



Focused Project Evaluation: Entry and Laundry Room

International House

U.C. Berkeley

Berkeley, California

December 14, 2011

Background and Introduction

The Board of Directors of the International House is considering making alterations to the House, including modifications to the front entry and to the laundry room/elevator lobby. Carey & Co. prepared the following focused project evaluation concentrating on the areas of work. This report is based upon conversations with Greg Rodolari, Facilities Manager of the International House, William Riggs, Principal Planner, Physical and Environmental Planning at U.C. Berkeley, and Emily Marthinsen, Assistant Vice Chancellor at U.C. Berkeley. This document will determine whether the project is in compliance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards)*.

The International House, constructed in 1930, was designed by George W. Kelham in the Spanish Colonial Revival Style for the UC Regents. It was identified in the UC Berkeley 2020 Long Range Development Plan, Environmental Impact Report as a secondary historical resource – presumed to be historically or culturally significant unless evidence supports a contrary finding. Built into the side of a hill, the eight-story concrete structure serves as a residence hall with rooms for residents, a dining room, café and several large public gathering rooms. Facing west onto Piedmont Avenue, the main entrance to the building is a one-story enclosed entry flanked on each side by three-story gable end projections, creating an outdoor courtyard.

A three-story block rises behind the entrance and the rest of the building gradually steps up with the slope of the hill. The higher stories, found at the rear of the building, are where resident's rooms are located. A large domed tower sits at the center of the north-south center axis. In 1947, alterations were made to the entrance, a dining wing was added and the Great Hall was refurbished under the direction of architect Gardener Dailey. Additional alterations took place in 1978 and 1982, which is most likely when the wainscot was added to the entrance lobby and other modern finishes were added. Other minor upgrades and modifications have occurred throughout the building.

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The Project Evaluation is based on drawings of the entry from Noll & Tam, dated October 10, 2011 and sketches dated July 1, 2011. In addition to the drawings of the proposed work, we were provided historic photographs, written documentation, previous reports focusing on the building and a history of the building. The context and history section was also provided by the University.

Of the four treatments identified in the *Secretary of the Interior's Standards for Historic Properties* (Preservation, Restoration, Reconstruction, Rehabilitation), those for Rehabilitation apply to this project. Rehabilitation is defined as “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”

Each Rehabilitation Standard is addressed in the later section of this report and is accompanied by a commentary on the proposed design. The *Standards* appear in italics and the commentary describing how the *Standards* will be applied follows.

Context and History

The following context and history discussion was prepared by Steven Finacom, Physical and Environmental Planning at U.C. Berkeley.

Early Development of the Berkeley Campus

The private College of California began acquiring land in the future Berkeley for a rural/suburban campus site in the 1850s. There was no development in the area then beyond a few scattered farm houses and the very early stages of an industrial settlement on the waterfront. By 1860 the College had secured enough land at the base of the foothills to formally dedicate the property to learning. In 1866 the name “Berkeley” was attached to the campus site by the College, and later adopted by the surrounding community when it incorporated as a town in 1878.

The College of California developed a water supply on the future campus by damming Strawberry Creek, and commissioned a plan for the property from Frederick Law Olmsted. However, beset by financial problems, the College itself never relocated to the new site from its original property in what is now Downtown Oakland.

The College did subdivide and sell additional land it had bought adjacent to the campus to the south in an only partially successful effort to raise funds and stimulate the creation of a town that would provide commercial and residential facilities convenient to the campus. Olmsted also prepared for the College a plan, which was implemented, for a picturesque garden suburb—the Berkeley Property Tract—which lay southeast of the campus site and encompassed today’s curving Piedmont Avenue and adjacent blocks. West of what is now College Avenue and down to the present day Shattuck Avenue, the College subdivided and sold land parcels in a more

traditional grid pattern development. Thus, by the late 1860s, there was a campus site with a plan but no building development, as well as two adjacent residential tracts.

In 1868, the College agreed to donate its assets—including the Berkeley campus site—to the State of California to help found the new, public, University of California. The two greatest contributions of the College to the venture were the campus itself, and the identity of the College as a liberal arts institution which, merged with the State goal of a conventional, Federal Land Grant, “A and M” (agriculture and mining) school, made the University of California, from the beginning, a complete institution of higher education, not a technical or specialized college.

State Legislation approving the creation of the University and the gift of the private College assets was signed by the Governor of California March 23, 1868, and the first Board of Regents appointed. The College was asked to stay in operation through the 1868-69 academic years at its Oakland campus. Planning began for development of the Berkeley campus site, where the first two buildings, South Hall and North Hall, were completed in 1873. In that year the University moved its operations from Oakland to Berkeley.

At the time, the campus land now owned by the University was roughly bordered on the south by the south fork of Strawberry Creek, on the west by the line of today’s Oxford Street, and on the north by the line of today’s Hearst Avenue. Some of the campus property did extend into the foothills behind the campus proper, and the University pursued both land acquisition and water rights in that area in order to fully secure a reliable water supply.

The present-day site of International House was originally a full block beyond the main campus borders. It was located in the Berkeley Property Tract which, as noted above, had been subdivided and sold by the College of California.

Through the remainder of the 19th century, academic facilities of the campus were largely concentrated around the two branches of Strawberry Creek and, in particular, situated on a natural terrace of land surrounding what is now the site of the Campanile. By the end of the century major academic buildings included a mix of brick and wooden structures in a variety of architectural styles ranging from Second Empire to early neo-classical revival buildings.

The campus had a core of brick or wooden buildings and a number of smaller structures, but the remainder of the campus proper was either undeveloped, planted with ornamental landscaping, used for growing and experimental grounds for the College of Agriculture, or rudimentary athletic fields.

Both branches of Strawberry Creek remained in place and in largely their natural form, lined with riparian—bay laurel, buckeye, California maple, and related—vegetation, while stately groves of large California live oaks were a signature feature of other parts of the campus grounds.

South and southwest of the present day Faculty Glade on campus, the land was privately owned, and Piedmont Avenue extended in a curving street, lined with private homes, north to Strawberry Creek. The future International House site would be in this direction, and beyond the first blocks of private homes.

The Hearst Plan

A major planned transformation in the physical form of the campus was initiated in the late 1890s when Phoebe Apperson Hearst—the first woman to serve on the Board of Regents—offered to donate a new mining building in memory of her husband, George Hearst. The University was avid to receive the benefaction, but two individuals—drawing instructor Bernard Maybeck, and Regent and alumnus Jacob Reinstein—urged on Hearst and the University leadership the idea of having a master plan for the campus that would define appropriate sites and architectural character for future permanent buildings, starting with the new Mining Building.

Hearst agreed, and funded what became known as the Phoebe Hearst International Architectural Competition which was conducted in Europe and San Francisco, and drew entries from many of the prominent architects of the era. French architect Emile Bernard won the completion but, for various reasons, was not selected as the designer to implement it. That role fell to architect John Galen Howard, Boston and Paris trained, and New York based, who relocated to Berkeley in the early 20th century to become both the University's Supervising Architect and the founder of the School of Architecture.

For the next quarter of a century Howard's design and planning imprint was firmly placed on the Berkeley campus. He designed all of the permanent buildings until 1926, with two exceptions (the Faculty Club, and Senior Women's Hall), and modified the Hearst/Bernard plan into a revised version that better accommodated the grades and view corridors of the campus.

From about 1900 until the mid-1920s most of the permanent buildings of the campus, designed by Howard, were executed in a neo-Classical Beaux Arts style, emphasizing white granite exteriors, tile roofs, copper details, and grand, formal, character. Buildings like the Hearst Mining Building, Wheeler Hall, Doe Library, California Hall, Durant Hall and Wellman Hall form the core of this composition, arranged orthogonally in formal order on terraces stepping down the campus. In the World War I era and afterwards, as funds for more expensive finishes diminished, Howard adapted his designs—but not the overall building character—to include buildings and structures with stucco and cement plaster exteriors such as Hilgard Hall, Haviland Hall, Gilman Hall, Le Conte Hall, and California Memorial Stadium.

Howard did deviate from the Beaux Arts style in two respects. In the early 1920s when he designed one of his last buildings for the campus, Stephens Memorial Union, he chose the then

popular “Collegiate Gothic” style which resulted in an asymmetrical structure that was still, nonetheless, carefully integrated into the overall plan of the campus.

Second, and more importantly, Howard became an accomplished practitioner of what is known as “Bay Region” architecture, utilizing native materials—particularly unpainted redwood shingles or board and batten as exterior wall coverings. Several of the buildings he did for the campus—including an addition to the Faculty Club, the present day North Gate Hall (originally built as a home for the School of Architecture), the Drawing Building (now a wing of Blum Hall), the Dwinelle Annex, Senior Men’s Hall, and the Women’s Faculty Club, utilized this style.

In contrast to the grand stone neoclassical academic edifices of the campus these buildings were typically much smaller, some of them residential scale, and tucked into the natural landscape, especially along Strawberry Creek; they were adapted to small, informal, sites and existing topography rather than placed on large, artificial, graded terraces. They provided a rustic counterpoint to the formal Beaux Arts campus. By the second decade of the 20th century several of these buildings were in place.

Academic buildings in the Howard era ended at the Hearst Mining and the Chemistry Building. New buildings were concentrated on the middle and lower elevations of the campus, and the steeper slopes east of today’s Gayley Road was not considered part of the campus proper. Although the Hearst Competition entries had initially envisioned various grand schemes for the development of the hills, and Howard himself proposed a domed observatory and a “hill town” of student dormitories there, the only major permanent development by the early 20th century in the area was the Hearst Greek Theatre, completed in 1903.

International Students at Berkeley

Like almost all institutions of higher education in the United States (with the exception of historically Black colleges) the student population at the University of California was primarily Caucasian in the 19th century and the first several decades of the 20th century. Diversity on campus was primarily defined as differences between European-American students; income disparities and differences between students from rural areas and more urban communities.

Berkeley did, however, have non-white students as early as the 19th century. With the location of the Berkeley campus on the Pacific Rim, well-established overseas communities in the San Francisco Bay Area, and the distance and expense required to travel to the more established educational institutions of the Eastern seaboard, the University of California was an attraction for students from other countries. Students of Japanese, Chinese, Filipino, South Asian, and South American origin came to UC, and by the early 20th century there were small, but durable, communities of these scholars. UC also received in small numbers, non-Caucasian students who were American citizens, such as the children of Japanese and Chinese immigrants.

Early on the University had some faculty, administrators, and programs focused on promoting international education. For example, Regent Edward Tompkins endowed in 1872 (four years after the University was established) the Agassiz Professorship of International Languages and Literature. Professor John Fryer, who had spent much time in China, held this professorship from 1896-1914, and was a strong proponent of both the study of East Asian culture, and bringing East Asian students to the United States to study.

Other faculty did much of their research overseas and established close ties in other countries. Professor Charles Woodworth, an entomologist, worked in China on projects to abate mosquito-borne disease. David Prescott Barrows, president of the University 1919-23 had previously served as Superintendent of Schools and held other appointed offices in the Philippines and had international exposure and reputation. Other faculty also had close ties to research projects, scholarship, and academic communities in Europe which resulted in graduate students coming to UC from that part of the world (Centennial Record, page 95).

Those students who did come to UC from abroad often encountered discrimination in the Bay Area community. In the larger cities—including San Francisco, Oakland, and Berkeley—non-white residents were often segregated into residential ghettos such as San Francisco's Chinatown. Non-whites faced discrimination in obtaining both housing—whether renting, or buying—and employment.

In Berkeley, with few exceptions, Asian and African-American residents in particular lived in the southwest quadrant of the city, unless they were household servants (gardeners, cooks, maids) living in staff quarters at private homes. Some Berkeley neighborhoods had restrictive covenants written into property deeds prohibiting sale and/or renting to non-Caucasians and where legal restrictions didn't exist, social and political pressure was a powerful force against residential integration as late as the 1930s, 40s, and 50s (Wollenberg, 2011).

The numbers and percentages of non-Caucasian residents of Berkeley were small until the World War II years, and Berkeley was affected by broader patterns of racial bias such as early 20th century restrictions on immigration, and the forced internment of Japanese Americans (including more than 1,000 Berkeley residents) during World War II.

Well past the middle of the century there were few non-Caucasians in University employment, particularly the ranks of the faculty. Some student organizations, such as Greek letter societies, openly discriminated against non-Caucasian and non-Christian students in their membership. Foreign students who were not of European heritage faced discrimination in housing in particular. The accommodations they could find were often distant from the campus, meaning a lengthy commute, and in poorer neighborhoods. There were a very few exceptions, such as a house on Durant Avenue near the campus that Professor Fryer owned and rented to Chinese students.

House clubs became a partial means of providing suitable accommodations for non-white and foreign students. At least four ultimately developed, two for Japanese students (separate sex accommodations), one for Chinese, and one for South Asians. These clubs found locations outside the traditional racial borders. Indian students had a house in central Berkeley west of Downtown for a time, the Chinese student club was on Etna Street on the edge of the exclusive Claremont neighborhood, and the Japanese student clubhouses were on the north side of the campus in the Euclid Avenue district.

By the late 1920s there were an estimated 200 international students studying at UC Berkeley (Lurie, *Informal History of I-House*). The house club accommodations did provide places for some non-Caucasian and international students to live, but they were not large part of the housing supply, and discrimination was still persistent in the broader student housing market, including rooming and boarding houses, fraternities and sororities, rooms in private homes, and a small but growing number of apartment buildings.

International House Movement

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The International House movement began in New York in 1909 when Harry Edmonds, a YMCA staffer, famously met a Chinese student who said he had been in New York for three weeks “and you are the first person who has spoken to me.” Edmonds began organizing social events to “counter the loneliness and isolation” of foreign students, and ultimately convinced John D. Rockefeller, Jr., to fund the construction of the first International House on New York’s upper West Side, providing housing for about 500 students, regardless of race, sex, religion, or national origin, and programs for them and many more.

“The immediate and exciting success of International House New York spurred Rockefeller to extend the idea. In 1926, Edmonds traveled west to evaluate possible locations for a second International House. Berkeley, California was selected because the Bay Area was the point of entry from the Orient and claimed the largest number of foreign students on the West Coast...” (Lurie, Informal History of I-House).

Rockefeller donated \$1,800,000 to the University of California to build International House. It was the second I-House, and would be followed by similar, free standing, institutions in Chicago and Paris.

Location and Construction of International House

At the time I-House in Berkeley was proposed, the University had no major residence hall program. Students lived in private accommodations in the community surrounding the campus. The first University operated residence hall (Bowles Hall, for male students) would open in 1929 southeast of the Greek Theatre and north of Memorial Stadium, but it would only accommodate a small fraction of the student population, and would not be followed by other University-built and operated residence halls until the 1940s.

There had been various student and alumni efforts to promote the construction of dormitories through the early 20th century—with little tangible result, other than the private gift to construct Bowles Hall—and sites for student housing had been discussed and debated. At one point a “hill town” of dormitories rising on the slopes of Charter Hill behind the campus had been contemplated. At other times other smaller sites owned by the University were discussed. Around 1910-11 when the University accepted the gift of Girton Hall (Senior Women’s Hall) as a social gathering space for women students, there was discussion of men’s dormitories in the same vicinity where Bowles Hall would be located, and possible women’s dormitories on the “Palmer property”, a large Victorian estate owned by the University on Piedmont Avenue just north of the current I-House site.

The Palmer property was an outlier because it stood in a neighborhood of large private homes and, increasingly, privately owned and operated student living groups. The intersection of Bancroft and Piedmont was entirely adjoined by private residences, and much of what is now the central campus to its northwest was occupied by private homes.

The primary University development in this vicinity in the 1920s was the construction of Memorial Stadium, east of Piedmont Avenue. Completed in 1923, the Stadium removed several houses on the east side of Piedmont (including the Palmer mansion) and left an enclave of private homes where Bancroft Way intersected Piedmont. The 1929 Sanborn map shows approximately ten separate dwellings on seven separate parcels on the future I-House site and immediate environs; there were also several outbuildings.

Selection of this site for I-House appears to have been influenced by several factors. First, the University wished to reserve the central campus for academic buildings, so student residences needed to go to other sites, off the campus proper, but with easy access to it. Second, the I-House sponsors wished to symbolically locate their building with its diverse population in a neighborhood where some of the most overt discrimination existed (fraternities and sororities who would not admit non-Caucasian members).

When Harry Edmonds came to Berkeley to establish a site, he chose Piedmont Avenue, in part, because it was the home of fraternities and sororities which then excluded foreigners and people of color. By proposing the site on Piedmont Avenue, Edmonds sought to strike bigotry and exclusiveness 'right hard in the nose'. (Lurie, Informal History, p 3).

Historian Harvey Helfand notes that then-UC President William Wallace Campbell had apparently suggested building I-House north of the campus, where much vacant land remained after the 1923 Berkeley Fire, but Edmonds, who had visited Berkeley to inspect potential sites, favored a place more central to university life. He chose the top of Bancroft, where several private homes were located, because it looked out symbolically though the Golden Gate and afforded the prospect of changing the prejudicial sentiments that were then common in the nearby fraternities and sororities (p 289).”

A possible third reason is that the neighborhood already had a substantial number of student group residences so the idea of locating another student accommodation there—albeit one much larger than any already existing—would not face objections that it was the creation of group quarters in a single family neighborhood.

Planning for the I-House facility included a quiet phase of property acquisition. According to oral history accounts (including the recollections of Ida Sproul, wife of future UC President Robert Gordon Sproul) a number of UC administrators were asked to privately purchase homes on the I-House site, with the understanding that these properties would then be re-sold to the University when the project was ready to go. When the sales occurred, there was apparently some upset reaction in the general community, because the University had quietly planned a project without community consultation, and some objection among students who felt the administrators involved must have personally profited from the re-sale of the property.

International House was also the target of community objections because “there was resistance to men and women living under one roof; there was hostility towards foreigners; and the notion that people of color would live with ‘whites’ in an integrated setting was, to many, simply incredible.” (Lurie, Informal History, page 3).

In any event, the site was successfully acquired. Construction began in 1929, and the building was officially completed and opened August 18, 1930. Prior to the official opening as a residence the I-House staff, including the founding director Allen C. Blaisdell who had arrived in 1928, had already been developing a non-residential program of activities at Berkeley that could be moved into the house facilities when the building was completed.

When completed, I House initially provided “single rooms for 338 men and 115 women, primarily graduate students. It was the largest student housing complex in the Bay Area and the

first co-educational residence west of the Mississippi...” (Informal History, I-House, p. 3). Although men and women lived in the same structure and used the same dining room, they were internally segregated. The women were housed on the third and fourth floors of the western side of the building, and could only use the stairs, not the elevators; there was also a separate women’s lounge area.

Design

International House was designed by University Supervising Architect George Kelham. Kelham is a largely overlooked figure in the history of San Francisco Bay Area architecture, but in the first third of the 20th century he was a leading architect on both public and private commissions. Born and raised on the East Coast and educated at Harvard and the Ecole des Beaux Arts in Paris, he worked in New York and was sent to San Francisco in 1906 to supervise the reconstruction of the Palace Hotel. Remaining in the Bay Area he began a prolific private practice that operated through the late 1920s. He designed several major San Francisco commissions including the Public Library (now the home of the Asian Art Museum), the Federal Reserve Bank, The Crocker Bank, the Russ Building, the Sharon Building, the Shell Building, and the Standard Oil Building. The latter are “successful examples of that period of early skyscraper design and...remain as substantive contributions to San Francisco’s architectural heritage (Siegel & Strain Architects 2002).”

Kelham was appointed Supervising Architect of the University of California in 1927. Prior to that time he had already done significant work for the University on the new UCLA campus in Westwood. Kelham succeeded John Galen Howard, who had dominated design on the Berkeley campus for a quarter century. He was a “staunch supporter” of Howard’s plans for the Berkeley Campus and “had always been sympathetic to Howard’s work.”

On the campus he designed Bowles Hall (1929), the Heating Plant (1930), the Life Sciences Building (1930), Davis Hall (1931, later demolished), McLaughlin Hall (1931) as the first stage of a never-completed new Engineering complex, Moses (originally Eshleman) Hall (1931), Harmon Gymnasium (1933) later altered into Haas Pavilion, as well as International House.

Kelham placed campus buildings in general accord with Howard’s master plan for the campus but, in tune with the increasingly eclectic architectural styles of the 1920s and 30s, branched out into styles beyond the Beaux Arts. For his campus buildings he worked in styles including Collegiate Gothic (Bowles and Moses), Moderne, Deco, Mission Revival, and almost unclassifiable combinations, such as the Life Sciences Building.

International House is often classed as a “Mediterranean Revival”, Mission Revival, or similar building. “International House was Kelham’s essay in Spanish Colonial Revival, a style chosen because it was thought to be indigenous to California. Much of the architecture and design of the

House reflects the Moorish influence upon Spanish culture.” (Lurie, Informal History). The building has eclectic elements, however, such as the Indian stupa-like domed tower, and hints of the Moderne in the board form concrete exterior and some of the detailing.

The original design also included the “original triple-arched entrance loggia, which opened to the western vista and reflected the Spanish theme of the building.” (Helfand 2002, 289)



Views of original loggia.

Gardner Dailey

Gardner Dailey (1895-1967), a prominent mid-20th century Bay Area architect, designed modifications to the International House following its use by the military during WWII.

Dailey originally trained as a landscape architect. Born in the Midwest, he moved to San Francisco as a teenager. He served as an aviator in the military during World War I and fought in France (where he lost the sight in one eye), graduated from Stanford, and worked as a nurseryman before beginning a design career. He earned an architect’s license in 1927 and opened a practice (Weinstein 2004).

Dailey’s early work was traditional in character, but in 1935 he transitioned to an emphasis on the Modern. (He was also an admirer and collector of contemporary art, serving as a board member of what would become the San Francisco Museum of Modern Art.) As quoted by Weinstein,

Along with William Wurster who was the same age and whose career followed the same stylistic arc, Dailey introduced modern architecture to Northern California. They were ‘the two leaders of the time’, says San Francisco architect Craig Hudson, a student of

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their work, who says Dailey's buildings were just a bit more polished and refined than Wurster's (ibid).

Also as summarized by the UC Berkeley College of Environmental Design Archives,

Some of Dailey's significant projects include the Red Cross Headquarters and Owens Residence in San Francisco, the WWII Pacific War memorial in the Philippines, the Brazil Building at the GGIE (Golden Gate International Exposition), and numerous hotels, residences, and buildings for the University of California (UC Berkeley, Environmental Design Archives).

He is primarily known for his residential designs, including many Mid-Century Modern houses in the Bay Area. His practice was, by his own description a 'limited practice', and Dailey turned down commissions from people he didn't want to work with. Weinstein quoted one of Dailey's colleagues as saying, "Dailey loved his details, clean metal or white wood window trim, door pulls with Streamline Moderne 'speed lines', and oh-so-simple flush molding (Weinstein 2004)."

Dailey's projects for the University of California included buildings at the Berkeley campus, an entry canopy at Sather Tower, and additional structures at UC Davis. All of his major UC Berkeley commissions took place years after his work at the International House. They include: Hertz Hall & Morrison Hall (1958), Kroeber Hall (1959), Tolman Hall (1962), and Evans Hall (1967-71), as well as one parking structure (1967). He also designed the Kappa Alpha Theta sorority house in Berkeley, and residences in Berkeley, although most of his residential commissions were in San Francisco, Marin County, and on the San Francisco Peninsula.



Entry after Dailey's design with more recent vestibule.

Interior of entry.

The extent of Dailey's work on the Berkeley campus, including five large academic buildings, makes him one of the major designers who worked on the campus in the Mid-Century period, an era of rapid growth and extensive construction following World War II and lasting through the 1960s. His design contemporaries on the campus in this period included firms like Warneke & Warneke, Anshen & Allen, Wurster Bernardi and Edmonds, and Michael Goodman.

Dailey's stylistic choices for his Berkeley academic buildings were largely Modern, although the music complex (Hertz and Morrison) echoed California mission architecture in some aspects, such as the red tile roofs and building massing. This was also a period when the earlier Beaux Arts design character and master planning for the campus were almost entirely abandoned.

As described above, Gardner Dailey designed a number of buildings, at the Berkeley campus. The International House alterations appear to have been his first. The project immediately followed use of International House by the military during World War II (see below). It came at an important transition point (the restoration of peacetime student use and the beginning of the so-called Post-War "Golden Era" at I-House) in International House history, and appears to have been the first major architectural intervention at the building since Kelham's original design was executed.

The International House commission for Dailey came during an era—late 1930s to late 1940s—when his design work was receiving increased attention. He received important commissions including the Brazil Pavilion at the 1939 Golden Gate International Exposition, the American National Red Cross Western Headquarters in San Francisco (1946), and the Pacific War Memorial in Manila (1948). Dailey also was appointed visiting critic at the Yale University School of Architecture and was made a Fellow of the A.I.A. during this time.

As such, the International House entrance may have significance as part of the body of Gardner Dailey's work. His other projects for the University of California occurred in a different, later, era (some were completed posthumously) and are outside the scope of this report. No judgment is offered here as to their significance, or their comparative significance to this earlier Dailey project for the University.

Evolution of the Building

I-House has undergone both major and minor alternations in the 71 years since it opened. One of the major periods of change was in 1943-46 when, during World War II, the building was temporarily occupied by Navy and Marine trainees and the I-House program was moved to five rented fraternity houses. During this period the building was temporarily re-named Callaghan Hall and parts of the interior decorative detail, particularly in what is now known as the Great Hall, was altered or destroyed (Helfand 2002, 290).

Following the building's occupancy by the military, the building was converted back to use by the International House. Gardner Dailey was commissioned to redesign the entry, as well as to extend the Dining Room. This work dates to 1946-47,

Dailey's modifications enclosed the entry and created a new entry sequence. His design also glazed, enclosed and squared-off the arches at the west wall and similarly squared the arches at the east wall. An entry vestibule, replaced at least once, was also constructed in front of the central arch, facing the reception desk, and extending out over the original concrete and brick paving of the entrance terrace. "International House" lettering was incised over the entry.

When Dailey added the reception desk, he moved the main entry doors to the north and south ends of the former loggia, creating a new entry sequence that bypasses the Great Hall. Originally, one would enter the building through the open loggia. Ornate doors were centered into what is now the east wall of the entry lobby, where the reception desk is now located. One would go through the Great Hall to the Grand Staircase, and then proceed to the main elevator lobby at the second floor level..

Architect William Gillis also designed alterations to International House in 1977-78, and John G. Wells and HCO Architects undertook interior restoration in 1981-1982, including refurbishing and replicating the original ceiling of the Great Hall, which had been substantially altered during the military use in the 1940s.

An accessible ramp, designed by Carey & Co., Inc., Architecture, was added in the 1990s north of the main entry stairs. It connects Piedmont Avenue with the main entry and the café. During the same period, Carey & Co. also coordinated the phased seismic upgrade of the resident floors and upgrades to the Dining Room.

Character Defining Features

The following character-defining features were identified in the entry and laundry room areas. Without looking at more areas of the building, a more fine-grained approach to rating these features is not possible.

Entry

Character-defining features:

- Floor – integrally-colored concrete with brick borders
- Board-formed concrete walls
- Pendant lantern fixtures
- Wood beamed ceiling with diagonal detailing
- Oak paneled doors – at north and south ends of space (moved from their original location in the central bay)
- Steel windows in east and west walls (from Gardner Dailey alterations)
- International House” in the concrete across the front of the entrance lobby.

Non-contributing features:

- Vertical wainscoting
- Built out section under windows to the east side of the entrance
- Reception desk and reception enclosure
- Security door and threshold with glass partition
- Tile floor in vestibule
- Glass vestibule, sliding doors and metal threshold
- Wood screen above north and south doors

Elevator Lobby

According to the original drawings, this area was ancillary storage space. It therefore never included features and finishes that would distinguish the main elevator lobby of a building of this type. The space remains utilitarian in nature, with painted concrete walls and ceiling and a linoleum floor. The floor finish was added in the 1990s, presumably over the original concrete slab floor. All other finishes are presumed original, but are not particularly significant or character defining.

Proposed Work

The following work is described in the drawings prepared by Noll & Tam, dated October 10, 2011 and July 1, 2011.

Entry:

1. Removal of enclosed entry vestibule.
2. Addition of new entry vestibule with side-facing doors and a sloping roof.
3. Removal of vertical wainscoting and built-out area under windows.
4. Addition of wood paneling under windows and at reception desk.
5. Addition of tile base.
6. Removal of reception desk enclosure.
7. Addition of reception desk with glass partition.
8. Removal of security door, threshold and partition.

Laundry Room/Elevator Lobby:

The laundry room/elevator lobby is on the ground floor near the back of the building. A project has been discussed that will include separating the elevator lobby from the laundry room with a fire-rated wall and modifying the slope of the ramp leading to this space.

Discussion of Standards for Entry

1. The 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.

The International House was constructed as a student residence hall and has been used as such throughout its history. The current owner intends to continue the historic use. Therefore,

the project complies with Standard 1.

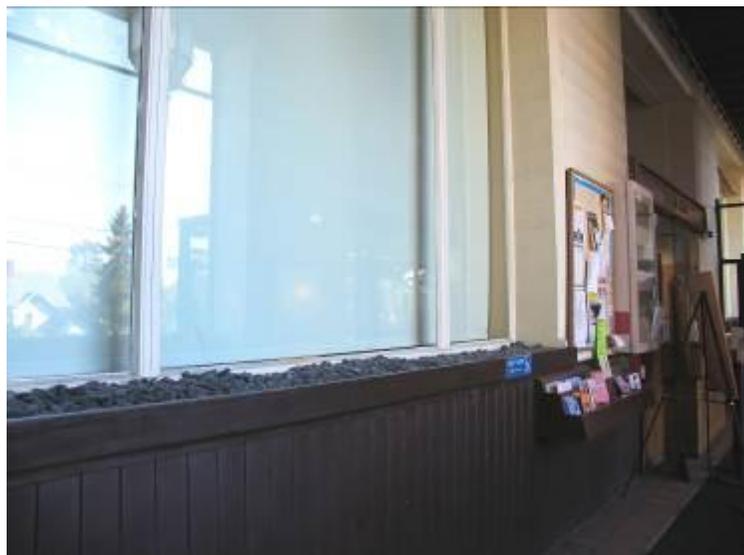
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property will be avoided.

The proposed work for the entry lobby will not impact the historic character of the building. Most of the work will be removing non-contributing finishes at the entry lobby. Therefore, the project complies with Standard 2.

The new feature will be discussed under Standards 3 and 9, below.



Security door to be removed.



Wainscot and built-out section on interior window to be removed.

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.

a. No elements from other historic properties are proposed.

b. New wood paneling with a tile base, to match that in the Great Hall is proposed under the windows at the east wall in the entry lobby. The drawings do not show the west elevation, but we assume that it would be the same as at the east wall. This proposed addition creates a

false sense of historical development, and therefore is not in compliance with Standard 3.

While paneling similar to that proposed occurs in the Great Hall and other spaces in the building, it never existed in the entry area. This space was originally an outdoor space. Gardner Dailey converted it to an interior space by glazing and infilling the arches on the west wall. While we do not have interior elevations from this change, given Mr. Dailey's modernist aesthetic, the Dailey-period lobby would not have included historically-detailed wood wainscoting.

While the existing vertical wood wainscoting is incompatible, its replacement with Kelham-period wainscoting, copied from other parts of the building, would not be appropriate. Any new detailing should be clearly differentiated from the original. One option would be to use a simplified version of the paneling at the reception desk and leave the areas beneath the windows without paneling, exposing the concrete walls.

c. Addition of enclosed glass vestibule at central bay.

The glass vestibule was not part of the original Kelham design of the entrance; however, one was added to the building in 1947 and has since been replaced. The removal of the existing and the addition of the new vestibule do not create a false sense of historical development because it is of a compatible design. The drawings show a simply-detailed steel and glass feature, with side entries and a sloped tile roof. This design will comply with Standard 3.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Although the significance of Gardener Dailey's work at the University has not been fully assessed, the 1947 enclosure of the entry, designed by Gardener Dailey, will be preserved. Prior to 1947 the entrance lobby was an open loggia with three arched openings. Dailey features to be preserved include the infilled arched openings, steel windows, concrete "International House" signage and relocated original entry doors.

The proposed project therefore is in compliance with Standard 4.

5. Distinctive materials, features, finishes, and construction techniques or examples of fine craftsmanship that characterize a property will be preserved.

a. Character-defining features of the entrance lobby include:

- Floor – integrally-colored concrete with brick borders
- Board-formed concrete walls

- Pendant lantern fixtures
- Wood beamed ceiling
- Oak paneled doors with turned upper details – at north and south ends of space
- Large steel windows (from Gardner Dailey alterations)

These features will be retained and rehabilitated if necessary.



Concrete and brick floor.

Wood ceiling and pendent light fixture. Oak door.

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.

Overall there is no evidence of historic features that have deteriorated.

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.

No such treatments are proposed.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

The project will involve no subsurface disturbance.

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.

a. Addition of a glass vestibule to the exterior of the building at the entrance.

Constructing this addition involves removing the existing non historic vestibule. The addition of a new vestibule is appropriate as it will have minimal impact on the historic character of the structure and is compatible, but different from the 1947 design. The scale and proportion of the vestibule do not negatively impact the historic integrity of the property.

The proposed vestibule has a smaller footprint than the existing; therefore, the question of flooring/paving material both within and outside the vestibule arises. The current vestibule has a tile floor. Ideally, the new floor will match the existing concrete and brick currently on the exterior and interior of the entry area. If this is proposed, a transitional design may be required, since the integrally colored concrete and the Kelham-period bricks may be difficult to match exactly.

The proposed design complies with Standard 9. The floor finish is unspecified; its compliance is therefore undetermined at this time.

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 not be impaired:

The installation of the new reception desk in the entrance lobby will have minimal impact on the historic fabric of the building and will be easily reversible.

The addition of the new enclosed glass vestibule inserted into the middle bay of the entry court will also be easily reversible.

The proposed design therefore complies with Standard 10.



Existing reception desk to be removed and replaced.

Summary

There are two elements that still require attention. These include the paneling in the entrance lobby and verification of the floor material for the new glass vestibule. Depending upon the resolution of these items, the project will be in full compliance with the Standards.

Discussion of *Standards* for Laundry Room/Elevator Lobby

The proposed work includes separating the laundry area and the elevators with a fire-rated wall, and modifying the slope of the current ramp to comply with current building codes. Any work that takes place in the laundry room/elevator lobby will only impact materials and features that are not considered historically significant.

Summary

Any proposed work shall comply with the Standards.

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Elevator lobby/laundry room.

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