

# Submitting a Successful PDA Nomination

California Preservation Foundation  
37<sup>th</sup> Annual Preservation Design Awards



CALIFORNIA  
PRESERVATION  
FOUNDATION

# California Preservation Foundation



## Staff:

Cindy Heitzman

Executive Director, California  
Preservation Foundation

Jon Haeber

Field Services Director,  
California Preservation  
Foundation

Christine Madrid French

Director of Development &  
Marketing, California Preservation  
Foundation

## Design Award Co-Chairs:

Bill Schaeffer

Cello & Maudru Construction

Andrew Wolfram

TEF Design

# The Three Components of a Nomination



1. The Entry Form
  - Affiliate List
  - Image Release
  - Signatures of Principal Participants
2. The Narrative
3. The PowerPoint Slides



# The Entry Form



Five-step Online application  
with sequential steps.  
Accessible by visiting  
[californiapreservation.org/awards](https://californiapreservation.org/awards)

Overview of Preservation  
Design Awards application  
process.

A screenshot of the California Preservation Foundation website. The header includes navigation links: PROGRAMS, ADVOCACY & ASSISTANCE, SUPPORT CPF, and ABOUT US. Below these are buttons for LOG IN, OUR SPONSORS, and DONATE, along with a search bar. The main content area is divided into two columns. The left column features a section titled "How to submit a successful PDA nomination" with a description and a "View this webinar" button, followed by an "Awards Ceremony" section with a link to learn more. The right column features a large heading "Celebrating the best in Preservation" with a paragraph about the 2020 Preservation Design Awards and a link to the "Awards Ceremony". Below this is a tabbed interface with tabs for Overview, Instructions, Award Categories, and Entry Form. The "Award Categories" tab is active, showing a section titled "1. Preservation:".

**How to submit a successful PDA nomination**

View a recorded webinar with tips on completing the application, what the jury looks for and the power of a picture!

[View this webinar →](#)

**Awards Ceremony**

[Click here to see more about the 2020 awards program, as](#)

**Celebrating the best in Preservation**

Nominations are now being accepted for the 2020 Preservation Design Awards. The [Awards Ceremony](#) will be held mid-October 2020.

Overview Instructions Award Categories Entry Form

**Award Categories**

**1. Preservation:**

# The Entry Form

Explanation of each step of the application process.



**Please complete the following steps in succession**

**1. [Entry Form & Affiliate Spreadsheet](#)** (Step 1)

1. Optional Downloadable Worksheet for Upload

Later: [Project Affiliates Spreadsheet](#)

**2. [Complete and Sign Application Release](#)** (Step 2 of 5)

1. Optional Downloadable Release Form: [Application Release Form](#)

**3. [Complete Narrative & Questionnaire](#)** (Step 3 of 5)

1. Optional Downloadable [Word document](#). This is for your use in drafting the information before entering it into the required online application

**4. [Upload All Required Materials & Complete Final Checklist](#)** (Step 4 of 5)

**5. [Payment of Application Fees](#)** (Link emailed to you after upload and final checklist is complete)

# The Entry Form

## 8 Award Categories:

1. Preservation
2. Rehabilitation
3. Restoration
4. Reconstruction
5. Contextual In-Fill
6. Cultural Resource Studies, Reports
7. Craftsmanship/Preservation Technology
8. Archaeology and/or Interpretive Exhibits

Overview	Instructions	Award Categories	Entry Form
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### Award Categories

**1. Preservation:**  
This category includes the process of sustaining the form and extent of a structure, as it now exists. Preservation aims at halting further deterioration and providing structural stability, but does not involve significant rebuilding, restoration, or rehabilitation.

**2. Rehabilitation:**  
This category recognizes projects that make possible the continued historic use, or a compatible new use, through repair, alterations and additions, while preserving those portions or features which convey a site or structure's historical, cultural or architectural values.

**3. Restoration:**  
This category addresses projects that accurately depict the form, features, and character of a property or structure as it appeared in a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. Emphasis is on historical accuracy.

**4. Reconstruction:**  
This category includes the act or process of depicting, by means of new construction, a non-surviving site, landscape, building, structure, or object to replicate its appearance at a specific period of time and in its historic location. Emphasis is on historical accuracy.

**5. Contextual In-Fill:**  
This category includes compatible freestanding new construction adjacent, or in relation to, historic structures. Such work should reflect the compatibility of new work with historic properties in regard to matters of massing, size, scale, architectural features and the protection of the historic character of the property and its contextual surroundings.

**6. Cultural Resource Studies, Reports:**  
This category includes creative, innovative, and precedent-setting approaches to technological issues, preservation planning issues, and educational awareness or advancement. Products submitted for this award may include, but are not limited to: architectural and/or historical inventories or surveys, historic structure reports, register nominations, computer software developed for preservation activities, planning studies, research papers, technological reports, film/video documentaries, and historic preservation elements of general plans.

**7. Craftsmanship/Preservation Technology:**  
Outstanding workmanship carried out in a project such as those specified above may be submitted in one of those categories and/or the Craftsmanship/Preservation Technology award. This category honors excellence in craftsmanship or technological innovation pertaining to a single element of an overall preservation project, such as stained glass restoration, duplication of historic wall finish or mural, wrought iron, stonework, etc. or practices to historic structures or sites, which promote environmental design, material and energy conservation, and an improved quality of life.

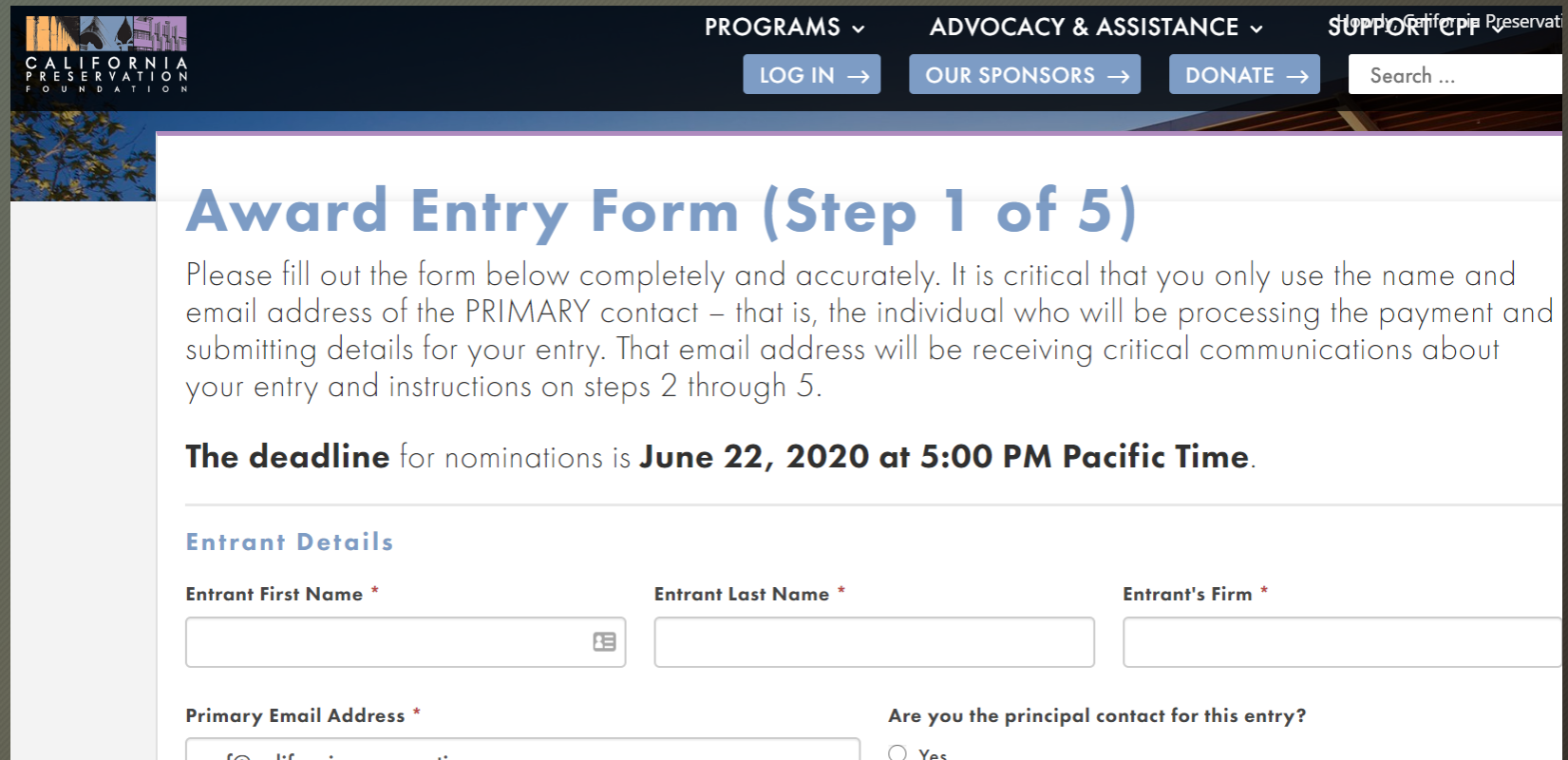
**8. Archaeology and Interpretive Exhibits:**  
**Archaeology:**  
This category recognizes the scientific study and preservation of the vestigial remains of the built environment of previous cultures and societies; eligible work may include the documentation, stabilization or interpretation of the material remnants of structures associated with past human life and activities. **Interpretive Exhibits:** This category also recognizes projects that provide or integrate exhibits that offer information about an historic feature or site; eligible work may include interpretation of features or sites that bring to life the people, construction techniques, materials, or events associated with the place. Exhibits may be temporary or permanent.



# The Entry Form



## Online Entry Form: 1<sup>st</sup> of 5 Steps



The screenshot shows the "Award Entry Form (Step 1 of 5)" on the California Preservation Foundation website. The header includes the foundation's logo, navigation links for "PROGRAMS", "ADVOCACY & ASSISTANCE", and "SUPPORT", and buttons for "LOG IN", "OUR SPONSORS", and "DONATE". A search bar is also present. The main heading is "Award Entry Form (Step 1 of 5)". Below this, a paragraph explains that users must fill out the form completely and accurately, using the name and email address of the primary contact. It states that the email address will receive critical communications. A bolded deadline is provided: "The deadline for nominations is June 22, 2020 at 5:00 PM Pacific Time." The "Entrant Details" section contains three input fields: "Entrant First Name", "Entrant Last Name", and "Entrant's Firm". Below these are the "Primary Email Address" field and a radio button question: "Are you the principal contact for this entry?" with "Yes" and "No" options.

**PROGRAMS** ▾ **ADVOCACY & ASSISTANCE** ▾ **SUPPORT** ▾

**LOG IN** → **OUR SPONSORS** → **DONATE** → Search ...

## Award Entry Form (Step 1 of 5)

Please fill out the form below completely and accurately. It is critical that you only use the name and email address of the PRIMARY contact – that is, the individual who will be processing the payment and submitting details for your entry. That email address will be receiving critical communications about your entry and instructions on steps 2 through 5.

**The deadline** for nominations is **June 22, 2020 at 5:00 PM Pacific Time.**

### Entrant Details

Entrant First Name \* Entrant Last Name \* Entrant's Firm \*

Primary Email Address \* Are you the principal contact for this entry?

☐ Yes

# Important points about the Application:



- **Deadline** for nominations is June 22, 2020 at 5 p.m. Pacific Time

## **Qualifying Buildings**

- Qualifying projects include historical buildings, structures
- Properties on, or determined eligible for, national, state or local historical registers or inventories



# Important points about the Narrative:



You should present the project from the perspective of the jury:

They've never seen it.

They don't know what existed prior to the project.

They don't know who worked on it (if they do...or if they worked on it, they may recuse themselves from the discussion)

You need to make the case in words and images. Your descriptions AND the quality of your photographs are very important.

# The Narrative:



## Why is the project noteworthy? What is the Architectural/ Historical/Cultural Significance of the Project?

Is the project listed on the National Register?

Is it significant locally?

Does it comply with the Secretary of the Interiors Standards?

Can be a model for adaptive reuse or uses innovative approaches to solving structural, architectural or adaptive reuse challenges?

Does the building fulfill an important social, cultural or economic function?

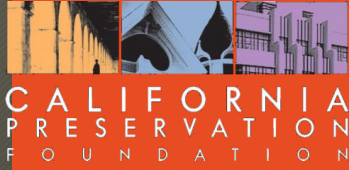
# The Narrative:



Overview Summary of the Project (40 words maximum)



# The Narrative:



Project Narrative (150 word maximum)

# The Narrative:



Is the site listed or determined eligible for the National or California Registers, or local landmark, historic district or inventory?

# The Narrative:



Describe the site or building's HISTORIC significance (i.e. what makes the project significant as an historic site) (150 word maximum)



# The Narrative:



Describe why the project deserves an award, specifically addressing work conducted by your team that is outstanding or of an exceptional nature? (250 word maximum)

# The Narrative:



Describe the condition immediately prior to the work of the project? Where, When and How did the project start? (150 word maximum)

# The Narrative:



What were the Features/Structures involved in the project? (100 word maximum)



# The Narrative:



Explain the basis of decision to include applying of the Secretary of the Interior's Standards or other governing standards (100 word maximum)

# The Narrative:



Explain the contextual importance to the surrounding environment (150 word maximum)

# The Narrative:



## Optional

Explain any technology or practices of the project which promote environmental design, material and energy conservation (150 word maximum, optional)



# The Narrative:

Dates of original construction and alteration;  
period of significance (50 words maximum)

# The Narrative:



## Optional

If the project is a Cultural Resource Report/Study, how is report being used within the community?

# The Narrative:

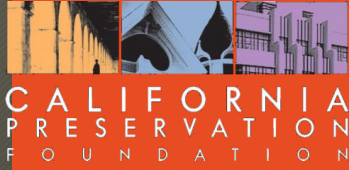


## Optional

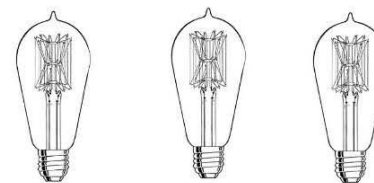
Any other information the Applicant would like the Jury to receive? (Optional)



# The PowerPoint Slides



## What the Jury Sees and Hears: Rehabilitation Project



# THE HISTORY OF LAMPWORK LOFTS

LOCATION: WEST OAKLAND  
SITE SIZE: 1.5 ACRES  
CONDITIONED SPACE: 116,000 SF

1900s

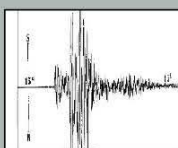
1910s

1920s-1960s

1980s

2000s

2010s



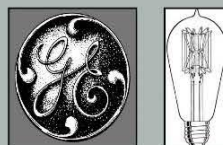
**1906**  
8.1 earthquake; displaced residents from San Francisco settle in West Oakland



World War I spurs industrialization in West Oakland

**1912**  
First leg of 1614 Campbell built

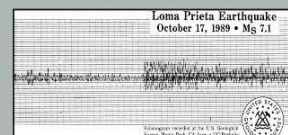
**1917**  
Second leg completed  
Operated by General Electric as Mazda Lampworks light



General Electric (GE) operates Oakland Lamp Works, supplying all Mazda bulbs for states West of Colorado

**1961**  
Division closes

**1962**  
California Cotton Mills opens  
Manufactures cotton mops



**1980**  
California Cotton Mill closes; Reliance Products, Inc. opens  
Manufactures insulation materials for garment industry

**1986**  
Current owner first discusses the purchase of building for redevelopment

**1989**  
7.0 Loma Prieta earthquake severely damages building



Building abandoned  
Squatters and graffiti artists occupy

**2003**  
Purchase begins

**2007**  
Purchase finalizes

**2008**  
Recession halts progress



**2013**  
Construction begins  
**Summer 2014**  
Construction finishes; 92 units are created and leased to renters

Noted as the first industrial building on the West Coast to employ women



# Location, Conditions and Revitalization

- West Oakland, CA; distance to San Francisco: 15-20 minutes
- Industrial area with small scale residential properties
- Public Transit Access: 0.8 miles to West Oakland BART
- Amenities in Area: parks, schools, shops, flat terrain for biking
- Conditions of building before construction: abandoned, graffitied, boarded or absent windows
- Location Character: post-industrial, economically and ethnically mixed
- Currently revitalizing



BEFORE: 2005  
Intersection of Campbell and 16<sup>th</sup> Streets



AFTER: 2014  
Intersection of Campbell and 16<sup>th</sup> Streets



# BEFORE & AFTER: Exteriors

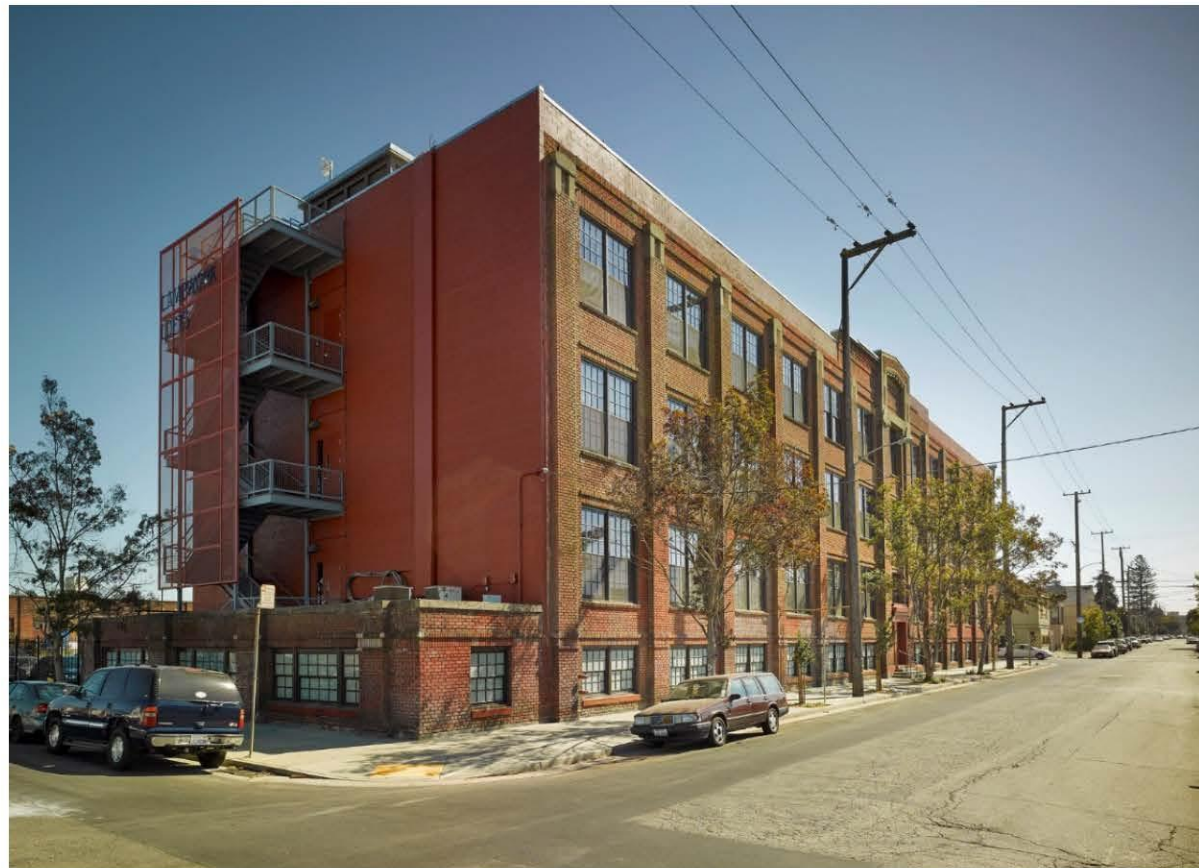
- View: Intersection of Campbell and 17<sup>th</sup> Streets
- Original structure damaged in the 1989 *Loma Prieta* earthquake (visible in C. 2008 image)
- Restoration of brick façade, replacement of all windows
- Replacement of fire escape, extended to rooftop
- New signage panel on fire escape



BEFORE: 1917



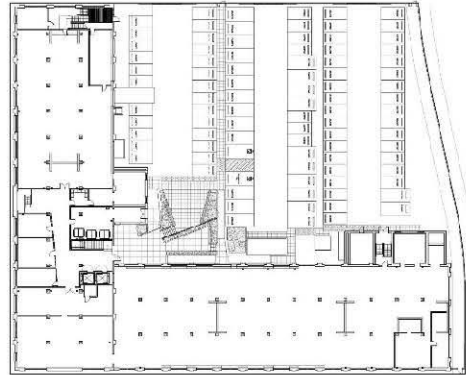
BEFORE: C. 2008



AFTER: 2014

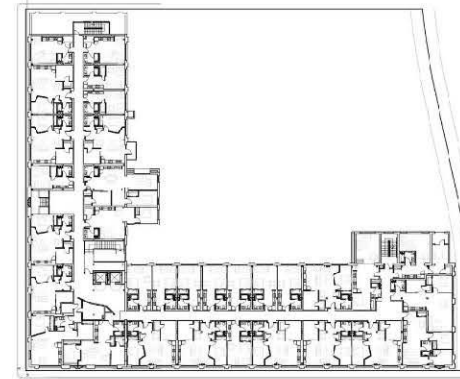
# Floor Plans and Parking Lot

Floor 1



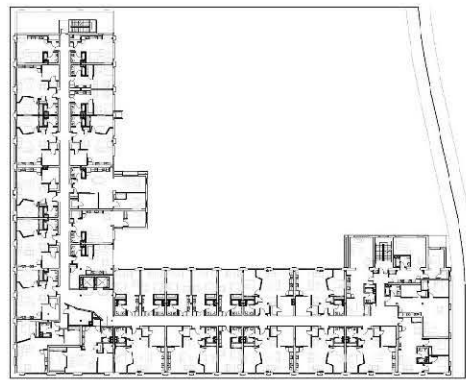
GROUND FLOOR  
SCALE: 1/32" = 1'-0"  
NOVEMBER 11, 2011

Floor 2



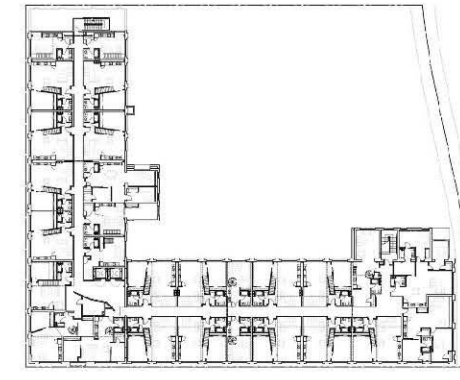
2ND FLOOR  
SCALE: 1/32" = 1'-0"  
NOVEMBER 2, 2011

Floor 3



3RD FLOOR  
SCALE: 1/32" = 1'-0"  
NOVEMBER 2, 2011

Floor 4



4TH FLOOR  
SCALE: 1/32" = 1'-0"  
NOVEMBER 2, 2011



# BEFORE & AFTER: Courtyard and Entrance



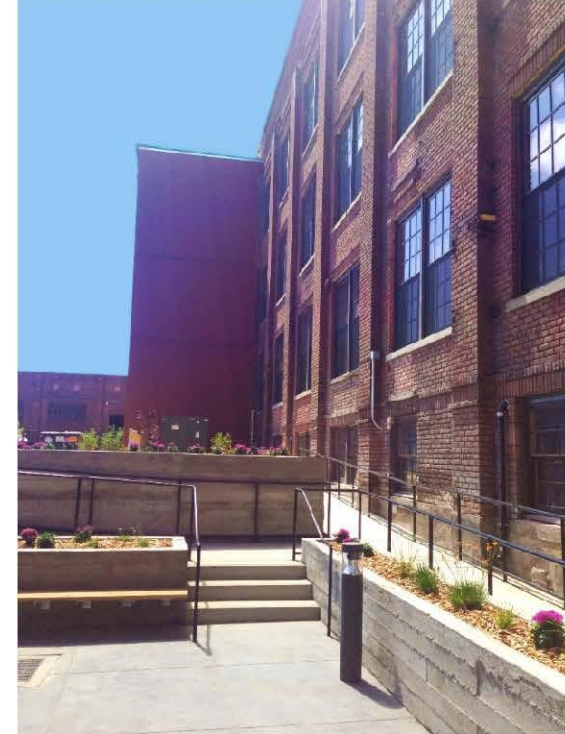
BEFORE: 2005

- Defunct loading dock
- Previous addition for elevator shaft strapped to original structure



AFTER: 2014 (same view)

- Facing first-floor lobby entrance
- Paved courtyard
- Signage
- Landscaping: benches and flower beds
- Removal of addition



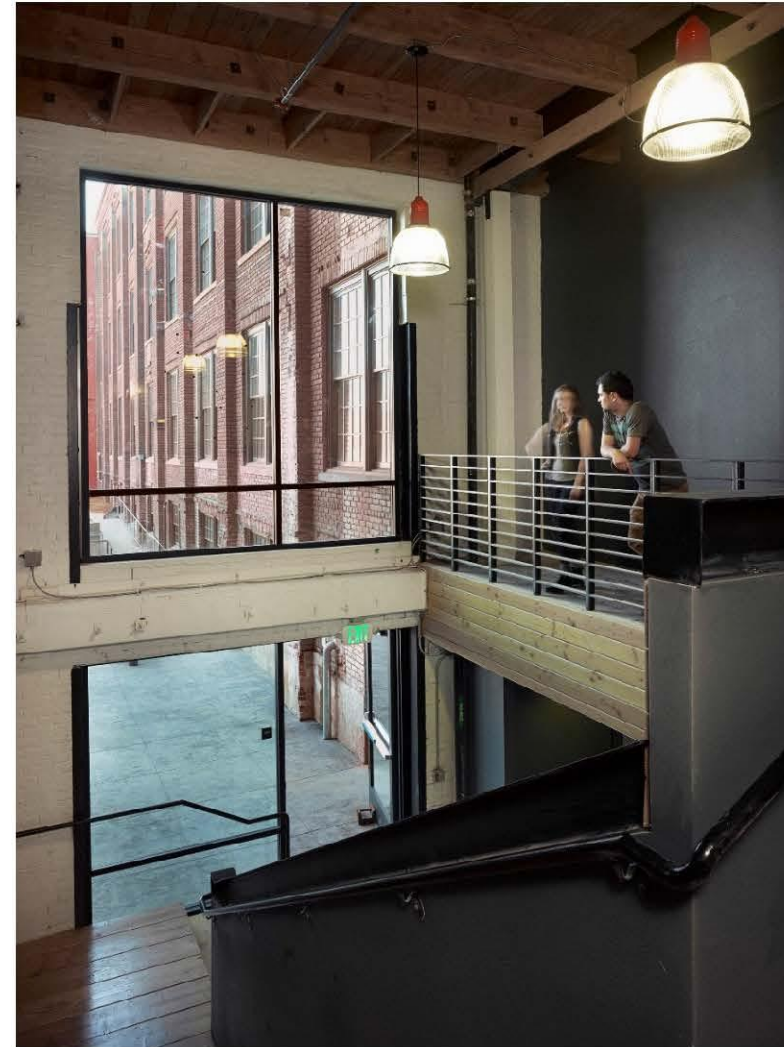
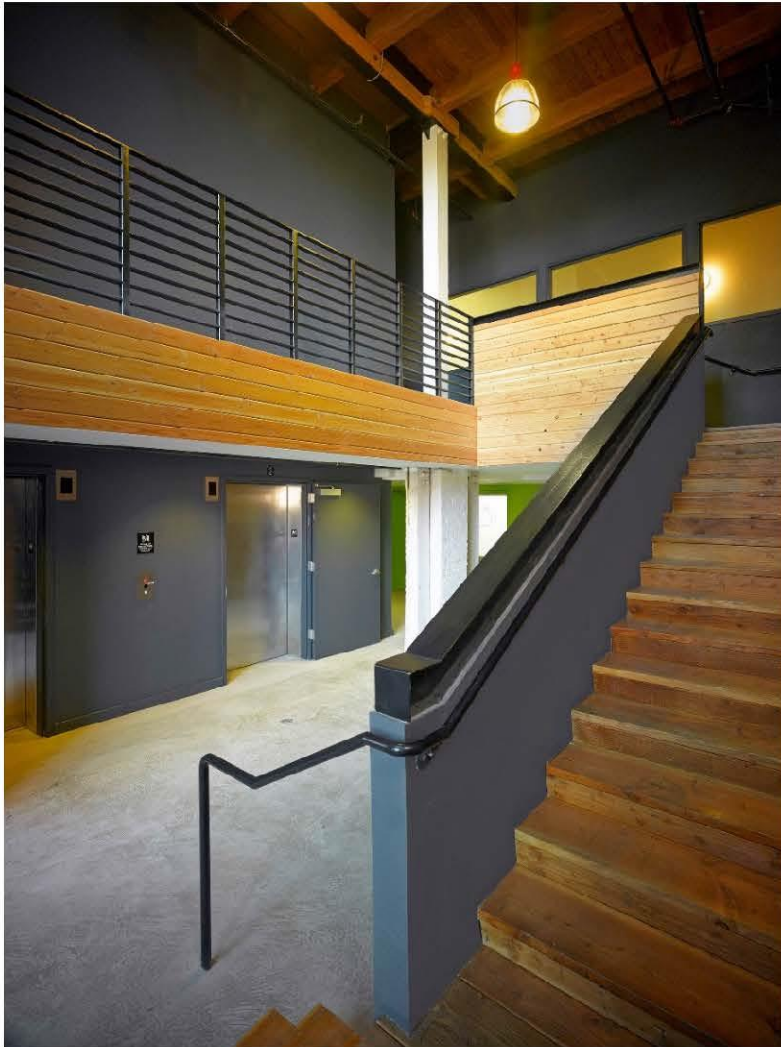
AFTER: 2014

- Facing south across parking lot
- Paved courtyard behind signage
- Landscaping: benches and flower beds
- Safety lighting



# AFTER: First Floor Lobby

- Two elevators with full building accessibility
- Salvaged material from existing building integrated into wall
- Repurposed wood and other materials
- Encourages interaction and community





# BEFORE & AFTER: 4<sup>th</sup> Floor Clerestories

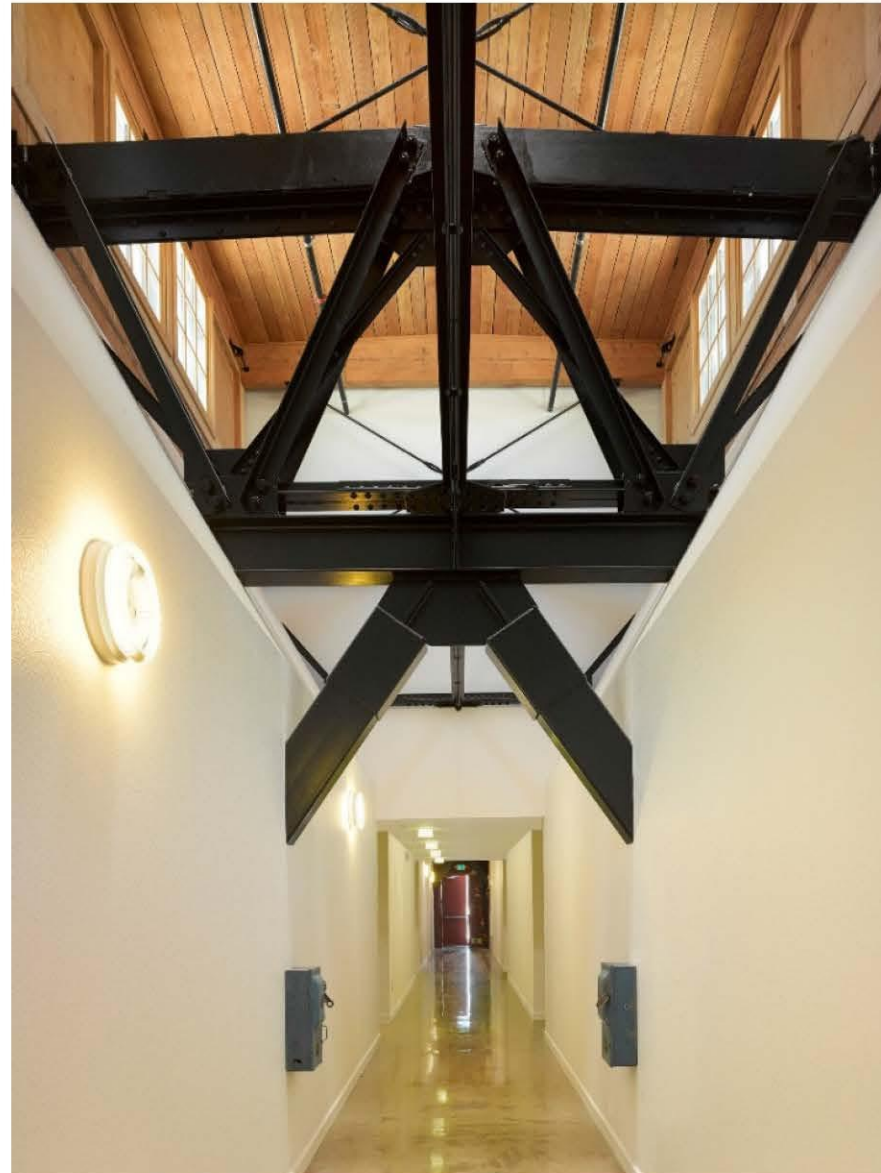


BEFORE: 2008



AFTER: 2014

Restored metal beaming and wood-clad clerestory



AFTER: 2014

Electrical breaker boxes preserved in new design



# AFTER: Interior Private Space

- 92 Units (Live/Work and Residential)
- Mix of Studios, 1 BR, 2 BR, 3 BR
- Layouts: typical and atypical
- Integration of existing industrial detail
- Selectively preserved graffiti
- Amenities: Laundry room, bike storage
- 92 parking spaces



Bedroom and living space in Studio with preserved industrial doorway integrated into design



Living room, kitchen, and view into office in 2BR unit with restored wood beams



## AFTER: Unique Layouts



Kitchen in 3BR unit; spiral staircase leading to loft



Open layout in lofted unit with large open space



Windows with views of Oakland in bedroom of a corner unit



# AFTER: Preserved Industrial Details



Metal brace across window in 2BR unit



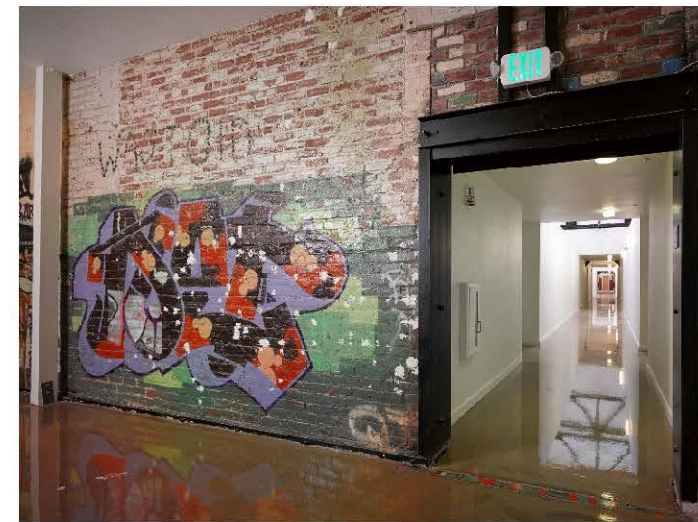
Metal chevron brace – ductile frame across window in 2BR unit



Metal clerestorey and wood paneling detail on 4<sup>th</sup> Floor



# AFTER: Preserved Industrial Details



Selectively preserved graffiti art in public, private, and exterior spaces



# The Slides



## What the Jury Sees and Hears: Historic Context Report



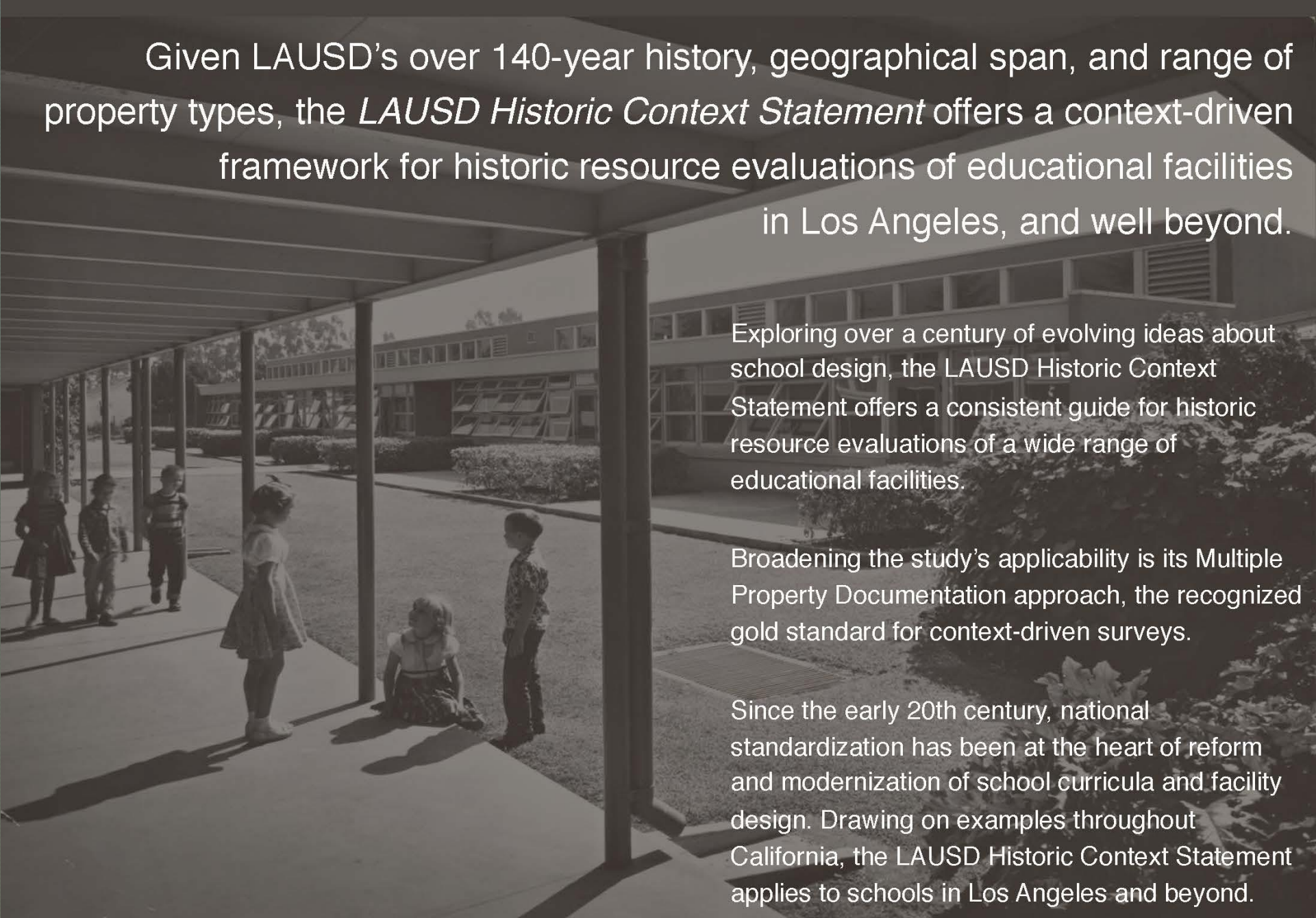
*The Los Angeles Unified  
School District  
Historic Context  
Statement,  
1870 to 1969*

A Multiple-Property Documentation  
Framework for Evaluating Educational  
Facilities in Los Angeles, and Beyond



California Preservation Foundation  
Design Awards, 2014





Given LAUSD's over 140-year history, geographical span, and range of property types, the *LAUSD Historic Context Statement* offers a context-driven framework for historic resource evaluations of educational facilities in Los Angeles, and well beyond.

Exploring over a century of evolving ideas about school design, the LAUSD Historic Context Statement offers a consistent guide for historic resource evaluations of a wide range of educational facilities.

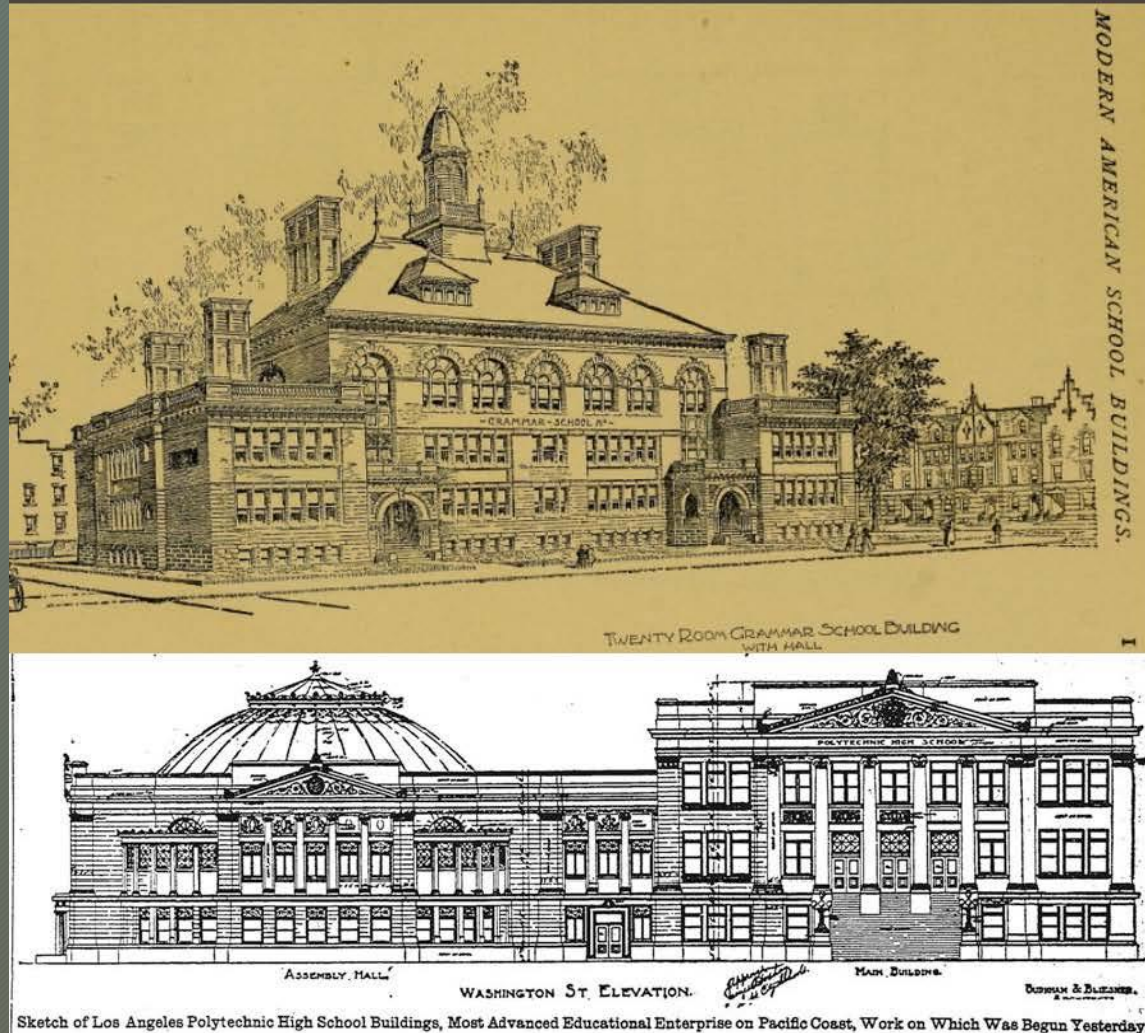
Broadening the study's applicability is its Multiple Property Documentation approach, the recognized gold standard for context-driven surveys.

Since the early 20th century, national standardization has been at the heart of reform and modernization of school curricula and facility design. Drawing on examples throughout California, the LAUSD Historic Context Statement applies to schools in Los Angeles and beyond.



# Findings: Four Distinct Eras in National Context & Local Practice

## I. Founding Years: 1870s – 1909



“No one will deny [that] the public system of education has been carried in our country during the last half century to a degree of perfection heretofore unknown to any country of the world.”

Yet, “can it be said, however, with equal assurance that our school buildings have kept pace with our educational systems? Are they as complete in their design and construction as the educational system in its plan and equipment?”

—Connecticut school architect Warren Richards Briggs, 1906, *The Modern American School Building*



# *Findings: Four Distinct Eras in National Context & Local Practice*

## II. Progressive Education Movement: Standardization & Expansion, 1910 – 1933



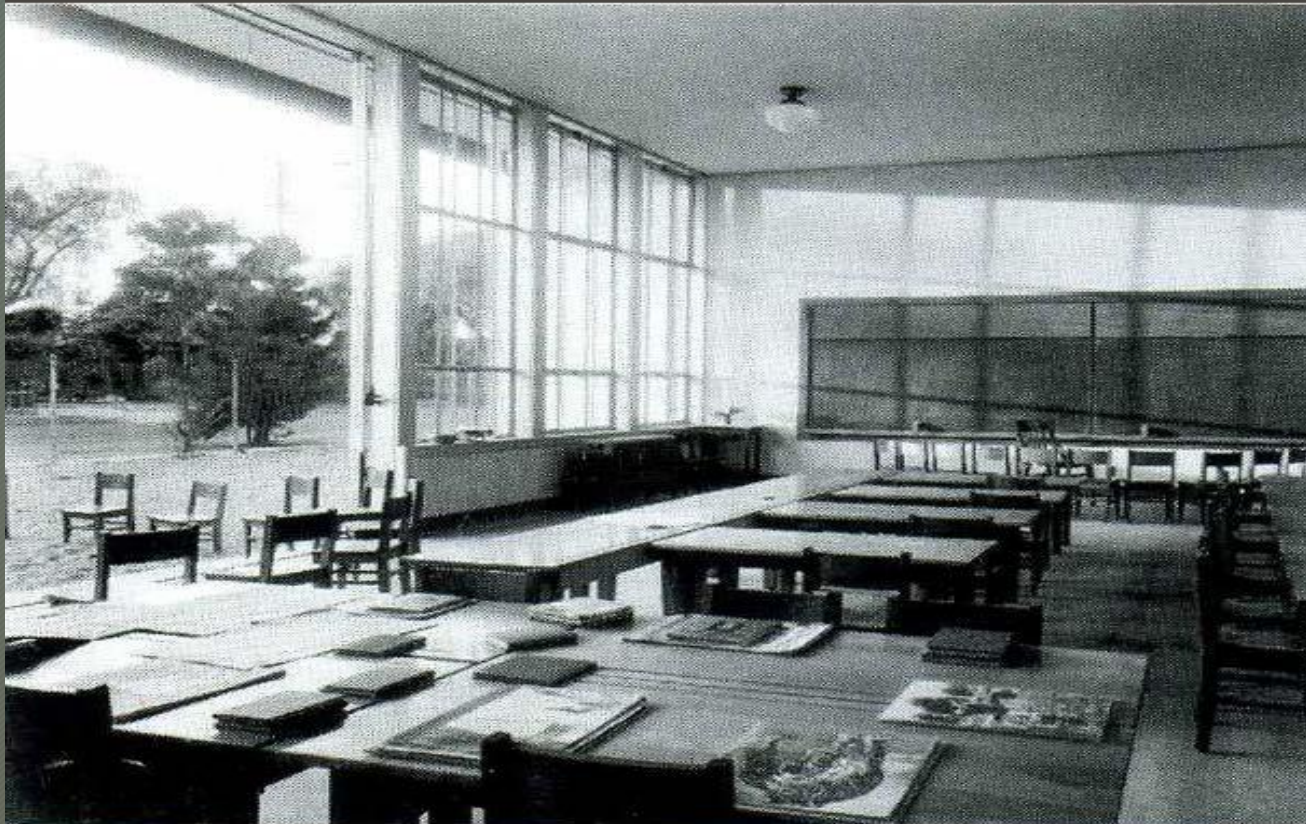
“One of the important functions of school architecture is to sell education to the public. This is accomplished by making attractive that side of education the public sees most.”

—Oakland-based architect  
John J. Donovan, *School Architecture: Principles and Practices*, 1921



## *Findings: Four Distinct Eras in National Context & Local Practice*

### III. Era of Reform: Great Depression, Earthquake, and Early Experiments in the Modern, Functionalist School, 1933 – 1945



“The old school was primarily designed to impress the adult, and the new school primarily designed to impress and provide comfort to the pupil.”

—Texas-based school architect  
William Wayne Caudill,  
*Better Design for Schools*, 1954



## *Findings: Four Distinct Eras in National Context & Local Practice*

### IV. Educating the Baby Boom: Postwar Expansion & the Functional, Modern School, 1945 – 1969



“Above all the school must be childlike... It must be a place for living, a place for use, good hard use, for it is to be successively the home for a procession of thousands of children through the years. It must be warm, personal and intimate [so] that it shall be to each of these thousands ‘My school.’”

—An American educator, writing to his architect, *Architectural Forum*, 1952

# *Five Associated Themes of Significance*

## Theme #1: LAUSD Founding Years, 1875 – 1894

Five themes of significance outline school property types, eligibility standards, character-defining features & integrity thresholds. Sections also explore the architectural character & master architects of LAUSD schools and facilities.

The first theme is embodied in Los Angeles's remaining one- and two-story wood-frame schoolhouses.

These early schools display traditional modes of school design, before the Progressive Education Movement and widespread reform changed national construction standards, and urbanization necessitated larger-capacity schools.



## Theme #2: Pre-1933 Long Beach Earthquake School Plant Design, 1910 – 1933



This theme reflects an important period in public school design. It occurred after the Progressive Education Movement triggered widespread reform of school design, in less monumental, more differentiated, expansive, open-air campuses.



And it occurred before a statewide overhaul of school building codes and practices, in the wake of the 1933 Long Beach Earthquake.

This era also coincided with the period-revival golden age, as well as a new focus on public education as a community affair.



## Theme #3: Post-1933 Long Beach Earthquake School Plant Design, 1933 – 1945



In the wake of the 1933 Long Beach Earthquake, California passed the Field Act in 1934.

Many changes required under the Field Act mirrored reforms already underway, as the Progressive Education Movement took hold and American modernism began to emerge in earnest.

Classrooms increasingly incorporated connections to the outdoors, and campuses displayed low massing and expansive but unified site plans, with sheltered corridors linking campus buildings.



## Theme #4: Educating the Baby Boom: The Postwar Modern Functionalist School Plant, 1945 – 1969



In the postwar period, design ideas considered experimental in the 1930s matured and became the national standard for schools.

A unified campus design, indoor-outdoor integration, and networks of sheltered corridors to move hallways outside marked the typology as the mature version of the modern functionalist school.

The priority remained providing a child-centered, domestic scale, with one- to two-story massing and a decentralized, pavilion-like campus layout.

## Theme #5: LAUSD and the Civil Rights Movement, 1954 – 1980



This theme of significance begins with the filing of the landmark U.S.

Supreme Court case *Brown v. The Board of Education Topeka, Kansas*, and ends with the U.S. Supreme Court decision ending mandatory school busing as a solution to racial imbalance in California's public schools.

This period captures an era of intense debate and activism on the part of community members, parents, politicians and jurists, as well as teachers and administrators in Los Angeles and throughout California.



The background of the slide is a photograph of a school campus. On the right, a large, mature tree with green leaves stands prominently. To the left, a modern school building with a series of vertical wooden posts and a flat roof is visible. A paved walkway leads from the foreground towards the building. The overall scene is bright and sunny.

# *The story of the Los Angeles Unified School District is the story of American school design and reform in the twentieth century.*

The LAUSD Historic Context Statement provides a sound framework for context-driven evaluations of educational facilities in Los Angeles – and beyond.

With nearly 800 campuses and a geographic span of over 700 square miles, the Los Angeles Unified School District is the second largest public school district in the United States. Since its founding in 1872, LAUSD has commissioned, acquired and designed a remarkable collection of buildings and campuses. LAUSD assets reflect over a century of social, architectural, and technological advances, as well as ongoing educational and curricular reform.

In this way, the story of LAUSD is the story of American school design and reform in the twentieth century.



# Questions?

For more information, visit our website at  
[californiapreservation.org/awards](https://californiapreservation.org/awards)

Email [pda@californiapreservation.org](mailto:pda@californiapreservation.org)  
Or call 415-495-0349