ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

May 2011

HISTORIC RESOURCES GROUP

PREPARED FOR

University of Southern California

Real Estate and Asset Management

3335 South Figueroa Street, Unit G

Los Angeles, CA 90007

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STATEMENT OF PURPOSE

In 2006 the University of Southern California (USC) embarked on a formal planning process for a Master Plan to ensure stewardship of the University Park campus and its surrounding neighborhoods through the year 2030. In the fall of 2008 the USC Board of Trustees approved the Master Plan and initiated the public review process. A map of the Master Plan Project Area indicating potential development sites is included in Figure 1 on page 7.

As part of that process, USC was required to determine if any historical resources were present within the campus and the immediately adjacent areas, and to assess any potential impacts to historical resources due to implementation of the Master Plan. This analysis was conducted in two phases: a 2009 Technical Report prepared by Architectural Resources Group (ARG),[1] and a 2010 Supplemental Analysis prepared by Historic Resources Group (HRG).[2]

The Technical Report identified individually significant properties, and a potential University Park Historic District ("Historic District") with a period of significance of 1880-1976, which incorporates buildings constructed as part of the University's planning efforts in the 1960s. The Historic District appears eligible for listing in the California Register of Historical Resources. As part of the report, ARG completed background research on the development history of the campus, reviewed original building permits, and prepared individual survey forms for all buildings within the potential district.

The HRG Supplemental Analysis reviewed the data and conclusions in the ARG report. The Supplemental Analysis confirmed the boundaries and period of significance of the identified Historic District, and made final determinations about contributor, non-contributors, and potentially individually significant properties. There are sixty-four buildings and one set of landscape features located within the boundaries of the identified Historic District: forty-seven of the buildings and the set of landscape features are contributors; seventeen buildings are non-contributors. Within the Historic District, eleven buildings have also been

[1] Architectural Resources Group. "USC Historic Resource Evaluation," December 18, 2009.
[2] Historic Resources Group, "University of Southern California Supplemental Analysis," May 5, 2010.

identified as individually eligible for listing in the California Register.[3] There are four buildings that have been identified as individually significant that are not within the Historic District, but are located inside the Project Area for the Master Plan.

A map indicating the Historic District boundaries and the contributors and non-contributors is included as Figure 1 on page 8.

Contributors to the Historic District are identified in Appendix A and Non-contributors are listed in Appendix B. Individually significant buildings within the Historic District are identified in Appendix C. Individually significant buildings outside the Historic District are in Appendix D.

This Adaptive Mitigation Management Approach ("AMMA") has been developed in order to:

- Ensure that the Historic District's eligibility for the California Register is maintained following implementation of the USC Master Plan.
- Guide compatible development within the identified Historic District;
- Provide appropriate guidance for the rehabilitation[4] of historic buildings, structures, and sites (both within the Historic District and the larger Project Area identified in the USC Master Plan);
- Establish basic criteria for new construction within the Historic District to supplement existing design guidelines in order to maintain its historic character; and
- Create an appropriate process for review of future projects.

The AMMA establishes the "Procedure for Project Implementation," which is the specific process for review of projects involving the rehabilitation, reuse, or demolition of buildings or sites within the Historic District coordinated with the City of Los Angeles' Office of

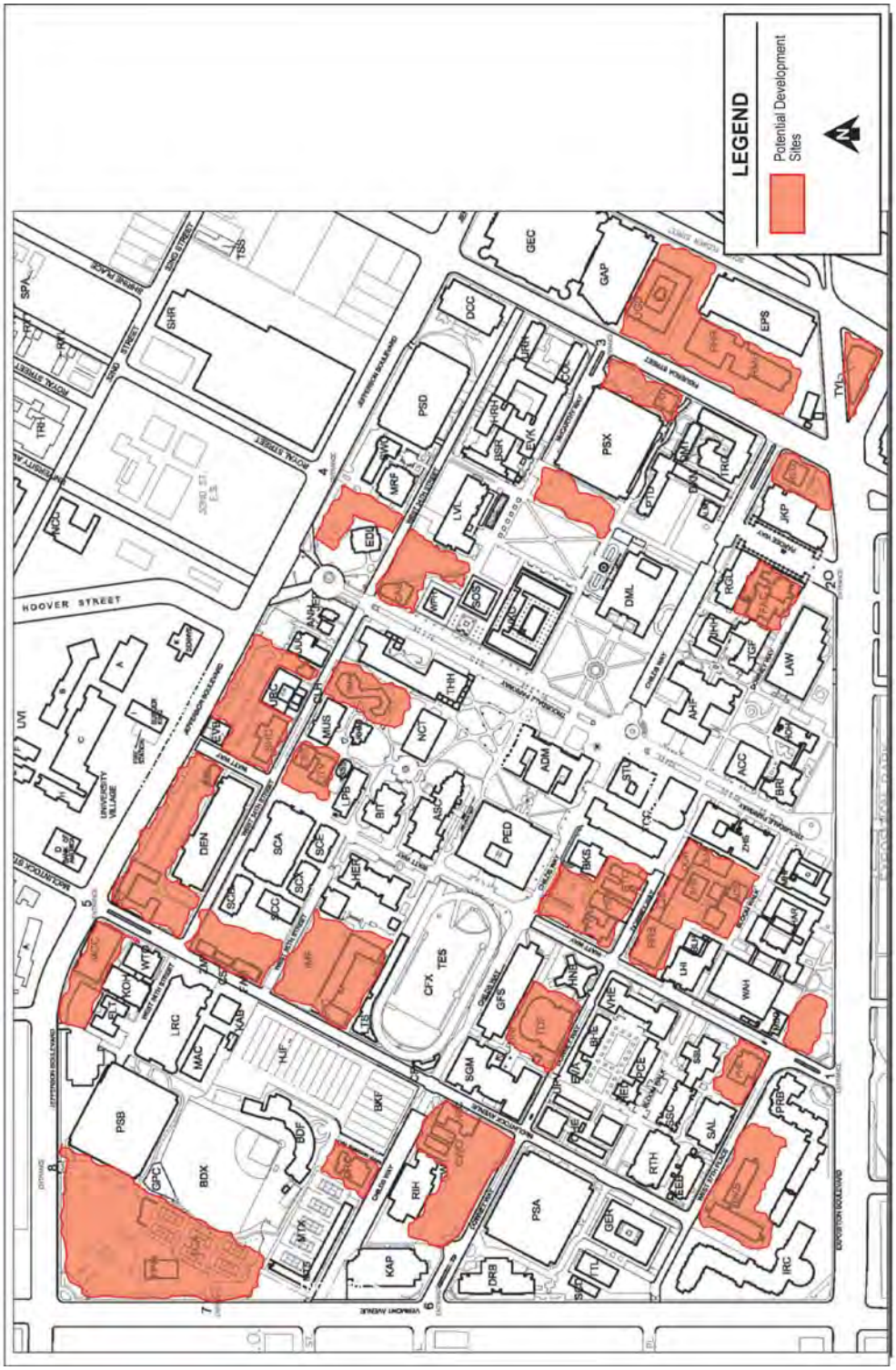
[3] There were sixty-six buildings identified in the Supplemental Analysis within the Historic District boundaries; of those FAC and REG were cleared for demolition in the 2010 Environmental Impact Report for the USC Master Plan and therefore are not included in the AMMA.

[4] Rehabilitation is defined by the National Park Service as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."

Historic Resources. The process requires a thorough investigation and analysis to determine whether historic resources can be retained, rehabilitated, and re-used as part of any proposed new development project. The Historic District's continued eligibility for the California Register will be considered prior to any significant change or demolition of a contributing building or site. New development projects proposed for sites that are currently occupied by contributing buildings will need to demonstrate the infeasibility of rehabilitation of the existing structure for USC's needs.

In addition to the process, the AMMA contains a rehabilitation and maintenance plan for the contributing buildings and sites within the identified Historic District to ensure that new construction is compatible with the Historic District. Buildings and sites that contribute to the significance of the Historic District will be rehabilitated according to the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, and maintained according to specific preservation maintenance guidelines developed for the campus.

FIGURE 1: MAP OF MASTER PLAN PROJECT AREA & POTENTIAL DEVELOPMENT SITES

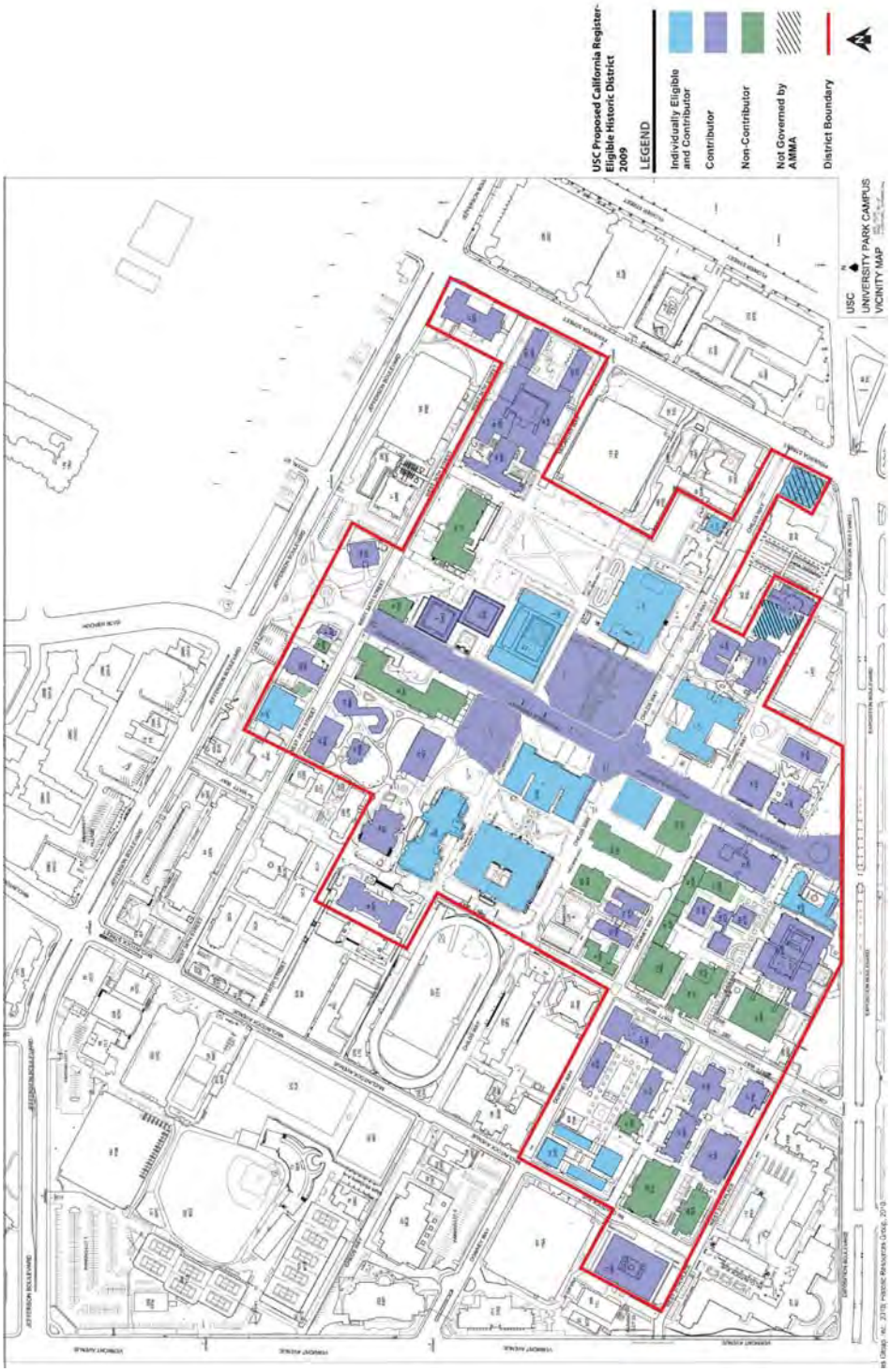


ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

FIGURE 2: MAP OF POTENTIAL HISTORIC DISTRICT



Historic Overview: USC Planning and Architecture 1880-1976

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University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

HISTORIC OVERVIEW: USC PLANNING AND ARCHITECTURE 1880-1976[5]

The University of Southern California was founded in 1880. Four major development periods have been identified which encompass the construction of Widney Hall, the first campus building, through the completion of the 1976 Annenberg School of Communication:

- Early Development: 1880-1918
- Parkinson Master Plan: 1919-1945
- Gallion Master Plan: 1946-1959
- Pereira Master Plan and Update: 1960-1976

Early Development: 1880-1918

Historic Overview

The concept of a Methodist college in Southern California was realized in the 1870s under the direction of Judge Robert Maclay Widney who, with an active group of local citizens and a board of trustees, secured the location of the future University south of downtown Los Angeles.

The University of Southern California (USC) was established in 1880 and contained a single building, Widney Hall, which housed all the needs of a combined student and faculty population of sixty-three. Although now an integral part of Los Angeles' metropolitan center, its location was originally considered remote.

For the first few decades, USC was confined to a relatively small campus with only a handful of small buildings. The early university was centered on an approximately one-block area between 34th Street to the north, 35th Place to the south, Hoover Street to the west, and University Avenue to the East. The Administration Building was located on the corner of University Avenue and 35th Place (see Sanborn Map on page 12).

As the University grew, buildings were constructed on nearby streets among neighboring residences and businesses. In the late nineteenth century, USC began to establish schools outside of the University Park campus, with the College of Fine Arts and the College of Medicine located on land adjacent to downtown Los Angeles.

The land to the west and south of campus was primarily composed of ranchland in the 1880s. By the 1890s the area had become part of the rapidly growing city core through in its urbanization and residential growth. This growth was spurred in part by the development of the University Line of

[5] This development history is adapted from Architectural Resources Group. "USC Historic Resource Evaluation," December 18, 2009.

the Los Angeles Electric Railway, which was completed in 1894 and led south out of Los Angeles to Agricultural Park, which is now known as Exposition Park.

The neighborhood's early residents were some of the city's most prestigious, who lived primarily in the West Adams neighborhoods. Middle-class suburbs were developed in surrounding neighborhoods into the twentieth century.

Widney Alumni House

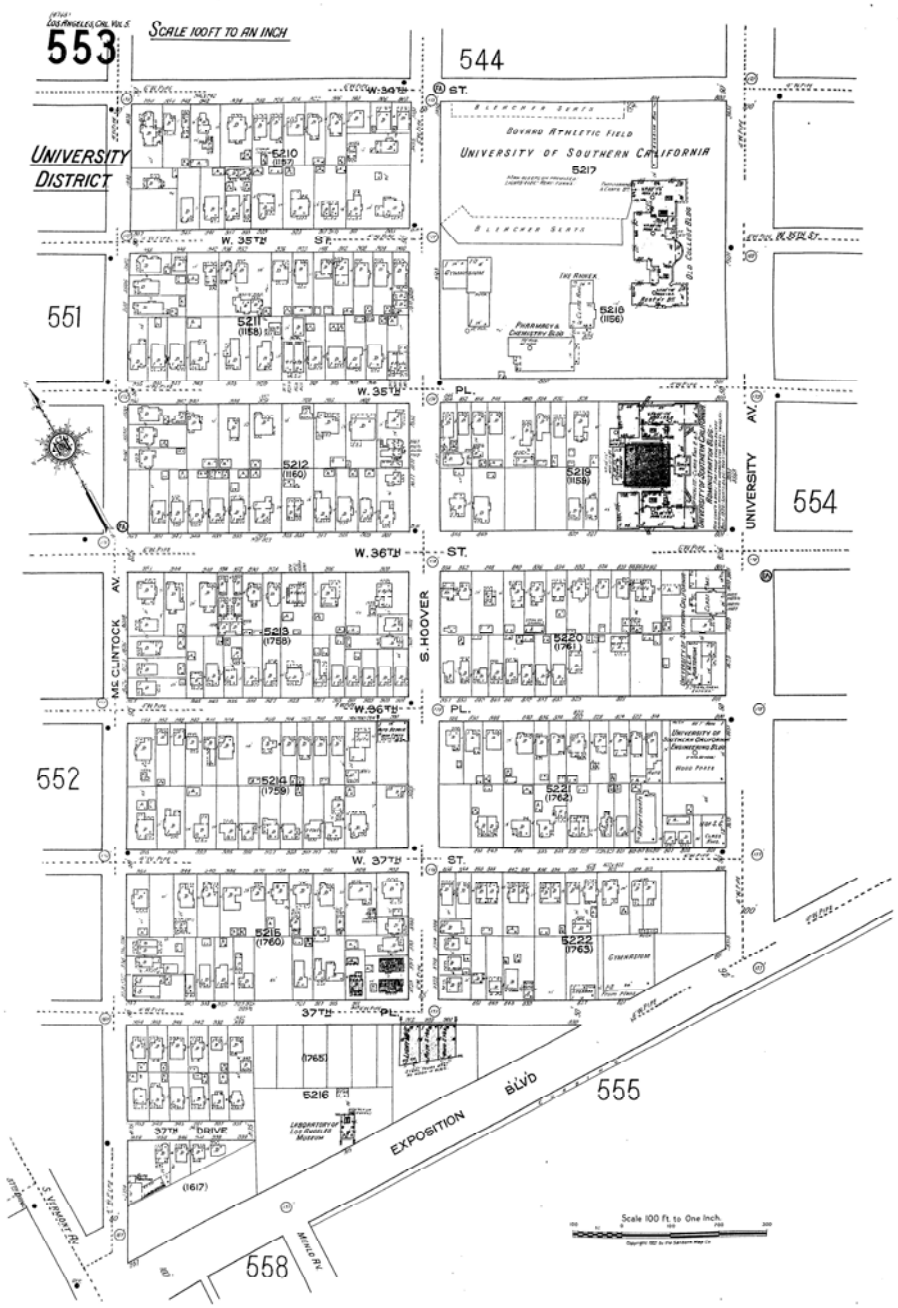
Associated Buildings

USC's first building, Widney Alumni House, was constructed in 1880 and served as the University's sole academic facility for several years. Although this two-story Italianate building has been moved from its original location, it is still in use as an educational facility on campus (Widney Alumni House, ALM).

A second academic building, known as "Old College," was constructed on campus between 1884 and 1887 and housed most of the University's functions until the major construction campaign of the 1920s. It was demolished in 1948.

Other buildings on USC's campus that are associated with the residential development of the neighborhood include the Freshman Writing House (CLH), the Joint Educational Project House (JEP), and the Dosan Ahn Chang Ho Family House (AHN). These buildings, which all date to circa 1905, are residual neighborhood residential buildings that have been acquired and adapted for campus use. The University acquired the Freshman Writing House and the Joint Educational Project House in 1965 and 1955, respectively. The Dosan Ahn Chang Ho Family House was moved to its current location in 2004.[6]

[6] The Dosan Ahn Cho House has been identified as potentially individually significant due to its cultural associations; it is not a contributor to the USC Historic District. The Freshman Writing House is a non-contributor to the Historic District due to integrity.



Sanborn Map 1922

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University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

Parkinson Master Plan: 1919-1945

Historic Overview

The University Park campus continued to expand with growing enrollment and academic programming, and by the first decade of the twentieth century, USC officials realized that a cohesive plan was needed to guide future development of the burgeoning University. In 1919, they enlisted local architect John Parkinson to draft a campus plan. The implementation of the Parkinson Plan led to a campus building boom in the 1920s, particularly along the east and west sides of University Avenue.

Parkinson's plan for USC drew heavily on the Beaux Arts tradition and brought the campus into the age of modern campus planning. Under his guidance, the new campus had a linear arrangement along University Avenue (now Trousdale Parkway), a broad street that connected Exposition Park to downtown Los Angeles.

The arrangement of University buildings along a busy street created an automobile, rather than a pedestrian, oriented campus, considered appropriate for Los Angeles' ascent into the automobile age. Imposing campus buildings were situated adjacent to University Avenue, their facades fronted by broad plazas crisscrossed with lawns and diagonal walkways. The Parkinson campus is still identifiable today along Trousdale Parkway, and serves as USC's historic core.

Associated Buildings & Architectural Styles

The implementation of the Parkinson Plan represents the first prolific building campaign of USC's history, and it was during this time that an overarching campus architectural style began to take hold.

In addition to drafting the campus plan, Parkinson served as architect of many of the new campus buildings, working alongside his son, Donald. The Parkinson firm designed six buildings during this period. Parkinson & Parkinson were well respected Los Angeles architects who were responsible for a number of the City's landmark buildings, including the Los Angeles Memorial Coliseum (1921-23), Bullocks Wilshire Department Store (1928), and Union Station Passenger Terminal (1934-39).

Fluent in a number of architectural styles, John Parkinson chose the Romanesque Revival style for his buildings at USC, which was well suited to the formality of the Beaux Arts plan of the campus while adhering to the Mediterranean themes that prevailed in regional architecture at the time.

Bovard Administration Building

Physical Education Building

The first building to be constructed as part of the campaign was the Bovard Administration Building (ADM), a three-story brick and concrete building with a complex, symmetrical plan. Dominated by a massive central tower, Bovard's facade is ornamented with a number of large sculptures of heroic figures by Casper Gruenfeld.

Additional buildings from the 1919 campus plan and building campaign include the Colonel Seeley Wintersmith Mudd Memorial Hall of Philosophy (MHP, 1929), Bridge Hall (BRI, 1928), Physical Education (PED, 1930), and Zumberge Hall (ZHS, 1928), all dedicated in a 1930 ceremony commemorating USC's fiftieth anniversary.

Also installed at this time was the Trojan Shrine, an eight-foot bronze sculpture of a Trojan warrior by Roger Noble Burnham. Located in the courtyard adjacent to the Bovard Administration building, this monument quickly became better known by its nickname, "Tommy Trojan."

In addition to Parkinson & Parkinson, a number of other notable Los Angeles architects designed campus buildings during this period. Ralph C. Flewelling designed the Mudd Hall of Philosophy, which has been called the best example of the Lombardy Romanesque on campus. Its campanile was the tallest vertical element on campus until the construction of Edward Durell Stone's Von Kleinsmid Center in 1966. Flewelling would go on to design the Harris Hall of Architecture and Fine Arts in 1939, for which he employed a modernist vocabulary while adhering to the scale and material theme of his earlier building on campus.

The Methodist Episcopal University Church (now known as the United University Church, UUE) was designed

in 1931 by C. Raimond Johnson. One year later, the Edward L. Doheny Jr. Memorial Library was designed by the preeminent architectural firm of Cram & Ferguson with Samuel E. Lunden. The Doheny Library to the east and the Bovard Administration building to the west create the centerpiece of Parkinson's Beaux Arts campus, with a large courtyard featuring sycamore trees, a central fountain and crisscrossing pedestrian pathways.

A second pre-World War II building campaign resulted in the construction of four additional major buildings, including Biegler Hall of Engineering (BHE, 1940), Harris Hall and Fisher Museum of Art (HAR, 1939), and Hancock Foundation (AHF, 1940). These buildings continued to adhere to an Italian Romanesque vocabulary while employing elements of contemporary styles such as the Public Works Administration (PWA) Moderne. Construction of permanent buildings came nearly to a standstill with the commencement of World War II. In the years during the war, USC constructed temporary barracks on campus to house members of the United States Armed Forces, and the University's curriculum was expanded to include wartime subjects such as international relations and engineering. However, it was not until the conclusion of the war that construction resumed on a large scale.

Gallion Master Plan: 1946-1959

Historic Overview

In the years following the conclusion of World War II, it was clear that a new campus plan was an essential step in leading the University into the postwar era. USC leaders began to think creatively about ways to not only absorb a swelling student population, but also to expand and update the current University Park Campus.

Recognizing the need for a solution to this problem, President von KleinSmid initiated a master plan to update the 1919 campus plan. Henry C. Burge, Arthur B. Gallion and C. Raimond Johnson, the latter two University architects, were selected to prepare the new campus plan and provide guidance in the broader geographic expansion of the University.

As part of this plan an analysis of required space needs was undertaken, and based on the projected space deficit, recommendations were offered to both expand the total area of the campus and construct new facilities. Rather than predetermine the physical form, the 1946 Campus Plan emphasized flexibility in the design and siting of new facilities, with little guidance as to how new space should be divided between departments.

The plan offered generalized recommendations, such as locating certain facilities in a specific campus region, or expanding a particular

building, but other than recommending an adherence to the red brick aesthetic, it did not provide detail regarding how these buildings should look and how their design should interact with existing buildings and spaces.

The 1946 Campus Plan also undertook a basic analysis of parking demands for the campus. It proposed utilizing portions of land acquired in the proposed campus boundary expansion for use as surface parking lots. The plan also recommended closing the internal campus street network to through traffic, resulting in the closure of Trousdale Parkway to public traffic in 1953. A pedestrian-oriented campus became more fully realized in the subsequent master plans authored in the1960s.

As recommendations made in the 1946 Campus Plan came to fruition, the University Park campus began to take on a new appearance. No longer simply a core linear campus with educational facilities scattered among neighboring residential buildings, by the end of the 1950s, the expanding campus had begun to adopt clear boundaries: Exposition Boulevard to the south, Figueroa Street to the east, Jefferson Boulevard to the north, and McClintock Avenue to the west.

Associated Buildings & Architectural Styles

The post-World War II era was a pivotal time in the development of USC's campus. Advances in campus planning and changing trends in architectural styles signaled a departure from the Beaux Arts Parkinson plan, and USC was faced with the challenge of expanding its campus while maintaining a cohesive appearance.

The 1946 Campus Plan, which was approved by University Trustees in 1950, marked the point of departure from the use of traditionalist or "revival" architectural styles at USC, to Modernist designs. The Plan also specifically directed the use of concrete and brick as building materials in order to maintain a sense of coherence among disparate architectural styles on an expanding campus.

Arthur B. Gallion, co-author of the 1946 Campus Plan, was instrumental in guiding the University into this new era. Arthur Gallion was named dean of the School of Architecture at USC in 1945 and quickly began recruiting some of the area's most innovative and celebrated architects to teach and lecture at the School. Among others, Gallion enlisted A. Quincy Jones, Gregory Ain, Robert Alexander, Harwell Hamilton Harris, Garret Eckbo, Carl Maston, Edward Killingsworth, William Pereira, Craig Elwood, Richard Neutra, and Pierre Koenig.

The confluence of so many of the country's leading Modem masters had a profound effect on the School of Architecture and, consequently, the region's architecture. Graduates of the program had such a profound influence on architecture in the area that historian

Esther McCoy was prompted to coin the term "USC style" Modernism in reference to the regional style that was permeating the Los Angeles and Pasadena landscape.

Although Gallion's ideas for future development on USC's campus as delineated in the 1946 Campus Plan were reflective of his interest in Modem architecture and planning, he was sensitive to the notion that new buildings should be constructed with a similar vocabulary to those of the historic core of campus. His recommendation of brick and concrete as campus-wide building materials helped maintain a uniform aesthetic and consequently created a USC vernacular that continues in the present day.

Buildings such as Mark Taper Hall (THH) and the Elizabeth Von KleinSmid Memorial Residence Hall (EVK) were among the first constructed in the postwar period. Taper Hall was designed by Marsh, Smith and Powell in 1950. This building employs elements of the International Style, and features horizontal bands of white concrete that break up the red-brick facade.

The Von KleinSmid Residence Hall (1950), which was designed by Samuel E. Lunden, also has International Style elements such as regularly spaced fenestration framed with horizontal concrete bands. Similar to Taper Hall, the Von KleinSmid Residence Hall has a facade of red brick and concrete while adhering to an International Style vocabulary.

Von KleinSmid Memorial Residence Hall

In addition to the International Style, there are a number of New Formalist buildings on campus from this period. New Formalism (sometimes referred to as Formalism or Neo-Formalism) was a reaction to the starkness of the International Style. New Formalist buildings employ an overlay of stylized Classical elements such as projecting rooflines, columnar supports and rich materials. This style was particularly popular among institutional buildings in Los Angeles in the postwar era, and many examples can be found on the USC campus.

Pereira Master Plan and Update: 1960-1976

Historic Overview

Even with the implementation of the Gallion Master Plan, the University could not accommodate its continually

growing population. In 1960 President Topping employed preeminent architect and planner William L. Pereira to create a new master plan, which was expanded in 1966.

Unlike the 1946 Campus Plan, the two USC master plans authored in the 1960s focus more overtly on design as a means for shaping future growth. The 1960 Master Plan Report was prepared under the direction of Donald C. Cameron, with architect William L. Pereira charged with the assignment of creating a Campus Master Plan. The goals of Pereira's plan included the determination of the desirable physical size of the campus, the development of a vision for the relationship between existing and future buildings, and the determination of a proper area of University influence within the context of the surrounding community.

Like Gallion, Pereira had a link to the USC School of Architecture, having taught design and studio classes there from 1949 to 1957. By 1960, William Pereira had a reputation as one of the country's most innovative architects and planners. During the 1960s and 1970s his firm completed over 250 commissions. In addition to the USC Campus Plans, he devised master plans for the Los Angeles International Airport expansion and the City of Irvine. He was featured on the cover of *Time Magazine* in September 1963.

Pereira's plan for the University of Southern California needed to complement the existing campus and coexist harmoniously with the buildings of the Parkinson- and Gallion-era campaigns. A firm believer in the planning principles of Ebenezer Howard's Garden City, Pereira relied heavily on his landscape plan to unify the campus.

Pereira used the quadrangle as a central feature in his 1960 Master Plan. Its use as an organizing feature can be traced to the medieval English college, and was resurrected in American campus planning in the early twentieth century as a response to growing and increasingly impersonal universities. The quadrangle was viewed as a design unit that promoted more intimate educational communities. Pereira & Associates found prototypes for USC's quadrangles at Oxford, Cambridge, and Yale. Rather than focus on the "community-making" aspects of quadrangles, the Pereira plans emphasize their role in creating "places," public spaces that were functional and memorable.

The plans emphasize that the architecture of buildings should serve to create and define the outside space, as well as to make it memorable by creating a "jewel" that acts as a focal point in the space. The quadrangles act as nodes, places that become memorable both for their concentration of activity, as well as physical definition by the surrounding buildings.

In his *Master Plan Report* for the University of Southern California,

Pereira cites the importance of creating a sense of place on the modem university campus. He writes: "The university is more than a place to teach and learn. It should be a place that is pleasant, memorable and inspiring. The high purpose and responsibility of the university should be matched in its setting."

Despite the use of traditional quadrangles, the Pereira & Associates plans for USC were also a product of their time, with an emphasis on automobile and pedestrian circulation, parking, and the use of projections in enrollment, housing, and parking needs as a basis for planning. They are also particularly reflective of important movements in 20th century city planning, relying on the principles of the Garden City Movement, concepts of urban renewal, and increasingly automobile-oriented design.

Pereira concentrated academic functions at the core of the site and surrounded them with ample public space. He called for a "ring road" that separated the core from a peripheral band of non-academic functions. The plans' call for landscaped, radiating boulevards that extend from the campus to provide pedestrian links to the surrounding community is garden city in origin, as is the plans' particular emphasis on separating vehicular and pedestrian traffic, with dedicated pedestrian-only rights-of-way with the closure of Hoover Avenue and streets inside the proposed ring road area.

The1960 plan update (completed in 1966) provided redevelopment recommendations for the surrounding neighborhoods, proposing to close off streets to create "super blocks" where internal streets are primarily for pedestrian circulation, and the larger blocks serve to rapidly move automotive traffic. The 1960 and 1966 Master Plans called for the expansion of the campus's western boundary to include all property to the east of Vermont Avenue, increasing the size of the campus from 95 to 153 acres.

The plan's implementation depended largely on the cooperation of the Community Redevelopment Agency of the City of Los Angeles, which would enable the acquisition of property for the campus's expansion. The City was concurrently working on the Hoover Redevelopment Project, which targeted areas of "blight" for urban renewal and in part paved the way for the expansion of USC's campus.

The Hoover Redevelopment Project facilitated the acquisition by USC of parcels bounded by McClintock Avenue, Exposition Boulevard, Vermont Avenue and Figueroa Street, as well as parcels fronting west on Figueroa Street between Jefferson and Exposition Boulevards. These acquisitions allowed for the next wave of expansion of the USC University Park core campus boundaries illustrated in the 1966 Master Plan.

Since USC's founding, campus growth had been characterized by incremental

development on prior commercial and residential parcels as lands were acquired and funds became available for new construction. As such, the campus grew out of its surrounding neighborhood. Under Pereira's vision, the campus was shut off from the external vehicular traffic and access to the interior of the campus was limited to four entrances, or "gateways." Large parking structures were constructed near each of the gateways, with a desire to keep vehicular traffic on the campus periphery.

Working with an existing campus and disparate architectural styles, Pereira relied heavily on landscaping and pedestrian pathways to create a unified park-like campus within an urban setting. According to historian James Steele, "Pereira's vision of an integral, tranquil park-like setting within the campus was crucial to the appearance of the University today."

The aesthetic of today's University Park Campus owes much to the concepts and goals set forth in the 1960s master plans authored by William Pereira. A striking example can be seen in the park-like atmosphere surrounding the School of Music and the Liberal Arts Quad. Although constructed ten years after the drafting of the 1966 Master Plan, this quadrangle is a direct product of the plan's principles. Located just off Trousdale Parkway and north of the 1920s Physical Education and Bovard Administration buildings, its buildings are situated among undulating lawns and large, shady trees. Meandering pedestrian pathways connect the buildings, and students use the lawns and scattered benches as places to read and rest. This quadrangle has a distinct and memorable sense of place, different from the formality of Parkinson's 1920s campus, but integral to understanding Pereira's vision of a unified campus.

Pereira believed that landscape treatments could establish individual identity for different parts of campus and yet connect existing facilities to new ones with a network of park-like lawns and pathways. His vision of the USC campus was one that "in the future could present the same green, shady, cool and cared-for quality to passers-by, visitors, students, faculty and staff." With the implementation of the 1960s Master Plans came an increase in the campus's acreage and a massive expansion of its physical plant.

Associated Buildings & Architectural Styles

The use of common building materials and architectural features, which many of the architects worked to integrate into their designs, created a cohesive collection of buildings from this period on the USC campus.

More than twenty buildings were constructed in the 1960s alone, with an additional thirty new buildings or complexes completed after 1970. USC was able to recruit some of the country's leading architects to design new buildings on campus. Each worked

Olin Hall of Engineering

to create designs that were modem and innovative while adhering to the USC vernacular of Romanesque arches and brick and concrete facades.

In addition to drafting the master plans of 1960 and 1966, William Pereira designed a number of buildings on campus and much of its landscape plan. Pereira's buildings dating between 1960 and 1966 include the Ahmanson Center (ACB, 1964), Olin Hall (OHE, 1963), Stauffer Hall (SHS, 1965), Stauffer Science Lecture Hall (SLH, 1965), Vivian Hall of Engineering (VHE, 1966), and Booth Ferris Rehearsal Hall (BMH, 1965). He went on to design several more buildings on campus in the 1970s.

Pereira's designs generally displayed the characteristics of New Formalism, a style that was well suited to the task of drawing on historic precedents while appearing thoroughly modem. One of his most successful complexes on campus is Olin Hall of Engineering, which is a series of buildings connected by a network of elevated walkways and landscaping treatments. The dynamic nature of these buildings draws from their various facade treatments -- uninterrupted expanses of thin red brick veneer sit adjacent to buildings clad with a vast grid of projecting window shades of white concrete. Pedestrians make their way from building to building on concrete pathways that are elevated above outdoor courts with plantings. The Olin Hall complex is

particularly illustrative of Pereira's belief that spaces on campus can be interesting and memorable through their utilization of well-designed buildings, integrated landscaping treatments and pedestrian pathways.

Contemporary to Pereira's work on campus is that of California architect A. (Archibald) Quincy Jones. Jones taught architecture at USC from 1951-67, and returned in 1975 to serve as Dean of the School of Architecture and Fine Arts. Jones, who was trained in architecture at the University of Washington, would become one of Southern California's most important early modernists. He had a particular interest in postwar housing, and believed that modem buildings could be produced on a large scale without compromising style or design.

A. Quincy Jones & Associates is responsible for the 1976 Annenberg School of Communication, which he designed while serving as the Dean of the School of Architecture and Fine Arts.

Annenberg School of Communication

Von KleinSmid Center Courtyard

Edward Durell Stone was another renowned architect who made large contributions to the postwar USC campus. In fact, the University Park campus boasts the largest concentration of E. D. Stone buildings on the West Coast. Like much of his work around the country, Edward Durell Stone's USC buildings were emblematic of New Formalism. His design for the Von KleinSmid Center (VKC, 1964) is one of the campus's most distinctive buildings and has been celebrated by Gebhard and Winter as "the finest of the post-World War II group of buildings on campus." The U-shaped complex is capped by a wide overhanging flat roof and is set off by a globe-topped tower rising from its interior courtyard.

Stone's Andrus Gerontology Center (GER, 1972), is a monumental brick building characterized by its repetitive arches and wide, overhanging roof.

The post-1960 building campaign continued to feature New Formalist and International Style designs. In addition, there are several buildings designed in the Brutalist style, which is characterized by its weighty massiveness; rough-surfaced, exposed concrete walls; broad, expansive wall surfaces; and deeply recessed windows.

An example of Brutalism is the Watt Hall of Architecture and Fine Arts (WAH), constructed in 1973 by Killingsworth, Brady and Associates. This building is a rare departure from the brick and concrete vocabulary of the other buildings on campus with its rough-surfaced, concrete walls. It received a rooftop addition in 2006.[7]

Summary of Significance

Within the University's core campus is an identified Historic District that is potentially eligible for the listing in the California Register. The period of significance for the historic district is 1880-1976. The period represents the founding of the University through each of its major phases of historic development.

There are sixty-four buildings and one set of landscape features located within the boundaries of the Historic District. Forty-seven of the buildings and the set of landscape features are classified as contributors (see Table 1).[8] Seventeen buildings are classified as non-contributors (see Table 2).

Eleven buildings have also been identified as individually eligible for listing in the California Register (see Table 3).[9]

The Historic District has been evaluated as eligible for listing in the California Register under Criterion 1 as one of the first institutions of higher education in Southern California; under Criterion 2 for its association with Judge Robert Maclay Widney, who originated the idea of founding a Methodist college

[7] Watt Hall is a non-contributor to the Historic District because of the 2006 addition.

[8] A contributor is defined as any building, structure, or object located within a Historic District which adds to the historical integrity or architectural qualities that make the Historic District significant. Contributors to historic districts are considered historic resources under CEQA.

[9] The counts vary from those listed in the Supplemental Analysis as FAC and REG were cleared for demolition in the 2010 Environmental Impact Report and therefore are not governed by the AMMA process.

that became the University of Southern California, and the Reverend M. M. Bovard, its first president; and under Criterion 3, as one of the oldest and most architecturally distinguished university campuses in Southern California with works by prominent master architects.

Individual Historic Resource Assessments

INDIVIDUAL HISTORIC RESOURCE ASSESSMENTS

This section contains assessments for those buildings that have been identified as individually significant or contributors to the potential Historic District.[10] These assessments include:

- Photographs documenting the existing appearance and state of repair of each building as of Fall 2010.
- Building description, which includes the architect, date of construction, architectural description, use, and character-defining features.
- Current conditions assessment and maintenance recommendations. The current conditions assessments are based on site visits conducted in Fall 2010.

These individual building assessments should be consulted prior to the commencement of any rehabilitation or maintenance project on an identified contributor to the Historic District or individually significant building, and should be used in conjunction with the University's Maintenance Database. The current condition of each building provides a baseline documentation to help guide future rehabilitation and maintenance efforts.

[10] Note: This section will include an individual building assessment for each contributing building in the proposed USC Historic District, as well as the individually significant buildings located outside of the district but within the Project Area. Four sample assessments are provided in this draft.

ALM – Widney Alumni House

ALM – Widney Alumni House: Description

Description

The Widney Alumni House was designed by E. F. Kysor and Octavius Morgan in the Italianate style with Georgian Revival details. It was the first building constructed on the USC campus, completed on October 6, 1880. It is two stories in height, rectangular in plan, with a hipped roof. The main (south) facade is symmetrically composed with an intermediate cornice, corner pilasters, and a central main entrance featuring the building's original wood panel doors, divided-light sidelights and transom. The entrance contains a hood supported by brackets and decorated with dentil molding above the architrave. Tall, narrow, wood, double hung, four-over-four windows are located throughout. The roof contains a central dormer with a fanlight window and dentil molding. Smaller twin, gable roof dormers located closer to the ridge of the roof flank a wooden widow's walk.

The building originally contained classrooms on the first floor and a chapel on the second floor. The building has served as the School of Fine Arts, the School of Music, and currently serves as the USC Alumni Association with office and meeting space. Since its construction, the house has been moved three times, in 1907, 1955, and 1997.

Significance

The Widney Alumni House is significant as the first building constructed on campus. It is significant as a rare intact example of 19th century architecture in Los Angeles. It was formally determined eligible for the National Register both individually and as a contributor to the USC University Park Historic District in 1994. It is designated as Los Angeles Historic-Cultural Monument No. 70.

Character-Defining Features

- Rectangular massing
- Symmetrical window fenestration
- 4/4 wood sash tall, narrow rectangular windows
- Wood clapboard siding
- Hipped roof with gabled dormers and widow's walk
- Centered main entry with wood paneled double doors and divided-light sidelights and transom
- Main entry flanked by pilasters and scrolled brackets supporting a simple portico
- Overhanging eaves supported by wood brackets with a dentiled cornice decoration
- Pediments at the roofline of each façade with fan lights

Site

The grounds around this facility are in good condition, including brick plazas, seating areas, and well-maintained landscaping. The shrubs are too close to the building and have caused damaged to the wood clapboard siding.

Exterior

The relatively small area of membrane roof, as well as the pitched and hipped asphalt shingle roof, appear to have been recently replaced and are currently in good overall condition, with no signs or reports of roof leaks.

The exterior painted wood siding was reportedly cleaned, refurbished, and repainted in 2008. However, there is bubbling paint in areas and staining at the drip sills. Exterior doors appear to be in good working order. The double-hung wood sash windows need to be properly restored by scraping off the old paint, repairing and cleaning wood members, then repainting.

Interior[11]

Interior painted wall finishes are in very good to excellent condition but should be renewed on a cyclical basis. Interior personnel doors are also in good working order, and original door hardware is assumed to have been maintained under historic preservation codes. In addition, the built-in cabinetry in the first floor kitchen is in good condition and considered adequate for its current use. No upgrades are currently being recommended for the ceramic tile floors in restrooms, and the hardwood floors on the first floor have been recently refurbished. Although the carpeting is presently in very good overall condition, it is recommended for low priority replacement. To maintain an appropriate interior aesthetic, replace stained or worn carpeting with new commercial-grade carpeting on an as needed basis. The ceiling systems in this facility are old and stained and do not blend well with the building's historic architecture. It is

[11] HRG did not survey the interior of this building. This narrative is from the USC assessment.

recommended that new ceiling finishes be installed that are more in keeping with the existing interior décor.

PED – Physical Education Building

ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

PED – Physical Education Building: Description

Description

The Physical Education Building is a concrete and steel-framed, three-story structure located at 3560 Watt. It was designed by John and Donald Parkinson in the Romanesque Revival style and constructed in 1930. The building is rectangular in plan, and features an interior courtyard. It has a hipped roof clad in clay tiles. The main entry surround is of cast stone with brick inlay and features a round arched doorway with tripartite fanlights with stone urns at the upper portion, and three sets of glazed entry doors topped with multi-light transoms separated by Ionic columns. Other decorative features at the main entry are carved reliefs and a sculptured head of a Trojan along the top of the arch, carved inscription, and University insignia. Wood, six-over-six, double hung windows with textured glass and multi-light, arched windows are located throughout. There are also circular, wood sash, four-light windows at the third story. A heavy, intermediate stone course runs around the perimeter of the building above the first story. The interior courtyard features a stone fountain and landscaped areas with trees and shrubbery. The building retains a high degree of integrity.

Use

The Physical Education Building is USC's oldest on-campus athletic building and is one of six Romanesque Revival buildings designed by John & Donald Parkinson for the university. It is home to the 1,000 seat North Gym as well as the campus' first indoor swimming facilities. Up until 2006, the Trojans basketball and volleyball teams held practice in the North Gym. It is the home of USC's Air Force, Army and Navy ROTC programs, and has been used as a filming location for many films.

Significance

The Physical Education Building is significant for its architectural distinction as emblematic of the Romanesque Revival style, and as embodying the design principles of master architects Parkinson & Parkinson. It was formally determined eligible for the National Register both individually and as a contributor to the USC University Park Historic District in 1994. This building also appears eligible for listing as a Los Angeles Historic-Cultural Monument.

Character-Defining Features

- Reinforced concrete structure with brick and cast stone cladding
- Rectangular massing with interior courtyard
- Hipped roof clad with clay tiles
- Divided-light double hung/fixed/awning wood sash squared and arched windows with stone lintels

- Circular divided-light wood sash fixed windows
- Decorative cast stone and brickwork
- Double-height arched entryways with wood-framed glazed-paneled double doors
- Interior gymnasiums, indoor pool, locker rooms, dance studios, classrooms, and offices for staff and faculty
- Interior finishes of terrazzo and hardwood flooring, ceramic floor and wall tile in restrooms, painted plaster walls, wood paneled doors with glazed transoms, door hardware, wood paneled partitions in offices
- Interior courtyard with stone fountain and landscaping
- Indoor pool with steel sash windows and doors and skylights

PED – Physical Education Building: Conditions Assessment & Recommendations

Site

The sidewalk and brick paving system and landscaping is in good condition.

Exterior

The exterior surfaces of the building are in generally good condition with select areas of deterioration, including surface staining, spalling, weathering, corrosion, and missing mortar.

The clay tile roof is in fair condition, with damaged sections near the edges of the weight station and the ROTC stations. Repair or replace tiles in kind as needed.

There is staining and spalling of the cast stone and brick cladding. The damaged areas should be cleaned and repaired.

There are missing mortar joints in the cast stone base. Repoint with a compatible mortar in color and composition.

The wood sash windows in the courtyard are heavily weathered with peeling paint. And, the circular windows are badly damaged. The windows should be cleaned and repaired. If replacement is necessary, they should be replaced in kind.

The steel sash windows at the indoor pool have surface corrosion which has damaged the painted surface. Some of the windows are rusted closed. The windows should be cleaned and repaired. If replacement is necessary, they should be replaced in kind.

The exterior doors are in good working condition.

Areas where iron railings are attached to or sunk in concrete fences have corroded and caused cracks and damage to the concrete. [Best repair practice?]

Interior

The interiors have mostly original fabric throughout the building. Retain these character-defining features through repair when possible and replacement in kind if necessary.

AHF – Allan Hancock Foundation

ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

AHF – Allan Hancock Foundation: Description

Description

The Allan Hancock Foundation was designed by C. Raimond Johnson and Samuel E. Lunden in the Moderne style, and constructed in 1940. It is five stories in height, I-shape in plan, and constructed of reinforced concrete, and finished in Roman brick, cast cement, and cast stone. The main (west) facade is symmetrically composed with a taller central bay and rectilinear brick pilasters decorating the flanking bays. The main entrance, accessed by a flight of concrete steps, is also arranged in three bays. Pairs of three-light, steel casement windows with fixed upper and lower portions are located throughout.

The building's most notable ornamental features include the cast-stone bas reliefs at the top of each window bay depicting various zoological specimens. A large cast relief of Pleistocene mammals discovered at La Brea Tar Pits decorates the western elevation. The bas reliefs were designed and carved by sculptor Merrell Gage. A third entrance to a lecture hall is located at the northern portion of the east façade and features a bronze sculpture of a ship mounted above the entryway. The building retains a high degree of integrity.

The building contains laboratory, office, assembly, dining, and special collection spaces. The Hancock Natural History Collection consists of approximately 78,000 rare books and serials in the field of natural history, and over 7,000 papers, films, photographs, and sound recordings associated with the work of the Hancock Foundation. In addition, the Hancock Foundation Building houses the Hancock Memorial Museum, formerly the home of Captain G. Allan Hancock. The home, known as the Villa Madama, was designed by John C. W. Austin in 1909. It was demolished in 1938 and four rooms were dismantled and relocated to the Allan Hancock Foundation building. The four rooms include the Reception Hall, the Dining Room, the Music Salon, and the Library.

Captain G. Allan Hancock was a sea captain, oilman, explorer, developer, banker, aviator, scientist, businessman, farmer, railroad engineer, musician, and philanthropist. Hancock had a long association with USC, home to the Hancock Institute of Marine Studies. He served as president and chairman of the USC board of trustees from 1939 to 1954 and later was elected as a life member of the board.

The Hancock Foundation was a leading center on the west coast for intensive research in zoology, botany, and related branches of science. Hancock Hall was also the first home to USC's radio station, KUSC, which went on air in 1946.

Significance

The Allan Hancock Foundation is significant for its architectural distinction as an example of the Moderne architectural style, and for embodying the design principles of master architects Samuel Lunden and C. Raimond Johnson. It is significant as the first home to the University's radio station, KUSC. It was formally determined eligible for the National Register as a contributor to the USC University Park Historic District in 1994.

Character-Defining Features

- Reinforced concrete structure with brick and cast stone cladding
- Symmetrical plan, facades and fenestration design
- Divided-light steel sash casement windows
- Divided-light double wood doors at entryways
- Bas reliefs sculptures carved by Merrell Gage; including animal and plant life of the Pacific basin, and Pleistocene mammals discovered in the La Brea Pits
- Lobby finishes including linoleum flooring, wood wainscot, plaster walls and decorative beamed ceiling
- Wood paneled interior doors
- Restrooms in basement have original fixtures, tile floors and wainscot
- Stained concrete flooring in basement

AHF – Allan Hancock Foundation: Conditions Assessment & Recommendations

Site

The site paving, including the decorative plaza walkway at the west main entrance, is in good condition. The landscaping is well maintained and also in good condition.

Exterior

The majority of the brick and cast stone exterior finish is in good condition. However, there are areas of damage that require repair work. The cast stone at the parapet needs the most attention where spalling has exposed the underlying corroding rebar. Check for water infiltration, clean and repair the cast stone surfaces, where necessary.

There is spalling of the concrete at the front entry steps which could be a tripping hazard. Patch and repair concrete. There is map cracking in the concrete piers at the main entry. This may not be an indication of any immediate needed repair, but rather the result of a poor concrete mixture at the time of construction. The cracking should be monitored.

The exterior brick and cast stone surfaces appear to have a rough surface texture that is an indication of past cleaning by sandblasting. It is not recommended that sandblasting be used to clean exterior surfaces in the future as it causes irreparable damage to the historic fabric.

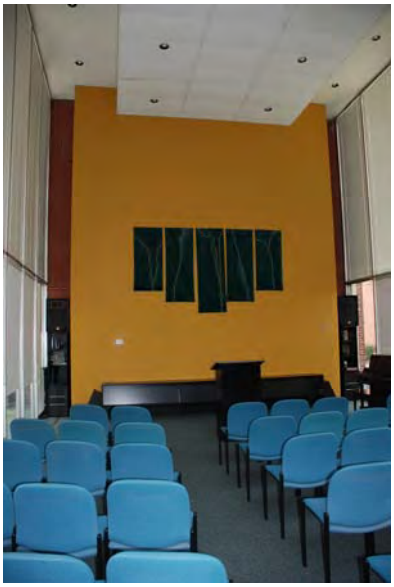
Exterior doors are in generally good condition. The solid wood main entrance doors were refinished as part of the last renovation effort and are in good condition.

The steel sash windows have surface corrosion which has damaged the painted surface. Some of the windows are rusted closed. The windows should be cleaned and repaired. If replacement is necessary, they should be replaced in kind.

Interior

It appears most of the interiors have been upgraded over the years. The lobby and some of the bathrooms retain mostly original fabric. Retain character-defining features through repair when possible and replacement in kind if necessary.

URC – University Religious Center



ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

URC – University Religious Center: Description

Description

The University Religious Center, located on West 34th Street, was designed by Killingsworth, Brady and Associates and constructed in 1964. It is a Modern, post and beam structure that is two-stories in height. It provides office space, meeting rooms, and a freestanding worship center. The building is clad in brick and plaster at the main (south) facade, which is symmetrically arranged with trellis-roofed open areas flanking the central chapel structure. The verticality of the building is enhanced by the steel, squared, metal supports, which extend up two-stories high. The central chapel structure is clad with brick at its south elevation, while its east and west elevations have steel framed, floor-to-ceiling glazing. Exposed "floating" stairs are located at the building's east and west elevations. The building retains a high degree of integrity.

Killingsworth, Brady and Associates designed in a Modern vocabulary and greatly influenced the course of the California Modern movement in the late 1960s. The firm's USC buildings include the University Religious Center (1964) and the Architecture and Fine Arts building (1973). The University Religious Center was featured in Arts & Architecture magazine in January 1967.

Significance

The University Religious Center is significant as emblematic of the International style, and as a good example of the design principles of significant and influential local architects Killingsworth, Brady and Associates. This building is also eligible for listing as a Los Angeles Historic-Cultural Monument due to its architectural distinction.

Character-Defining Features

- Irregular rectangular massing
- Post and beam steel structure
- Brick and plaster cladding
- Flat roof
- Floor to ceiling glazed window walls
- Floating stairs
- Chapel spaces
- Hardwood and vinyl tile flooring

URC – University Religious Center: Conditions Assessment & Recommendations

Site

The grounds around this facility are adequately landscaped, especially in the central courtyard. Associated pedestrian areas are also in acceptable condition.

Exterior

The roof system may need to be replaced to prevent further damage of interior finishes due to water infiltration.

The exterior brick and stucco cladding are in generally good condition. The exterior doors are in good working order. The aluminum framing of the window walls have minor surface corrosion. [Best repair practice?]

Interior

The interiors are in generally good condition. Most of the interior fabric is original and should be cleaned and repaired to retain the historic integrity of the building.

The acoustical tile ceiling systems are stained and sagging from water infiltration and should be replaced in kind after the source of the leak is repaired.

Principles of Rehabilitation

ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

PRINCIPLES OF REHABILITATION

These principles should provide the basis for all rehabilitation or maintenance projects on buildings that contribute to the Historic District or have been identified as individually significant. They should be used in conjunction with the guiding principles that have been established for the 2030 Master Plan.[12] In particular:

- Make prudent use of campus land and/or buildings with consideration for new building sites, historic preservation, infill, open space and renovation or removal/replacement of low-function building stock.
- Use architectural and landscape planning and design guidelines to extend and enhance the character of the campus.
- Identify existing physical plan characteristics and assets worthy of stewardship, enhancement and/or extension.
- Use open space (quads, courtyards and courts) and circulation (streets and pedestrian ways) as the campus planning organizing framework for campus planning.

Along with these general guidelines, the University will follow the standards for the preservation of historic properties developed by the Secretary of the Interior. *The Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Structures*[13] (the "Standards"), have been widely used to guide Federal, State, and local agencies in carrying out their historic preservation responsibilities.

According to the Standards, rehabilitation is "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural value." The Standards are included on page 47.

The guidelines in this document are to be used for rehabilitation, maintenance, repair, and alteration of contributors to the Historic District. They also apply to identified individually significant historic resources within the purview of the

[12] University of Southern California Master Plan. Website: http://www.usc.edu/community/upcmasterplan/guiding_principles/

[13] Codified in 36 Code of Federal Regulations 67.

Master Plan. They are based, in part, on the Standards and include the following principles:

1. Where maintenance, repair, and alteration of a contributing building is required, such rehabilitation should respect the historic significance and architectural character of the structure.
2. Where new uses are required, adapt contributing buildings for reuse, if feasible and appropriate to the historic integrity of the structure.
3. The ability of the campus to continue to serve the needs of the University is of utmost importance; therefore, these guidelines shall be applied in a manner which provides for operational flexibility.

Pre-Rehabilitation Assessment

Prior to commencing rehabilitation on any contributing building, the following guidelines should be followed:

1. Identify, retain, and preserve features that are important in defining the overall historic character of the building as it appeared during the period of significance. These features may include, but are not limited to, walls and surface finishes, railings, windows, doors, steps, and porches.
2. Evaluate the overall condition of the material to determine whether repairs to features are necessary.
3. If necessary, obtain rehabilitation treatments for specific materials prior to commencing any work.
4. Clean materials only when necessary to halt deterioration or remove heavy soiling.
5. The pre-rehabilitation assessment shall follow the steps identified in " Checklist for Rehabilitating Historic Buildings"[14] with particular attention to:
    - Checking available documentation;
    - Documenting existing conditions; and
    - Developing a plan for rehabilitation.

[14] National Park Service. "A Checklist for Rehabilitation Historic Buildings," 2004. Website: http://www.nps.gov/history/local-law/arch_stnds_8_2.htm

The Secretary of the Interiors Standards for Rehabilitation

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 deterioration requires replacement of a distinctive feature, the new feature will match the 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. Archeological 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 the property. The new work shall 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 historic property and its environment would be unimpaired.

Guidelines for Material Conservation

ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

This section provides general guidelines for the conservation and rehabilitation of common materials found on the USC campus.

Concrete and Masonry

Exterior features as well as exterior surfaces and their treatment (modeling, tooling, bonding patterns, joint size, and color) are important in defining the historic character of a building. Buildings that have concrete exteriors or masonry detailing may exhibit the following conditions and, therefore, require maintenance and rehabilitation: impact damage at building corners; cracks; damage due to spalling; damaged ornamentation on friezes and columns; peeling paint; inappropriate patching methods; inappropriate treatments such as sandblasting which exposes softer inner materials; and repointing of brick with non-matching tooling.

Guidelines for Concrete and Masonry

1 Repair walls and other features where there is evidence of deterioration such as spalling, damp walls, or damaged concrete or masonry.

2 Sandblasting shall not be used to prepare or clean exterior concrete or masonry. Blasting by any media, including liquids, shall not be used unless it can be demonstrated that no surface material is removed by application. Application of any liquid media shall not exceed a pressure of 150 pounds per square inch measured where the liquid leaves the application nozzle. Use non-abrasive tools, such as natural bristle brushes; do not use abrasive or gouging tools, such as wire brushes and scrapers.

3 Repair concrete or masonry features by patching, piecing-in, or consolidating the concrete or masonry. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of concrete or masonry features when there are surviving prototypes, such as brackets, pilasters or chimneys.

4 Install a new concrete or masonry feature such as steps, door pediments, detailing, or chimneys when the historic feature is completely missing. This should be an accurate reconstruction using historical, pictorial, and physical documentation when available. If documentation is not available, this may be a new design that is compatible with the size, scale, material, and color of the historic building.

5 It is recommended, but not required, that the building be repainted with colors that are identified through examination of strata by a qualified architect or conservator, or which are historically appropriate to the building.

6 Testing and application of treatments to stabilize historic concrete, stone and masonry materials is encouraged, provided that any consolidants or coatings can be demonstrated to have a minimum permeability rating of 12 perms, and to have no long term detrimental effects on the historic materials.

7 Repointing of historic masonry mortar joints shall utilize mortar mixes formulated to match the composition and color of historic mortar based on laboratory analysis and reporting of the composition and color of the matrix and aggregate in the historic mortar. Tooling of mortar repairs and restorations shall match historic mortar tooling as identified by the HSR or a qualified preservation architect or building materials conservator. Removal of deteriorated or inappropriate mortars prior to repair shall be accomplished with the utmost care, preferably using hand tools, and shall cause no damage or change to the historic masonry.

8 Do not permit plants or weeds to grow on the building. Uproot all weeds as soon as possible. Remove climbing plants from walls.

9 Provide sound roofs and flashing, and proper drainage so that water does not infiltrate, wash down, stand or accumulate. Provide inconspicuous site drainage.

Sample Conditions

References

Preservation Brief 1: *The Cleaning and Water-Repellent Treatment of Historic Masonry Buildings*

Preservation Brief 2: *Repointing Mortar Joints in Brick Buildings*

Preservation Brief 3: *Conserving Energy in Historic Buildings*

Preservation Brief 6: *Dangers of Abrasive Cleaning to Historic Buildings*

Preservation Brief 7: *The Preservation of Historic Glazed Architectural Terra Cotta*

Preservation Brief 15: *Preservation of Historic Concrete*

Preservation Brief 16: *The Use of Substitute Materials on Historic Buildings Exteriors*

Preservation Brief 22: *Preservation and Repair of Historic Stucco*

Preservation Brief 38: *Removing Graffiti from Historic Masonry*

Preservation Brief 39: *Controlling Unwanted Moisture in Historic Buildings*

Preservation Brief 41: *The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront*

Preservation Brief 42: *The Maintenance, Repair, and Replacement of Historic Cast Stone*

Preservation Tech Notes: *Non-destructive Evaluation Techniques for Masonry Construction*

Wood

Buildings with wood features exhibit the following conditions which may require maintenance and rehabilitation: repair of deteriorating material; sealing or painting, eaves, or trim due to weathering, water damage, fungal or insect damage.

Guidelines for Wood

1 Evaluate the overall condition of the wood to determine the extent of protection and maintenance required.

2 Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, moldings, or sections of siding.

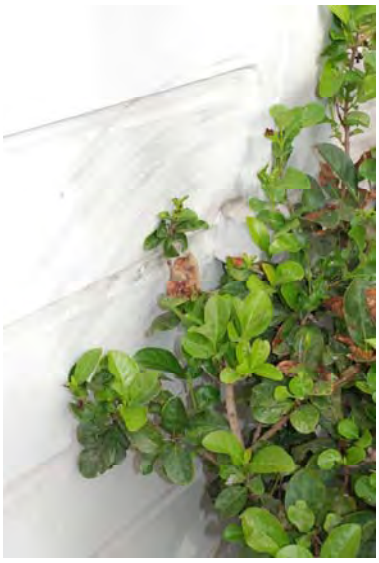
3 Use matching species wherever feasible when replacing irreparable historic painted elements. Utilize wherever possible wood which is naturally resistant or treated to be resistant to water, fungus and insect damage. Utilize wood which is naturally dried or kiln dried and relatively free of knots and checks in order to assure a longer life for replacement materials.

4 Design and install a new wood feature such as a cornice or doorway when the historic feature is completely missing. This should be an accurate restoration using historical, pictorial, and physical documentation. Where documentation does not exist, a new design that is compatible with the size, scale, material, and color of the historic building may be used.

5 Apply compatible paint coating systems following proper surface preparation. Sandblasting shall not be used to prepare or clean historic wood exterior elements. Blasting by any media, including liquids, shall not be used unless it can be demonstrated that no surface material is removed by application. Application of any liquid media shall not exceed a pressure of 150 pounds per square inch measured where the liquid leaves the application nozzle. Paint shall match existing surface coating thickness. Use non-abrasive tools, such as natural bristle brushes; do not use abrasive or gouging tools, such as wire brushes and scrapers.

6 It is recommended, but not required, that the building be refinished with colors that are identified through examination of strata by a qualified architect or conservator, or which are historically appropriate to the building.

Sample Conditions



References

Preservation Brief 3: *Conserving Energy in Historic Buildings*

Preservation Brief 6: *Dangers of Abrasive Cleaning to Historic Buildings*

Preservation Brief 10: *Paint Problems on Historic Woodwork*

Preservation Brief 16: *The Use of Substitute Materials on Historic Building Exteriors*

Preservation Brief 39: *Controlling Unwanted Moisture in Historic Buildings*

Preservation Tech Note: *Exterior Woodwork, Number 1, Proper Painting and Surface Preparation*

Preservation Tech Note: *Exterior Woodwork, Number 2, Paint Removal from Wood siding*

Preservation Tech Note: *Protecting Woodwork against Decay Using Borate Preservatives*

Architectural Metals

Architectural metal features may require rehabilitation and maintenance due to weathering and corrosion.

Guidelines for Architectural Metals

1 Identify, retain, and preserve architectural metal features such as columns, capitals, window hoods, canopy cladding or fascia, stairways, light fixtures or gates that are important in defining the overall historic character of the building. Also identify and preserve their finishes and colors. If originally painted, it is recommended, but not required, that the architectural metals be repainted with colors that are historically appropriate to the building.

2 Clean architectural metal, when necessary, with gentle non-abrasive cleaning methods to remove corrosion. Sandblasting shall not be used to clean historic metal surfaces.

3 Apply appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

4 Repair architectural metal features by patching, splicing, or otherwise reinforcing the metal. Repairs may also include the limited replacement in kind, or with a compatible substitute material, of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balusters, column capitals or bases, or roof ornaments.

5 Design and install a new architectural metal feature such as an entry door or sheet metal cornice when the historic feature is completely missing. It may be an accurate reconstruction using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the building.

Sample Conditions

References

Preservation Brief 16: *The Use of Substitute Materials on Historic Building Exteriors*

Preservation Brief 25: *The Preservation of Historic Signs*

Preservation Brief 27: *The Maintenance and Repair of Architectural Cast Iron*

Doors, Entrances and Porches

Doors, entrances, and porches are often the principal features of historic buildings, particularly when they occur on primary elevations. Their functional and decorative features, such as the type of door, steps, balustrades, and entrances or porches are extremely important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

Doors and porches are subject to weathering and deterioration and may require maintenance and rehabilitation, which could include cleaning and repair of attachments, flashing and hardware.

Guidelines for Doors, Entrances and Porches

1 Identify, retain, and preserve entrances, and their functional and decorative features that are important in defining the overall historic character of the building such as doors, transoms, sidelights, pilasters, entablatures, columns, balustrades, and stairs.

2 Protect and maintain the masonry, wood, and architectural metal that comprise entrances and porches through appropriated surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems, replacement of broken glass, and replacement of deteriorated sealants or glazing compounds.

3 Repair entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

4 Design and construct a new entrance or porch if the historic entrance or porch is completely missing. It may be a reconstruction based on historical, pictorial, and physical documentation; or be, a new design that is compatible with the historic character of the building.

5 Design and install additional entrances or porches when required for the new uses in a manner that preserves the historic character of the building. In general, such alterations should be limited to non-character defining elevations. New entrances and porches shall be compatible and may be of contemporary design provided they do not destroy character-defining features. To the extent visible, new entrances and porches shall be reversible.

Sample Conditions

References

Preservation Brief 10: *Exterior Paint Problems on Historic Woodwork*

Preservation Brief 15: *Preservation of Historic Concrete*

Preservation Brief 16: *The Use of Substitute Materials on Historic Buildings*

Preservation Brief 39: *Controlling Unwanted Moisture in Historic Buildings*

Preservation Brief 45: *Preserving Historic Wooden Porches*

Preservation Tech Note: *Exterior Woodwork, Number 1, Proper Painting and Surface Preparation*

Windows

The type and size of window openings are extremely important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work. Wood windows may deteriorate from hard use, warping, or settling, and metal windows are susceptible to water damage. Glazed openings may shatter.

Guidelines for Windows

1 Identify, retain, and preserve historic window features that are important in defining the overall historic character of the building. Such features include frames, sash, muntins, glazing, sills, heads, and hood molds.

2 Protect and maintain the wood and architectural metal, which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

3 Make windows weather tight and improve thermal efficiency by re-caulking and replacing or installing weather stripping.

4 Construct and install new windows if the historic windows (frame, sash and glazing) are completely missing, have been replaced with non-original materials, or are too deteriorated to repair. The replacement windows shall be an accurate reconstruction using historical, pictorial, and physical documentation.

5 Replace broken clear glass with clear non-reflective glass to match historic materials and configuration.

Sample Conditions

References

Preservation Brief 3: *Conserving Energy in Historic Buildings*

Preservation Brief 9: *The Repair of Historic Wooden Windows*

Preservation Brief 13: *The Repair and Thermal Upgrading of Historic Steel Windows*

Preservation Brief 33: *The Preservation and Repair of Historic Stained and Leaded Glass*

Preservation Brief 39: *Controlling Unwanted Moisture in Historic Buildings*

Preservation Tech Note: *Exterior Woodwork, Number 1, Proper Painting and Surface Preparation*

Roofs

The roof is a contributing factor in defining the building's overall historic character. In addition to the design role it plays, a weather tight roof is essential to the preservation of the entire structure. Thus, protecting and repairing the roof as a "cover" is a critical aspect of a rehabilitation project.

Guidelines for Roofs

1 Protect and maintain a roof by cleaning and refinishing coping, cleaning the gutters and downspouts, and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure that materials are free from insect infestation.

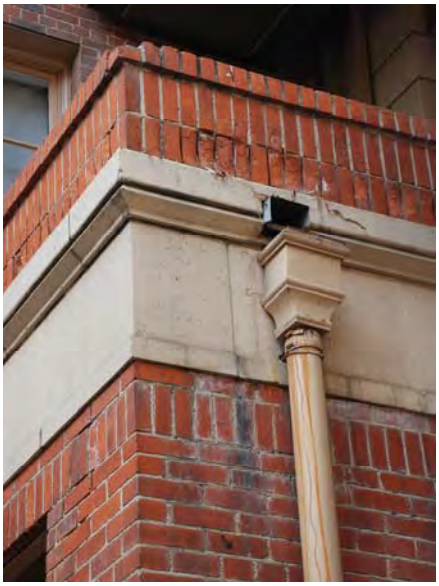
2 Provide adequate anchorage for roofing material to guard against wind damage and moisture penetration.

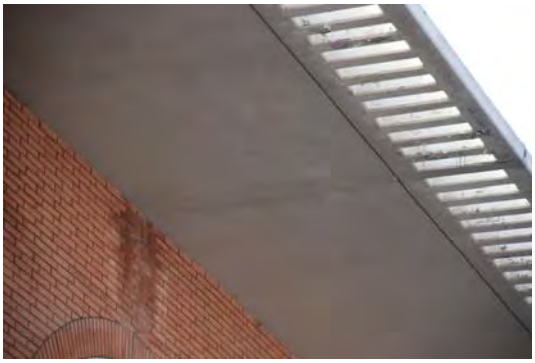
3 Repair a roof by reinforcing the historic materials which comprise roof features, including cornice lines, exposed rafter tails, brackets, and soffits. Replacement or repairs should use replacement in kind, or with compatible substitute material. When replacing the roof, remove existing membrane down to wood decking. Inspect exposed decking and replace deteriorated wood members; retain historic sheathing materials such as board sheathing.

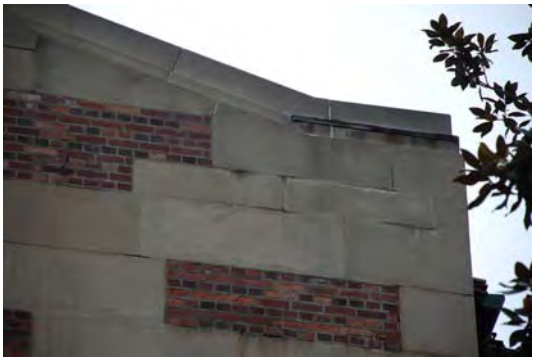
4 Install mechanical and service equipment on the roof so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

5 Repair broken gutters and downspouts. If repair is not possible, replace in kind to match existing. Re-solder broken joints. Where missing, replicate historic gutters and downspouts or provide compatible new gutters and downspouts.

Sample Conditions







ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

References

Preservation Brief 3: *Conserving Energy in Historic Buildings*

Preservation Brief 4: *Roofing for Historic Buildings*

Preservation Brief 19: *The Repair and Replacement of Historic Wooden Shingle Roofs*

Preservation Brief 29: *The Repair, Replacement and Maintenance of Historic Slate Roofs*

Preservation Brief 30: *The Preservation and Repair of Historic Clay Tile Roofs*

Preservation Brief 39: *Controlling Unwanted Moisture in Historic Buildings*

Structural and Mechanical Systems

Structural systems of historic buildings may need repair due to deterioration, fire, or seismic activity.

Guidelines for Structural and Mechanical Systems

1 Protect and maintain the structural system by cleaning the roof gutters and downspouts; replacing roof flashing; keeping masonry, wood, and architectural metals in a sound condition; and assuring that structural members are free from insect infestation.

2 Repair the structural system by augmenting or upgrading individual parts or features. For example, weakened structural members such as floor framing can be spliced, braced, or otherwise supplemented and reinforced.

3 Install new work as a requirement of current seismic or code requirements so as not to adversely impact exterior facades. Provide seismic reinforcements as required to an historic building in a manner that avoids damaging the structural system and character-defining features, including window and door openings.

4 Design and install new mechanical or electrical systems which minimize the number of cutouts or holes in structural members.

References

Preservation Brief 3: *Conserving Energy in Historic Buildings*

Preservation Brief 4: *Roofing for Historic Buildings*

Preservation Brief 24: *Heating, Ventilating and Cooling Historic Buildings*

Preservation Brief 39: *Controlling Unwanted Moisture in Historic Buildings*

Preservation Brief 41: *The Seismic Retrofit of Historic Buildings*

Preservation Tech Note: *Replicating Historic Elevator Enclosures*

Interior Spaces

The building retains much of its interior character-defining features and materials, such as space configurations, interior walls, painted finishes, wood trim, and decorative elements.

Guidelines for Interior Spaces

1 Interior character-defining spaces and features should be retained.

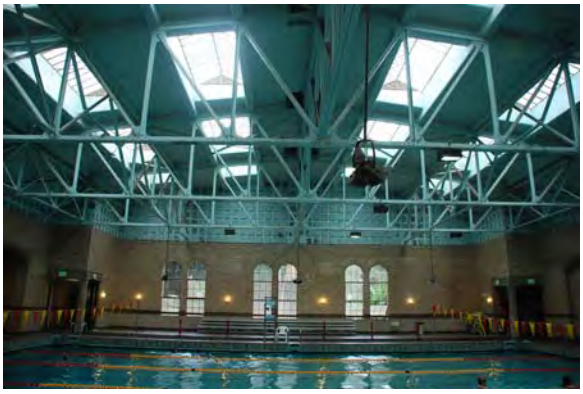
2 Construction of new interior floor plans or arrangement of spaces shall not adversely impact the exterior historic character of the building facade, i.e. infill of window or door openings, or the creation of new inappropriate openings. Where doors or windows are no longer needed, the existing doors and windows should be retained in place, and if necessary made inoperable in a reversible manner which would allow for later reuse. If in the reuse of existing spaces, the covering of door and window openings cannot be avoided by alternate uses or interior space design, then interior coverings shall be added in such a manner that any glazed openings match the appearance of uncovered glazed openings in both daylight and at night.

3 Retention, protection, and repair should be given prime consideration and caution exercised in pursuing any plan that would radically change character-defining spaces or obscure, damage or destroy interior features or finishes.

4 Materials, surfaces and finishes on ceilings, walls, floors and trim shall be retained in the course any alterations or additions.

5 It is recommended, but not required, that the building be repainted with colors identified through examination of strata by a qualified architect or conservator, or which are historically appropriate to the building.

Sample Conditions



References

Preservation Brief 6: *Dangers of Abrasive Cleaning to Historic Buildings*

Preservation Brief 10: *Paint Problems on Historic Woodwork*

Preservation Brief 18: *Rehabilitating Interiors in Historic Buildings*

Preservation Brief 21: *Repairing Historic Flat Plaster – Walls and Ceilings*

Preservation Brief 28: *Painting Historic Interiors*

Preservation Tech Note: *Preserving Historic Corridor Doors and Glazing in High-Rise Buildings*

Preservation Tech Note: *Replicating Historic Elevator Enclosures*

Decorative Arts

The presence of decorative arts adds to the character and significance of a building by providing rare and unique elements of artistic creation. These decorative arts can represent the work of a master artisan, the development of important artistic techniques, and the depiction of cultural taste at a particular period in time. Retaining, repairing, and protecting decorative arts requires careful work and proper documentation.

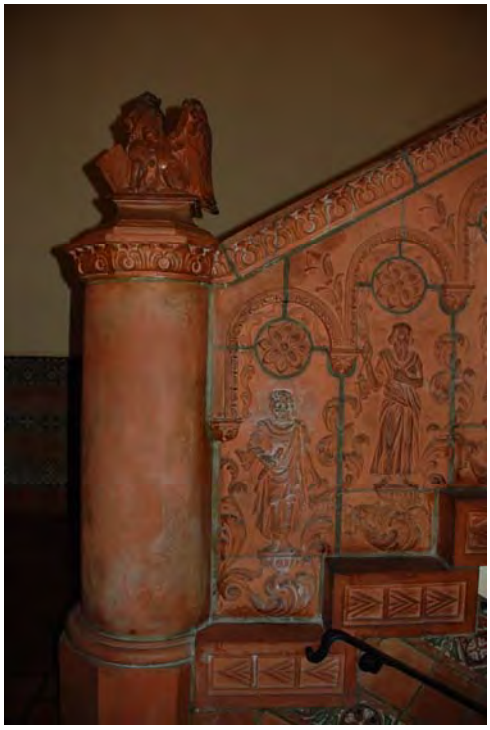
Guidelines for Decorative Arts

1 If significant decorative painting or wall papering is discovered during the course of work on the buildings, then those elements should be protected, and stabilized to retard or prevent future deterioration, preferable left visible for display and interpretation, or documented if covered by reversible finishes.

2 The element shall be photo-documented and the location described precisely.

3 Surface dust shall be removed. Excess dirt and grease shall be removed only where necessary and only using gentle methods. General cleaning shall occur, if at all, after assessment and specification of methods and materials by a qualified art or materials conservator.

Sample Conditions



References

Preservation Brief 23: *Preserving Historic Ornamental Plaster*

Preservation Brief 33: *The Preservation and Repair of Historic Stained and Leaded Glass*

Preservation Brief 34: *Preserving Historic Composition Ornament*

Preservation Brief 40: *Preserving Historic Ceramic Tile Floors*

Site Characteristics

The relationship between historic buildings and landscape features helps to define historic character and should be considered an integral part of planning for rehabilitation project work.

Guidelines for Site Characteristics

1 Identify and evaluate building site features important in defining its historic character. Site features can include walkways, lighting, fencing, signage, fountains, plants, trees, paving, sidewalks, and curbs.

2 Retain the historic relationship between buildings, landscape features, and open space to the extent feasible.

3 New plantings shall be compatible with the historic landscape character of the site and may be of contemporary design provided such alterations and additions do not destroy character-defining features. Important resources, such as healthy large specimen trees, shall be retained if feasible. All planted areas shall reflect the need for water conservation.

4 In general, the existing streets and their elements (curbs, sidewalks, and street paving) should be retained where possible. Where changes are made, the new design shall reflect the traditional elements of the existing streets by referencing elements of street, curb, and sidewalk. These references may be made by delineating materials, colors, or texture of paving.

5 New paving, if any, should not overwhelm or detract from the colors and architectural features of the building. Use of street furniture and movable landscaping are appropriate for enhancing the setting and pedestrian use of the site.

Sample Conditions

References

Preservation Brief 36: *Planning, Treatment and Management of Historic Landscapes*

Health and Safety Code Compliance

It is often necessary to make modifications to a historic building so that it can comply with current health, safety and code requirements. Such work needs to be carefully planned and undertaken so that it does not result in a loss of interior or exterior character-defining spaces, features, and finishes.

The *Americans with Disabilities Act* (ADA) applies to employment, as well as access to public structures and services or public accommodations owned or operated by private entities. In general, there are special rules and minimum access requirements where an alteration would threaten or destroy the historic significance of an historic building. To use the minimum requirements, consultation is required with the State Office of Historic Preservation. The California Historical Building Code offers alternative measures for application to qualified historical structures that help avoid the loss of historic character. It is mandatory that local and state building and fire safety officials recognize the code where applicants utilize relevant provisions.

Guidelines for Code Compliance

1 Identify the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.

2 Comply with health and safety codes, including seismic codes and barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

3 If alterations for code compliance result in the loss of historic character due to the substantial alteration of character-defining features and spaces, study alternatives to demonstrate whether or not there are other designs that would provide both code compliance and retention of historic character.

4 If there are not alternatives under general application codes allowing historic character to be retained, use of the State Historical Building Safety Code shall govern code requirements. Study alternatives to demonstrate whether or not there are other designs which would provide both compliance and retention of historic character using this code.

5 New structural or seismic reinforcement members, including anchor bolts, shall be hidden from view whenever possible.

References

Preservation Brief 32: *Making Historic Properties Accessible*

Guidelines for New Construction

ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

As the USC Master Plan is implemented, the built form of the campus will be altered by new construction. The integrity of the Historic District and any individually significant resources can be retained through the application of appropriate criteria for new construction. The purpose of these criteria is to:

- Ensure that new construction within the Historic District is compatible with the historic character of the district and its contributing resources;
- Ensure that the integrity of the Historic District is maintained; and
- Mitigate any potential impact on the Historic District from new construction to a level of insignificance under the CEQA.

Historic District Features

In order to determine appropriate guidelines and criteria for new construction within the Historic District, the existing resources and character-defining features of the district should be considered.

The Historic District consists of contributors that represent each period of the of the University's development:

- Early Development
- Parkinson Master Plan
- Gallion Master Plan
- Pereira Master Plan and Update

Contributors to the district also represent the significant property types that comprise a historic educational institution. These are: administration; classroom facility; laboratory facility; student/faculty support facility; library; auditorium/theater; and residence hall.

Therefore, it is important that guidelines for new construction are sympathetic to and compatible with the Historic District as a whole, including the periods of development, range of architectural styles, and range of property types.

In addition to the character-defining features for the individual buildings identified in the "Individual Buildings Assessments" above, the Historic District as a whole exhibits the following overall character-defining features:

- A historic core primarily composed of buildings from the 1920s and 1930s.
- Later periods of development that were located outside of the historic core to maintain visual continuity.
- Commonality of building materials and architectural features.
- Primary building materials of brick and concrete.

- Uniform aesthetic despite a variety of architectural styles.
- Network of lawns and pathways uniting different parts of the campus.
- Open space and circulation patterns, including quadrangle organizational principle.

Existing Design Guidelines

In 2004 the University adopted the *University Park Core Campus Planning and Design Guidelines* ("Design Guidelines").[15] The overall goal of these guidelines is to ensure that new campus development would harmonize with the Romanesque style exemplified in the campus's historic core. Selected requirements include:

- Buildings should be urban types that align on the streets, courts, and quadrangles of campus.
- Buildings should generally be not less than three stories or more than five stories in height. Greater height may be achieved on the interior of the block by stepping back from the public street.
- Principal building entrances should be legible and located along public spaces such as streets and quadrangles.
- The architectural vocabulary of all new buildings must be compatible with, inspired by, and reflective of the Romanesque style of the historic core of the University Park Campus, and in particular of the four paradigmatic buildings of the UPC (Bovard Administration Building, Doheny Memorial Library, Mudd Memorial Hall of Philosophy, and Gwynn Wilson Student Union).
- Buildings should generally be of masonry construction (brick, stone, concrete, etc.) with punched windows and be in a color range compatible with the Campus environment. Brick should be a blended mix rather than a single color.
- Both flat and sloped red tile roofs should be utilized.
- Buildings should have a base, middle, and top.
- The ground floors of the buildings should be articulate and distinct, and where feasible, the interior spaces should be organized as extensions of the public space

[15] University of Southern California, "University Park Core Campus Planning and Design Guidelines," 2004. Website: http://www.usc.edu/community/upcmasterplan/background/history/2004/

outside. Utilize colonnades and loggias where feasible.

Additional Criteria for New Construction

The 2004 Design Guidelines provide a baseline for the review of new construction within the Historic District. However, because these Design Guidelines could be revised in the future, the *Secretary of the Interior's Standards for Rehabilitation* (the Standards) and the general guidelines listed below should be consulted by the project team when considering any new construction within the Historic District.

Secretary of the Interior's Standards

The Secretary of the Interior's Standards for Rehabilitation provide the underlying principals for review of any proposed new construction that may impact historic resources. In particular, Standards 9 and 10 are written for additions to existing buildings and therefore are relevant to an approach for new construction within historic districts. Standards 9 and 10 state:[16]

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

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

General Guidelines

In the event that the existing Design Guidelines are revised in the future, the following broad principles should be considered for any proposed new construction within the Historic District:

- Maintain open space and historic circulation patterns.
- Select sites for new construction that minimize loss of historic character.

[16] The Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings, U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division, Washington, D.C. 1992.

- Ensure that new construction is compatible in size, scale, and massing to adjacent historic buildings.[17]
- Maintain visual continuity through the continued use of the predominant building materials found on the campus.
- Construct attached exterior additions so that they are reversible and do not result in substantial loss of the physical integrity of a contributing building.
- Design new buildings to substantially recall the character of adjacent predominant building types.

These criteria should be used by planners, architects, designers, owners, and users as a reference to successfully integrate new buildings, landscape, circulation and any other additions within the Historic District while meeting the functional and programmatic requirements of continued, adaptive, and new uses.

[17] See Grimmer, Anne E. and Kay D. Weeks, "Preservation Brief 14: New Exterior Additions to Historic Buildings" Washington, DC: National Park Service, 2010.

Procedure for Project Implementation

ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

Introduction

The Procedure for Project Implementation establishes the specific process for project review for the rehabilitation, reuse, demolition, or adjacent new construction of buildings or sites within the Historic District. This process requires the services of a qualified historic preservation consultant, and includes review by the Office of Historic Resources and public participation.

The goals of this approach are to:

- Ensure that the Historic District's eligibility for the California Register is maintained following implementation of the USC Master Plan;
- Provide appropriate guidance for the rehabilitation[18] of historic buildings, structures, and sites (both within the Historic District and the larger Project Area identified in the USC Master Plan);
- Establish basic criteria for new construction within the Historic District in order to maintain its historic character; and
- Limit the amount of demolition and/or new construction within the identified Historic District.

The process requires a thorough investigation and analysis to determine whether district contributors can be retained, rehabilitated, and re-used as part of any proposed new development project. The Historic District's continued eligibility for the California Register will be assessed prior to any significant change or demolition of a contributing building or site, and new development projects proposed for sites that contain contributing buildings will need to demonstrate the infeasibility of rehabilitation.

Overview

In order to mitigate any future potential adverse affects on historic resources located on the USC campus, the proposed construction, alteration, addition, demolition, reconstruction, relocation, or removal of any building, object, or site that has been:

- identified as an *individual* resource;

[18] Rehabilitation is defined by the National Park Service as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."

- identified as a *contributor* to the Historic District;
- identified as a resource that is both an *individual* resource and a *contributor* to the Historic District[19];
- identified as a *non-contributor* to the Historic District; or
- is a potential development site located within the Historic District that is currently vacant or otherwise does not contain a building

will be required to go through the approval process outlined below. This process assumes that a qualified historic preservation consultant will be retained by the University to monitor and assist in the conception and design of projects that affect historic resources.

Five potential project categories have been defined:

1) Minor construction to an existing building.
2) Rehabilitation of an existing building that meets the Secretary of the Interior's Standards.
3) Rehabilitation of an existing building that potentially conflicts with the Secretary of the Interior's Standards.
4) Extensive alteration or demolition of an existing building.
5) New construction, either infill or replacement of an existing building.

Procedure

Minor Construction to Existing Building
Projects involving minor changes or alterations are assumed to have no permanent impact to the identified character-defining features of the resource and will not result in any visually discernable change in the appearance of the resource. Examples of such projects include routine maintenance, minor system upgrades, changes to secondary spaces (i.e. restrooms or storage spaces), or changes to spaces that as an existing condition contain no character-defining features.

In general, minor construction projects will follow the standard procedure for obtaining a building permit. For properties that are district contributors, individually significant resources, or both, the applicant can receive a ministerial permit provided the submitted plans demonstrate that no character-defining features will be removed, altered or changed. The application will include a memo from a qualified preservation consultant. If the project requires the temporary removal

[19] The Ahn House is considered an individual resource located in the historic district but not considered a contributor to the district.

of character-defining features, the applicant must include a plan for the removal, storage, and reinstallation of the feature(s) with their permit application. No special consideration will apply to minor alterations or changes to district non-contributors.

Rehabilitation of Existing Building per the Secretary of the Interior's Standards

Rehabilitation projects that comply with the Secretary of the Interior's Standards for Rehabilitation ("Standards") will be reviewed by a qualified historic preservation consultant to ensure that the proposed rehabilitation conforms to the Standards. Examples of such projects include alterations to accommodate changes in use or additional new uses, and building additions.

Rehabilitation of properties per the Standards will require review by the Office of Historic Preservation (OHR). Submitted plans must include a report from a qualified historic preservation professional demonstrating that the project meets the Standards. If the project requires the temporary removal of character-defining features, the applicant must include a plan for the removal, storage, and reinstallation of the feature(s) with their permit application.

If OHR concurs that the project meets the Standards, the project will proceed under a categorical exemption.

Rehabilitation of district non-contributors will also require a review by OHR. Submitted plans must demonstrate that the proposed project will not affect the eligibility of the Historic District and adheres to the University's Design Guidelines.[20]

Rehabilitation of Existing Building That May Not Meet the Standards

Rehabilitation projects that as designed do not comply with the Standards will be reviewed by a qualified historic preservation consultant. The consultant will opine that the resource maintains sufficient integrity to retain its overall eligibility as a historic resource, even if the project does not strictly conform to the Standards. Examples of such projects might include major alterations of interior spaces that require the loss or removal of important character-defining features, and large building additions that alter a secondary facade.

Rehabilitation that may not meet the Standards will require review by OHR. Submitted plans must include a report from a qualified historic preservation professional demonstrating that the project will not diminish the integrity of

[20] University of Southern California, "University Park Core Campus Planning and Design Guidelines," 2004.

the resource such that the resource can no longer convey its historic significance. If the project requires the temporary removal of character-defining features, the applicant must include a plan for the removal, storage, and reinstallation of the feature(s) with their application.

If OHR concurs that the resource will continue to convey its historic significance after the proposed project has been implemented, the project will proceed under a Mitigated Negative Declaration.

Rehabilitation of district non-contributors will also require a review by OHR. Submitted plans must demonstate that the proposed project meets the compatibility requirements and adheres to the Design Guidelines.

Extensive Alteration or Demolition of Existing Building

Any project that requires either extensive alteration (such that the resource will no longer convey its historic significance) or demolition of a resource will require a focused EIR that includes analysis of all impacts to historic resources (district, individual resource, or both) and analysis of preservation alternatives. The focused EIR will be circulated for public review and comment prior to any demolition decision.

Extensive alteration or demolition of non-contributors will require a review by OHR. The applicant must demonstrate that the proposed project adheres to the design guidelines for new construction within the historic district. For a project involving demolition, submitted plans must include a mitigation plan to protect the Historic District during demolition and new construction.

New construction, either Infill or Replacement of an Existing Building

All new construction within the historic district will be required to conform to Design Guidelines and the Secretary of the Interior's Standards for infill compatibility.

Procedure for Project Implementation Matrix

	CONTRIBUTOR AND/OR INDIVIDUAL RESOURCE (IN DISTRICT)	CONTRIBUTOR (IN DISTRICT)	NON-CONTRIBUTOR (IN DISTRICT)	INDIVIDUAL RESOURCE (NOT IN DISTRICT)	VACANT/ DEVELOPMENT SITE (IN DISTRICT)
Project Anticipates Minor Construction to Existing Building *Example: systems upgrades, changes to secondary spaces, etc.*	Permit *Review by qualified consultant to ensure protection of character-defining features.*	Permit *Review by qualified consultant to ensure protection of character-defining features*	Permit *Regular process for permit.*	Permit *Review by qualified consultant to ensure protection of character-defining features*	Not Applicable
Project Anticipates Rehabilitation of Existing Building per the Secretary of the Interior's Standards *Example: major upgrade, change of use, addition, etc.*	Categorical Exemption *Review by qualified consultant for potential impacts to individual resource and historic district.* *Finding that project meets the Secretary of the Interior's Standards.* *Requires OHR review.*	Categorical Exemption *Review by qualified consultant for potential impacts to historic district.* *Finding that project meets the Secretary of the Interior's Standards* *Requires OHR review.*	Permit *Review by qualified consultant for potential impacts to the historic district.* *Finding that project meets the Secretary of the Interior's Standards.* *Requires OHR review.*	Categorical Exemption *Review by qualified consultant for potential impacts to individual resource.* *Finding that project meets the Secretary of the Interior's Standards* *Requires OHR review.*	Not Applicable

	CONTRIBUTOR AND/OR INDIVIDUAL RESOURCE (IN DISTRICT)	CONTRIBUTOR (IN DISTRICT)	NON-CONTRIBUTOR (IN DISTRICT)	INDIVIDUAL RESOURCE (NOT IN DISTRICT)	VACANT/ DEVELOPMENT SITE (IN DISTRICT)
Project Anticipates Rehabilitation of Existing Building that may not meet Secretary of the Interior's Standards *Example: major change of primary interior spaces, major addition, etc.*	MND *Review for potential impacts to individual resource and historic district.* *Finding that the individual resource and district retain historic significance.* *Requires OHR review.*	MND *Review for potential impacts to the historic district.* *Finding that the district retains its historic significance.* *Requires OHR review.*	Categorical Exemption *Review by qualified consultant for potential impacts to the historic district.* *Finding that the district retains its historic significance.* *Requires OHR review.*	MND *Review for potential impacts to individual resource.* *Finding that the resource retains its historic significance.* *Requires OHR review.*	Not Applicable
Project Anticipates Extensive Alteration or Demolition of Existing Building	Focused EIR *Full analysis of all impacts to individual resource.* *Full analysis of all impacts to historic district.* *Analysis of preservation alternatives.* *Public review and comment.*	Focused EIR *Full analysis of all impacts to historic district.* *Analysis of preservation alternatives.* *Public review and comment.*	MND *Review for potential impacts to historic district.* *Mitigation to protect historic district during demolition.* *Requires OHR review.*	Focused EIR *Full analysis of all impacts to individual resource.* *Analysis of preservation alternatives.* *Public review and comment.*	Not Applicable

	CONTRIBUTOR AND/OR INDIVIDUAL RESOURCE (IN DISTRICT)	CONTRIBUTOR (IN DISTRICT)	NON-CONTRIBUTOR (IN DISTRICT)	INDIVIDUAL RESOURCE (NOT IN DISTRICT)	VACANT/ DEVELOPMENT SITE (IN DISTRICT)
New Construction *Replacement of existing building or Infill.*	Not Applicable	Not Applicable	Not Applicable	Not Applicable	Permit *Review by qualified consultant that project meets the Secretary of the Interior's Standards for infill compatibility.* *Requires OHR review.*

Appendices

ADAPTIVE MITIGATION MANAGEMENT APPROACH

University of Southern California 2030 Master Plan

HISTORIC RESOURCES GROUP

APPENDIX A: CONTRIBUTORS TO THE HISTORIC DISTRICT[21]

Bldg	Name	Date	Architect	Style	Individually Eligible	Potential Development Site
ACB	Ahmanson Center for Biological Research	1964	William Pereira	Modern		YES
ACC	Leventhal School of Accounting	1926	Parkinson & Parkinson	Romanesque Revival		NO
ADM	Bovard Administration Building	1921	John Parkinson	Romanesque Revival	X	NO
AHF	Hancock Memorial Hall	1940	C. Raimond Johnson & Samuel E. Lunden	Moderne	X	NO
ALM	Widney Alumni House	1880	E.F. Kysor & Octavius Morgan	Georgian Revival	X	NO
ASC	Annenberg School of Communications	1976	A. Quincy Jones & Associates	Modern	X	NO
BHE	Biegler Hall of Engineering	1939	Parkinson & Parkinson	Moderne		NO
BIT	Bing Theater	1976	William Pereira	Modern		NO

[21] Note that FAC and REG were cleared for demolition as part of the 2010 Environmental Impact Report for the USC Master Plan, and therefore are not included on this list of district contributors.

Bldg	Name	Date	Architect	Style	Individually Eligible	Potential Development Site
BMH	Booth Ferris Memorial Hall	1964	William Pereira	Modern		YES
BRI	Bridge Memorial Hall	1928	Parkinson & Parkinson	Romanesque Revival		NO
BSR	Birnkrant Residence Hall	1962	A.C. Martin & Associates	Modern		NO
COL	College Residence Hall	1963	A.C. Martin & Associates	Modern		NO
DCC	Davidson Conference Center	1976	Edward Durell Stone	New Formalist		NO
DML	Doheny Memorial Library	1932	Samuel E. Lunden	Italian Renaissance Revival	X	NO
EDL	Stoops Education Library	1923	L.H. Hubbard, H.S. Gerity & H.A. Kerton	Romanesque Revival		NO
EVK	Elisabeth von KleinSmid Residence Hall	1950	Samuel E. Lunden	International		NO
GER	Andrus Gerontology Center	1972	Edward Durell Stone	New Formalist		NO
HAR	Harris Hall and Fisher Gallery	1939	Ralph Carlin Flewelling	Romanesque Revival/Streamline Moderne		NO
HER	Heritage Hall	1969	Grillias, Savage & Alves	Modern		NO
HOH	Hoffman Hall of Business Administration	1966	I.M. Pei	Modern		NO

Bldg	Name	Date	Architect	Style	Individually Eligible	Potential Development Site
HRH	Harris Residence Hall	1950	Samuel E. Lunden	International		NO
HSH	Hazel and Stanley Hall	1976	Samuel E. Lunden & Joseph L. Johnson	New Formalist		YES
JEP	Joint Education Project House	1905c.	Unknown	Classic Box		NO
JHH	John Hubbard Hall	1925	William Lee Woollett	Romanesque Revival		NO
MHP	Mudd Memorial Hall of Philosophy	1929	Ralph Carlin Flewelling	Romanesque Revival	X	NO
MUS	Raubenheimer Music Faculty Building	1975	William Pereira & Associates	Modern		NO
NCT	Norris Cinema Theatre	1976	A.C. Martin & Associates	New Formalist		NO
OHE	Olin Hall of Engineering	1963	William Pereira	Modern	X	NO
PCE	Neely Petroleum & Chemical Engineering Building	1958	Smith, Powell & Morgridge	Modern		NO
PED	Physical Education Building	1930	Parkinson & Parkinson	Romanesque Revival	X	NO
PHE	Charles Lee Powell Hall	1973	William Pereira	Modern		YES
RHM	Virginia Ramo Hall of Music	1974	William Pereira	Modern		NO

Bldg	Name	Date	Architect	Style	Individually Eligible	Potential Development Site
SAL	Henry Salvatori Computer Science Center	1976	William Pereira	Modern		NO
SHS	Stauffer Hall of Science	1965	William Pereira	Modern		YES
SOS	Social Sciences Building	1966	Edward Durell Stone	Modern		NO
SSC	Seaver Science Center	1970	William Pereira & Associates	Modern		NO
SSL	Seaver Science Library	1970	William Pereira & Associates	Modern		NO
STO	Stonier Hall	1927	William H. Mead	Romanesque Revival		YES
STU	Gwynn Wilson Student Union	1928	Parkinson & Parkinson	Romanesque Revival	X	NO
TGF	Town & Gown Building	1929	William Lee Woollett	Romanesque Revival		NO
URC	University Religious Center	1965	Killingsworth, Brady & Associates	Modern	X	NO
URH	University Residence Hall	1963	A.C. Martin & Associates	Modern		NO
UUC	University United Church	1931	C. Raimond Johnson	Romanesque Revival		NO
VHE	Vivian Hall of Engineering	1966	William Pereira	Modern		NO
VKC	Von KleinSmid Center	1965	Edward Durell Stone	New Formalist	X	NO

Bldg	Name	Date	Architect	Style	Individually Eligible	Potential Development Site
WPH	Waite Phillips Hall of Education	1968	Edward Durell Stone	Modern		NO
ZHS	Zumberge Hall of Science	1928	Parkinson & Parkinson	Romanesque Revival		NO
	Landscape Features (1 site): Trojan Shrine, Trousdale Parkway, Alumni Park, Associates Park, open space encompassed by Hancock and Hubbard, between Childs Way and Downey					NO

APPENDIX B: NON-CONTRIBUTORS TO THE HISTORIC DISTRICT

Bldg	Name	Date	Architect	Individually Eligible
AHN	Dosan Ahn Chang Ho Family House	Pre-1907	Unknown	YES
BKS	Perusati University Bookstore	1989	Grillas, Pirc, Rosier & Alves	NO
CAS	College Academic Services	1955	Stanton & Stockwell	NO
CEM	Center for Electron Microscopy	1943	C. Raimond Johnson	NO
CLH	College House	c. 1905	Unknown	NO
EEB	Hughes Aircraft Electrical Engineering Center	1990	Grillas, Pirc, Rosier & Alves	NO
HED	Hedco Petroleum and Chemical Engineering	1982	Samuel E. Lunden	NO
LHI	Loker Hydrocarbon Institute	1979/ 1995	William Pereira	NO
LVL	Leavey Library	1993	Shepley, Bulfinch, Richardson & Abbott	NO
OCW	Moulton Organic Chemistry Wing	1951	Heitschmidt & Matchum	NO
RRB	Rapp Engineering Research Building	1957	Smith, Powell & Morgridge	NO
SLH	Stauffer Science Lecture Hall	1965	William Pereira	NO
TCC	Tutor Campus Center	2009	A.C. Martin Partners	NO
THE	Ronald Tutor Hall of Engineering	2003	A.C. Martin Partners	NO
THH	Mark Taper Hall of Humanities	1950	Marsh, Smith & Powell	NO

Bldg	Name	Date	Architect	Individually Eligible
WAH	Watt Hall of Architecture	1973	Killingsworth, Brady & Associates	NO
YWC	YWCA Building	1951	Vincent Palmer & Associates	NO

APPENDIX C: INDIVIDUALLY SIGNIFICANT BUILDINGS WITHIN THE HISTORIC DISTRICT

Within the identified Historic District there are eleven buildings which also appear to be individually eligible for listing in the California Register.[22]

Bldg	Name	Date	Architect	Architectural Style
ADM	Bovard Administration Building	1921	John Parkinson	Romanesque Revival
AHF	Hancock Memorial Hall	1940	C. Raimond Johnson & Samuel E. Lunden	Moderne
ALM	Widney Alumni House	1880	E.F. Kysor & Octavius Morgan	Georgian Revival
ASC	Annenberg School of Communications	1976	A. Quincy Jones & Associates	Modern
DML	Doheny Memorial Library	1932	Samuel E. Lunden	Italian Renaissance Revival
MHP	Mudd Memorial Hall of Philosophy	1929	Ralph Carlin Flewelling	Romanesque Revival
OHE	Olin Hall of Engineering	1963	William Pereira	Modern
PED	Physical Education Building	1930	Parkinson & Parkinson	Romanesque Revival
STU	Gwynn Wilson Student Union	1928	Parkinson & Parkinson	Romanesque Revival
URC	University Religious Center	1965	Killingsworth, Brady & Associates	Modern
VKC	Von KleinSmid Center	1965	Edward Durell Stone	New Formalist

[22] The Supplemental Analysis identified thirteen potentially individually significant buildings on the campus. Of those, FAC and REG were cleared for demolition as part of the 2010 Environmental Impact Report for the USC Master Plan. Therefore they are not governed by the AMMA and are not included on this list.

APPENDIX D: INDIVIDUALLY SIGNIFICANT BUILDINGS OUTSIDE OF THE HISTORIC DISTRICT

There are four buildings located outside of the boundaries Historic District but within the Project Area for the Master Plan that have been identified as individually significant and potentially eligible for listing in the California Register.[23]

Bldg	Name	Date	Architect	Style	Individually Eligible	Potential Development Site
AHN	Dosan Ahn Chang Ho Family House	Pre-1907	Unknown		YES	NO
_	Downtown Shopping News/ National Guard Building (East Library)	1927	Morgan, Walls, & Clements	Art Deco	YES	NO
_	Fisk Tire Company/Dept. of Motor Vehicles	1928		Art Deco	YES	NO
_	Fire Station No. 15	1949		Late Moderne	YES	YES (will be retained in place and rehabilitated)

[23] The Dosan Ahn Chang House is geographically located within the Historic District, but does not contribute to the context of the University Park Historic District. It is, however, significant for its cultural association and therefore is individually eligible for listing in the California Register.