A SEISMIC RETROFIT TO REHABILITATE THE LONG BEACH CIVIC CENTER
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Image Credits
Long Beach City Hall, photographed by Julius Shulman, c1978 (Image No. 5426-20, Box 15, Folder 401, Edward A. Killingsworth papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara.)
Abstract

At the core of this thesis is a challenge to expand preservation criteria to include the integrity of the urban design concept. The ever-greater scales and complex assemblages of modern and contemporary architecture have implications not only for surface quality and streetfront appearance, but for massing and urban relationships. The thesis seeks to make a case for the preservation of urban design intent through an investigation of the American civic center complex. The civic center type, by its very nature as a group of public buildings surrounding (or surrounded by) an open space or plaza, provides an opportunity to question the preservation values surrounding the urban complex. Postwar civic centers, in particular, are historically significant for their plaza-based parts, which offer generous, if insulated, public spaces in American downtowns, often built as responses to postwar urban decay. Today, many of these complexes are maligned for being desolate, underused and poorly maintained. In order to test a strategy of preservation-by-design for the rehabilitation of the urban civic center complex, this thesis takes the now-threatened Long Beach Civic Center as a case study. The city of Long Beach, California is moving forward with a plan to raze its 1977 Civic Center complex, designed by a consortium of local firms in the early 1970s: Hugh Gibbs & Donald Gibbs; Killingsworth, Brady & Associates; Frank Homolka and Associates; and Kenneth S. Wing and Associates. City officials cite seismic deficiency and an inflated retrofit budget as grounds for the appropriateness of a total rebuild of the complex today. This thesis argues for the preservation of the existing City Hall and Main Library buildings by way of a retrofit. ‘Retrofit’ is interpreted here not only as a technical means of updating the existing structures to meet seismic requirements, but implies a social and urban ‘retrofit’ of the complex as well. Built at a moment when Long Beach’s downtown was itself in dire need of a retrofit, the City Hall and Main Library complex represent a civic effort to revitalize the city. This preservation design proposal will attempt to make the case that it is possible to preserve the urban design features of the civic complex using creative design solutions to address both the city’s expanded programmatic requirements and the potential seismic vulnerability of its structures, while maintaining the character-defining urban features of the original 1977 complex.
American Civic Centers

San Francisco Civic Center
John Galen-Howard
1915-
City Beautiful, Beaux-Arts
Mall

Albany Mall
Wallace Harrison
1959-76
Modern, Brutalist
Mall

Los Angeles Civic Center
Parkinson, Austin, Martin
1928-
City Beautiful, Revival Architecture
Mall

Boston Government Center Plan
I.M. Pei, Henry N. Cobb
1961-
Modern, Brutalist
Plaza
Dallas City Hall
I.M. Pei
1977
Late Modern, Brutalist
Plaza

Long Beach Civic Center
Allied Architects
1977
Late Modern, Hybrid
Plaza

The Group Plan
San Francisco Civic Center (Image: Postcard, Jon Ritter, from “The American Civic Center: Urban Ideals and Compromise on the Ground,” Plate 1.2, 387.)

Cleveland Group Plan (Image: Postcard, Jon Ritter, Plate 3.69, 475)
1. American Civic Centers as Urban Retrofit Strategies

The emergence of the American civic center as a type in the early twentieth century introduced a new idea of public representational space in the United States. John DeWitt Warner coined the term ‘civic center’ in a 1902 article in Municipal Affairs, a publication sponsored by the Municipal Arts Society of New York with an agenda towards municipal reform and City Beautiful urbanism.¹ By 1905, the New York Times had published a definition of the term:

> It seems that the civic centre...has been accepted by students of civic improvement to include the grouping of public buildings around a park or open space or plaza, so that to the advantages of light and air is added the length of vision which enhances architectural beauty, while there are also brought into closer relation those buildings which, through their use by the public, become a centre of civic life.²

The civic center also signaled a broader shift away from private development projects to a focus on civic collectiveness. The chairman of the Municipal Art Society of New York’s committee on civic centers, J.G. Phelps Stokes, framed public architecture as a social corrective to the “excess of beauty and luxury owned privately by the leaders or rulers of the people and selfishly enjoyed by them.”³ Municipal mega projects, by contrast, were meant to inspire civic pride and American patriotism.

American civic centers, in fact, represent some of the first urban redevelopment projects in the United States. Earlier large-scale developments, including railroad stations, reservoirs and college campuses tended to be established at the periphery of cities.⁴ The American civic center, by contrast, took up the urban downtown as frontier, often subjecting existing city fabric to large-scale redevelopment.⁵ By 1910 – even as interest in the City Beautiful Movement was coming to an end – civic centers came to be accepted as an integral element of urban design.⁶ Despite this formalization, however, there was really no clear national consensus about what a civic center

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⁴ Ritter, 44.
⁵ Ritter, 44.
⁶ Ritter, 7.
The group plans favored for civic centers during the City Beautiful era were typically structured along a mall or diagonal boulevard, and oriented towards a focal point, usually city hall. Lewis Mumford identified the “positional magnificence” of such focal points as a key element of the baroque planning features assumed by American civic centers, including bold massings and colonnades. Americans very much admired the cohesive groupings of monumental buildings framed by formal landscape elements that they identified as characteristic of European ‘civic centres,’ including Unter den Linden in Berlin; the Zwingerhof in Dresden; the Ringstrasse in Vienna; Trafalgar Square in London; and Versailles.” The most significant precedent for group planning, however, was set at the Chicago World’s Fair of 1893, the first spectacular public demonstration of a grand ensemble of buildings in the United States. After this, group planning was held up as an urban ideal by architects, who were increasingly called upon to work at ever greater scales. However, precisely because of their grand scale – and the associated planning and cost issues involved – many civic center proposals were never realized, in part or in whole.

In the heyday of the City Beautiful Movement, over seventy different civic center proposals were made across the United States. Most of these plans assumed the rhetoric of progressive era reform, but they often did not make substantial efforts to rationalize their cities at large, instead focusing redevelopment on a concentrated urban territory. The most pragmatic argument anchoring civic center design was the purported efficiency of clustering the daily operations of government in a central urban location. However, most group plans were not placed centrally in the city, but rather, marginally central, favoring the central business district as the true ‘center’ of the city. The logic was that siting them too centrally might disrupt existing commercial uses, but

7 Draper, 33.
8 Ritter, 18.
9 Draper, 37.
10 Draper, 35.
11 Draper, 2.
12 Draper, 10.
13 Ritter, 34. Ritter classifies civic centers into three locational categories: central/idealistic, marginal/conservative and marginally central/compromise, with marginally central sites dominating the trend.
siting them too far could potentially create competition. Confronted with these inner-periphery urban sites, civic center planners and architects took it upon themselves to establish exclusive programming for civic centers, a design feature which ultimately highlighted the elite cultural agenda of the City Beautiful. In fact, civic centers’ greatest perceived failure – of blight and disuse – is a result of the fact that they privilege monumental representation over everyday, commercial uses. These places often remain suspended in terminal decline due to both their geographic and programmatic isolation.

In her 1958 essay “Downtown Is For People,” Jane Jacobs identified prewar civic centers – “those ponderous collections of government architecture” – as urban features doomed to failure for their proclaimed self-sufficiency and isolation from the rest of the urban downtown. San Francisco’s civic center, designed by a group of architects chaired by John Galen Howard in 1915, was for Jacobs the harbinger of a dystopian urban future for America, despite its architectural magnificence. Regardless of the heroism of the architecture, she identified a lack of real urban focal points critical to making the civic center a space for daily life. She also criticized the excess urban space squandered by civic centers, citing the scale of the group plan and its surrounding landscape as inhospitable to the functioning of downtown. Many of these well-aimed criticisms, however, were paired with regressive suggestions. The lively urban streets she advocated to reinstall had largely been diminished in the age of the automobile, and in many cases were only notionally public by that time. She also lamented the ‘urban island’ effect created by the civic center megablock, proposing small scale civic structures that were integrated within the urban fabric.

In 1961, just three years after the publication of Jacobs’ essay – and against her stated hopes for the future of Boston’s downtown – I.M. Pei proposed his plaza-based urban renewal plan for Boston’s Government Center. The complex, including Kallmann, McKinnell & Knowles’ Brutalist City Hall, is exemplary of the post-war wave of American civic centers. At the time of the Boston

14 Ritter, 57.
15 Ritter, 64.
Boston Government Center Plan, I.M. Pei, 1961 (Image: Pei Cobb Freed & Partners)

Boston Government Center Plaza, 2011 (Image: Boston Globe)
competition, new civic center proposals were cropping up across the country, including plans for Chicago, Dallas, Fort Worth, Philadelphia, Cincinnati and New York.17 These urban renewal era projects were pursued as a way to save cities from decline in the face of rapid suburbanization, and to restore the economic prominence of the American downtown.18 As such, their urban and economic aims were not far afield from the earlier City Beautiful civic center aspirations. Aside from tending to favor a different organizational strategy – the plaza versus the mall or grand boulevard – and a different style – the Heroic Modern rhetoric versus Beaux Arts and revival styles – there are clear resonances between these major civic center booms. Both evidence a faith in architecture’s ability to elevate and unify the public sphere, with an optimistic view towards the future. A key distinction between these two eras of civic building, however, is that the urban approach of the postwar era civic center tended towards the creation of fortified urban islands, as a protective offering to the citizenry in the face of urban decay. The effect, however, often disconnected the urban plaza from the streetscape. While created with the intent to bring light and air into the city, as well as space for gathering, markets, commerce and performance, these generous public spaces remain largely underutilized urban resources.19

Threats to Civic Centers Today

Today, perceptions of civic centers are mixed. Many existing complexes are maligned for their “outdated” architecture – civic Brutalism in particular – and “failed” public spaces, as they often become urban refuge sites for homeless populations.20 Civic center projects – by their very nature as large-scale, urban redevelopment projects – were originally intended as public ‘retrofits’ of the urban downtown, inserted or overlaid onto the existing fabric, in order to establish order

18 Schneider, 43. Mildred Schmertz, Architectural Record, March 1964.
19 Definition of “plaza,” The Cultural Landscape Foundation, http://tclf.org/content/plaza
20 San Francisco’s Civic Center famously tolerated an encampment of homeless people under Mayor Art Agnos in the late 1980s, until their ouster in July 1990 ("San Francisco's Mayor Ousts Homeless Camp," New York Times, July 6, 1990). The plaza in front of San Francisco’s City Hall has an ongoing reputation for vagrancy, however, especially as a result of the city’s recent efforts to clean up the adjacent mid-market corridor for business and residential development (“Swept Off Mid-Market, S.F.'s Homeless Cluster Nearby,” SF Gate, January 11, 2014.).
ReEnvisioning Boston City Hall, overcommaunder.
(Image: http://www.overcommaunder.com/?/work/Constructs/Boston-City-Hall/)

Boston City Hall 2.0, Howeler + Yoon.,
(Image: http://www.hyarchitecture.com/projects/38)
and reinvigorate the city. Recently, a number of America’s civic centers have become the sites of their own redevelopment as cities look within the civic center megablock for opportunities to revitalize.

**Case Studies**

In the case of Boston City Hall, former Mayor Thomas Menino proposed to relocate the city government to south Boston and sell the existing Brutalist City Hall building and its surrounding plaza to private developers back in 2006.\(^{21}\) Despite positive reception at its opening in 1969, Boston Government Center has long suffered from maintenance issues, the strain of high energy costs, and poor perceptions of its public spaces.\(^{22}\) Following Mayor Menino’s proposal, Boston’s Landmarks Commission reviewed a petition to grant Kallman, McKinnell and Knowles’ City Hall building with special landmarks status to ensure its preservation, but ultimately withheld designation until demolition became an imminent threat.\(^{23}\) The 2008 recession halted Menino’s plans to sell or demolish outright, but more recently, plans to sensitively rethink the existing building and its surrounding plaza have been proposed by a number of parties invested in the architectural heritage of Brutalism.\(^{24}\) The strategies range from tactical modifications and wayfinding improvements to masking and reconfiguring access to the concrete structure. Ultimately, the city has chosen to pursue an incremental approach to civic improvements.

City planning officials have invalidated the grandiose plans for demolition and wholesale redevelopment as “actual ideas from the past.”\(^{25}\)

In the case of Cleveland – home to the oldest civic center in America, a Beaux Arts Group Plan led by Daniel Burnham, John Carrere and Arnold Brunner from 1903 – the city has recently pursued a business-oriented redevelopment plan within its historic civic mall. The Cleveland Mall

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The 1903 Cleveland Group Plan,
(Image: images.ulib.csuohio.edu/cdm)

LMN Architects’ Convention Center Renovation (foreground) and new Medical Mart Building (background),
was added to the National Register of Historic Places in 1975, and, much like San Francisco has long benefitted from a positive perception of its Beaux Arts architectural heritage and exceptional completeness for a civic center plan. Born out of the City Beautiful spirit of revitalization, the Cleveland Group Plan replaced the slums around Cleveland’s Tenderloin district with the new civic center, in order to place itself adjacent to the central business district of downtown Cleveland.26 Today, the city has sought to draw new business development within the Group Plan, inserting a Medical Mart and renovating the Convention Center below the ground of Burnham’s central Mall plan. The city hired Seattle architecture firm LMN to re-sculpt the Mall’s ground plane, resolving the grade differential across the mall and re-integrating the underground convention center program.27 This tactical renovation of Cleveland’s Group Plan makes a compelling case for a preservation-oriented strategy of urban retrofits in downtown American civic centers. Despite the Cleveland Group Plan’s original establishment as a tabula rasa renewal of the Tenderloin, the city has now looked beyond this strategy to a more sensitive and integrative approach to urban revitalization.

The recent plans of both Cleveland and Boston make a strong case for embracing a more scrupulous approach to downtown revitalization, rather than repeating the action of wholesale demolition and rebuilding. The success of their implementation has been a focus on public space improvements of a more nuanced, fine-grained and human scale. Such a strategy of retrofits – defined quite literally as strengthening or upgrading an artifact or building after completion28 – is necessary to begin the process of integrating civic centers within the fabric of the urban downtown. As we will see in the next chapter, the strategy of the retrofit is already embedded in the history of the now-threatened Long Beach Civic Center, in Long Beach, California.

26 Ritter, 95.
27 LMN Architects, Cleveland Convention Center and Medical Mart Press Release, http://lmnarchitects.com/work/cleveland_mmcc
The Long Beach Civic Center

The Long Beach Civic Center, 1977 (Image: Gerry Campbell; Courtesy Sasaki, Walker & Associates)
The Long Beach Civic Center

Long Beach, California
LONG BEACH CIVIC CENTER
DOWNTOWN CONTEXT
Long Beach, California
Civic Buildings
Former Civic Buildings
Adjacent Buildings
Lots
Panoramas of Long Beach: Oil Fields, Downtown Ocean View, + Looking back from the Pier

2. The Retrofit Tradition of the Long Beach Civic Center

The City of Long Beach, California has witnessed three major overhauls of its downtown Civic Center site within the last century. Beginning with a modest city hall building at the end of the nineteenth century, and scaling up to a fourteen story tower and plinth by 1977, Long Beach is well acquainted with the process of retrofitting its downtown core. Some of the earliest iterations were quite literally structural retrofits – a post-1933 earthquake facelift demonstrates Long Beach’s capacity for thinking creatively about its existing building stock – while the most recent complex tended towards the tabula rasa, megablock approach characteristic of the urban renewal era. It is the pair of large-scale structures and adjoining plaza from this 1970s renewal period that is currently under threat of wholesale redevelopment today, and which this thesis seeks to retrofit.

Downtown Long Beach: A Brief History

Downtown Long Beach first emerged with the City of Long Beach’s incorporation in 1888, when the Long Beach Development Company bought up vacant parcels of land from the Land and Water Company. Prior to incorporation, downtown Long Beach was constituted primarily by small ranch plots divvied up by real estate investors seeking to capitalize on the booming agricultural economy in Southern California. With the eventual discovery of oil and the establishment of the Port adjacent to downtown – as well as the emergent air and defense industry boom during World War II – Long Beach ballooned to become one of the largest cities in California. Today, it ranks as the fifth largest city in the state, with the second largest port in the United States – second only to the adjacent Port of Los Angeles. As a “Pacific Rim City,” Long Beach is one of California’s major cities and largest economic thresholds. The city’s advantageous location between Los Angeles and Orange County, and its orientation to the Pacific, have long appealed to a “strategic transfer of goods, services and people” through its port, which continues

29 Louise Ivers, 5.
30 City of Long Beach Downtown Plan 1 of 3, pg 3
FIVE CITIES IMPLEMENT SOLUTIONS

L.A. Firm Probes Urban Ills

Gruen Plan for Downtown Long Beach, (Source: LA Times, January 31, 1971)
to act as the city’s major economic driver.31

Despite the consistent economic strength of the port, however, Long Beach’s downtown has transformed dramatically since the city’s incorporation. Beginning as a mix of seaside resorts and small-scale civic buildings intermixed with residential fabric, with major public works including the Rainbow Pier, Municipal Auditorium and the Pike amusement park, the downtown area boomed as the heart of the city well into the 1950s. However, rapid suburban growth in the 1960s and 1970s greatly reduced the downtown area’s residential population, decoupling it as the center of the city’s social and civic life.

The 1977 Long Beach Civic Center complex which stands today was part of a broader redevelopment effort to preserve the civic integrity of the downtown core. Its internal, fortress-like character, however, underscores the urban condition of downtown Long Beach by the end of the 1970s. A 1978 federal study, published just one year after the completion of the civic center, found Long Beach to be one of the most economically and socially distressed cities in the country.32

In response to the federal study, Long Beach developed the first of an ongoing series of Downtown Redevelopment Plans to stimulate activity in the downtown core. In 1978, this included federal funding for a Gruen downtown transit and a pedestrian mall.33 However, due to its weak street presence and insufficient transit planning, the project never took off as a civic hub. By contrast, the concurrent development of the nearby Convention Center and Terrace Theater was a boon for the tourism industry in Long Beach. Piggybacking on the success of the Convention Center, the city incentivized the development of large-scale office buildings and hotels in the downtown core well into the 1980s, which dramatically changed the character, scale and land use of the downtown core.34

In the 1990s, the downtown experienced a mix of stagnation and revitalization projects, some successful – the Aquarium of the Pacific – and others less so – the bland simulacrum of the

31 Mullio, 14.
32 Mullio, 47.
34 Mullio, 47.
First Long Beach City Hall, Henry Fletcher Starbuck, 1923.

Second Long Beach City Hall, Horace Austin, 1923
former Pike at Rainbow Harbor. In 2012, the City issued a Downtown Plan, advising on the future development of downtown, including planning dense, livable communities, and pushing for a stronger civic engagement with its coastline. The Long Beach Civic Center, which was originally situated at the edge of the original coastline, but has now been landfilled half a mile to the south, has always occupied a prominent position near the center of the city’s downtown core. In light of current threats of a public-private overhaul of the site, the existing complex needs to be re-evaluated before redevelopment plans proceed in haste. What follows is a contextualizing history of the Long Beach Civic Center, through its various iterations since the incorporation of the city.

A History of the Long Beach Civic Center

Ten years after Long Beach was first incorporated as a city in 1888, the city was large enough to warrant the construction of its first city hall. A small brick masonry building was realized with $9000 in city bonds, and construction began on May 24, 1899. Designed in the American Renaissance style by Henry Fletcher Starbuck, city hall was characterized by a rusticated stone base and a two-story, projecting Ionic portico. In keeping with the progressive values of the era, a library was incorporated within the programming of city hall.35

By 1907, the city hall library proved too small for the rapidly growing community.36 Steel magnate Andrew Carnegie donated $30,000 to construct a new freestanding, single-use building in adjacent Pacific Park.37 Since Pacific Park was established in 1905 with an irrevocable deed restriction that the land must remain a public park in perpetuity, a variance was established in 1907 for the inclusion of a public library on the park grounds.38 The library building was designed by architect Franklin Pierce Burnham in a Beaux Arts era neoclassical style, with a granite

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36 Long Beach’s population grew from 2,252 in 1900 to 17,809 in 1910. Cara Mullio and Jennifer M. Volland, Long Beach Architecture: The Unexpected Metropolis, (Santa Monica: Hennessy + Ingalls, 2004), 27.
37 Ivers, 27.
38 Long Beach’s Carnegie Library was one of 142 public libraries built in California between 1899 and 1921 with grants awarded by the Carnegie Corporation. http://www.carnegie-libraries.org/
Note: Pacific Park was later renamed Lincoln Park, and continues to host the city’s Main Library today.
Long Beach City Hall Retrofit, Cecil Schilling, 1933.
basement and pressed brick facade.

As the city population continued to boom into the 1920s – with a 700% population gain by 1920 – expanded municipal services quickly outgrew the existing facilities. In 1921, Starbuck’s city hall building was physically relocated across the street, and a new, eight-story steel structure replaced city hall on the original site. Designed by Horace Austin with partner and engineer Henry Lochridge, the new city hall was characterized by a triple-arch entry porch and domes flanking the central cupola of its roof, an ensemble of features reminiscent of McKim, Mead and White’s 1910 Municipal Building in New York.39 The new building’s expanded program included the public works and engineering departments, the city jail and a floor for police officers and detectives.

By 1930, a group of local architects made another proposal to demolish Austin’s city hall and replace it with a nineteen story skyscraper. The skyscraper design was scrapped by city council due to cost, but a new Public Utilities building was realized in 1932 on a site adjacent to city hall to accommodate for the growing number of city employees. The Public Utilities building was a reinforced concrete structure designed by the Allied Architects of Long Beach – a consortium of local architects including Hugh Davies, Warren Dedrick, and Natt Piper. The Public Utilities building ultimately replaced the original Starbuck city hall at its second location, which was subsequently demolished.

The Public Utilities building was intended as “the First Unit of a Civic Center Group.”40 After the 1933 Long Beach earthquake, which caused great damage to the fabric of the city, the Architectural Club of Long Beach made a proposal to physically link city hall to the Streamline Moderne Public Utilities building, and to build a number of other structures as part of a greater civic ensemble. These included a Police Station, Fire Station, and a new Library to replace Burnham’s damaged structure in Pacific Park. The city council rejected the proposal due to cost, but did pursue a retrofit for city hall, as well as a pared-down reconstruction of the main library.

Cecil Schilling and his engineer-partner C.D. Walles were hired to replace Austin’s city hall’s damaged brick curtain wall and to design an addition. The curtain wall was replaced with

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39  Ivers, 148.
40  Ivers, 194. From the Long Beach Press Telegram, 24 April 1932, C-2, “Revised Plans for Utilities Building.”

Long Beach Civic Center, 1930s (Image: LBPL Encore, http://encore.lbpl.org/iii/cpro/app?id=2096594028684733&itemId=1003573&lang=eng&service=blob&suite=def)
reinforced concrete and the frame was strengthened with fifty tons of structural steel.41 The federal Civic Works Administration assumed most of the cost of the retrofit, with Long Beach contributing $68,000.42 Schilling's remodel was utterly contemporary for the time: the Streamline Moderne building assumed a dominant, streamlined verticality due to its set back side bays and projecting vertical piers, completely transforming the existing design.43

The main library was rebuilt a few years later, in 1936-37, by D. Easton Herrald and Edward L. Mayberry. Their design was a close, but simplified, adaptation of the original: the new, enlarged library building included flat pilasters and a pediment to replace Burnham's Doric columns and frieze.44 The city council ultimately approved a fourth civic center structure concurrent with the construction of the library: a Veteran's Memorial Hall adjacent to the Public Utilities building at Broadway and Cedar Avenue. Memorial Hall was designed by George Kahrs and J. Herbert Davies in a language similar to the Public Utilities building, and was financed through a joint effort of the PWA and the Los Angeles County Board of Supervisors.45 This 1930s ensemble, including the retrofitted City Hall, the reconstructed Main Library, and the pre-earthquake Public Utilities Building and Veterans Hall, was one of the few groups of stylistically unified modern structures in the United States at that time.46

Long Beach’s first civic center group stood until 1977, when the current city hall tower and main library buildings were completed as part of a 264-acre civic center megablock adjacent to the original site. The 14-story city hall tower became the focal point of Long Beach’s first total civic center design, in anticipation and encouragement-by-example of future vertical development in downtown Long Beach.47 Schilling's 1934 city hall retrofit was demolished, as well as its single-

41 Ivers, 148-49.
42 Ivers, 195.
43 Ivers, 149.
44 Ivers, 195-6.
45 Ivers, 197.
46 Ivers, 197. Rockefeller Center in New York City is perhaps the most prominent example of a fully realized, modern, Art Deco complex in that period.
47 Unfortunately, the complex was completed just in time to see the city slip into distress: by 1978, a federal study found Long Beach to be one of the most socially and economically distressed in the nation. From Mullio & Volland, 47.
Long Beach Public Safety Building & County Courthouse Buildings with Lincoln Park and Main Library in background, 1960 (Photo: LBPL Encore)
block site, opening up the Pacific Avenue corridor that had long been interrupted by the errant city hall block. The new site consolidated six adjacent blocks into one civic megablock, folding in Lincoln Park (formerly Pacific Park) and the Main Library, which was demolished.

Though the new complex was realized forty years after the 1930s civic center, conversations promoting a new, enlarged civic center had begun just after the end of World War II. In 1947, the Long Beach Press Telegram published a “10 Year Civic Plan” for “civic growth and municipal face lifting” to prepare for the anticipated growth of Long Beach. Two sites were considered: Rainbow Lagoon – the idiosyncratic circular pier site of the former Municipal Auditorium – and Lincoln Park, which was directly adjacent to the first civic center ensemble. Both civic center proposals were characterized by a more comprehensive group plan than the petite 1930s ensemble: Rainbow Lagoon was lined with civic structures ringing its 3,800-foot-long semicircular pier, while early plans for the park site were unequivocally Beaux Arts in character, with buildings typically rendered along a landscaped mall or promenade. A third site, north of Seventh Avenue, also emerged in the late 1940s, with a monumental plan similar to that of the park site. The future civic center plans of the 1940s were justified as an “efficient concentration of municipal, county and federal programs for the convenience of the public.”

While the overall civic center master plans went unrealized through the 1950s, two large civic structures were built to the west of the Lincoln Park site by the end of the decade: the Long Beach Public Safety Building and the Long Beach County Courthouse, the first designed by Francis J. Heusel in collaboration with Killingsworth, Brady & Associates, and the second by Kenneth S. Wing and Francis J. Heusel. These ‘fraternal twin’ buildings were designed and realized in 1959 and 1960, respectively. Both structures are concrete reinforced slabs with concrete shear walls inlaid with a quartz aggregate. The modern, stick-system curtain walls of the north and south facades of each building were characterized by blue, porcelain-enamedeled spandrel panels.

Long Beach Civic Center Rendering, c1971 (Image: Edward Killingsworth Archives, UCSB.)
and transparent fixed glass.\textsuperscript{52} The realization of these two civic structures advanced the city’s argument to centralize and consolidate its civic structures. Their visual unity and architectural language expanded the vocabulary of civic structures in Long Beach to embrace a streamlined, ‘bureaucratic modern’ vernacular.

Development plans for the civic center site, including a new city hall and main library, came a decade later. By the late 1960s, the city had allocated bond funding from its offshore Tideland Oil Reserves to advance plans for a new city hall tower, through the establishment of the City of Long Beach-Los Angeles County Civic Center Authority, with the help of former Mayor turned LA County Supervisor, Burton W. Chase.\textsuperscript{53} The city hired Hugh Gibbs & Donald Gibbs; Killingsworth, Brady & Associates; Frank Homolka and Associates; and Kenneth S. Wing and Associates to design the complex. The four firms rented a collective office on Long Beach Boulevard, where they would hold weekly meetings as the “Allied Architects of Long Beach.” Each firm received a square 25\% of the design fee.\textsuperscript{54} The Allied Architects envisioned the new civic center as a “town square and community center” for the downtown site.\textsuperscript{55} Architect Edward Killingsworth credited landscape architect Peter Walker with the hybrid landscape-architecture scheme for the civic center site. The built elements of the planned complex include the 14-story, 225,000 square foot city hall office tower, set within a plaza and framed/buffered by the 135,000 square foot, earth-bermed main library, which was blanketed by a bermed edge and green roof, as an extension of Lincoln Park.

In a written statement of intent at the time of the civic center’s completion, the Allied Architects expressed their desire to create a recognizable community image with the City Hall as the focal point of the composition:

\begin{quote}
The product was a strong unifying concept of building in a park, and in fact, some buildings which
\end{quote}

\textsuperscript{52} A recent retrofit of the Public Safety Building replaced the original transparent glass with dark, reflective glass, dramatically altering the character of the building.

\textsuperscript{53} “City of Long Beach-Los Angeles County Civic Center Authority, Notice Inviting Bids on Revenue Bonds,” Long Beach Historical Society.


\textsuperscript{55} Cara Mullio & Jennifer M. Volland, Edward A. Killingsworth: An Architect’s Life, (Santa Monica: Hennessy & Ingalls, 2013) 76
Schematic Park Plan, (Image: Edward Killingsworth Archives, UCSB)
help to form the park. Two dominant themes are established – the tall landmark of City Hall’s Tower, and a contrasting multi-levelled open space. Predominantly green as viewed from above, around or within, this open space unfolds as a series of squares within a park setting, linked by stairs, ramps, bridges, walks, arcades and portals.\textsuperscript{56}

The bermed green roofscape plan was intended to integrate the entire group plan, extending west to fold the 1959 Public Safety and County Courthouse buildings into an all-unifying plinth. Much of this mat was never realized, however, including the park-scape between the 1959 buildings, as well as a state building at the north perimeter of the megablock. The green roof design – while evidencing an early embrace of environmental design in civic architecture in California – was in fact a response to the deed restrictions on Lincoln Park, which limited land uses on the site. Half of the original park was transformed into the new green-roofed Library, and the other half was sequestered from the “town square” plaza-courtyard at the base of the city hall tower.

The pedestrian site unfortunately lacked the critical programming necessary to draw city-goers into the complex aside from civic duties and errands since it opened.\textsuperscript{57} A city art museum planned for the site in 1979 by I.M. Pei was never realized. Architect Edward Killingsworth lamented that it “would have made all the difference in the world,” in terms of public participation at the civic center site.\textsuperscript{58} Architect Don Gibbs had also designed a restaurant at the park level of City Hall, which was never realized.\textsuperscript{59} Despite the civic center’s paucity of public programming, the overall organization of services and spaces within the complex is quite elegant. Auto access and truck servicing are all placed discreetly below grade, providing convenient access to both the library and city hall tower. The council chambers are strategically – and subversively – located at the base of the tower, as the focal point of the plaza level – a decision which architect Don Gibbs attributed to his desire to invert the spatial hierarchy of the community (above) to the city council (below).\textsuperscript{60} The architect also proposed a public amphitheater at the boundary between

\textsuperscript{56} Architects’ Statement, 1977, from the Civic Center Files in the Edward A. Killingsworth Archives, at the University of California, Santa Barbara.

\textsuperscript{57} The pedestrian intention of the site relates to the notion of ‘Gruen urbanism’ and the popular suburban idea of surrounding (thereby isolating, or insulating) pedestrian islands (malls) with large stretches of parking. In fact, Gruen had planned an outdoor mall adjacent to the civic center site, but this was never realized.

\textsuperscript{58} Mullio & Volland, Edward A. Killingsworth, 76.

\textsuperscript{59} Bradley, “Long Beach Civic Center built as a democratic symbol” LB Press Telegram, Feb 6, 2014.

\textsuperscript{60} Ibid.
the interior courtyard and Lincoln Park, but city council reconsidered the creation of a public congregation space outside the base of city hall, and instead bermed the ramp, ultimately dividing the park from the rest of the site.

**A Statement of Significance for the Long Beach Civic Center**

Today, the fabric of the Long Beach civic center complex remains largely intact as it was finished in 1977. Like most American civic centers, however, it was never fully completed per the architects’ plans. The north colonnade and state building were ultimately abandoned, and the ensuing I.M. Pei museum proposal for that site was never realized. Instead, an open parking lot occupied the site until the construction of the four-story parking structure that stands today. The bermed extension of the plinth between the Public Safety and Courthouse buildings was never realized either, extinguishing any meaningful connection to the western third of the site, which continues to feel sequestered from the 1977 group plan. The Long Beach Civic Center’s current condition is a common one amongst American civic centers – realized incrementally, and riddled by compromise, the complex as a whole feels fragmented and incomplete. Yet the linked pair of structures realized by the 1977 plan are historically significant to the city, and should be considered for retrofitting as the city moves into its next chapter of downtown redevelopment.

The City Hall and Main Library, which are integrally connected with the park and plaza, are architecturally significant for occupying a liminal position between the heroic, concrete brutalism of the late 1960s, and the late modern steel structures of the 1970s-80s. It is precisely the transitional character of the buildings that makes them significant, built as part of a municipal attempt to retrofit Long Beach’s downtown core at a time of great economic and urban stress for the city. The Long Beach Civic Center took up the language of the rooted, monumental forms popularized by Louis Kahn and the Philadelphia School in the 1960s, as well as the civic and corporate work of Kevin Roche and John Dinkeloo from the same period. The City Hall tower closely resembles Kevin Roche and John Dinkeloo’s Knights of Columbus Building in New Haven, built in 1969. Both buildings are square in plan, with extracted, articulated fortress-like cores, and oriented at an oblique angle to the street. The advancement of the type at Long Beach is that it
Theo van Doesburg, La Cite de Circulation, 1924-29.

Knights of Columbus Tower, Kevin Roche & John Dinkeloo, 1969,
New Haven CT (Image: AD Classics, ArchDaily)

Yale University Nuclear Lab, Orr, DeCossy & Winder, 1960s
(Image: Progressive Architecture, Earth Architecture Issue, April 1967)

Pusey Library, Harvard Yard, Cambridge, Hugh Stubbins, 1960s
(Image: Progressive Architecture, Earth Architecture Issue, April 1967)
eliminated the central core entirely – the suspended tower plan was envisaged as a completely open span floor plate – in order to ‘float’ the office floors above the open span city council chamber at the base of the tower.61 Furthering the argument of the significance of the complex’s “between-ness” (spatially, temporally and materially), the Main Library building quite literally fits into the open space of Lincoln Park, operating both as a plinth for city hall, and an extension of the park’s landscape. This low, broad, bermed building was designed as an “earth building,” a type of architecture which had also gained traction by the late 1960s. As stated in a Progressive Architecture issue entitled “Earth Building” from 1967, earth architecture was embraced as a reaction to one-off architecture, corporate modernism and the profession’s growing demand for “background buildings,” not to mention Cold War bunkers and an emergent professional interest in the architecture of the oblique.62 Formally, the earth building is an abstraction of geometric naturalism, harkening to primitive, monumental pre-Columbian forms.63 The Long Beach Main Library appropriated the type as both a tower plinth and landscape strategy, and integrated a monumental set of clerestory windows to punctured through the roof park above, bringing light into the library’s deep (full block) floor plate. Earth building was also widely valued for its economic and climatic pragmatism: the cost of both envelope and mechanical equipment could be greatly reduced if a building was covered with earth.64

Built during the peak of the 1970s oil crisis, the Long Beach City Hall tower and Main Library structures epitomize the liminality of the period. They are significant historically and economically for being realized during the oil crisis with local Tideland (oil) Funding, at a time when tideland funding was being transitioned from the municipality to the state.65 The design’s early adoption of such “green” strategies for a set of monumental civic structures evidences the emerging attitude of self-sufficiency and energy awareness that was characteristic of the time.

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61 Four columns were eventually introduced into the floor plan to reduce structural costs, but the floor plan remained ‘open’. In conversation with architect Don Gibbs.
63 Ira Keller Fountain Profile, Cultural Landscapes Foundation, http://tclf.org/landscapes/ira-keller-fountain
65 “Long Beach’s Tidelands Fund is vital, little understood source of income for projects,” Long Beach Press Telegram, October 10, 2013.
Long Beach Civic Center, view from north parking lot, 2013 (Image: Author’s own)
and explored a set of strategies that are now widely deployed in today’s culture of sustainability. Experimental in nature, these forms should be preserved as early examples of the type deployed at a civic scale.

Aside from issues of disrepair stemming from deferred maintenance (Proposition 13 was passed in California just one year after Long Beach’s civic center was completed) and extensive water penetration at the library – due to the experimental nature of the original green roof design – the existing structures maintain a high level of material authenticity.66 The Long Beach Civic Center complex deserves a second look in the next chapter of the Long Beach Civic Center’s redevelopment. Based on the local historical significance of the complex, and the notable urban architectural features of the city hall and main library buildings – particularly the articulated cores of the city hall tower and the bermed street wall of the main library – a strategy of structural and urban retrofitting is an appropriate means of renewal for the Long Beach Civic Center complex, rather than the wholesale demolition that the city is currently pursuing.

66 California Proposition 13, passed in 1978, greatly limited state property taxes. State-wide ramifications included major budget cuts for the public school system and deferred maintenance of government buildings and facilities. The amendment had a disproportionate effect on coastal cities – where property values are higher – and transferred a lot of local government power to the state. Les Picker, “The Lock-in Effect of California’s Proposition 13,” The National Bureau of Economic Research, http://www.nber.org/digest/apr05/w11108.html
3. Long Beach’s Current Demolition Ideology

“It can be said with some justice that many a historic building has the option of being destroyed by the Codes or by the next earthquake.”

In April 2013, Long Beach City Council issued a Request for Qualifications from developers for a “performance-based infrastructure transaction” to overhaul the Long Beach Civic Center. The rebuild request came after several years of discussion and speculation about the future of the civic center, particularly in light of speculation about the seismic adequacy of the existing buildings. While the existing 1977 buildings no longer meet today’s seismic requirements, exaggerated structural retrofit costs have been cited as justification for a demolition and rebuild strategy, and no further study of retrofitting has been conducted. [See Appendix A]

Long Beach commissioned an initial seismic evaluation of its civic center in 2007. Former Public Works Director, Michael Conway, who is spearheading the RFQ/RFP process, cites post-Katrina federal mandates as grounds for the initial study. The Tier I report identified several code deficiencies at the library and city hall, so a Tier II FEMA study was conducted for the City Hall and Main Library buildings. The City Hall tower report identified lateral-load-resisting deficiencies; vertical discontinuities due to the overstressed second-level truss; and torsion of the columns and circulation ‘wings’ as formidable issues. The library study identified a simple need for increased shear reinforcement across the two-story structure.

The tower report, conducted by Parsons 3DI, suggested adding struts to strengthen the

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69 It was motioned by several members of the City Council in February 2014 to provide an in-depth seismic retrofit cost analysis before proceeding with the RFP, which was then issued at the end of the month.
70 In conversation with Mike Conway, January 28, 2014. The city had already been commissioning urban design overhaul strategies for the complex, including a proposal by Moule & Polyzoides from around 2007.
View of City Hall from Subgrade Library Courtyard (Image: Author's own, 2013)
chords and complete the horizontal bracing system; adding braced frames at the mezzanine level; strengthening select columns and truss members for lateral load; and adding struts and shear plates to distribute shear at the second floor. The library report, conducted by TMAD, Taylor & Gaines, recommended adding shear walls at select locations to increase the lateral resistance of the structure. [See Appendix B]

If the city chooses to move ahead with the raze-and-rebuild strategy, it will perpetuate the most recent version of renewal at its civic center site: tabula rasa urbanism. Another version – and the one advocated for by this thesis – would be to consider the post-1933 earthquake strategy of the retrofit, this time as a preemptive measure against potential structural failure, and one which satisfies the current demands for the complex’s programmatic expansion. Considering the high level of architectural integrity of the existing complex, and the local significance of its structures, this thesis argues for the preservation of the complex through a strategy of retrofitting of its existing buildings to meet expanded civic programs. [See Appendix C]

71  City Hall Seismic Evaluation Presentation, received from Maureen Neeley, Advocacy, Long Beach Heritage.
72  Library Report Tier 2, received from Maureen Neeley, Advocacy, Long Beach Heritage.
CIVIC BUILDINGS

Governor George Deukmejian Courthouse,
Long Beach (2013)
AECOM
(NEW!)

California Veterans State Building (1983)
Gibbs & Gibbs Architects and
Kenneth Wing & Kenneth Wing Jr
(Slated for demolition)

Public Safety Building (1959)
Francis J. Heusel and Killingsworth,
Brady & Associates
(Recently retrofitted)

Long Beach County Courthouse (1960)
Kenneth S. Wing and Francis J. Heusel
(Slated for demolition)

City Hall & Main Library Complex (1977)
Allied Architects
(Fate pending)
As Downtown Retrofit

City Hall & Main Library Parking Garage
The original plans for this northern part of the civic center site included a bermed state building, completing the square around city hall. In 1980, I.M. Pei was commissioned to design a civic art museum at the site, but this was never realized.

Lincoln Park
A deed restriction on Lincoln Park limits its use to a park, but includes a provision for the inclusion of a city library.

(Top image: Long Beach art museum model photo, courtesy of Pei Cobb Freed & Partners; Bottom image: Long Beach main library, LBPL Encore collection).
The Long Beach Civic Center

CITY HALL

271’
*intended to instigate height development downtown

Former County Courthouse

Current Pedestrian Entrance
As Downtown Retrofit

MAIN LIBRARY

former city hall

Office Tower

Green Roof
Library Clerestories
Light Wells
LONG BEACH CIVIC CENTER
DOWNTOWN CONTEXT

Long Beach, California

Civic Buildings

Former Civic Buildings

Adjacent Buildings

Lots

1/4 mi

Civic Center

LA River

LB Port

City Hall

Main Library

Deukmejian Courthouse

LA County Courthouse

LA Federal Building

Public Safety

City Hall Parking

Parking

Parking Parking
4. Return of the Retrofit: An Economic Proposal for the Long Beach Civic Center

By strategically coupling the city’s expanded programmatic requirements with the structural concerns outlined by the Tier 2 FEMA seismic studies, this thesis argues for the preservation by retrofit of the existing complex. Retrofit is understood here not only as a means to upgrade a single building or piece of equipment, but also, of upgrading the complex’s urban positioning.73 Through a structural and spatial project of retrofits for the City Hall tower and Main Library, as illustrated on the following pages, a social and perceptual retrofit of the civic center can be made possible without needing to demolish the existing complex. Additionally, just as the original 1977 tower was constructed to encourage a particular type of height development downtown, the retrofit seeks to incorporate an energy retrofit as a way of demonstrating and encouraging the adoption of passive systems in the city.74 [See Appendix D]

73 The term emerged in the 1950s as a portmanteau of “retroactive” and “refit,” originally with regards to the restoration of machinery. Within the context of construction and engineering, retrofitting is currently defined as “The strengthening, upgrading, or fitting of extra equipment to a building once the building is completed.” From A Dictionary of Construction, Surveying and Civil Engineering, by Christopher Gorse, David Johnston, and Martin Pritchard, (Oxford University Press, 2012). Etymology of “retrofit”: http://www.etymonline.com/index.php?term=retrofit Definition of “retrofit”: Merriam-Webster, Inc., 2012.

City Hall Retrofit: FILL THE EDGE
City hall’s existing floor plan provides an opportunity at its edge to add the 75,000SF requested by the new RFP.

Retrofit: Parking
Beginning as an open lot, the north site was eventually developed into a four-story parking structure when I.M. Pei’s museum proposal was abandoned. The retrofit will consider a mixed program including parking for the site.

The Long Beach Civic Center
Retrofit: Remove the Amphitheatre
The amphitheatre was bermed and never terraced as intended, prohibiting use for gathering. Today, it only serves to divide the civic center plaza from Lincoln Park, so the retrofit will provide for its partial demolition to re-establish the link between.

Retrofit: Complete the Loop
The cloistered colonnade orginally planned for the site was never completed. The retrofit will consider completing the enclosing frame of the civic center courtyard.

Main Library Retrofit: FREE THE EDGE
The library's characteristic bermed edge, which resembles both the ruins of a Mayan temple and LA's freeway bunding, hides the institution from the street. The retrofit proposal will seek to preserve a memory of this edge, while clarifying the institution's street presence.
Retrofit Strategy

2020

Urban Retrofit (author’s rendering overlaid on image at left)
City Hall Retrofit: FILL THE EDGE
City hall's existing floor plan provides an opportunity at its edge to add the 75,000SF requested by the new RFP.
Tower Strategy
Tower Strategy

2020

Retrofit Proposal (Author’s rendering overlaid on the image at left.)
The tower’s seismic retrofit involves stitching together the outermost columns of the articulated external cores together to transform the structural steel frame into a ductile vierendeel tube. As illustrated on the next pages, the design intervention plays a careful game of embracing this flexible (rather than stiffening) structural strategy of directly tying the cores together, while attempting to maintain a reading of each of them as an articulated, vertical volume.
Tower Strategy
The Long Beach Civic Center

TOWER SECTION + PLAN
SHOWING EDGE IN-FILL

PENTHOUSE
14TH FLOOR
13TH FLOOR
12TH FLOOR
11TH FLOOR
10TH FLOOR
9TH FLOOR
8TH FLOOR
7TH FLOOR
6TH FLOOR
5TH FLOOR
4TH FLOOR
3RD FLOOR
2ND FLOOR
PARK LEVEL
PLAZA LEVEL
BASEMENT LEVEL
**Tower Strategy**

EX’G 12,186 SF/Floor  x14  = 170,604 SF

ADD’L 6,908 SF/Floor  x14  = 96,712 SF

267,316 SF

PLINTH  EX’G

= 54,396 SF

300,000 SF

TOWER

PLINTH

TAKE ADVANTAGE OF SOLAR EXPOSURE AT EXPOSED CORE FACADES
IN ORDER TO PRESERVE THE COLUMN-FREE COUNCIL CHAMBER AT GRADE, A RETROFIT OF THE 2ND LEVEL TRANSFER GIRDER (AT RIGHT) IS NECESSARY.
Tower Strategy

2ND STORY TRANSFER GIRDER (RETROFIT)

VIERENDEEL FRAME ADDITION, TYP. (RETROFIT)
PHASING PLAN:

Goal: Minimize relocation costs with an outboard addition

1. Remove ex’g concrete panels
2. Install welded plate connections at outer columns (per core)
3. Re-affix original concrete panels
4. Weld vierendeel beams between plates
5. Install floor beams outboard of building
6. Install curtain wall
7. Remove original facade panels.

(A) WELDED PLATE CONNECTION - PLAN
Tower Strategy

(A) FLOOR CONNECTION - SECTION

new floor diaphragms to existing at original facade line
new floor beams installed outboard of original structure
The Long Beach Civic Center

CURTAIN WALL SECTION + ELEVATION
Tower Strategy
Main Library Retrofit: FREE THE EDGE

The library's characteristic bermed edge, which resembles both the ruins of a Mayan temple and LA's freeway bunding, hides the institution from the street. The retrofit proposal will seek to preserve a memory of this edge, while clarifying the institution's street presence.
The Long Beach Civic Center

1977

Library Strategy

2020

Long Beach Civic Center Retrofit, (Author’s rendering overlaid on image at left).
Library Strategy: FREE THE EDGE

The library’s retrofit involves displacing the bermed, external shear walls to the library’s interior and opening the canted, formerly planted, edge up with a screened glass wall to allow views into the library from the street. The ambition is to transform the hidden institution into a recombinant library and community space that acts as an interior extension of the urbanism of the street.
move concrete retaining walls to interior of building as partition and storage
The Long Beach Civic Center

1977
PROGRAM

1977
LIBRARY
ORGANIZATION
(Plaza Level)
Library Strategy
The Long Beach Civic Center

LIBRARY EDGE SECTION + ELEVATION
Library Strategy
The Long Beach Civic Center
Roof Park Retrofit

The extension of Lincoln Park above the library has long suffered from drainage issues due to the experimental nature of the green roof. The retrofit involves rethinking the roof garden as an ultra low-maintenance planted roof, and reconfiguring access from within the 'interior urbanism' of the library.
The Long Beach Civic Center

1977

Long Beach Civic Center Green Roof Retrofit (Author’s rendering overlaid on image at left).
The Long Beach Civic Center

PARK RETROFIT PLAN:
STRIP THE ROOF
the roof park is currently off-limits to the public due to leaking and maintenance issues. As a side effect of this, the parks department has begun to store public sculptures on the roof as a temporary storage space. This thesis proposes to take this up as an opportunity to create a sculpture park on the roof.
eliminate access ramps at east + north sides of the park to re-connect perimeter of park continuously with the street

eliminate bermed amphitheater but preserve geometry as an open colonnade to connect the park and complete the (unfinished) plaza frame
Conclusion

By re-examining the urban retrofit logic at the core of the American civic center type, this theory of retrofits suggests that a project of revitalization can be achieved within the existing urban parti, as a way to frame the future of downtown while situating it within the past. The design proposal does not categorically preclude the possibility of a public-private partnership at the Long Beach site – the financial model for redevelopment that the city is currently pursuing. In fact, the sensitive integration of commercial and even residential functions, particularly towards the north end of the site could serve to bolster public activity and everyday use of the civic center space. What remains critical to the public and historical value of the site is that the core of the civic center – including the city hall tower and the surrounding library structure – remains truly public. And that the urban features that characterize the complex in the Long Beach skyline (the articulated cores of the tower) and on the street (the bermed, canted walls of the library) are preserved, while being strategically manipulated to accommodate the retrofit. Operating in this liminal edge territory of each building also reinforces this thesis’s challenge to expand the criteria of preservation to include the urban design concept: in the case of Long Beach, the ‘tower in the park’ as a civic urban type. The civic center’s public offerings – the plaza, park, library and tower – should be preserved as a part of the city’s history, and as a challenge to the outright demolition of the complex. The decision to intervene in precisely these territories of significance is also a challenge to preservation’s prioritization of the exterior as an absolute and highest value.
APPENDIX A

COST COMPARISON OF TIER 2 SEISMIC REPORT AND THESIS RETROFIT PROPOSAL

TMAD Taylor & Gaines Estimates

**Limited Building Retrofit**

$78 million ($290/SF)
accounting for structural upgrades and replacement of concrete panels, and including $12.8 million for relocation

**Major Building Retrofit**

$151 million ($614/SF)
accounting for items listed above, but also including furniture, fixtures and equipment upgrades

Thesis Proposal Retrofit Estimate

**Structural Retrofit & Addition**

$30 million ($100/SF)
accounting for cost of materials of the new, outboard structure; the cost to disassemble and replace boardformed panels; extension of the diaphragm; and any minimal, phased relocation costs*

Tier 2 Seismic Report:
Thesis Proposal Retrofit Estimate

Structural Retrofit & Addition
$30 million ($100/SF)
accounting for cost of materials of the new, outboard structure; the cost to disassemble and replace boardformed panels; extension of the diaphragm; and any minimal, phased relocation costs*

TMAD Taylor & Gaines Estimates
Limited Building Retrofit
$78 million ($290/SF)
accounting for structural upgrades and replacement of concrete panels, and including $12.8 million for relocation

Major Building Retrofit
$151 million ($614/SF)
accounting for items listed above, but also including furniture, fixtures and equipment upgrades

City Hall Tower Retrofit: Fill the Edge
RECOMMENDED CONCEPTUAL UPGRADES

In order to mitigate seismic deficiencies identified from the Tier-2 investigation, recommendations for the conceptual retrofit ideas are presented below. The sketches, showing the proposed retrofit, are included in Appendix – C.

1. Add struts to form complete horizontal bracing system and stiffen weak axis of chord members to increase flexural capacity (see SK-1 and SK-2).
2. Add struts to form a complete horizontal bracing system and X-braced frames to provide lateral-force-resisting-system for the mezzanine level (see SK-3).
3. Add reinforcing plates and/or steel members to column sections.
4. Add steel struts along moment frames to distribute seismic shear.
5. Add diagonal steel angle braces (see SK-7 and SK-8).

TMAD TAYLOR & GAINES
TTG Project No. 4105.014

August 31, 2005
TOWER SEISMIC EVALUATION

ANALYSIS OF EX’G

RECOMMENDATIONS FOR STIFFENING THE FRAME
### TOWER PROGRAM

<table>
<thead>
<tr>
<th>1977</th>
<th>2014 Program Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>CITY COUNCIL &amp; MAYORAL OFFICES</td>
<td>+ DEVELOPMENT SERVICES</td>
</tr>
<tr>
<td>CITY MANAGER’S OFFICE</td>
<td>- NEIGHBORHOOD RESOURCES</td>
</tr>
<tr>
<td>ADMINISTRATION &amp; INFO SERVICES</td>
<td>- NEIGHBORHOOD SERVICES</td>
</tr>
<tr>
<td>LAW DEPT; CITY ATTORNEY</td>
<td>- CODE ENFORCEMENT</td>
</tr>
<tr>
<td>ENGINEERING; PARKS; PERMITS</td>
<td>+ CAREER TRANSITIONS CENTER</td>
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<tr>
<td>ENGINEERING; TRANSPORTATION</td>
<td>- CITY STAFF SPACE</td>
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<tr>
<td>ENGINEERING; CONSTRUCTION</td>
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<tr>
<td><strong>EX’G: 225,000 SF</strong></td>
<td><strong>ADD’L: 96,712 SF</strong></td>
</tr>
<tr>
<td><strong>TOTAL: 321,712 SF</strong></td>
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</table>

The RFQ+RFP call for 300,000 SF Total.
Glass-in-glass evacuated solar tubes.

ENCOURAGING PASSIVE SYSTEMS USE
BY EXAMPLE:
Evacuated tube solar collectors convert energy from the sun into usable heat. This energy can be used for hot water heating, space heating and air conditioning. The evacuated tubes can be mounted on vertical or horizontal surfaces, shown here attached to the vertical piers to accentuate their surface effect. The tubes are fully demountable.
TOWER SYSTEMS RETROFIT

The key is ensuring optimum exposure to the sun through the day.

The SE facades, shown here, collect solar energy in the AM, and the SW facades, collect solar energy after noon.
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“Long Beach’s Tidelands Fund is vital, little understood source of income for projects.” Long Beach Press Telegram, October 10, 2013.


Image Credits

Long Beach City Hall, photographed by Julius Shulman, c1978 (Image No. 5426-20, Box 15, Folder 401, Edward A. Killingsworth papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara.)

San Francisco’s City Hall and Civic Center, c1926 (Meadville, PA: Keystone View Company, 1926, http://www.loc.gov/pictures/item/90706142/)


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Master Plan at Plaza Level, City Hall-Main Library, c1971 (Box 15, Folder 401, Edward A. Killingsworth papers, Architecture and Design Collection. Art, Design & Architecture Museum; University of California, Santa Barbara.)

Long Beach Civic Center, Aerial View from South, c1978 (Image: Gerry Campbell, courtesy Sasaki, Walker & Associates)

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