PLACEMAKING AND PRESERVATION: THE ADAPTIVE REUSE OF A
HISTORIC LA JOLLA BUILDING

A Project
Presented to the
Faculty of
San Diego State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Art

by
Krystle Ann Montgomery
Spring 2012
SAN DIEGO STATE UNIVERSITY

The Undersigned Faculty Committee Approves the

Project of Krystle Ann Montgomery:

Placemaking and Preservation: The Adaptive Reuse of a Historic La Jolla Building

Kerry A. Nelson, Chair
School of Art, Design, and Art History

Kotaro Nakamura
School of Art, Design, and Art History

Larry Herzog
School of Public Affairs

Ann Woods
School of Art, Design, and Art History

11/30/2011
Approval Date
Copyright © 2012
by
Krystle Ann Montgomery
All Rights Reserved
DEDICATION

To my sweet husband, who encouraged me, supported me, and always believes in me.

Without you and our family this project would mean nothing.

To my mom and dad, for helping me find my true passion in life.
ABSTRACT OF THE PROJECT

Placemaking and Preservation: The Adaptive Reuse of a Historic La Jolla Building
by
Krystle Ann Montgomery
Master of Arts in Art
San Diego State University, 2012

An underutilized, historic building in the community of La Jolla, California is adaptively reused for the purposes of a museum and office space, to add value to the community and to the building itself.

It is within this context of architectural conservation, Placemaking and Adaptive Reuse that I frame my graduate thesis project. The Preservation component of my project will assist in creating inherent value and historical context for the building and its purpose. The Placemaking component will help generate community excitement and interest in the building and its various purposes. Lastly, the adaptive reuse element will add a sustainability factor to the project. Sustainability is crucial to the purpose and goals of The Surfrider Foundation, the non-profit organization that will be housed in a second story addition to the existing historic building. The Surfrider Foundation emphasizes and promotes conservation of the Earth’s resources, specifically its waves and oceans. The other more specific design elements of the space include: exhibition design, retail design, office design and ocean friendly garden design.

The ultimate goal of this project is to not only present an interesting and aesthetically pleasing solution. Its goal is to create a place that adds cultural richness, historical context, and sense of community to the Herschel Avenue building and to the greater area of La Jolla.
TABLE OF CONTENTS

PAGE

ABSTRACT ...........................................................................................................................................v
LIST OF FIGURES ......................................................................................................................... viii
ACKNOWLEDGEMENTS ................................................................................................................x

CHAPTER

1 INTRODUCTION ..........................................................................................................................1

2 LA JOLLA VERNACULAR ........................................................................................................5
   La Jolla History ..........................................................................................................................5
   Architectural Vernacular .........................................................................................................6

3 CREATING PLACE AND PRESERVING HISTORY ................................................................8
   Placemaking ..............................................................................................................................10
   Historic Preservation ..............................................................................................................12
   Retail Design ..........................................................................................................................15
   Exhibition Design ..................................................................................................................18
   Summary ..................................................................................................................................21

4 PROJECT DESIGN ...................................................................................................................23
   Existing Building – First Floor ..............................................................................................23
      Intention ...............................................................................................................................23
      Materials ..............................................................................................................................23
      Design ..................................................................................................................................24
   New Structure – Second Floor ..............................................................................................24
      Intention ...............................................................................................................................24
      Design ..................................................................................................................................25
      Materials ..............................................................................................................................25
   New Structure – Third Floor .................................................................................................26
      Ocean Friendly Garden ......................................................................................................26

5 CONCLUSION ...........................................................................................................................27

REFERENCES ...............................................................................................................................29
APPENDIX

A  PROJECT .....................................................................................................................31
B  EXHIBITION ..............................................................................................................52
**LIST OF FIGURES**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ford motor company dealership 1920s</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Existing building exterior south façade</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>Existing building exterior north façade</td>
<td>33</td>
</tr>
<tr>
<td>4</td>
<td>Existing building exterior west façade</td>
<td>33</td>
</tr>
<tr>
<td>5</td>
<td>Existing building exterior east façade</td>
<td>34</td>
</tr>
<tr>
<td>6</td>
<td>La Valencia Hotel</td>
<td>34</td>
</tr>
<tr>
<td>7</td>
<td>Grande Colonial Hotel</td>
<td>35</td>
</tr>
<tr>
<td>8</td>
<td>Existing building interior</td>
<td>35</td>
</tr>
<tr>
<td>9</td>
<td>Wisteria Cottage</td>
<td>36</td>
</tr>
<tr>
<td>10</td>
<td>Brockton Villa</td>
<td>36</td>
</tr>
<tr>
<td>11</td>
<td>Petco baseball park</td>
<td>37</td>
</tr>
<tr>
<td>12</td>
<td>Ghirardelli Square</td>
<td>37</td>
</tr>
<tr>
<td>13</td>
<td>Tile material</td>
<td>38</td>
</tr>
<tr>
<td>14</td>
<td>Museum entry perspective</td>
<td>38</td>
</tr>
<tr>
<td>15</td>
<td>First floor plan</td>
<td>39</td>
</tr>
<tr>
<td>16</td>
<td>Museum lounge perspective</td>
<td>40</td>
</tr>
<tr>
<td>17</td>
<td>Museum exhibit entrance perspective</td>
<td>40</td>
</tr>
<tr>
<td>18</td>
<td>Museum exhibit perspective</td>
<td>41</td>
</tr>
<tr>
<td>19</td>
<td>New south elevation</td>
<td>41</td>
</tr>
<tr>
<td>20</td>
<td>New north elevation</td>
<td>42</td>
</tr>
<tr>
<td>21</td>
<td>New east elevation</td>
<td>42</td>
</tr>
<tr>
<td>22</td>
<td>New west elevation</td>
<td>43</td>
</tr>
<tr>
<td>23</td>
<td>Scripps Institute of Oceanography</td>
<td>43</td>
</tr>
<tr>
<td>24</td>
<td>Second floor plan</td>
<td>44</td>
</tr>
<tr>
<td>25</td>
<td>Office entrance perspective</td>
<td>45</td>
</tr>
<tr>
<td>26</td>
<td>Main workspace perspective</td>
<td>45</td>
</tr>
<tr>
<td>27</td>
<td>Conference room perspective</td>
<td>46</td>
</tr>
</tbody>
</table>
Figure 28. Teaming area perspective ......................................................................................46
Figure 29. CEO office perspective ...........................................................................................47
Figure 30. Break room perspective .........................................................................................47
Figure 31. Patio perspective ....................................................................................................48
Figure 32. Ocean friendly garden perspective ........................................................................48
Figure 33. New building section .............................................................................................49
Figure 34. La Jolla Park Hotel ................................................................................................49
Figure 35. Building site map ...................................................................................................50
Figure 36. The caves ...............................................................................................................51
Figure 37. Children’s Pool ......................................................................................................51
Figure 38. Exhibition entrance ...............................................................................................53
Figure 39. Exhibition first floor drawings ..............................................................................54
Figure 40. Exhibition 1st floor renderings ...............................................................................55
Figure 41. Exhibition 2nd floor drawings ...............................................................................56
Figure 42. Exhibition 2nd floor continued ...............................................................................57
Figure 43. Exhibition 3rd story drawings ...............................................................................58
Figure 44. Exhibition exterior elevations ...............................................................................59
Figure 45. Architectural model front façade .........................................................................60
Figure 46. Architectural model back façade .........................................................................61
ACKNOWLEDGEMENTS

First and foremost I would like to acknowledge the invaluable support and guidance provided by my chair, Professor Kerry Nelson. Her expertise and honesty pushed me to become a better interior designer. A special thanks to Professor Kotaro Nakamura for all of his time, efforts, and priceless insights that helped bring out the best in me and my thesis project. I also appreciate Professor Herzog and Dr. Woods for their support, enthusiasm, and guidance.

Additionally, I would like to thank Chris Brandley, Gelareh Jokar and Sarah Kim for their selfless service and help through the process of graduate school. Without your support my projects and experience here would have been much less.

I will always appreciate everyone that had such a great impact on my life here at San Diego State University.
CHAPTER 1
INTRODUCTION

Placemaking and Preservation are key components in creating interest and a sense of community in any adaptive reuse project. For a historic underutilized building in downtown La Jolla, California Preservation, Placemaking and Adaptive Reuse will help restore the value of the building and draw the neighborhood to its new purpose. The building will be converted into a museum with a retail component on the first floor. A second story will be added to the structure to house the corporate offices of The Surfrider Foundation. Then, a third story will be added to create an example of an “Ocean Friendly Garden” on the rooftop. The purpose of the architectural conservation and Adaptive Reuse of this historic building on Herschel Avenue is to create a place for tourists, locals, activists and surfers to learn about and interact with La Jolla surf history, as well as promote ocean conservation.

The commercial building to be adaptively reused, located at 7837 Herschel Avenue, was built in 1923 and once served as an Oldsmobile dealership operated by Robert Kohler (“Timekeeper”, 2010). What is unique about this space is that it has been uninhabited for over a decade and most of the exterior remains unchanged since it was originally built (Figure 1; see Appendix for all figures). It currently is boarded up which is unusual for its downtown La Jolla location (Figure 2, 3, 4, 5). It is located on the same block as many popular shops and restaurants, yet no one has taken an interest in restoring this building to its former charm. When this historic building was built it was a time of accelerated growth and change for the community of La Jolla. Since the division of a large plot of land called “La Jolla Park” in 1887 into smaller residential lots, the La Jolla population and real estate prices began to double and then triple (Schaelchin, 1988, p. 5). Through the 1920s-1940s just about every type of American car dealership was represented in the La Jolla area, such as a Ford dealership across the street in 1931 (Figure 1).

Due to its close proximity to the ocean, this building is the ideal location for The Surfrider Foundation corporate offices and for the creation of a surf history museum to focus on La Jolla as well as the conservation of oceans and waves. Since the late 19th century La
Jolla was used as a vacation destination, a place to relax and enjoy the beauty of nature. This is how one visitor described it in 1923, “La Jolla is a bit of sea coast of many moods and manners, sometimes sparkling, crisp, buoyant; again despondent, troubled, morose; at intervals, tumultuous, defiant, angry but the dominant mood is soothing, restful and comforting” (Schaelchin, 1988, p. 5). La Jolla eventually changed from a quiet country-like atmosphere into a more commercialized water sports and shopping playground for the wealthy. San Diego residents and those in La Jolla, in particular, would definitely be interested in preserving the beauty of their oceans and attractions.

Since The Surfrider Foundation is a non-profit organization that strives to conserve the oceans and waves of the world, they are in need of funding from wherever they can get it. This is another reason why the La Jolla location would be a perfect fit. La Jolla was reported by a Coldwell Banker survey in 2008 and 2009 as having the highest home prices in the nation, reaching $2.125 million at its peak in 2009. Also, to demonstrate the affluence of the area, La Jolla has an average household income of $150,000 a year, whereas the average household income in the US is approximately $46,000 (DeNavas-Walt, Proctor, & Smith, 2011). As locals and tourists in La Jolla browse pass the newly restored building they might be curious about what it is, possibly visit its museum, and then become educated in some way regarding The Surfrider Foundations’ purpose and goals. Due to its location The Surfrider Foundation will get more donations, benefactors and perhaps even volunteers to support its worthwhile causes.

The Surfrider Foundation is not only a great fit for the location but due to its goals and mission statement it is a great fit for the building. Their mission statement is: “The Surfrider Foundation is a non-profit environmental organization dedicated to the protection and enjoyment of the world’s oceans, waves and beaches for all people, through conservation, activism, research and education” (Surfrider Foundation, 2011). The existing historical building will allow The Surfrider Foundation to create and run a museum that educates the community of La Jolla on its surf history and also educates its visitors on the importance of preserving the natural resources of all oceans and waves.

The one story 1920s commercial garage building’s current approximate square footage is 6700. The building style was originally built in a mixture of Mission Revival and Spanish Colonial Revival styles. Both of these styles were popular forms of architecture in
the La Jolla, California area during the period in which it was built. Some examples of this
local architectural style are the La Valencia Hotel, which was built in 1926, and the Grand
Colonial Hotel which was expanded in 1928 and displays a concrete and stucco façade
(Figure 6, 7; “Timekeeper”, 2010). The current exterior is in poor condition with
deteriorating painted brick on the east and west facades and peeling stucco on the north and
south facades. There are existing wood doors and concrete ornament on the entrances from
the street as well as the back alleyway. The front façade windows are wood frames and wood
encased, but painted and in poor condition. There is also decorative tile that is faded beyond
recognition along the lower part of the wall on the front façade. There is a section of the roof
on the south wall that contains decorative clay tile, however the rest of the roof is a large
span arched steel truss system that extends the primary length of the building. This structure
eliminates the need for interior beams (Figure 8).

The interior, although originally designed to be a garage and car dealership, most
recently housed a wine store in the front part of the building. However, it has been many
years since it has been occupied and the structure has not been maintained. Therefore, the
interior is also in poor condition and it contains very few original details, except what
remains of the shell of the building (i.e. doors, windows, and brick). The interior offers high
ceilings, due to the roof structure and a good amount of square footage in order to house an
educational museum for The Surfrider Foundation on the first floor. This museum
component will be critical in establishing the non-profit’s presence in the community of La
Jolla. Once this strong presence is established The Surfrider Foundation’s goals of preserving
the oceans and beaches will be able to move forward with more support. Since the
foundation’s goals are all about protecting resources, recycling etc., it would then follow that
their offices and museum would be housed in a historic building that they would be able to
preserve and adaptively reuse. They would not only be preserving and reusing materials but
also the character, charm and sense of history the building produces, for future generations.

The goal of adaptively reusing a historic building to create a point of interest in the
community of La Jolla is not necessarily a new concept. In fact, several buildings throughout
La Jolla have been adaptively reused. This is perhaps one of the reasons that the community
of La Jolla and the area of La Jolla Village specifically has such charm and appeal to
residents and tourists. History can be much rarer on the West Coast of the United States,
when compared to the East Coast. La Jolla recognizes its unique position of having a rich history and also realizes the importance of preserving it. The La Jolla Historical Society was founded in 1963 and it is currently in the process of adaptively reusing the historic Wisteria Cottage in La Jolla for its offices (Figure 9) (“Timekeeper”, 2010). Another example in La Jolla of adaptive reuse is the Brockton Villa, which was originally a single family summer retreat, but is currently being used as a restaurant (Figure 10).

The Adaptive Reuse of buildings not only adds charm and character to a neighborhood, it also gives individuals a sense of place in a community and a connection to a time past. Adaptive Reuse also preserves environmental resources, by reusing existing resources, while simultaneously preserving cultural heritage. The Adaptive Reuse of the historic building on Hershel Avenue will add to the La Jolla tradition of preserving the character of past structures in order to create a sense of community. Due to the close proximity to the ocean and affluent area in which the building is located, the purpose and goals of The Surfrider Foundation will be able to thrive.
CHAPTER 2

LA JOLLA VERNACULAR

LA JOLLA HISTORY

In order to understand the current vernacular of the community of La Jolla, California the history of its development must be examined. Once this is studied then the architectural language of La Jolla’s built environment will be better understood. Examining the architectural vernacular of the area will also assist in determining the key elements that help create a sense of place and define the site of the Adaptive Reuse project on Hershel Avenue.

The community of La Jolla had very few residents until the railroad came through in the 1890s. Shortly after this the La Jolla Park Hotel opened, in 1893, to accommodate the new influx of visitors (Figure 34) (“Timekeeper”, 2010). At this time the prominent architectural style was the Cottage Style. Many homes appeared in this style around the turn of the 20th Century, lining the now main streets of Prospect and Girard Avenue. It was during this time that La Jolla began to be somewhat of an artist colony. The addition of Ellen Browning Scripps to the area did much to help its development, due to her generous contributions. Her name still appears throughout the La Jolla, such as at the “Scripps Institute of Oceanography.”

During the 1920s La Jolla developed into primarily a tourist economic base. By the end of World War I, “...the beach cottage look began to give way to the elegant California Spanish Style” (“Timekeeper”, 2010). During the Great Depression few new structures were built. But, the end of World War II resulted in many of the military service men stationed in the area settling in La Jolla, and today there are over 40,000 residents (“Timekeeper”, 2010). Due to its seaside location La Jolla has become a destination location for naturalists, beach goers, divers, surfers, and hang gliders. It has also had many famous residents such as Theodore Geisel more commonly known as Dr. Seuss. Today La Jolla is known for its art galleries, high end restaurants, beaches and research institutions.
There are four prominent architectural styles that exist in La Jolla today that help create the eclectic mix that gives the community such a unique sense of place and cultural heritage. The Cottage Style was one of the first built in the area. One example of this is the Wisteria Cottage which is currently being restored by the La Jolla Historical Society, to be used as its offices. Another example is the Brockton Villa, which was originally built as a summer home in 1894 but has been successfully adaptively reused for the purposes of a restaurant (Brockton Villa, 2011). The Grand Colonial Hotel was built with wood framing but was later added on to with a large four story concrete mixed-use building in 1928.

The Cottage Style eventually gave way to the Mission Revival Style in the 1890s, with its white stucco exterior, dark wood, clay tile, and iron trim (Weitze, 1984, p.195). Famous architect, Irving Gill worked successfully in this style at the beginning of the 20th century. However, with the “Panama-California Exposition” of 1915 the Spanish Colonial Revival Style became the primary architectural style in the 1920s. It was during this period that the subject of this project, the Oldsmobile Dealership built on Hershel Avenue, was built. In San Diego the Prado Tower, built for the “Panama-California Exposition” of 1915, is an excellent example of Spanish Colonial Revival architecture with its arches and elaborate ornamental details (“Timekeeper”, 2010). Another example is the La Valencia Hotel which was built in 1926, during the golden age of Hollywood (Figure 6). It began to be a popular hideout to the stars who were escaping the pressures of the industry (La Valencia, 2011).

Today there is an eclectic mix of a few historic buildings, simple strip mall architecture, and different styles of new contemporary architecture. In 1983 the BLOB “Ban Large Office Buildings” Organization was created to oppose large structures being built in La Jolla by banks and developers. The organization was largely successful, which is one of the reasons La Jolla has been able to maintain a small community feel despite its dramatic growth and tourism.

The historic building located at 7837 Herschel Avenue is just a few blocks away from the ocean cliffs, as well as other famous La Jolla landmarks such as the La Valencia Hotel and the Wisteria Cottage (Figure 35). But, it is surrounded by outdated architecture from the 1980s that lacks character and charm. It is also flanked by two parking lots and there is
another parking lot located diagonally across the street. Across the street is new construction consisting of glass and metal designed in an appealing modern style. The building is also just down the street from the popular Burger Lounge Restaurant. Despite being so centrally located, and having all the charming architectural character of a Mission Revival Style building, it has had little attention for decades. The adaptive reuse of this Hershel Avenue property would do much to enhance the character of the street and add to the overall charm of the community of La Jolla.
CHAPTER 3

CREATING PLACE AND PRESERVING HISTORY

It is necessary to understand several different specializations within interior design in order to create well thought out design for a multi-use project, such as the Adaptive Reuse project on Hershel Avenue. For this project specifically those areas would include, exhibition design, retail design, historic Preservation and restoration as well as the theory of Placemaking. Determining how all these specializations can work together in a cohesive manner will help to create a highly functional and visually appealing project that the community of La Jolla will be able to enjoy and utilize, as well as fulfill the goals and requirements of the tenant The Surfrider Foundation.

Some specializations in the study of interior design are given much more attention in design schools, television design shows, and design magazines. There are certain core competencies within the design world that are seen as necessary, in order to be a skilled interior designer. Some examples are residential design, hospitality design, sustainable design and commercial design. There are additionally several skill sets that are seen as compulsory, such as space planning, model building, hand drafting, various computer aided drafting programs, material selection, visual presentation etc. However, there are several areas of design that can be extremely pertinent to most designer’s but usually are not included in university curriculum, exhibition design, retail design, and historic preservation or restoration. All three of these design specialties are usually mentioned only briefly in order to cover other more primary topics in interior design. Despite this, these lesser known specialties are extremely vibrant and alive as part of the design world. They are significant fields that could be greatly beneficial to the interior designer’s perspective, knowledge base, and academic study regarding art and design.

Not only do these areas deserve more attention from the design world, they are extremely pertinent to the current economy and social climate in which we live as Americans. Exhibition design would lend itself to the education of children on various levels, as well as the education of adults in museums, galleries etc. As example, exhibition design
might focus on one current topic of energy conservation and sustainability. Several museums throughout the nation have created exhibitions on these significant topics. One example is the Design Museum in London’s exhibition entitled “Sustainable Futures” which asks the question if design can make a difference in the acceptance of the sustainable movement. These types of exhibitions are of real value to our society, and are a specialty within design that is rarely explored, celebrated or studied in an in depth fashion.

The specialty of retail design, although not necessarily providing a great benefit to the greater values our society, is however extremely important to our society and does emphasize what it is that we, as Americans, value. We have witnessed recently with “The Great Recession” what can occur when individuals and communities stop shopping, and how fierce the competition between retailers has become for the remaining consumers. Shopping however, is a large part of our American culture and is not going to disappear. Shopping in today’s society has changed, “…from a life-sustaining activity to a leisure-based one” (Cheng & Yabuka, 2005, p. 7). So, with this dramatic shift over the years, there is even more pressure on the designer to make sure his or her space is the most memorable and that they have created the most enjoyable experience possible for the consumer.

Historic Preservation and restoration are arguably the most important components of smart growth, urban renewal and sustainable design, all of which are very contemporary topics and issues in planning, architecture and design. Not only are the topics of historic Preservation and restoration pertinent to the identity and culture of communities, they are also excellent ways to save money and resources. In this current economy those are both extremely important to individuals and companies. Also, in a constantly changing world of technological advancements, “…preservation helps us as humans create context for ourselves, in the world in which we live. Being able to see the past on a regular basis gives us perspective” (Weinberg, 1979, p. 2). Historic Preservation is inherently sustainable, helps give us context, adds to the richness of our culture, and is economically friendly, all significant reasons why it should be a larger part of interior design academic study.

The complexities of each area of neglected design specialization will be explained, examined, analyzed, and compared in order to discover the intricacies involved in each, and how they can be of value to an Adaptive Reuse project. Each of these interior design specialties require vast amounts of study, in regard to theory and experience, in order for the
designer to become a specialist. The amount of training and knowledge required in each of these design specialties might be one of the reasons why the areas of exhibition design, retail design, and historic Preservation and restoration usually get far less attention in the study of interior design.

**Placemaking**

With the creation of a museum and offices for a non-profit organization the challenge is not just to create a unique and engaging space for these functions, but to create a gathering place or point of interest for the community; this is the art of Placemaking. One definition is: “Placemaking is not just about the relationship of people to their place; it also creates relationships among people in places” (Schneekloth & Shibley, 1995, p. 1). This concept of creating relationships among people in a space can relate directly to the role of the interior designer. The choices the interior designer makes regarding materials, floor plan, lighting etc. creates an environment. Whether this environment facilitates communication, interaction or seclusion is largely due to how the space is designed. Placemaking and interior design can therefore go hand in hand because both are attempting to create a certain kind of environment and a particular sort of interaction among people.

Placemaking relies heavily on the dialogue between tenants and designers to generate the most ideal spatial outcome. One example is interviewing individuals that work in an office being re-designed, creating “dialogic space”. However, “Generating a dialogic space depends on the willingness of all parties to engage in a sustained conversation about the way they want to live and work” (Schneekloth & Shibley, 1995, p. 7). Creating this dialogue is essential when transforming the space which people will inhabit, to produce the most ideal outcome or design. The process of Placemaking requires “Framing Action”, essentially that, “Every time we decide to do something, we are simultaneously deciding not to do something else, whether we are aware of it or not” (Scneekloth & Shibley, 1995, p. 13). These concepts of dialogic space and framing action illustrate the sustained effort necessary to create a space that engages people and makes them want to return again and again.

Essentially, Placemaking can inhabit a large space within the world of interior design if one is willing to put forth the time and effort. If one attempts to really understand the location, space and the people that will inhabit it, the result will be a place that people will be
drawn to. In the art of Placemaking there are a few main goals that one should attempt to achieve:

We have argued that the practice of Placemaking is not only about the physical making, remaking, and unmaking of the material world. It is about “world making” in a much broader sense because the practice literally has the power to make worlds—families, communities, offices, churches and so on. Each art of Placemaking embodies a vision of who we are and offers a hope of what we want to be as individuals and as groups who share a place in the world. (Schneekloth & Shibley, 1995, p. 191)

This slightly utopian statement illustrates the fact that unlike the more technical and rational acts of building construction, Placemaking is really more of a poetic art.

In reference to the historic building on Hershel Avenue there are several elements that exist to help create a sense of place, and there are several elements that can be created to help add to the sense of place already felt in the community of La Jolla. One element that exists in the community, that creates a sense of place, is its history and cultural heritage. For over a century La Jolla has been a point of interest for everyone from the wealthy, to the famous, the summer tourists, the naturalists, and researchers. The dynamic mix of individuals that find interest in La Jolla creates a sense of variety.

Another element that creates a sense of place is the many free attractions of the community, primarily those along the shoreline. La Jolla does not have direct access to the freeway and has subtly attempted to tuck itself away from the rest of San Diego. However, with its dramatic hillside and mixture of sandy beaches and picturesque cliffs it could not keep itself hidden for long. The main attractions to the area for tourists were the ocean and other natural formations such as The Caves (Figure 36). The Children’s Pool was built in 1931 to create a protected area for visitors to play in the ocean (Figure 37) (“Timekeeper”, 2010). However, this area is now a protected area for seals to rest, which has in turn created a new tourist attraction.

The mixture of architectural styles also serves as a way to create a unique sense of place. In La Jolla there is a mixture of Cottage Style, Spanish Colonial Revival, Mission Revival, Modern, and Contemporary. Having different styles of architecture can add cultural richness and meaning to an area and a community. Preserving the architectural heritage of a community can create a sense of place and draw individuals to it. This, along with other draws of natural resources and the dynamic variety of institutions and attractions, helps to
create value and meaning for the community. By adaptively reusing the historic building on Hershel Avenue, this project seeks to add to the sense of place and cultural heritage that already exists in the community of La Jolla.

**HISTORIC PRESERVATION**

Historic Preservation is another specialty that impacts the art of Placemaking in a positive way. In a constantly changing world of technology and the internet, “Preservation helps us as humans create context for ourselves, in the world in which we live. Being able to see the past on a regular basis gives us perspective” (Weinberg, 1979, p. 2) Historic Preservation helps to give us context, creates a sense of community and adds to the richness of our culture and society.

Preserving architectural culture helps to give individuals perspective regarding where they came from, it creates urban and community identity, and fosters a sense of value for historic buildings. This specialization within design is not generally covered in any sort of in-depth study in interior design academic programs. One reason might be that it does require intense study to get a sense of what it is and how to go about achieving the Preservation or restoration of an actual building. However, several universities, one example being the University of Southern California, have specific majors or graduate programs that focus primarily on historic Preservation and restoration. One very contemporary topic within the general category of architectural conservation is adaptive reuse, which involves the repurposing of historic buildings for a new use. Regarding additions to existing structures the Federal Government has established guidelines in “The Secretary of Interior Historic Preservation Guide” it states:

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment. (U.S. National Park Service, 2011)

It is therefore important when planning an addition, or an adaptive reuse project, for a building with historic character to maintain its charm while at the same time create a different identity for the new structure being added. Also, having a historic building with character, that reminds us of our architectural heritage, is going to almost automatically give
it a heightened sense of place. Historic Preservation is therefore one of the essential elements of Placemaking and should be implemented whenever possible.

For William Morris, “…the purpose of historic preservation is the protection of ancient monuments of art and history from the barbarism of the present moment” (Weinberg, 1979, p. 17). Preserving architectural culture helps to give individuals perspective regarding where they came from, it creates urban and community identity and fosters a sense of value for historic buildings. Preservation is just one of the terms used under the umbrella of architectural conservation. The modern architectural conservation movement gained real momentum in the 19th and 20th centuries when many during the Modernist period were turning away from sentimental ancient buildings in favor of new construction and all it stood for with regard to progress and change (“Art Conservation and Restoration,” 2010). Luckily the value of our architectural heritage is widely recognized and protected by our government today in the form of the “Advisory Council on Historic Preservation” and the passage of the “National Historic Preservation Act of 1966” (Advisory Council on Historic Preservation, 2011). Other agencies that assist in preservation efforts are, State Historic Preservation Officers, the National Trust for Historic Preservation, and the most important factor being the enthusiasm and drive of local governments, communities and citizens.

There are three main categories under the umbrella of architectural conservation, preservation, restoration, and rehabilitation. Each is important to achieving the overarching vision of conservation, which is for communities to be able to retain their architectural identity, culture, and history. The modern preservationist rule of thumb is: “Better to preserve than to repair, better to repair than to restore, better to restore than to reconstruct” (Weinberg, 1979, p. 17). Preservation, being the most ideal option, is to maintain and protect a building in its current state in order to prevent further damage and deterioration. Restoration on the other hand, “…focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods” (“Art Conservation and Restoration,” 2010). Restoration also allows for the addition of modern technological advances and does not see them as an intrusion into the historical character. Lastly, the rehabilitation approach is similar to preservation in that it attempts to maintain and bring back to life the elements of the building that are inherent to its character. The difference between the two is really the greater latitude in what can and cannot be done to a
building. Rehabilitation does not have to conform to the strict standards that Preservation does.

Although Preservation, restoration, and rehabilitation are all occurring today, one topic that is the most contemporary under the general umbrella of architectural conservation is adaptive reuse. One reason Adaptive Reuse has become so popular among architects and designers, is that it helps achieve credits towards LEED Certification. The goal of the LEED program is to encourage the use of existing resources to help make building and construction more sustainable and energy efficient. A rough definition for Adaptive Reuse is the repurposing of a structure into something else that it was not initially intended for. So, an old factory could become an office building, a movie theatre becomes a restaurant etc. One example in downtown San Diego is Petco Park, which took an underutilized building the Western Metal Supply Co. warehouse and incorporated it into the design of the baseball park. The adaptively reused warehouse building now contains viewing suites, a gift shop and a restaurant, adding historic value to the baseball park (Figure 11).

Another example of Adaptive Reuse is the creation of Ghirardelli Square in San Francisco, which was the first major project of its kind in the United States (Figure 12). After purchasing the group of buildings for a cost of 2.5 million dollars, it then cost an additional 10 million dollars to build (Weinberg, 1979, p. 180). This was seen by many at the time as a considerable expense or a gamble that people would actually want to come visit. However, the developers are now considered “revolutionary pioneers” in the area of Adaptive Reuse. Another reason Adaptive Reuse is gaining so much momentum today, is that it cannot only be economically beneficial for the developers, it also positively affects the communities surrounding it. For example, “Urban waterfronts, historically used as points for industrial production and transport, are now selling-points for home buyers and renters” (Weinberg, 1979, p. 180). Preserving the architectural character of buildings allows neighborhoods to maintain their cultural heritage and creates context for individuals living in a constantly changing world. One of the reasons cited for the value of adaptive reuse is for the “Conservation of Historic and Cultural Resources” (Williams & Gilbert, 1983, p. 21). With the focus of our society primarily on the improvement of technology and general progress, architectural conservation is crucial in that it gives individuals the ability to step back to remember their past, and it helps gives them perspective and context.
RETAIL DESIGN

In contemporary museum and exhibition design there has become a need for some sort of retail component to be incorporated. This is partly due to the funds that a gift shop or café area can bring to a museum institution, and partly to make the idea of a museum slightly more appealing to a larger audience that might not necessarily be interested in solely a museum. Also, as government funding is being reduced to art programs, due to the economic climate, non-profit organizations are forced to find other means by which to generate income for their causes. Some argue that adding aspects of commercialism and consumerism to a museum distracts from its intended purpose. However, the reality is that now almost every museum has some sort of retail component, where patrons can take a visual memory home with them from the museum. Since retail design has in today’s museum become such an integral part of its function, the study of it would positively affect the design of The Hershel Avenue Adaptive Reuse Project.

Retail design today has become more of a physiological art form than a company or individual simply trying to have the best product to provide the consumer. Shopping used to be primarily for the collection of the basics elements of life. For instance, individuals would go to a local merchant and get the flour, sugar, thread, and wax etc., all they needed for the necessities of life for that week or month. But eventually human desire for more comforts and luxuries transformed shopping in American culture. It changed, “…from a life sustaining activity to a leisure-based one” (Cheng & Yabuka, 2005, p. 6). This change placed the importance not just on the product but on the experience the consumer had while purchasing the product. This created a whole new competitive environment where human psychology, ethnography, and product brand recognition became key aspects in retail design.

One of the first people to capitalize on this change in the consumer was, Louis Auguste Boileau who in 1867 opened what some consider the world’s first department store, “Le Bon Marche” in Paris, France (Mcdermott, 2007, p. 195). Le Bon Marche means “the good idea” or “the good market” in French. The English and the Americans began to recognize the value of the department store concept and stores such as Macy’s and Selfridges followed. The department store or chain store idea soon began to grow throughout the United States and after World War II developed into the concept of the shopping center. The mall or
shopping center became a way for the newly suburbanized America to get most of their shopping accomplished outside of a big city and closer to their homes.

Although the retail design sector and retail design theory gets very little attention in the world of academic interior design, it does however have a large enough group that it has its own association, The Retail Design Institute. Their Mission Statement is, “The Retail Design Institute promotes the advancement and collaborative practice of creating selling environments” (Retail Design Institute, 2011). So, right in their mission statement it recognizes two key factors in retail design, the spaces need to be creative and they need to create a memorable environment. This is quite a bit of pressure put on designers that are in essence selling the idea of the product, versus the quality of the product just selling itself. This idea is expressed in this statement, “Today’s retail designer must compose an environment that not only satisfies the functional requirements of a selling space, but also ignites the imagination, seduces the mind, and generates desire for the products displayed” (Dean, 2003, p. 6). So these selling environments have to be well designed and enticing, but they also have to play on the consumers’ emotions in some way and create a desire, or some sort of an addiction, for something that they may not have ever seen before.

The next component in creating a successful retail space is the design’s ability to produce brand loyalty. The colors, proportion, scale, and placement of the brand within the space are all factors in the consumer’s ability to remember the brand and the experience within the branded space. Most companies will outsource a brand and concept consultant to help create a strong “identity” for their store. Some of the topics a branding consultant might focus on are typographic continuity and unique details, to help create a memorable experience.

Branding is a huge part of retail design in today’s society and good associations with that brand are essential. Along with this idea there are, “Two main goals in retail design: entice the consumers onto the shop floor, and second to gain their brand loyalty” (Dean, 2003, p. 7). That being said, how are the goals of getting the consumers into the store and then making sure they fall in love with it and want to come back achieved?

One way to achieve the two main goals of retail design is to make sure that good interior design practices are followed, and also to conduct large amounts of research on the demographic that the brand is trying to appeal to. As far as the interior design of the sales
floor, “The rule for retail space is that the design should reflect the product” (Dean, 2003, p. 7). So, for instance a store selling diamonds isn’t going to create a space that looks like a barn or flea market. Similarly, a children’s clothing store is not going to want its space to be dark and frightening to the end consumer, the kids. These are general examples that may seem like common sense, but bad design is created frequently that does not reflect the product in any way. One example of poorly thought out design was featured on a television program that focused on residential improvement, and although it was residential design the same design principles apply (CNN, 2011). In this space the architecture is pointy and aggressive, but the real unfortunate part is the furnishings that do not at all reflect the architecture of the house or the environment in which it is placed.

Another critical factor in retail design is the study of human psychology with regard to shopping habits and emotional responses. The study of retail theory provides all sorts of interesting insights into the mind of the consumer. One is, “Most customers turn right when they first walk into any store. We don't know why, they just do. So here, when you turn right, you'll find a lot of bright, colorful accessories — they get customers' blood pumping” (Marino, 2011). Well, one reason why this might be is that a large percentage of the population is right handed and they are drawn to that side? Another, fairly modern term in the world of retail design is Ethnography, which is a branch of anthropology dealing with the scientific description of individual cultures. Ethnography can be used to inform design by studying how people interact with their environments. Although not quite commonplace in the world of design, Ethnography can provide an additional perspective to the designer.

Ethnographic findings, at their best, provide inspirational materials for designers, supplying unexpected details and pertinent reminders of how places are organized. Designers then use their skills and imagination to produce buildings that may variously support, enhance, augment or radically alter those places. (Whitemeyer, 2011)

Ethnographic research for use in architecture and interior design is not yet commonplace. It is costly, and it's difficult to convince a client of its worth, especially when it may benefit only one building. In product and retail design, it's cost-effective when multiple units are produced. For an interior designer, or more specifically a retail designer, to be successful he or she needs to have a lot of information about the space, its occupants and how the occupants inhabit the space. So, this is where Ethnography is of benefit, the more information designers can glean the more well designed their spaces will be.
Retail designers today have possibly greater challenges than ever to create enticing, seductive, addictive, memorable experiences and environments. They are required to help create brand loyalty and promote sales just by the way the space is designed. Although, this is quite a bit of pressure to place on designers, there are also so many tools available for them to make their space stand above the rest. Ethnography, human psychology, color psychology, branding and concept consultants, that all assist designers in creating unique retail identities for their clients through design.

**EXHIBITION DESIGN**

One aspect of the building design that is going to greatly assist The Surfrider Foundation in connecting to the community is the surf museum on the first floor. The museum needs to do several things, educate the community on ocean and beach conservation, present surf history with an emphasis on La Jolla and provide an opportunity for donation directly or through retail goods sold, and excite visitors on the topics so they will come back and refer friends. So the question is how do we go about educating the community and get its members interested in The Surfrider Foundation’s Mission? One way is to create unique and creative exhibits. Other ideas include engaging the community through creative programs such as guest lecturers, temporary local artist exhibits and having rentable space for organizations, companies or individuals in order to develop more interest and revenue in the space and what it is trying to promote.

In order to create engaging exhibits one of the first questions one might ask is what exactly is exhibition design? Well, it can involve many different things, “Museum exhibitions, trade shows, information kiosks, expositions, world fairs – creating experiences that facilitate multi-layered communication” (Lorenc, 2007, p. 7). In order to create a successful exhibition it might require specialized skills and materials such as, electrical wiring and mechanical equipment, branding or graphic design elements, a museum curator skill set or require the expertise of a computer programmer. Exhibition design involves many more skills than are currently held by most interior designers. Although most interior designers generally need to know a little bit about each of these areas most are not within the realm of a designer’s capability.
So really what is needed is a more collaborative approach. Not only does one need to have highly developed technical skills to create a successful exhibition design, he or she must also be well versed in sociology, history, anthropology, and politics. Exhibition design is very much a representation of our culture. Mary Anne Staniszewski illustrates that in her book “The Power of Display: a History of Exhibition Installations at the Museum of Modern Art” by stating, “The premise that all that we experience in the world is mediated by culture and is, in this sense, representation. As with everything we see as culture, exhibitions are history, ideology, politics and aesthetics” (Staniszewski, 1998, p. xxiii). Exhibition design theory is therefore much more than just deciding what is going to go where and what it looks like. An in-depth study of the context of the exhibition and then in turn the ramifications the exhibition might have on society would need to be made.

Additionally, the exhibition designer must take into account the location of the pieces selected for a show, or how the piece will interact with the elements around it, whether it’s another piece or the architectural components of the space. The concept of element interaction is illustrated by this quote:

Art historians have analyzed the works included in an exhibition and a show’s effect as it is received within aesthetic, social, and political discourses. But they have rarely addressed the fact that a work of art, when publicly displayed, almost never stands alone: it is always an element within a permanent or temporary exhibition created in accordance with historically determined and self-consciously staged installation conventions. (Staniszewski, 1998, xxi)

Therefore an exhibition has the ability to influence the way in which individuals interpret the information being provided. But, the power of the environment the exhibition creates is just as important as the environment which it inhabits.

Additionally, there are technical aspects involved in creating an exhibition that must be considered and addressed. The collaborative process of the creation of an exhibit that the interior designer would be most concerned with would be, the layout of the space, exhibits, and wayfinding; meaning how the individuals are able to circulate throughout the space, color psychology and the mood it creates, lighting design, primary graphics and aesthetics, and material selection. Then, the interior design would determine how all these design components function to create the exhibit as a finished whole. Floor plans must be drawn, lighting and electrical plans created, materials selected, proportion and scale taken into account and in general the aim is to create an overall appealing environment. An exhibition
environment with all of these design components taken into account will facilitate “multi-layered communication” that is the central goal of exhibition design.

There are several new technological developments within the world of exhibition design that help to further the eventual goal of multi-layered communication, and engaging the viewers and community as a whole in the conservation and preservation exhibitions. Technology has become such a large part of our everyday lives that it would make sense that in today’s society exhibition design and technology have become inseparably connected. In the book “Art and Technology Now” the concept of art and technology being connected is stressed with this statement:

Art and science, the twin engines of creativity in any dynamic culture, are commonly thought of as being as different as day and night. This is a critical error. The partitioning of curiosity, inquiry and knowledge into specialized compartments is recipe for cultural stagnation. (Wilson, 2010, p. 6)

So, not only are they inherently connected in our current American culture, it is actually a critical error to ever attempt to separate them into individualized fields of study. Incorporating technology into art and art exhibitions is not only important for the development of arts in our culture, but it also helps it to become valid and contemporary with regard to issues and topics today. This statement emphasizes the point of art remaining current through the melding of art and science, “…for arts in general to remain robust and relevant in the context of a techno-scientific culture, it needs to be able to use science in a way that enhances the way you think about both science and art” (Wilson, 2010, p. 17). Therefore science is a key ingredient in being able to affect the way people perceive art as well as science. It is also instrumental in changing the way people perceive the world around them and their ability to possibly change the way they think about certain topics or issues.

This ability to change people’s perceptions or views about certain topics would be beneficial regarding the primary aims of The Surfrider Foundation such as protection of our oceans through recycling or ocean friendly gardens, as well as the contemporary interior design topic of energy conservation and sustainability. These topics are sometimes difficult to explore and even more difficult to get the ideas across in a way that inspires people to change the way they do certain things. So, this is where science comes in. There are several ways to incorporate science into art to generate a memorable experience that educates and inspires individuals to change. One of the key elements in creating this experience is physical
interaction. If an exhibition designer can get you to physically interact with the exhibition there is a far greater likelihood that what is being displayed will be remembered and have an effect on the participant. Some examples of this interactive art are music created by a person’s brainwaves, and allowing viewers to interact with a robot by means of hand gestures (Wilson, 2010, p. 17). Some sort of interactive art with the topic of trash in our oceans for example would be relevant to the Surfrider Museum.

With regard to the contemporary topic of energy conservation and sustainability, many construction projects that are applying to be Leadership in Energy and Environmental Design (LEED) Certified install monitors in their lobbies that count in real time how much energy their lights are using as compared to a standard building. Educational tools such as these allow individuals to see the effects of how they are living and what small changes they can make that will make an impact on the environment. Other ideas might have to do with recycling and the affects plastic bags have on the environment, or how gas pollutes the air we breathe. Being able to visually interpret information provides another layer of communication for exhibits that will increase their value and relevance to their audience.

**SUMMARY**

When the specialties of exhibition design, retail design, and historic Preservation are applied to contemporary topics and issues, such as energy conservation and sustainability, the value of these specialties in the education of citizens and communities is immense. Not only are they of value to society, the economy, and the environment, they play an immense role in the design and Adaptive Reuse of the historic La Jolla building on Hershel Avenue.

Theoretically taking a historic, yet underutilized, building in downtown La Jolla, restoring and adaptively reusing it for the purposes of a surf museum and retail component, sponsored by The Surfrider Foundation, will add great value and hopefully excitement to the community. The ultimate goal of the research was to inform the design for the historic building through the comprehensive study of the three specialties of design that many interior designers know very little about: exhibition design, retail design, and historic Preservation. The study of these specialties would allow a space to be created that not only functioned well for the determined use, but that excelled at maintaining the character inherent to the building,
achieved multi-layered communication through its exhibits, and was able to communicate desire for the retail goods to be sold.

The significant role that history can play in our society and economy was revealed through the research of these three interior design specialties. There is also a greater respect for the vast amount of experience and time that one must accumulate to be truly proficient in not only these certain areas of design but in all areas of design. Also, a greater appreciation and understanding for the impact that exhibition design, retail design and historic Preservation all have on our cultural identity was determined. The knowledge gained from the study of these interior design specialties will influence the way the design of the space is approached and the greater effect that good design can have on occupants and visitors.
CHAPTER 4

PROJECT DESIGN

EXISTING BUILDING – FIRST FLOOR

The existing building being used for this project is located at 7837 Herschel Avenue, La Jolla, California. It was built in 1923 and since then has had very little upkeep and seemingly very little preservation of historical character and elements on the interior as well as the exterior.

This structure was initially designed to be a garage and car dealership, but it was most recently used as some sort of shop that sold wine and other goods. The floor plan consists of long rectangular shape with existing exterior walls, doors and windows.

Intention

The goal is to preserve these remaining historic elements in order to create a sense of place and Preservation for The Surfrider Foundation Museum that it will house. Preserving the elements of historic character in the building will add to the theme of the museum which is, “La Jolla Surf and Ocean Conservation Museum.”

Materials

A historic 1920s California ceramic tile was chosen to restore the tile border that exists at the base of the building’s exterior, as well as around the frame of the exterior doors (Figures 13, 19, 20, 21, 22). The colors from that tile were used in the interior of the space on the first floor in order to connect the exterior with the interior, as well as the historic elements of the space with the new elements. Concrete and linoleum flooring were used throughout the public spaces for ease of maintenance as well as for their environmentally friendly aspects. Carpet tiles with recycled content were used in the office spaces, as well as in the media room, for sound control and also for their environmentally friendly features components. The museum entrance contains a feature wall that is made up of recycled wood laid out in a horizontal direction (Figure 14). The horizontal orientation creates a sense of calm and a subtle reference to the ocean and waves, which are at the heart of The Surfrider Foundation.
The majority of the materials used throughout the first floor contain some sort of eco-friendly component so as to be in line with the goals and mission of the organization it is housing, The Surfrider Foundation.

**Design**

The primary interior architectural element that exists throughout the space, on both the first and the second floor, is a large soft curve, and it is located in the exhibit displays, the ceiling soffit, and the flooring materials (Figure 15, 17, 18). The design intention of the curve was to create a subtle reference to waves and therefore connect to the purpose of The Surfrider Foundation, which is ocean and wave conservation. This curved element is repeated throughout the space in many ways. One is the curve in the soffit made out of wood in the museum entrance. This curve is also mirrored in the flooring pattern below (Figure 16). The retail display tables are curves rather than rectangles and are arranged in a rhythmic pattern, like ocean waves. The colors selected for the space also make reference to the ocean and waves; blues, turquoise and coral colors are used throughout the space.

**NEW STRUCTURE – SECOND FLOOR**

With the historic first floor remaining and being adaptively reused for a surf and ocean conservation museum, the second floor will be added to house the offices for The Surfrider Foundation, which will be administrating the museum on the first floor.

**Intention**

With the first floor being restored primarily to its original character and the charm, the second floor needs to reference the first floor, but at the same time needs to be designed in a distinct way. One reason for this is because the new structure would never be able to look entirely the same as the existing structure, making the building as a whole look odd. Therefore, creating distinct looks for each floor will allow the beauty of each design to come through.

The new structure will consist of primarily recycled wood planks in a horizontal orientation (Figure 19). This references the horizontal line of the ocean, as well as the main feature wall in the entrance of the first floor museum. The inspiration for the design of the second floor structure was taken from the new buildings at The Scripps Institute of
Oceanography located in La Jolla, California (Figure 23). These buildings consist of horizontally placed wood siding, metal, and glass arranged in a minimalist style. The buildings connect seamlessly to the ocean which is located just beyond the cliffs, which they are located atop. The second floor of the Hershel Ave. building can therefore make a similar connection to the ocean as well as to the architectural vernacular of the area.

Design

The design of the second story addition is essentially a softer version of the first floor. The colors used on the first floor have been toned down in order to relate to the different architectural style of the second floor. This creates some continuity throughout both spaces while at the same time allowing them to exist as separate entities and functions. The minimalist ocean inspired architecture of wood, glass, metal in brought to the interior and very few light toned colors are used, in order to keep the focus on the materials. The aim was to create a space that felt similar to an ocean breeze (Figures 24, 25, 28, 29, 30, 31). Keeping understated references to the ocean throughout the space helps to reinforce the purpose of The Surfrider Foundation, for the people that are working there on a daily basis (Figure 27). The main space in the office area is left open in order to accentuate the double height ceiling area and clerestory windows, as well as foster communication between the different departments (Figure 26). The office design nurtures workplace cooperation, decreases boundaries and office structure hierarchies, and creates a calming yet invigorating work environment.

Materials

Translucent blue materials are used throughout the second floor in order to create division of spaces and at the same time creating a flow and openness between areas, that keeps the overall feel less formal (Figure 29). Keeping work informal and fun is one of the goals of The Surfrider Foundation for its workspace. The translucent blue materials again create a subtle reference to the ocean and waves. Carpet tile is used throughout most of the workspaces and different colors are used to denote different areas of the office, as a form of wayfinding. Cork is used in the break room area for its eco-friendly properties and the fact that it is softer on the feet than other hard surfaces (Figure 30). The workstations chosen throughout the space are flexible to individual needs, tastes and functions. They are set up in
a “beehive” format for efficiency of space, as well as to aid in interoffice communication. The open design allows the architecture of the space to take center stage, while at the same time the individual canopies above create privacy for each person (Figure 26).

**NEW STRUCTURE – THIRD FLOOR**

The third floor of the building will blend in seamlessly with the second floor.

**OCEAN FRIENDLY GARDEN**

The primary purpose and function of the third floor is to be an example of an “Ocean Friendly Garden” which is one of the focuses for The Surfrider Foundation, to help keep oceans and waves safe from pollutants and rainwater runoff that go straight to the ocean. The third floor will be connected to both the first and second stories by way of an elevator and stair (Figure 33). There will be a small enclosed area to house both means of entrance and egress and then it will open to the example of an Ocean Friendly Garden (Figure 32). The first floor museum will use the third floor garden as an educational tool as well as a space to rent out and gain additional income for the museum. The second floor offices will use it as a break space and alternative meeting location. Some of the same materials that exist throughout the building interior and exterior will be used within the garden space; concrete, wood, glass and metal. The Ocean Friendly Garden will represent the ideals that The Surfrider Foundation promotes conservation, Preservation and enjoyment of natural resources.
CHAPTER 5

CONCLUSION

It is within this context of architectural conservation, Placemaking and Adaptive Reuse that I frame my graduate thesis project. The Preservation component of my project will assist in creating inherent value and historical context for the building and its purpose. The Placemaking component will help generate community excitement and interest in the building and its various purposes. Lastly, the Adaptive Reuse element will add a sustainability factor to the project, which is crucial to the purpose and goals of The Surfrider Foundation who emphasize recycling and conservation of the Earth’s resources. The other more specific design elements of the space include; exhibition design, retail design, office design and ocean friendly garden design.

Together all of these more general big picture components and the specific elements are going to help fulfill the ultimate mission and goals of The Surfrider Foundation on several different levels. The museum space is going to educate visitors on the fun and exciting sport of surfing and the role in which the area of La Jolla has played in the history of surfing. Also, the museum space will educate visitors about ocean and wave conservation and the importance of personal habits and their effects on the ocean, and government programs and laws. The entrance to the museum space will also contain retail items such as recycled home goods and apparel, Surfrider clothing and surf memorabilia. The office space will be able to perform all of the programmatic requirements in a sustainable, fresh and inspiring way, while at the same time reflecting the organization’s culture and purpose. Then, on the third level, the goal of educating patrons on the importance of individuals’ habits will be presented in the form of an “Ocean Friendly Garden” on the rooftop.

The ultimate goal of this project is to create a place that adds cultural richness, historical context, and sense of community to Herschel Avenue and to the greater area of La Jolla, and also to present an interesting and aesthetically pleasing solution. If The Surfrider Museum and offices could be a point of interest for locals as well as tourists and be able to create an excitement in San Diego about what the non-profit organization is trying to achieve
with regard to ocean conservation and education, it will not only be successful but it would have added something worthwhile to the community. Thoughtful interior design, architectural conservation and Placemaking together will aim to create a space and purpose that people will want to donate to, visit, enjoy looking at and appreciate the sense of value that the Adaptive Reuse of historic buildings can bring to an area.
REFERENCES


Figure 1. Ford motor company dealership 1920s.

Figure 2. Existing building exterior south façade.
Figure 3. Existing building exterior north façade.

Figure 4. Existing building exterior west façade.
Figure 5. Existing building exterior east façade.

Figure 6. La Valencia Hotel.
Figure 7. Grande Colonial Hotel.

Figure 8. Existing building interior.
Figure 9. Wisteria Cottage.

Figure 10. Brockton Villa.
Figure 11. Petco baseball park.

Figure 12. Ghirardelli Square.
Figure 13. Tile material.

Figure 14. Museum entry perspective.
Figure 15. First floor plan.
Figure 16. Museum lounge perspective.

Figure 17. Museum exhibit entrance perspective.
Figure 18. Museum exhibit perspective.

Figure 19. New south elevation.
Figure 20. New north elevation.

Figure 21. New east elevation.
Figure 22. New west elevation.

Figure 23. Scripps Institute of Oceanography.
Figure 24. Second floor plan.
Figure 25. Office entrance perspective.

Figure 26. Main workspace perspective.
Figure 27. Conference room perspective.

Figure 28. Teaming area perspective.
Figure 29. CEO office perspective.

Figure 30. Break room perspective.
Figure 31. Patio perspective.

Figure 32. Ocean friendly garden perspective.
Figure 33. New building section.

Figure 34. La Jolla Park Hotel.
Figure 35. Building site map.
Figure 36. The caves.

Figure 37. Children’s Pool.
Figure 38. Exhibition entrance.
Figure 39. Exhibition first floor drawings.
Figure 40. Exhibition 1st floor renderings.
Figure 41. Exhibition 2nd floor drawings.
Figure 42. Exhibition 2nd floor continued.
Figure 43. Exhibition 3rd story drawings.
Figure 44. Exhibition exterior elevations.
Figure 45. Architectural model front façade.
Figure 46. Architectural model back façade.