base upon which is a podium in addition to multiple un-affixed tables and chairs. At ground level, off the building just west of the atrium space is a food stand clad in an angled glass skin. Four levels of offices enframe the atrium; their exposed concrete bays with tee patterned blank friezes, ribboned windows, and treated glulam wood cladding similar in design to external bays. This, combined with the abundant natural light in the atrium conveys the effect of still being outside.

Off the atrium to the east and west are sculpturally articulated stairways; their diagonal rises fronted by wide plank glulam wood balusters, similar to those across the multiple interior balconies at each level, enframing the atrium off all upper levels. The stairwells have wide, wood plank balusters of treated glulam wood similar to that found at balconies and within bays, both inside and out. Off the atrium at the east and west sides are also full-height boxes of exposed concrete posts and extended lintels akin to those also seen elsewhere. The articulated boxes, used for ventilation purposes, are clad in scored metal cladding painted blue. Large circular attic vents of a tinted plum red are visible in two of the four boxes, and they too in their scaling and composition have a Japanese design quality.

The interior atrium is lit with natural daylight provided by numerous sawtooth skylights. They are visible at the ceiling as rows of extruded triangles running east–west. The sawtooth systems are enframed with exposed wood members and, where glass is not present, white, square shaped acoustical panels are. Full length beams are counterpointed by triangle formed exposed wood secondary supports. The effect of the windows, the square white panels, the articulated, circular vents off either end of the skylights, and the wood frame together has a *shoji*-like quality highly akin to Katsura Palace in Kyoto, Japan.

The atrium also features four full-height canvas "stratification tubes" akin to Japanese lanterns that hang over the atrium and are tied near the top of the skylights. To help destratify air, each of the tubes has a fan at the bottom

that blows risen heat downward. A centered light is visible within the screen at the bottom of each tube. The tubes hang to a point about 10 feet above the atrium ground level. Hanging by a cord in a centered manner between them, over the center of the atrium space is a public address system of four speakers surrounding a light. Exposed concrete planters, akin to those found on the outside of the building, enframe the stepped down portion of the atrium space.

Many of the office spaces at all levels have undergone various alterations over time that have included the addition of walls that have broken up what were open plan spaces; the enclosure of rooms, the addition of drop ceilings, and other changes. Those offices that are fairly original have a generous amount of natural daylighting off windows; an abstract ceiling pattern dimensioned, geometrically undulating acoustical tiles in a modified Greek key pattern (*meandros*). Along outer office walls are exposed ventilation piping elements originally painted blue. Many of the exterior windows at office levels were originally operable, but have since been permanently closed.

In a subterranean space beneath the atrium are two approximately 36- by 76-foot rock beds containing 660 tons of rocks. The rocks are suspended above the basement floor, contained within metal cages. A feature that has long since been disabled, originally cool air stored in the rock beds travelled by a flue to the location of the blue ventilation boxes, where their cool air was blown upward by fan through the boxes, out its vents, into the atrium space. The fans within these ventilation boxes are reversible, and, likewise, accumulated hot air was blown downward into the rock bed. The ventilation boxes are also connected to rooftop exterior ventilation, allowing accumulated daytime heat to escape the building and simultaneously allowing cool night air to be introduced to the atrium.

Aside from the previously mentioned planters and courtyards, exterior landscape elements include zelkova, ash, elm, magnolia, and other tree specimens. Sidewalks around the building are concrete with a periodic band of patterned fire flashed brick inlay. Other state office buildings, some developed contemporaneously with the Bateson Building and featuring similar scale, are located nearby, as is a limited amount of multi-family residential development. A multi-story high-rise with a plaza is set across 8th Street to the south, and Roosevelt Park is located across 9th Street to the north.

The Bateson Building retains excellent *integrity* across all seven aspects of integrity, as defined by the NRHP and CRHR. The building remains in the same *location* in which it was built. Set across 9th Street from Roosevelt Park, the general *setting* remains the same as when the building was developed. Although some of the buildings that now surround the Bateson Building were built after its construction, the basic street layout and relationships remain residential in scale with landscaping along each street.

Modifications to the environmentally conscious *design* features are found in several places. In several office areas interior partitions have been constructed where originally there had been an open plan. Repairs to the atrium ceiling were accomplished without major loss of design integrity. Original energy efficiency features, such as the air exchange associated with the rock bed, were disconnected shortly after the building opened but remain in place. Some of the exterior sun shades on the east and west elevations, which are controlled by computer, are currently not operating. Solar panels were removed from the building roof, which is the only major alteration.

Integrity of *materials*, such as rock bed, concrete, sunshades, vents, and sawtooth atrium roof, is excellent. *Workmanship* is evident in features such as the concrete and glulam paneling, although there some condition issues are present in some areas. A *feeling* of Late Modern style applied to a 1970s office building is evident because of the lack of alterations. The *association* with demonstrating environmental consciousness is evidenced by the retention of features such as the socks in the atrium, rock bed, exterior sun shades, and sawtooth roof, exterior pergola, and the color scheme.

B10. Significance, continued:

Sim Van der Ryn, Sustainability Pioneer

As a teacher, an advocate, an architect, and a thinker, Van der Ryn is considered one of the architectural pioneers of the "environmental movement" that emerged in the 1960s, briefly flourished in California in the 1970s, and is now viewed globally as an urgent necessity. Throughout his long career, Van der Ryn has developed and promoted techniques for achieving environmentally sensitive, sustainable architecture focused on conserving scant resources and promoting human thriving. As a California public servant, he played an integral role in the development and institutionalization of Governor Brown's environmental agenda during his first term. See Continuation Sheet.

Born in the Netherlands in 1935, Van der Ryn escaped the threat of Nazism and immigrated with his family to the United States as a young boy. He attended architecture school at the University of Michigan. A campus lecture by Buckminster Fuller began Van der Ryn's interest in both sustainable architecture and looking to nature for solutions, and doing more with less (Van der Ryn 2005:16).

After completing his architectural education, Van der Ryn toured Europe for six months. In 1958, he returned to the United States and declined an offered position at Skidmore, Owings & Merrill in New York City, opting instead to move to San Francisco and pursue a less conventional career. As Van der Ryn himself explained, he "was drawn west, to the open spaces, wild nature, and spirit of adventure that it represented (Van der Ryn 2005:17)." Van der Ryn worked for several architectural firms during this period. Some of these architects included Claude Stoller, who shared his interest in Buckminster Fuller's ideas, and Bob Marquis. Marquis, playfully bemoaning the younger architect's irrepressible inquisitiveness, recommended that he consider teaching.

Teaching proved a natural fit for Van der Ryn. Beginning in 1961 and then intermittently as his other pursuits allowed, Van der Ryn taught, learned from, and collaborated with generations of students at the University of California, Berkeley (Van der Ryn 2005:17–18). He continued to teach until his retirement in 1995. Regular engagement with experimental concepts, new ideas, and constant questioning of conventional wisdom are hallmarks of Van der Ryn's career, all of which he nurtured during his teaching career.

Besides teaching, Van der Ryn completed a number of different projects during the 1960s. Some of these included a study of dorm housing, which emphasized the need for student living spaces to be responsive to their needs, and the design/construction of lightweight, low-cost, demountable temporary structures to house migrant farm workers. The latter was inspired by the ideas of Buckminster Fuller. In these and all his projects, the priorities of occupants were utmost in Van der Ryn's mind and design. With the Bateson Building, he applied this long-standing concern for occupant welfare to a state office building.

In 1969, Van der Ryn founded the non-profit Farallones Institute with the goal of advocating environmental approaches to architecture. Its purpose was to understand "self-sustaining living patterns that increase our awareness of the balance between the realities of nature and the needs of man" (as quoted in Pursell 1993:632). Van der Ryn's advocacy of ideas and techniques focused on the importance of a building's responsiveness to the needs of people. Energy conservation was a central component of his design philosophy, and one that established him as leader in this early phase of the sustainable architecture movement. Long before he came to design the Bateson Building, Van der Ryn was honing his approach.

In 1976, *Mother Earth News* published an article about a Farollones Institute experimental project, the "Integral Urban House." The project involved the remodeling of a Victorian-era house as an urban homestead. Its intention was to "translate into physical form the emerging environmental movement ideas," and more specifically "to live

lightly and well in the City" (Van der Ryn 1979:x). The project sought to demonstrate meaningful ways that people could apply ecological principles to their daily lives. It included strategies such as incorporating a well-developed kitchen garden, featuring fruits and vegetables fertilized with compost diverted from the house's waste, chickens and rabbits, bees, a composting toilet, grey water recycling, solar heating of water, and wall insulation, among many others (Reynolds 1976). Bringing together his private work and his advocacy, this project further demonstrated Van der Ryn's commitment to the concept of an integrated suite of approaches to conserving energy and resources that he would later develop further and apply to the much larger Bateson Building project.

Van der Ryn was appointed as State Architect in California under Governor Brown in 1975. It was during this period that Van der Ryn designed the Bateson Building. His completion of the Bateson Building and the importance of this appointment on its genesis, design, and construction is discussed in greater detail below. Van der Ryn stepped down from his post as State Architect near the close of Governor Brown's first term and returned to teaching, advocacy, writing, and private practice. Over the next four decades, he continued to advocate for environmentally responsible, energy efficient, and sustainable solutions to shelters of all sorts.

In 1978, Van der Ryn returned to teaching at the University of California, Berkeley, where he re-focused his energies on the work of the Farallones Institute, and established an architectural partnership with Peter Calthorpe (Van der Ryn 2005:71).[1] Van der Ryn and Calthorpe's first major project together was the design of Marin Solar Village (1980, unbuilt). This project was envisioned as an environmentally sustainable mixed-use development with 650 housing units to be built on an abandoned air force base in Marin County, California (Van der Ryn 2005:69–72). The partnership between Van der Ryn and Calthorpe ended in 1983.

Subsequent to his partnership with Calthorpe, Van der Ryn continued designing buildings that embodied the environmental approach that has become the hallmark of his career. Located primarily in California and other western states, these buildings include: a headquarters building for a "back-to-the land" supply company (Real Goods Store, Ukiah, California, 1995), retreat centers (Red Rock Retreat, Torrey, Utah, 2001), large houses for environmentally concerned clients (the 15,000-square-foot Guitar House, undisclosed location, c. 2000), and educational buildings (Kirsch Center at De Anza College, 2005, Cupertino, California) (Van der Ryn 2005:75–120).

Concurrent with his architectural practice, Van der Ryn has continued to write and speak extensively on topics related to sustainability and environmental architecture. During the years of their partnership, Van der Ryn and Calthorpe wrote *Sustainable Communities: New Design Synthesis for Cities, Suburbs and Towns* (1986). More recently, Van der Ryn's current thinking and speaking focuses on ecology, nature and its patterns, consciousness, and various integrated theories combining these concepts (Cowan 2007:82–83). Van der Ryn continues to work and speak on topics related to sustainability, and is widely considered a pioneer in the field of environmental architecture (Brown 2005).

Because we lack academic and historical perspective, it is too soon to fully assess Van der Ryn's career. It is clear from his body of work, however, that Van der Ryn has made an exceptionally significant contribution to the field of environmental architecture. As the first major architectural project to comprehensively apply environmental and energy-efficiency concepts to a state office building, Van der Ryn's design for the the Bateson Building (discussed below) is a major highlight of his career and an exceptionally significant example in the evolution of environmental architecture.

[1] Calthorpe had been a Farollones Institute intern and one of Van der Ryn's collaborators on the Bateson Building.

1970s Environmentalism in California under Governor Jerry Brown

The year 1973 was a watershed in the realm of environmentalism in the United States. During this year, economist E. F. Schumacher published his seminal collection of essays, *Small is Beautiful: Economics as if People Mattered*. In it Schumacher described scaling economies, technologies, and energy expenditure back to the individual and argued for ecological over technological sustainability. Concurrently, the United States experienced a dramatic curtailment in its access to oil. In October, members of the Organization of Arab Petroleum Exporting Countries drastically curtailed oil production in retaliation for American support of Israel during the Yom Kipper War. This action significantly reduced oil supply to the United States, quadrupling prices for gasoline and heating oil, and ignited national interest in and concern for energy conservation.

Resolved in 1974, the short-lived oil crisis had several long-term effects. One was the first intimation to Americans that oil was neither limitless nor perennially cheap. Citizens were instilled with memories of exorbitant prices and long lines at gas stations, and such sentiments influenced public policy. A few years later, Governor Brown and Van der Ryn convinced the California Legislature to fund an ambitious program of new, energy efficient, state office buildings, despite a skepticism of innovation. The Bateson Building was the program's flagship project. Energy efficiency was not yet a mainstream concern, however, and would not become so for several decades. As a result, the program remained a prescient outlier insofar as energy efficiency was concerned (Knight 2008).

Elected in 1974, Governor Brown expressed his strong interest in environmental issues with a series of appointments and actions throughout his first term. For example, he hired *Whole Earth Catalog* editor Stewart Brand as special advisor, and John Bryson, a founder of the Natural Resources Defense Council, as chairman of the California State Water Board. Among other environmental initiatives, Brown repealed the "depletion allowance," a tax break for the state's oil industry, in 1975 and sponsored a tax incentive for rooftop solar energy in 1977. Under Brown's tenure, California developed the first set of state-wide energy efficiency standards in the United States (Louw 2013).

Expressions of Governor Brown's environmental commitment also included his appointment of Van der Ryn as State Architect, overseeing a staff of over 50 (Van der Ryn 2005:60). Brown and Van der Ryn first met at the San Francisco Zen Center, which both men attended regularly during the early 1970s before Brown's election as California governor (Stammer 1978:B3). This commonality is an early indication of their shared perspectives. Although Van der Ryn was a natural choice for Governor Brown, who frequently sought unconventional candidates to lead traditional institutions, Van der Ryn was not a natural bureaucrat. Initially skeptical of involvement in state government, he eased his way into government service by first acting as a gubernatorial advisor. He recommended that Brown read Schumacher's still relatively new book and went on to author a series a papers in the early months of Brown's first term (Van der Ryn 2005:60).

The first of these papers, prepared at Governor Brown's request, recommended against a major seismic upgrade of the State Capitol Building, judging it an unnecessary use of tax-payer dollars. Van der Ryn, instead, suggested devoting funds to a new state office building campaign designed to lessen reliance on rented office space, which was more expensive. This recommendation came to fruition as the updated Capitol Area Plan, which Van der Ryn guided, and a building plan for eight new state buildings (Van der Ryn 2005:60, Janssen 1978:2).[2]

Van der Ryn's second and third papers were unsolicited. One, titled "Notes on State Energy Policy," recommended that conservation and renewable energy ought to be the foci of the newly formed State Energy Commission. The other, titled "Appropriate Technology and State Government," advocated for organization within state

[2] The eight state buildings were the Bateson, three additional buildings in Sacramento, and a single building each in Santa Rosa, San Jose, and Long Beach.

government that would serve "as a counterweight to the tendency of present State law and procedures to subsidize and favor large-scale, expensive, and wasteful forms of technology over more modest and frugal ones" (Van der Ryn 1975:2). In May of 1976, Governor Brown established the Office of Appropriate Technology (OAT) within the Office of State Architect and placed it under Van der Ryn's direction.

The concept of appropriate technology draws heavily upon ideas espoused by Schumacher and others. Essentially, it argues for matching the environmental need to a technology. For example, if one feels uncomfortably warm, appropriate technology might recommend opening a window before resorting to a mechanical system reliant on fossil fuels or one that impacts the climate of an entire building when, perhaps, only one person is warm. Appropriate technology is a wide-ranging concept, reaching far beyond energy consumption. Van der Ryn's paper on the topic, for instance, listed 29 specific examples where state government could support appropriate technology in areas such as energy, transportation, waste and resource management, and housing, among others. Establishing an Office of Appropriate Technology, Van der Ryn argued, "would give crucial support and sanction for saner, more prudent, technology" (1975:2). Taken together, these three papers established Van der Ryn's mandate as a state employee under Governor Brown (Van der Ryn 2005:60).

During its relatively short tenure (it was disbanded shortly after Governor Brown left office in the early 1980s), OAT initially concentrated its efforts on gathering and disseminating information useful to ordinary Californians. Branching out, OAT developed a portable version of the Integral Urban House, which it exhibited at county fairs. The agency also encouraged the placement of solar panels on state-owned apartments, and developed new building guidelines for rural communities, responsive to the unique needs of their land uses and the capacities of owner-builders (Van der Ryn 2005:67–68). As a state government agency, OAT embodied Brown's environmental agenda.

For capital improvements, Van der Ryn's appropriate technology paper recommended that the State Architect prioritize "design [of] new buildings that serve as models of the principles of appropriate technology – particularly the prudent use of energy and resources and adaptation to particular environments. Focus on the design of particular projects that can set new standards for public design through careful consideration for people, resources, and environment" (Van der Ryn 1975:10). The Bateson Building is the very embodiment of this recommendation.

Included in the Capitol Area Plan, the Bateson Building (referred to as Site 1A while under development) was one of a group of buildings planned to relieve State reliance on leased office space and incorporate energy efficient elements. In keeping with his collaborative nature, Van der Ryn led a consortium of architects to design the Bateson Building. The consortium included Peter Calthorpe, Barry Wasserman, Bruce Corson, Scott Matthews, and Bobbie Sue Hood.[3] Van der Ryn was the architect of record for the entire project.

The Bateson Building was the first California government building to fully incorporate a set of integrated, cutting-edge energy conservation features, or appropriate technologies. Named for noted University of California, Santa Cruz anthropologist Gregory Bateson (1904–1980), the Bateson Building's design incorporated appropriate technologies, primarily in the form of energy-efficiency measures and responsiveness to occupant needs. In this way, it reflected the environmental priorities of the Brown administration during the 1970s.

[3] Calthorpe would go on to become a significant figure in the worlds of ecological and sustainable design, and green architecture. Wasserman succeeded Van der Ryn as California State Architect in 1978.

Environmental Features of the Bateson Building

The Bateson Building was conceived as a demonstration piece for an interconnected set of appropriate technologies, or features that conserve energy and foster human thriving. The designers' goal was to use technology to reduce the building's energy usage by 75% compared to other governmental buildings of comparable size, approximately 250,000 square feet. Yet the designers' goals were not exclusively focused on energy conservation. The architects additionally strove to provide a humane environment for the building's occupants, visitors, and neighbors.

Borrowing architectural critic Sally Woodbridge's analytical framework, the Bateson Building's environmental features (energy efficiency and occupant comfort measures) can be organized into four categories: (1) Sunshading, (2) Daylighting, (3) Rock Bed and Thermal Mass, and (4) Energy Control Systems (Woodbridge 1984:89, 91).

Sunshading

Further recognizing that too much of a good thing, in this case daylight, can be bad, the building was designed with a number of sunshading features to compensate for those times during the day or year when too much direct light negatively impacted occupant comfort.

The south elevation, which is exposed to the most direct sunlight, features a concrete pergola at each raised floor set above the windows. This design perpetually modulates the direct southern light filtering into the office spaces. In addition, the south elevation is shaded by a dense row of trees, incorporated into the original landscape plan, to ameliorate light and heat saturation.

To control light and heat gain, the east and west elevations feature exterior bright yellow canvas sunshades. Along the atrium's north wall, the building's original construction drawings show a series of tall banner screens that were intended to deflect direct southern light entering through the skylights. This technique would have simultaneously prevented southern light from shining too directly into the offices in the northern section, and bounced that light back into the atrium.[4]

Rock Bed and Thermal Mass

The Bateson Building's design emphasized nature, in the form of concrete construction and rock beds, to assist in reducing reliance on fossil fuels for its heating and cooling needs.

The building's external structure is concrete, largely consisting of exposed posts and lintels, made from natural materials (i.e., rocks). Described by Bateson Building design team member Barry Wasserman as being like a "large rock next to a river," the concrete functions by absorbing heat during the day and then re-radiating the heat at night (*Santa Cruz Sentinel* 1981:4). The structure, therefore, harnesses nature to help control air temperature. Exposed concrete is also used on the interior, absorbing the heat of people, lights, and machinery during the day, re-radiating after dark.

Most innovatively, a pair of 60- by 120-foot elevated beds each containing 640 tons of rocks were installed in the basement under the atrium to control temperature.[5] The intended concept was that, in summer, hot air building up inside the building would be pulled down into the basement, and passed through the rocks. The rocks would then function to cool the air before sending it back into the building. Conversely, in winter, cold air was also passed through the rocks to generate heat. Air movement was affected through reversible air shafts.

[4] Though these interior shades appear in architectural drawings and diagrams, it is uncertain if they were ever introduced.

[5] Architectural Historian Dell Upton identified the rock beds as one of the building's most important energy conservation devices (Upton1998:143–144).

The rock bed air movement system involved moistening the air, which caused concern shortly after the building opened. In 1982, a never-substantiated fear that the rock bed and its moistened ventilation would infect building inhabitants with Legionnaires Disease resulted in decommissioning the system. A 2008 infrastructure report prepared by Kitchell on behalf of DGS recommended recommissioning the rock bed system without the water-based air wash feature, incorporating premium efficiency motors into the fans, and boosting the air exchange volume to current code (Kitchell 2008:137–139).

Energy Control Systems
Appropriate technologies are particularly apparent in the building's energy control systems, which include both computer-controlled and occupant-driven systems.

The east and west elevations are characterized by exterior yellow canvas sunshades, which were designed to be operated by computer, according to the angle of the sun, the time of day, and the preferences of occupants. At the roof, the sawtoothed skylights feature *brise soleil* on the north elevation and louvers on the south-facing elements to better control light and heat in the atrium. The louvers attached to the rooftop *brise soleil* were originally computer operated in correspondence to the movement of the sun.

The atrium space was not originally designed with air conditioning. Instead, large circular vents in the saw tooth skylights were installed with the intention of pushing building heat out and pulling cool night air in. Four full-height "socks," reminiscent of elongated Japanese lanterns hanging within the atrium, contain fans that keep the air moving at the ground level to support destratification. These fans are no longer used.

Exterior windows were originally designed to be operable. Workers were originally intended by Van der Ryn to be grouped by 12 or 24, who would oversee the systems in their given area of an office—controlling temperature, lighting, and ventilation as they wished.

Using computers to control systems based on the angle of the sun, which is ever-changing but entirely predictable, reduced the burden on maintenance staff and occupants. At the same time, occupants could also control various aspects of their environment, based on their unique needs and preferences. In this way, the technology was matched to the need: using computers where they made sense, but not to the exclusion of human needs, preferences, and control.

Late Modernism
Exceptionally significant as an example of environmental architecture, the Bateson Building is designed in the Late Modern style. The Bateson Building is one of the first large-scale examples of sustainable or "green" architecture designed in this style, years before either the term or the form came into common vernacular usage. Stylistically and philosophically a reaction to more orthodox Modernist philosophies, most commonly associated with the work of Mies van der Rohe and his adherents, the Bateson Building is an excellent expression of Late Modernism that offers a highly accessible, humanly scaled environment for people to work in. Stylistically Late Modern, the Bateson Building pointed the way to an evolution of the style through its boldly assertive environmental emphasis.

In the early twentieth century, Modernism as an architectural design system began with the noblest of intentions to encourage positive social interaction and elevate the psyche through functional, direct, clarified, and abstracted forms. Modernist design employed an emphasis on transparency, open plan volumes over massive elevations, and highly thought-out asymmetrical compositions in place of ornament (Hitchcock and Johnson 1932:56, 69–70, 81–82). Flat-roofed designs of glass, concrete, and iron, the mass-produced materials of the industrial revolution, were also the primary forms and materials of Modernism. This new "International Style" was one that glorified

functionality. With so much emphasis on manufactured, rather than natural materials, and on machine tooling over hand craftsmanship, Modernist architecture left many feeling alienated.

By 1965, both Modernism as an architectural design and what the movement stood for was constantly questioned. The style had been increasingly used in a thoughtless, conformist manner, and as an excuse to build cheaply. As it became more orthodox, Modernist design was also increasingly associated with a dehumanized machine-like approach to work, corporate life, bureaucracy, and living. Architectural historian Charles Jencks dates the end of orthodox Modernism to 1972, the year that the Pruitt-Igoe public housing complex in St. Louis was demolished. Pruitt-Igoe, initially lauded for its efficient, functional, city-in-the-park design of repeating rectangular boxes, failed miserably to respond to the needs of the families it sheltered. This was quickly demonstrated in both its design and management (Jencks 1991a:23).

As applied to architecture, it was Jencks who also first coined the term "Late Modernism." According to him, "there are many ways to characterize Late-Modern architecture and most of them can be reduced to the single notion of exaggeration. Late-Modernism takes Modern architecture to an extreme in order to overcome its monotony and the public's boredom with it" (Jencks 1988:21). The term "Late-Modern" is also applied in a more casual manner to reference architecture spanning from circa 1965 to 1990 that may include some Modern features, while simultaneously deviating from it. This variant of the style is sometimes referred to as Expressionist Modernism.

Late Modernism, however, was unconcerned with Expressionistic Modernism's symbolic or monumental tendencies (i.e., a shaped, overt architecture often including symbolism and metaphor, intended to evoke a more emotional and less rationalist response). As Modernism emphasized transparency through denying applied ornament or incorporating transparent glass surfaces, Late Modernism took this one step further to openly reveal and articulate the various infrastructural elements and technologies (Jencks 1991b:19).

Bateson Building as Late Modernism

The Bateson Building recalls one of Late Modernism's best known and most significant examples: the Centre Georges Pompidou in Paris, France (Renzo Piano and Richard Rogers, 1971–1975). The Pompidou Cultural Center (as it is commonly known) was designed to appear as if its exterior was stripped to openly reveal the pipes, ducts, and other inner workings of its color-coded infrastructure. In the Bateson Building's design, the same overt expression of various energy efficient or sustainable technologies is present. A limited degree of this techno-expressionism is found on the exterior, where the motor and cable apparatus that operate multiple sunshades are readily visible rather than hidden. Also similar to the Pompidou, color appears to have been used to highlight the various conservation components and technologies developed by Van der Ryn and his team. Ventilation boxes, office ventilation elements, and sawtooth windows are bright blue; vents themselves are red; computerized sunshades are bright yellow; and stratification tubes are light orange.

Late Modernism often included a sculptural breaking apart of the ubiquitous Modern box. This deconstruction was often accomplished through chamfers, sharp mono-pitch angles, cuts, or, in the case of Bateson Building, variegated massing. Where Modernism possessed consistency of an isotropic space or the repeating glazing unit within a surface wall, Late Modernism expressed extreme redundancy where the redundant part was often articulated to the verge of becoming a defined if not decorative element (Jencks 1991b:19). Such concepts were incorporated into the Bateson Building's articulated, boldly enframed space, bay systems of ribbon windows (a Modernist motif) and wood, both outside and inside the building. A reaction to more typical postwar Modernism, the Bateson building is aesthetically informal. Its exterior form is broken apart, with a horizontal rather than vertical acclimation. The building also appears to retain its original color palette inside and out, which is an ephemeral and increasingly rare occurrence for 1970s era Late Modern architecture. It has a bright, largely primary

color palette set against wood and concrete. Some of these appear to have been part of the aforementioned categorization of technologies. Others seem to be for aesthetic purposes. The exterior shades are bright yellow, and the interior ventilation boxes and the exterior saw tooth are bright blue with red accents. The four prominent fan socks in the atrium are a warm orange-pink. These are of a similar tonality to the abundant interior woodwork found at stair and balcony railing. Red doors, along with original bright blue ventilation elements within various office spaces are also still visible.

The Bateson Building also exhibits strong Japanese influences. Shinto, the state religion of Japan, believed in the interrelated manifestation of spiritual essence manifested in both people and nature. These were not seen as separate. In this vein, the primary Japanese architectural trend of the 1960s was "Metabolism." This trend proposed architecture and planning itself as akin to a biological organism. Paraphrasing Peter Calthorpe, Dell Upton described the Bateson Building as "a living organism that would respond almost sentiently to changes in environmental conditions" (Upton 1998:143).

Japanese Metabolism was often manifested in a given building by having irregularly placed "plug-in" elements. These elements were similar to Moshe Safdie's Habitat at the Montreal Expo '67 World's Fair, or later through multiple Osaka Expo '70 projects by Kenzo Tange and others. The Bateson Building's irregularly placed cubical bay units, particularly at east and west elevations, reflect these influences. The Japanese aesthetic is continued in the recurring presence of the eastern-inspired post and lintel joinery, found across both its exterior and interior; the Japanese lantern-like full height fan socks; the full height ventilation ducts with their circular vents with said joinery; and the Shoji-like square paneled skylight panels, along with their delicate triangulated exposed framework reminiscent of the screenwork seen in traditional Japanese architecture.

Summation
The Bateson Building reflects Governor Jerry Brown's environmental ambitions and is an exceptional expression of 1970s Environmentalism in California under his governorship. It is among the earliest large-scale buildings to incorporate an integrated suite of energy efficiency features with a conscious focus on occupant needs and comfort. Completed by a design team led by State Architect Sim Van der Ryn it is a strong example of the architect's work in the Late Modern style. The Gregory Bateson Building is the first and most fully realized state office building in California to demonstrate environmentally conscious architecture.

Evaluation of Significance

National Register of Historic Places/California Register of Historical Resources
Evaluation of the Bateson Building for NRHP and CRHR eligibility is provided below.

Criteria Related to Events/Broad Patterns of History

A: National Register of Historic Places
1: California Register of Historical Resources

Eligible under Criterion A/1. The Bateson Building is eligible under Criterion A and Criterion 1 as an expression of 1970s era environmentalism under Governor Edmund G. "Jerry" Brown. Brown's tenure as California governor in the 1970s was distinguished by a noted commitment to environmental issues. Indeed, Brown's interest in environmentalism was so marked and so unusual that it earned him the derisory moniker, "Governor Moonbeam." Among the hallmarks of this commitment were his appointment of Sim Van der Ryn, noted for his environmentally sensitive work throughout his career, as State Architect and the creation of the Office of Appropriate Technology. Opened in March 1981 and incorporating cutting-edge environmental features including energy-efficiency measures and human sensitive design, the Bateson Building is the pre-eminent architectural manifestation of 1970s era environmentalism in California. The Bateson Building is considered exceptionally significant under

Criterion A of the NRHP at the state level of significance and Criterion 1 of the CRHR. Analysis of Criteria Consideration G for Exceptional Significance is provided below in the section titled Criteria Considerations.

Criteria Related to Association with Significant Persons

B: National Register of Historic Places

2: California Register of Historical Resources

Not eligible under Criterion B/2. Several important people are associated with the Bateson Building. The building was designed in accordance with policies enacted at the direction of Governor Jerry Brown during his first term, although Brown did not occupy the building in his official capacity. Noted sustainability expert Sim Van der Ryn, the building's primary designer, similarly did not occupy the building as his primary site of work. As a result of Brown's and Van der Ryn's shared admiration for his work, the building was named for anthropologist Gregory Bateson. Like his admirers, however, Bateson never occupied the building. In fact, Bateson himself had passed away before the building opened in 1981. None of these associations is consistent with eligibility under Criteria B or 2, which require that individuals associated with the building live in it or work in it during a period of their lives or careers during which they made important contributions to American history. As none of these men ever lived or worked in the Bateson Building, it is not eligible under these criteria. Moreover, properties are typically not eligible for their association with living persons, as both Brown and Van der Ryn are. The Bateson Building is not considered significant under Criterion B of the NRHP or Criterion 2 of the CRHR.

Criteria Related to Architectural Quality

C: National Register of Historic Places

3: California Register of Historical Resources

Eligible under Criterion C/3. Opened in 1981 as an energy efficiency demonstration piece, the Bateson Building is an exceptionally significant example of energy efficient, environmentally sensitive architecture applied to a state government office building. Incorporating an integrated suite of features that utilized daylighting, sunshading, thermal mass, and energy control systems, the Bateson Building was designed to use energy resources appropriately and create an environment to support occupant comfort and productivity. The Bateson Building is an exceptional example of the cutting-edge technologies and approaches to environmentally sensitive design as applied to a state office building. The Bateson Building is considered eligible for listing in the NRHP under Criterion C at the state level of significance and the CRHR under Criterion 3. Analysis of Criteria Consideration G for Exceptional Significance is provided below in the section titled Criteria Considerations.

Not exceptionally important as an example of Late Modernism. Due to its excellent informal design, variegated facades, and strong use of color, the Bateson Building is a strong example of Late Modernism applied to a government building. The building is also an important example of the work of architect Sim Van der Ryn, who was already well established as an architect of note in the realm of environmentalism and sustainability at the time of the Bateson Building's design. These aspects of the building are essential to understanding its context as a whole. However, because of its age, in order for the Bateson Building to be eligible as an example of Late Modernism or the work of Sim Van der Ryn, it must be demonstrably exceptionally significant in those contexts. While clearly an excellent example, it does not meet the exceptional threshold as outlined in Criteria Consideration G for these historic contexts.

Criteria Related to Archaeology and/or Information Potential

D: National Register of Historic Places

4: California Register of Historical Resources

Not eligible under Criterion D/4. There are no known archaeological resources related to the Bateson Building, and the structure is not considered a source of information that would itself expand our understanding of history. The property is not considered significant under NRHP Criterion D or CRHR Criterion 4.

California Historical Landmark
Evaluation of the Bateson Building for California Historical Landmark eligibility is provided below.

Requirement Related to First, Last, or Most Significant:
Eligible. As the most significant example in Northern California of a building expressing the important historic context of 1970s Environmentalism in California under Governor Jerry Brown, the Bateson Building is considered eligible as a CHL under this requirement.

Requirement Related to Important Individuals or Groups:
Not Eligible. Although important individuals such as Governor Jerry Brown, architect Sim Van der Ryn, and anthropologist Gregory Bateson are associated with the Bateson Building, it is not the primary site of achievement associated with any their careers. For this reason, the Bateson Building is not considered eligible as a CHL under this requirement.

Requirement Related to Prototypes or Outstanding Examples:
Eligible. As pre-eminent among a group of energy-efficient state buildings conceived and developed during the first term of Governor Jerry Brown, and as an outstanding example of a state office building deliberately designed to incorporate both innovative energy conservation and human comfort conscious elements, the Bateson Building is considered eligible as a CHL under this requirement.

Criteria Considerations
Recently noted by CNN as an a icon of ecological design, the Bateson Building is currently just 34 years old based on its 1981 completion date (Knight 2008). Typically, historical resources must be 50 years of age to qualify as eligible under the NRHP, the CRHR, and the CHL programs. Although these programs all indicate 50 years as the age threshold for a building to achieve historical significance, all three provide for exceptions based on exceptional significance, as follows:

- **NRHP.** A property that has achieved historic significance within the past 50 years is eligible if it is of *exceptional importance*.
- **CRHR.** In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. 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 importance.
- **CHL.** Resources less than fifty years old will be considered for designation only if they possess exceptional design merit or historical significance that transcends the fifty-year age requirement.

This section demonstrates why the Bateson Building is exceptionally significant.
Our understanding of the Bateson Building and the historic context it expresses are enhanced by the extensive scholarly attention the building has received since the time of its construction. Much of this work is summarized in the contexts developed above, demonstrating its exceptional significance. Moreover, with issues of energy efficiency, sustainability, and climate change gaining increasing attention with each passing year, the Bateson Building's expression of important environmental contexts becomes increasingly relevant.

Establishing exceptional significance requires that a resource be evaluated in comparison to other resources within the same geographical area, expressing the same significance or historic associations. Of the eight state buildings constructed under the 1970s State Building Program, the four achieving the most notable degree of success in incorporating energy-efficiency measures were the Bateson Building, the Energy Resources Conservation and

Development Building, the Water Resources Control Board Building, and the San Jose State Office Building.[6] The latter three, therefore, serve as an appropriate cohort of buildings to compare to the Bateson Building under the relevant contexts for exceptional significance:

Energy Resources Conservation and Development Building
Architect: Nacht & Lewis
1516 9th Street, Sacramento

The Energy Resources Building's most prominent energy-efficiency measures are its sun shading elements and metal vertical louvers, which are permanently affixed. As such, they block the windows. In contrast, the sun shades on the Bateson Building were designed to be lowered and raised in response to conditions such that the shades virtually disappear. Daylighting is also supported by an internal atrium in the Energy Resources Building, but it is smaller and less airy than that of the Bateson Building. It is, therefore, less of an amenity to occupants.

Water Resources Control Board Building
Architect: MBT Associates with Sam Davis
901 P Street, Sacramento

The Water Resources Control Building incorporates daylighting through the use of a narrow, exterior, L-shaped central courtyard that separates the occupied portion of the building from its parking garage, rather than a space fully integrated into its overall building systems. The parking garage, too, exhibits the environmental philosophies incorporated into the building's design. That is, energy efficiency seeks to reduce energy usage rather than encourage use of automobiles, and humanely designed buildings provide amenities and productive work spaces for occupants rather than space for automobile storage. Exterior shading is also provided by metal shades, which are not controlled in response to either sun placement or occupant comfort. All of these elements are in contrast to those of the Bateson Building, which represents a better example of the design and implementation of environmental architecture's design philosophies.

San Jose State Office Building
Architect: The ELS Design Group/SOL-ARC
100 Paseo de San Antonio, San Jose

The San Jose State Office Building features seven internal courtyards to assist with daylighting. Featuring a structural concrete frame, the building takes advantage of thermal mass provided by the concrete structure. Wooden sunshades contrast with the concrete and provide shading.

Each of these buildings incorporates some of the elements included in the Bateson Building, but none of them integrates all of them nor integrates them as seamlessly (Woodbridge 1984:86–91). Noted as "the Nation's most innovative, energy efficient building," other buildings in the cohort of energy-efficient state buildings conceived and designed during Governor Brown's first term are good examples that incorporated a few elements of environmental architecture, but none of them is as exceptionally comprehensive as the Bateson Building (Department of General Services 1981:2).
Of the buildings conceived and planned during Governor Brown's first term, the Bateson Building most fully realizes 1970s era environmentalism in California. As environmentally sensitive architecture, the Bateson Building is the one that achieves exceptional significance.

[6] The eight state buildings were the Bateson, three additional buildings in Sacramento, and a single building each in Santa Rosa, San Jose, and Long Beach.

Significance Evaluation Summary
The Bateson Building appears eligible for listing in the NRHP as an individual property and as a CHL. It is, therefore, eligible for inclusion in the Master List of State-Owned Historical Resources. The Bateson Building additionally appears eligible for the CRHR and should be considered a historical resource for the purposes of CEQA.

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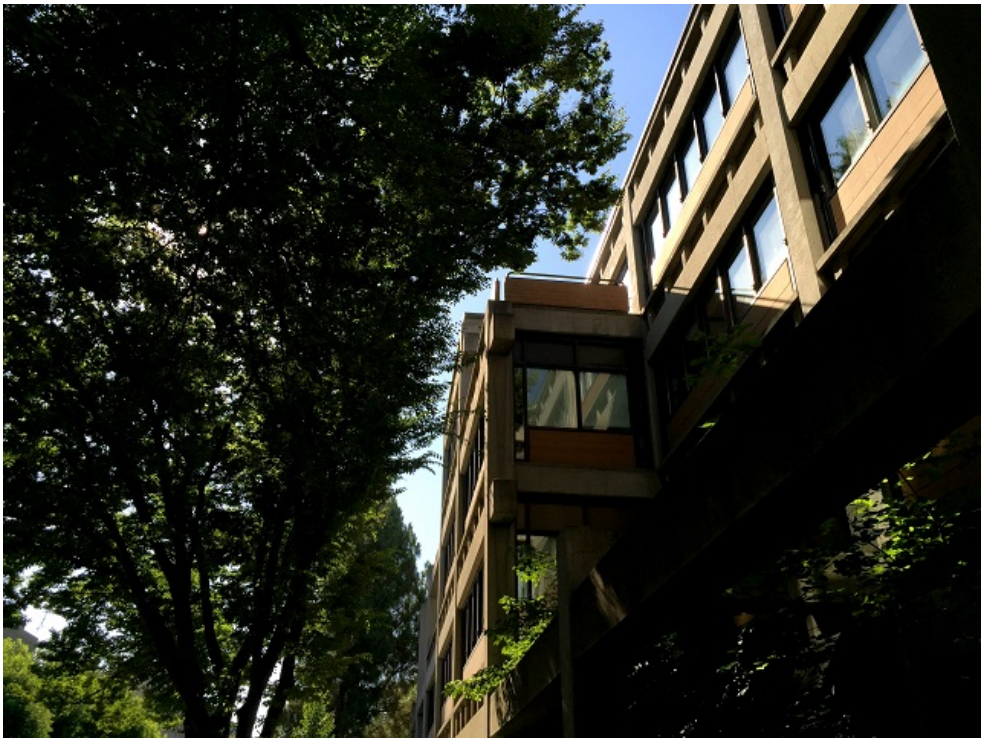
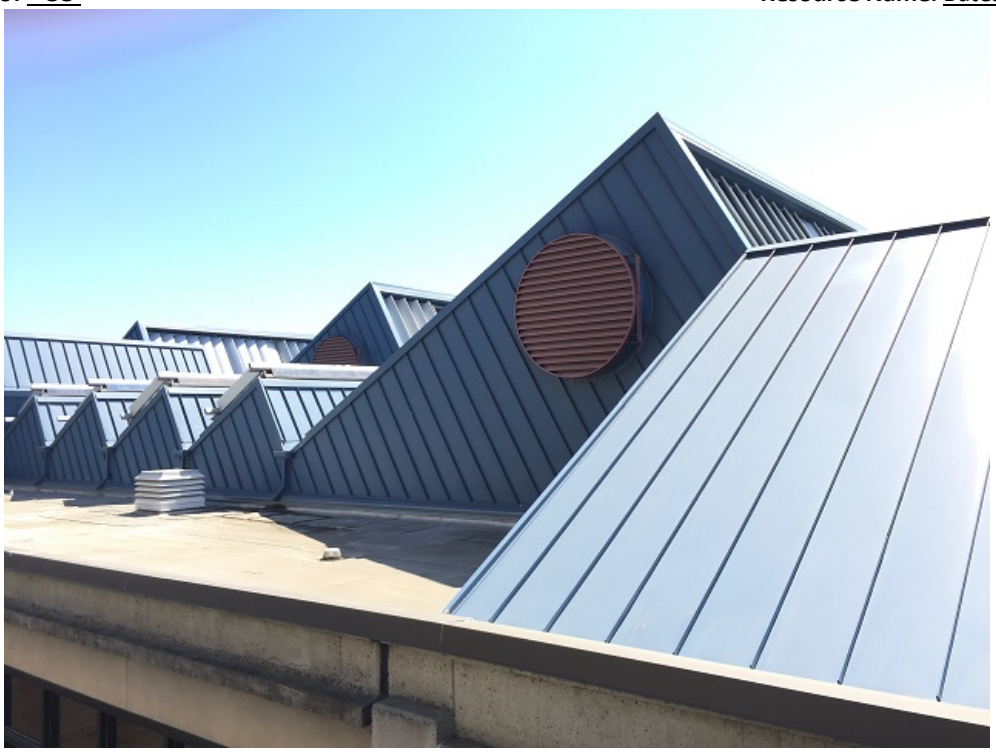
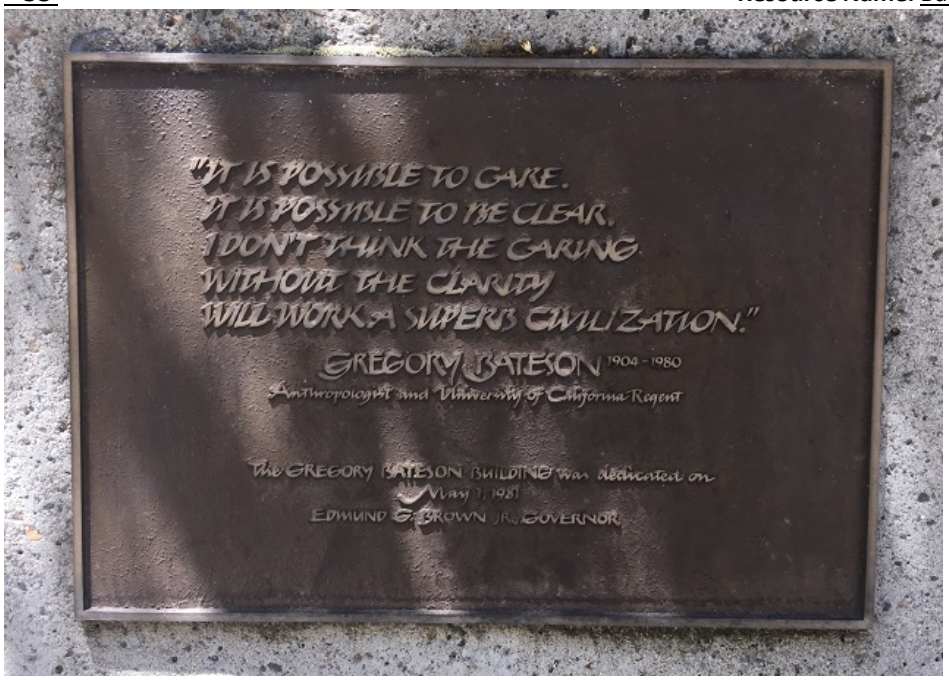
Exterior

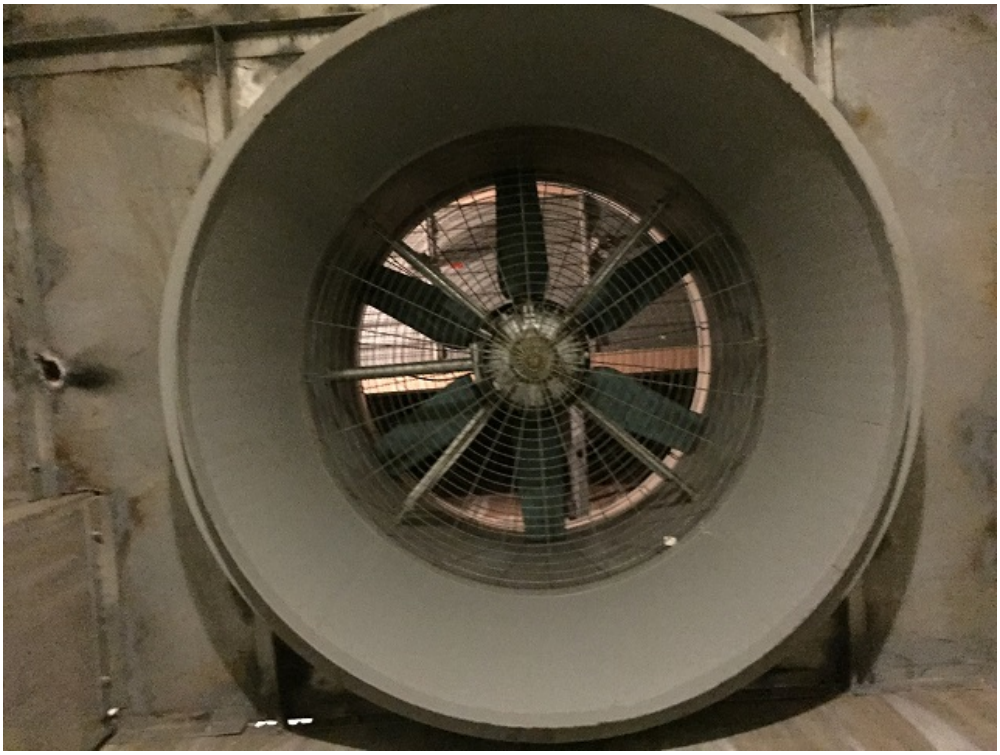

1600





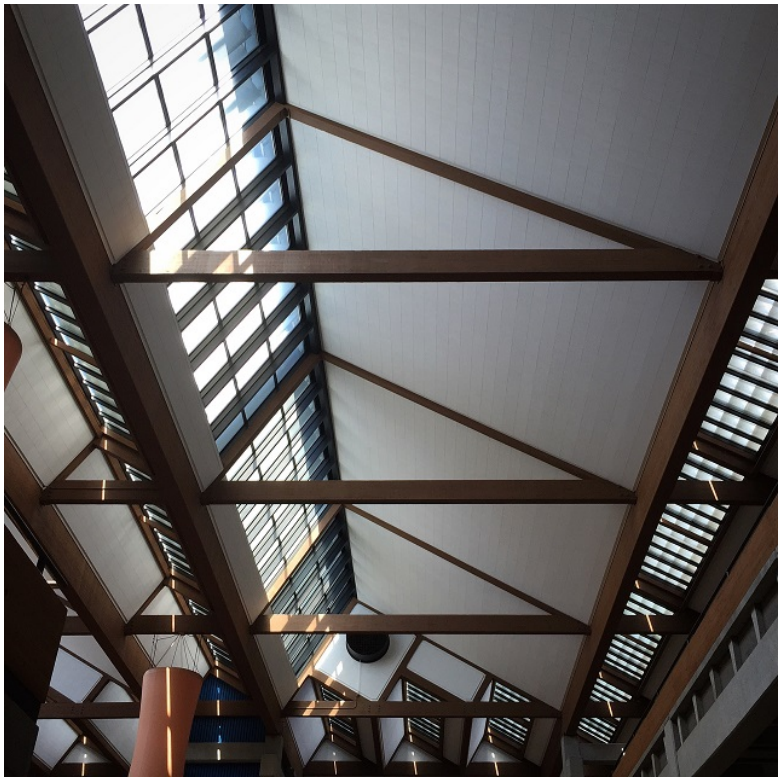

"IT IS POSSIBLE TO CARE.
IT IS POSSIBLE TO BE CLEAR.
I DON'T THINK THE CARING
WITHOUT THE CLARITY
WILL WORK A SUPER'S CIVILIZATION."
GREGORY BATESON 1904 - 1980
Anthropologist and University of California Regent
The GREGORY BATESON BUILDING was dedicated on
May 1, 1981
EDMUND G. BROWN JR., GOVERNOR

Interior




8th STREET


8th STREET



Appendix C

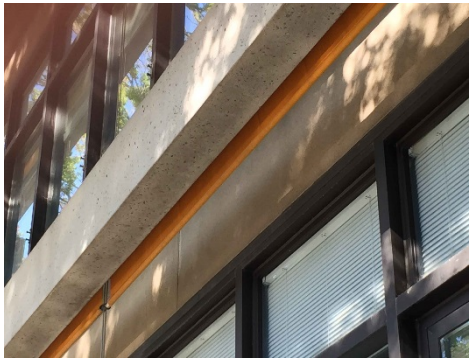
List of Character-Defining Features

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		all exterior elevations	operable aluminum windows at outer glazing units of a given ribbon	Essential		X	X
	Feature		all exterior elevations	fixed aluminum windows	Essential		X	X

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		east and west elevations	reflecting glass	Contributing	X		
	Feature		all exterior elevations	protruding, variegated massing	Contributing	X		

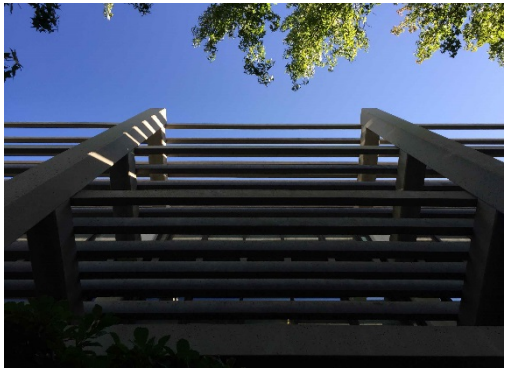
Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		east and west exterior elevations	yellow canvas sunshades	Essential	X	X	X
	Feature		east and west exterior elevations	exposed sunshade machinery	Contributing	X	X	X

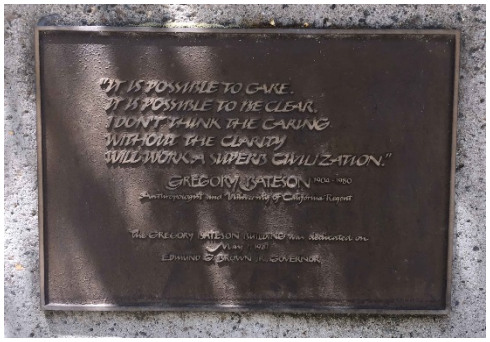
Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Space		second level, east elevation	exterior patio seating area	Essential	X		X
	Space		upper levels, east, west and south elevations	exterior balconies and decks	Essential	X		X

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		east, west and north elevations	open frame design elements	Essential	X		
	Feature		south elevation; east and west elevations near entry	concrete trellis	Essential	X	X	X

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		east elevation courtyard	bronze dedication plaque	Contributing	X		
	Feature		roof above atrium	blue metal skylight units with metal egg crate diffusers	Essential	X	X	X

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		roof above atrium	motorized metal louvers on clerestory windows	Essential	X	X	X
	Feature		south elevation	extended metal switchback-cut drain pipes off circular panels	Contributing	X		

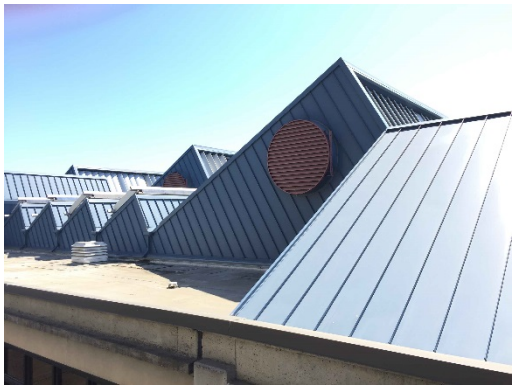
Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		east and west elevations	concrete stairs at building entrances	Contributing	X		
	Feature		east and west elevations	concrete ramps at building entrances	Contributing	X		X

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior	Feature		all exterior elevations	multi-layered concrete post and lintel work	Essential	X	X	
	Feature		roof above atrium	large circular orange metal vents at clerestory ends	Contributing	X	X	

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior			roof above atrium	blue seamed metal clerestory units containing windows	Essential	X	X	X

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior/Interior	Feature		all exterior elevation and off-atrium interior elevations	exposed concrete construction	Essential	X	X	
	Feature		all exterior elevation and off-atrium interior elevations	extended concrete lintels	Essential	X		

Key:
Essential: a feature or space that is essential to the significance of the building and should be retained/repaired to the extent possible or replaced in-kind.
Contributing: a feature or space that contributes to the significance of the building and should be retained or replaced with similar material, to the extent possible.
Not: a feature or space that is neither essential nor contributes to the significance of the building.

	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior/Interior	Feature		all exterior elevations and off-atrium interior elevations	glulam wood paneling	Contributing	X		
	Feature		all exterior elevations and off-atrium interior elevations	bronze finished aluminum frame ribbon windows	Contributing	X		X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior/Interior	Feature		east and west exterior and off-atrium interior elevations	two part windows w/ transom	Contributing	X		X
	Feature		east and west elevations	narrow sidelights	Contributing	X		X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Exterior/Interior	Feature		north and south facing elevations at exterior and off atrium interior	concrete "tees" at frieze	Essential	X		
	Feature		east and west elevations	bronze tinted aluminum frame entry doors	Contributing	X		

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		interior off east and west elevations	low, wide entrance foyers	Contributing	X		
	Feature		interior off east and west elevations	concrete bicycle racks at foyer	Contributing	X		X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		central portion interior	open, full-height atrium	Essential	X	X	X
	Feature		interior atrium	four orange fabric stratification tubes containing fan and light	Essential	X	X	X

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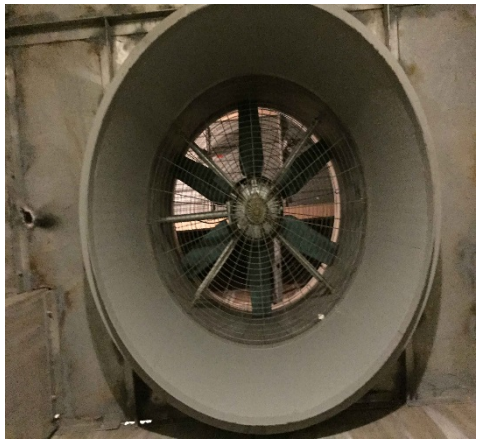
	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		interior atrium	four blue-ventilation shafts with exposed concrete framework and circular vents	Essential	X	X	X
	Feature		basement level within four ventilation shafts	reversible fans within ventilation shafts	Essential		X	

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		basement	rock beds	Essential		X	
	Feature		west wall off atrium	chamfered, glass membrane exterior	Contributing	X		X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		west wall off atrium	"9th Street" cloth sign in Helvetica font	Contributing	X		X
	Feature		east wall off atrium	"8th Street" cloth sign in Helvetica font	Contributing	X		X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		interior atrium	exposed concrete walkway elements containing planters	Contributing	X		X
	Feature		center portion of atrium	sunken atrium floor	Contributing	X		

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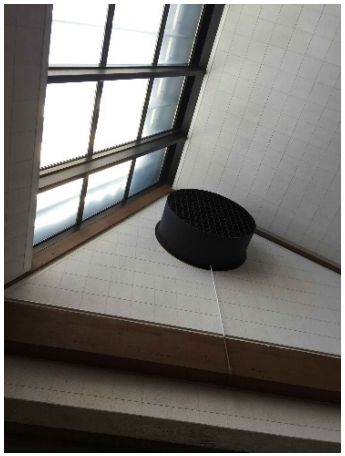
	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		center portion of atrium	asymmetrically arranged concrete steps	Contributing	X		
	Feature		atrium roof at clerestory unit ends	projecting black metal circular interior vents	Contributing	X	X	

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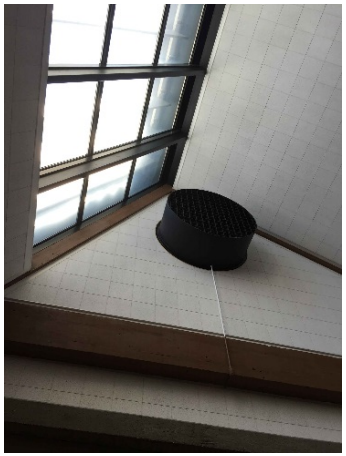
						Design	Energy Efficiency	Occupant Comfort
	Feature		atrium ceiling	clerestory windows	Essential	X	X	X
Interior	Feature		atrium ceiling	clerestory windows with exposed wood framing and white, square shaped panels	Essential	X	X	X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		north side off atrium, upper levels	recessed spaces off atrium	Essential	X		
	Feature		off atrium, east and west elevations	prominent, sculptural stairways with glulam wood banisters	Essential	X		X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		throughout interiors at all levels	bronze finished pipe railing	Contributing	X		
	Feature		atrium and entryway floors	fireflash ceramic tile in pattern	Contributing	X		

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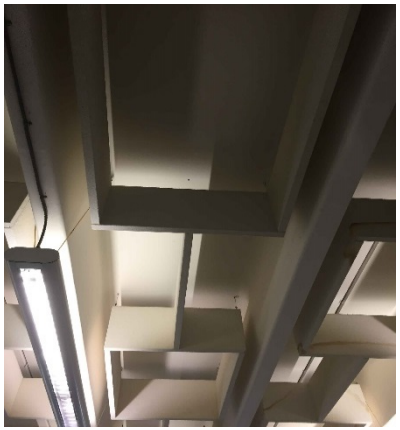
						Design	Energy Efficiency	Occupant Comfort
Interior	Feature		office ceilings at various levels	"*meandros*" Greek Key style patterning in acoustical ceiling features	Contributing	X		X
	Feature		office spaces along outer walls	exposed blue (and white) hvac tubes	Contributing	X	X	

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Feature		office space ceilings	row lights with top lighting design element	Contributing	X	X	
	Space	Photo Pending	2nd floor, east section	dining room	Contributing			X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		All floors	partition walls in office spaces	Not			
	Feature		All floors	floor coverings within office spaces	Not			

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Interior	Space		All floors	bathrooms	Not			
	Space		1st floor	locker rooms	Not			

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Landscape/Hardscape	Feature		off east and west elevations	affixed concrete planters containing inset concrete benches	Contributing	X		X
	Feature		in courtyards off east and west elevations	pylon shaped exposed concrete tree planters	Contributing	X		X

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Landscape/Hardscape	Feature		courtyard areas off east and west elevations	abstract, period light fixtures	Contributing	X		
	Feature		Off east and west elevations	Pebbledash landscape furniture	Contributing	X		

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	Feature/ Space	Photo	Location	Description	Priority Level	Significance Area		
						Design	Energy Efficiency	Occupant Comfort
Landscape/Hardscape	Feature		in courtyard off east elevation	symmetrical bronze finished flagpoles with brass finials	Contributing	X		
	Feature		surrounding entire building exterior	patterned ceramic banding in exterior sidewalks	Contributing	X		

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