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## **APPENDIX G**

DR. LAURA JONES MID VALLEY SHOPPING CENTER REVIEW OF  
HISTORIC SIGNIFICANCE FINDINGS  
(DATED OCTOBER 16, 2020)

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OCTOBER 16, 2020

MID VALLEY SHOPPING CENTER,  
9550 CARMEL VALLEY ROAD  
COUNTY OF MONTEREY  
REVIEW OF HISTORIC SIGNIFICANCE FINDINGS

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## Scope of this Report

This report, prepared for the owner of the property, reviews the arguments presented in two prior evaluations of the Mid Valley Shopping Center: an evaluation by Anthony Kirk and a second by Stacey Kozakavich.<sup>1</sup> Both Kirk and Kozakavich concur that:

- The shopping center is not significant for association with significant events.
- The shopping center is not significant for association with significant people.
- The shopping center is not a rare or early example of a shopping center, even at the local level.
- The building located at the southeast corner (“Building C”) is not significant for architectural design, or as the work of a master.
- The shopping center is not eligible for information potential.
- The shopping center’s integrity has been “compromised” by alterations.

Kirk further finds that:

- There is no documentation that Dahlstrand designed the service station.
- There is no evidence for the rumor that the exposed aggregate in the integrally colored concrete was mined from the Carmel River; specifications suggest it was obtained from local building suppliers without any special instructions.

The two reviewers disagree regarding

- Is the shopping center significant as the work of a master?
- Does the shopping center maintain integrity?

This review examines the evidence regarding these two factors.

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<sup>1</sup> Kirk’s letter report is dated September 9, 2019, Kozakavich’s report is dated November 19, 2019.

## Question 1: Is Olof Dahlstrand a “figure of generally recognized greatness?”

The test for architectural significance (Criterion 3 for listing on the California Register) has three parts:

1. Does the property exemplify a type, period or method of construction?
2. Is the property the work of a master architect or builder?
3. Does the property display high artistic values?

Kozakavich finds that the shopping center is significant as the work of architect Olof Dahlstrand.<sup>2</sup> However, the report fails to provide strong evidence for the finding that Dahlstrand was a “master.” Eligibility as “the work of a master” requires specific findings (emphasis added):

*“ A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. The property must express a particular phase in the development of the master’s career, an aspect of his or her work, or a particular idea or theme in his or her craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect.”<sup>3</sup>*

Evidence used in support of a finding that an architect is a figure of “generally recognized greatness” includes: recognition by their peers as a Fellow in the American Institute of Architects, major design awards, illustrated feature articles in architecture and design publications, feature articles in scholarly journals, focused discussion of their career and work in scholarly books and publications, recognition of their buildings as landmarks. This level of recognition is not restricted to architects with a national or international practice – many of Dahlstrand’s contemporaries practicing in Northern California have received this level of recognition: Gardner Dailey, William Wurster, Joseph Esherick, A. Quincy Jones and dozens of others.

What evidence exists that Olof Dahlstrand was a figure of “recognized greatness”? Kozakavich cites a handful of mentions of Dahlstrand in local surveys and local newspapers as evidence for his importance. Here is all the evidence that could be found in a literature review of digital sources:

- One of his buildings has been found eligible for listing at the local level: Wells Fargo Bank in the City of Carmel-by-the-Sea.<sup>4</sup> However no buildings designed by Dahlstrand appear on the Carmel-by-the-Sea Historic Resources Inventory.
- Dahlstrand is briefly mentioned in the Historic Context Statement for the City of Carmel-by-the-Sea as one of a number of local architects influenced by Frank Lloyd Wright’s concept of organic architecture.<sup>5</sup>
- One local architecture publication mentions his name twice (but does not include his biography or feature any of his design work).<sup>6</sup>

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<sup>2</sup> Kozakavich, page 42.

<sup>3</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. National Parks Service 1997. Page 20.

<sup>4</sup> Evaluated by Kent Seavey and referenced in the *Historic Context Statement for the City of Carmel-by-the-Sea*. However, neither the Wells Fargo Building nor any other building designed by Dahlstrand appear on the Carmel-by-the-Sea Historic Resources Inventory. <https://ci.carmel.ca.us/post/historic-preservation>

<sup>5</sup> *Historic Context Statement: Carmel-by-the-Sea*. Adopted by the City Council September 2009. Page 48.

<sup>6</sup> Pierluigi Serraino. *NorCalMod*. Chronicle Books 2006.

- The owners of a house he designed self-published a book about his residential work in Oakland.<sup>7</sup>
- His professional papers are housed at the College of Environmental Design at UC Berkeley. They currently hold collections from about 200 San Francisco Bay Area architects and landscape architects.<sup>8</sup>
- Dahlstrand was praised by one of his former architectural associates for his skill in illustration (rendering) and as an artist.<sup>9</sup>
- Dahlstrand's renderings and illustrations created while employed by Freed and Lois Langhorst (1948-1950) were included in an exhibit at the San Francisco Museum of Art.<sup>10</sup>
- Dahlstrand was mentioned in one local newspaper article as a "noted architect."<sup>11</sup>

Evidence against according this modest record as evidence for "generally recognized greatness" are the following:

- Dahlstrand was never elected by his peers as a Fellow of the American Institute of Architects (a distinction that has been held by over a thousand architects since the College of Fellows was established in 1857).<sup>12</sup>
- His architectural work did not receive any contemporaneous design awards.<sup>13</sup>
- The Pacific Coast Architecture Database – indexing over 8400 architects and designers from over 6200 west coast firms – does not include Dahlstrand.<sup>14</sup>
- Olof Dahlstrand's work has not been included among the more than 1100 California properties listed on the National Register for architectural merit (including the "work of a master").<sup>15</sup>
- Olof Dahlstrand's work has not appeared in *Architectural Record* or in *arts and architecture*.
- A review of regional architectural histories yielded only one book that mentions Dahlstrand.<sup>16</sup>
- Dahlstrand's local political influence may have encouraged local praise for his work. (Dahlstrand served on the Carmel-by-the-Sea Planning Commission for nine years and the City Council for three years.)<sup>17</sup>

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<sup>7</sup>Bill and Bea Welty. *Olof Dahlstrand: The Usonians. The Magnificent Seven of the East Bay*. 2007. (Note: none of these properties has been listed as a historic resource by the City of Oakland.

<http://www2.oaklandnet.com/government/o/PBN/OurServices/Historic/DOWD009012>

<sup>8</sup><https://archives.ced.berkeley.edu/>

<sup>9</sup>*Growth and Stewardship: Frank Zwart's Four Decades at UC Santa Cruz*. UC Santa Cruz 2012. Page 34.

<sup>10</sup>*Olof Dahlstrand Collection*, Biographical Statement, College of Environmental Design.

<sup>11</sup>*Eureka Humboldt Standard* 27 April 1962. Page 1. "Eureka Developer Fights to Build \$500,000 Apartments in Carmel Area."

<sup>12</sup>*American Institute of Architects College of Fellows: History and Directory*. 2017. Viewed at

[https://issuu.com/aiacollegeoffellows/docs/faia\\_20directory](https://issuu.com/aiacollegeoffellows/docs/faia_20directory)

<sup>13</sup>*Olof Dahlstrand Collection*, College of Environmental Design.

<sup>14</sup><http://pcad.lib.washington.edu/persons/>

<sup>15</sup><https://www.nps.gov/subjects/nationalregister/database-research.htm>. (Frank Lloyd Wright is associated with 143 National Register properties.)

<sup>16</sup>Dahlstrand was not mentioned in *Bay Area Houses* (Woodbridge, 1988), *Signature Architects of the San Francisco Bay Area* (Weinstein, 2006), *Bay Area Style* (Weingarten, 2004), *Architectural Guidebook to San Francisco and the Bay Area* (Cerny, 2007). He was briefly mentioned in *NorCalMod* (Serraino, 2006).

<sup>17</sup>Obituary, Olof Dahlstrand 1916-2014. *Monterey Herald* July 22 2014.

What conclusions can we draw from this evidence?

- Olof Dahlstrand was a competent local architect who successfully practiced in a style developed by a figure of recognized greatness: Frank Lloyd Wright. However, Dahlstrand is not mentioned in the scholarly literature on “Organic Architecture.”
- Olof Dahlstrand was a talented artist and illustrator.
- Olof Dahlstrand is not a “figure of generally recognized greatness.”
- The Carmel Valley Shopping Center was not “the work of a master.”

The Kozakavich finding that the shopping center is significant as the “work of a master” is not well-supported. Kirk’s report finds that the shopping center is not a significant design by Dahlstrand by comparison to other buildings he completed in the Carmel region. There is therefore no strong evidence to support a finding of significance for the Mid Valley Shopping Center as the “work of a master.”

## Question 2: Does the shopping center possess “Integrity”?

The second area of disagreement is whether the property has “integrity.” integrity has seven aspects in historic preservation analysis: site, setting, design, materials, workmanship, feeling and association. For properties under consideration for significance as the work of a master or displaying high artistic values, the aspects of setting, design, materials and workmanship are critical. Integrity considers the actual physical condition of the property and cannot consider whether a particular change might be “reversed.”<sup>18</sup>

Dahlstrand’s design called for the following colors and materials: wood shake roof, weathered grey redwood framing, integrally-colored brown precast concrete with exposed aggregate, bronze aluminum, anodized glass, clay block and off-white filler panels.<sup>19</sup> Where these elements have been replaced, obscured or altered there is a loss of integrity.

The original site plan by Dahlstrand (Figure 1) shows the two major buildings (Safeway and the Cinema) and their connecting covered walkways. (The condition during Kovakovich’s proposed “period of significance.”) Two future building sites are shown as landscaped areas, and the Service Station site is marked as Not Included.

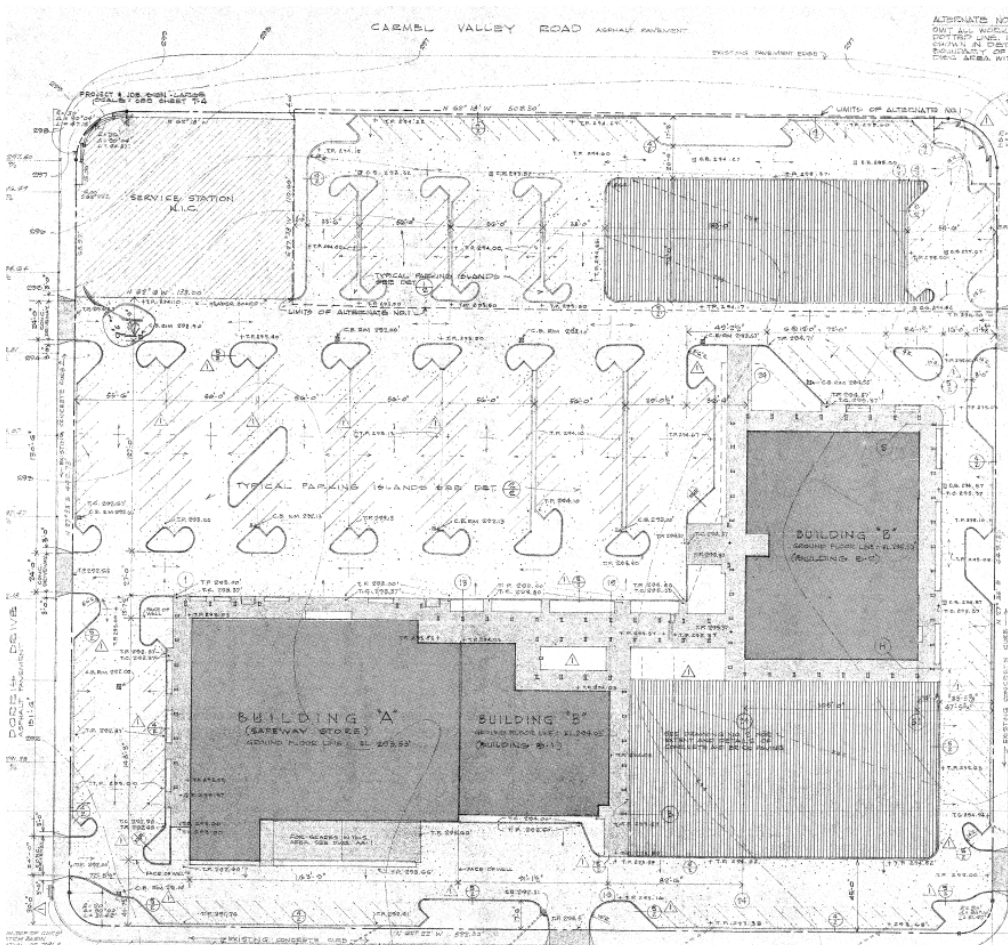


Figure 1: Original Site Plan

<sup>18</sup> National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation. National Parks Service 1997.

<sup>19</sup> Olof Dahlstrand, Exterior Elevations, Carmel Valley Shopping Center. June 29, 1965.



Alterations to exterior elevations and landscaping have altered nearly every feature on the original plan. See Figure 2, and the detailed analysis of buildings below.



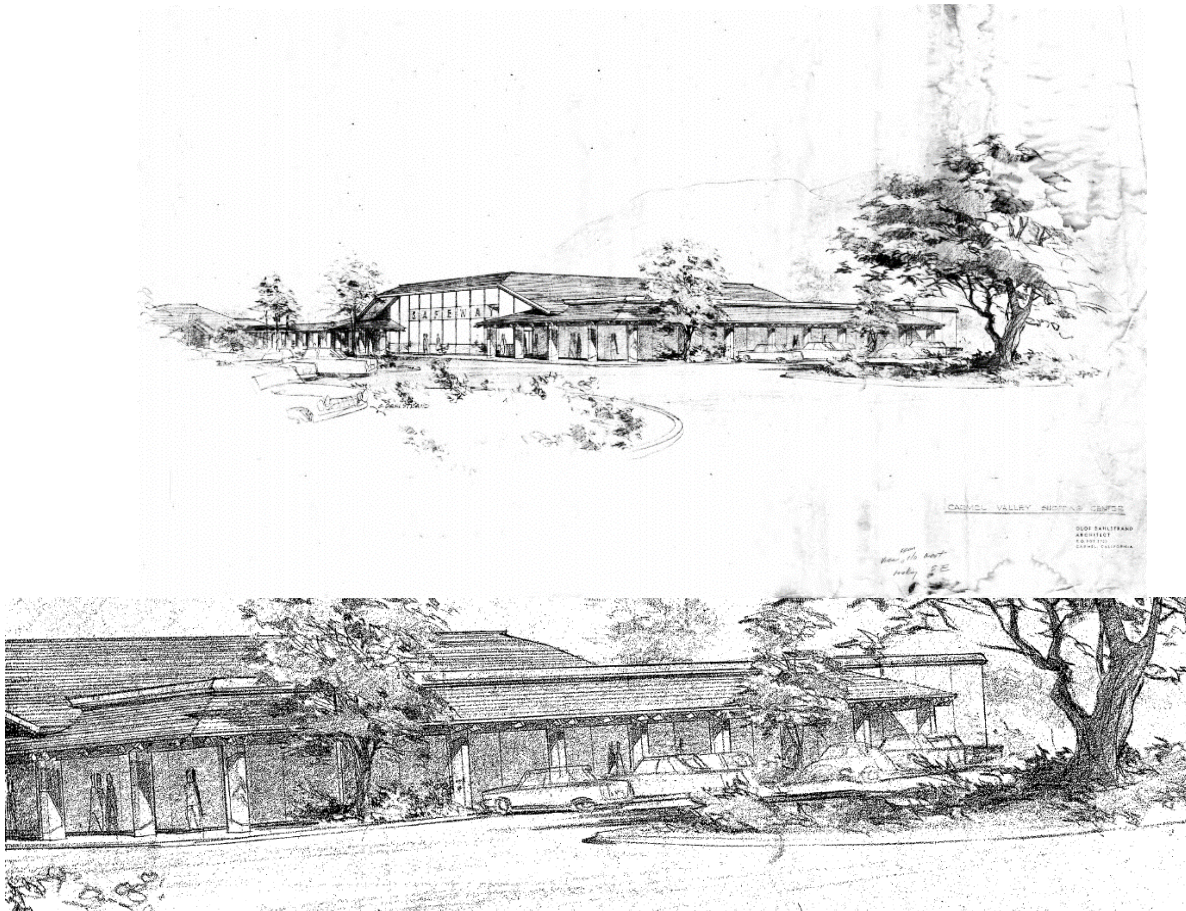
Figure 2: Integrity Exhibit

To be eligible for listing as a historic resource, the property would need to maintain a majority of its features, and these features would need to be visible in its current condition. The Mid Valley Shopping Center has lost integrity of setting, design, workmanship, materials, feeling and association.

## Integrity Analysis, Individual Buildings

### Safeway Store: Loss of Integrity (Design, Materials, Workmanship, Feeling)

Dahlstrand's original design for the front of the Safeway store called for a glass curtain wall extending from the eaves to a narrow strip of "glasweld" fiber cement panels at ground level. "SAFEGWAY" was written in neon cut-out letters (backed with fire-proof glasweld) mounted to the glass. The 1965 design drawings also show a stepped roof and covered arcade wrapping the west side of the store facing Dorris Drive. The effect was a central "lantern" of a glowing glass storefront framed by the low covered arcades sheltering visitors and inviting respite (Figure 3).



*Figure 3. Two renderings of northwest corner of Safeway store, by Olaf Dahlstrand, 1965*

The stepped roof and arcade on the west side appears to have been reduced to the northern third of the building before construction (Figure 4). A 1974 photograph of the Safeway store shows a mounted sign in front of the glass and it is unclear whether the neon sign was ever installed. These alterations diminish fidelity to Dahlstrand's design vision – the deletion of the wrap-around arcade in particular is a significant change in design concept. The welcoming feeling created by the glass lantern with its framing sheltered arcades has been lost.

Additional changes to the Safeway store since construction include a low concrete screening wall along the front of the store, constructed in brown, textured concrete, and a row of parking spaces along the curb (Figure 5). These additions obscure the design effect of the glass curtain wall. Other significant



alterations include the partial infill of the glass curtain wall at the eastern entrance to the store (Figure 6), removal of portions of the arcade roof, and painting over of stained wood surfaces (Figure 7).



*Figure 4. The blank wall along the west elevation*



*Figure 5. Concrete wall obscuring front elevation*



Figure 6. Infill of glass wall at east entry to store



Figure 7. Removal of portion of arcade roof; painted-over stained wood surfaces



**“Pharmacy”: Loss of Integrity (Design, Materials, Workmanship)**

The original Pharmacy is contained in an attached building abutting the east side of the Safeway store. This building footprint steps back twice on the eastern side from the Safeway façade to accommodate two additional tenants: originally a pharmacy and a retail store (“Shop”). The “Pharmacy” space is currently occupied by an optometrist. This storefront was constructed in the earth-toned materials specified by Dahlstrand: wood panels, horizontal clay block, framed wood inset panels, and metal (bronze color) framed windows (Figures 8, 9).

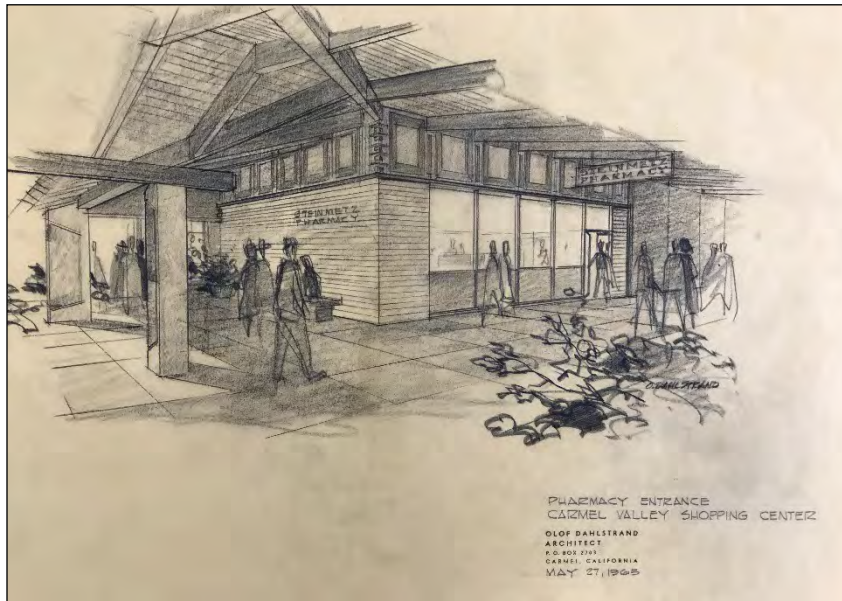


Figure 8. Rendering of northeast corner of Pharmacy by Olof Dahlstrand (College of Environmental Design)

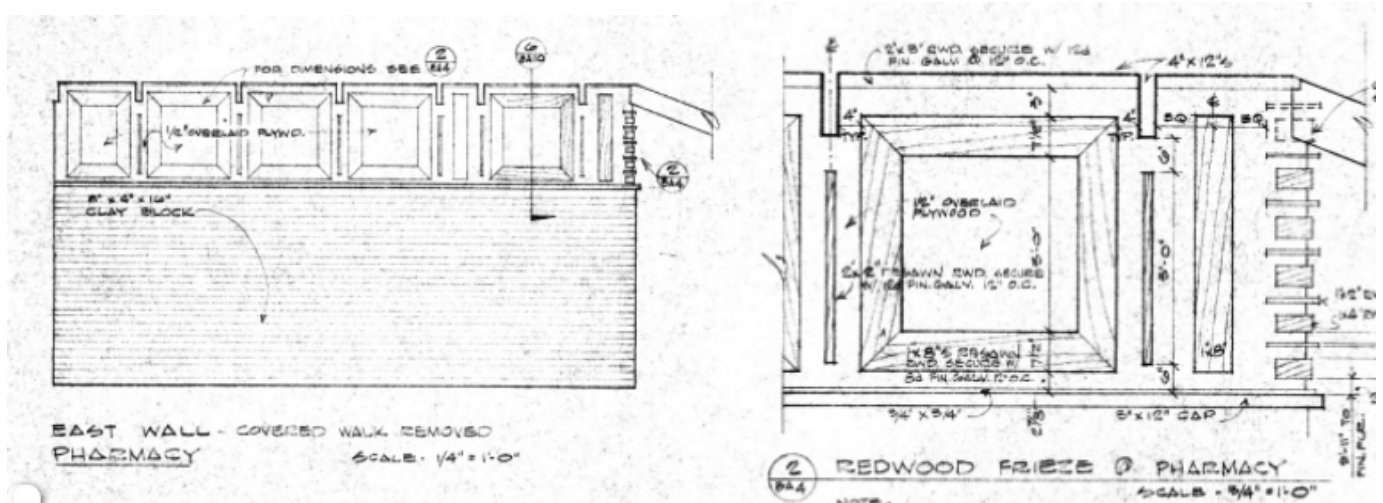


Figure 9. Note decorative details at frieze, Plans by Olof Dahlstrand, 1965

This section of Building B has been entirely re clad in oak-framed glass and creamy white stucco, and has lost integrity of design, materials and workmanship (Figure 10).

*Figure 10. North elevation of former pharmacy at right*



### “Shop”: Loss of Integrity

The rear-most section of this building was designed as a retail shop with a glass storefront, terminating in wood panels at the eaves. It now houses a dentist’s office and a café. This area is shown as glass storefront windows, framed in bronze metal, with clay block at the two edges and stucco above the glass on the original plans.

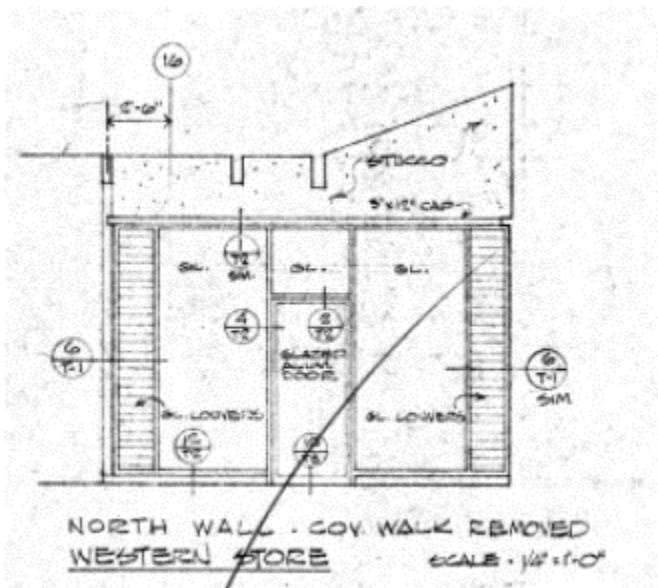


Figure 11. North elevation of Shop

The glass storefront windows have been replaced in an altered configuration, framed in silver aluminum. The stucco and clay block have been removed (Figure 11). This storefront has lost integrity of design, materials and workmanship.



### Cinema Building: Loss of Integrity (Design, Workmanship, Materials, Association)

This building was intended as a second major “anchor” tenant for the shopping center and was designed as a 450-seat cinema wrapped on two sides with storefronts and fully enclosed by a covered arcade. The colors and materials for this building were the same as for the other major buildings on the site. The building’s primary elevation (facing east) is dominated by the gabled entrance to the former cinema. The vertical accents shown at the roof gable in the rendering were framing for a sign for the theater (Figures 12, 13).

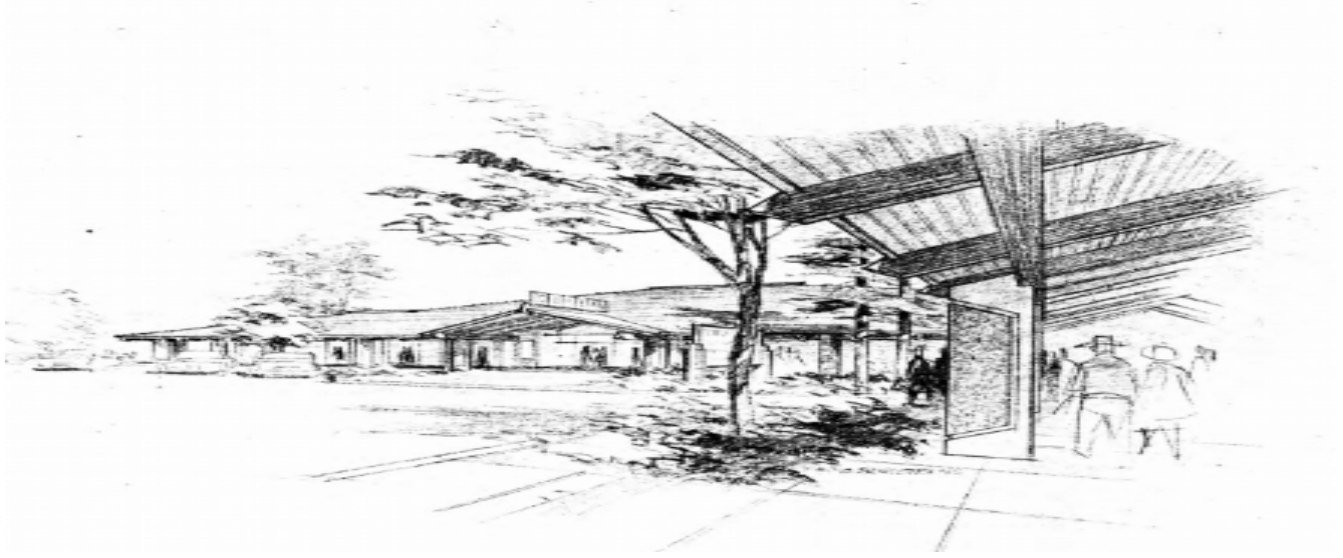


Figure 12. Rendering of the Cinema Building by Olof Dahlstrand, 1965

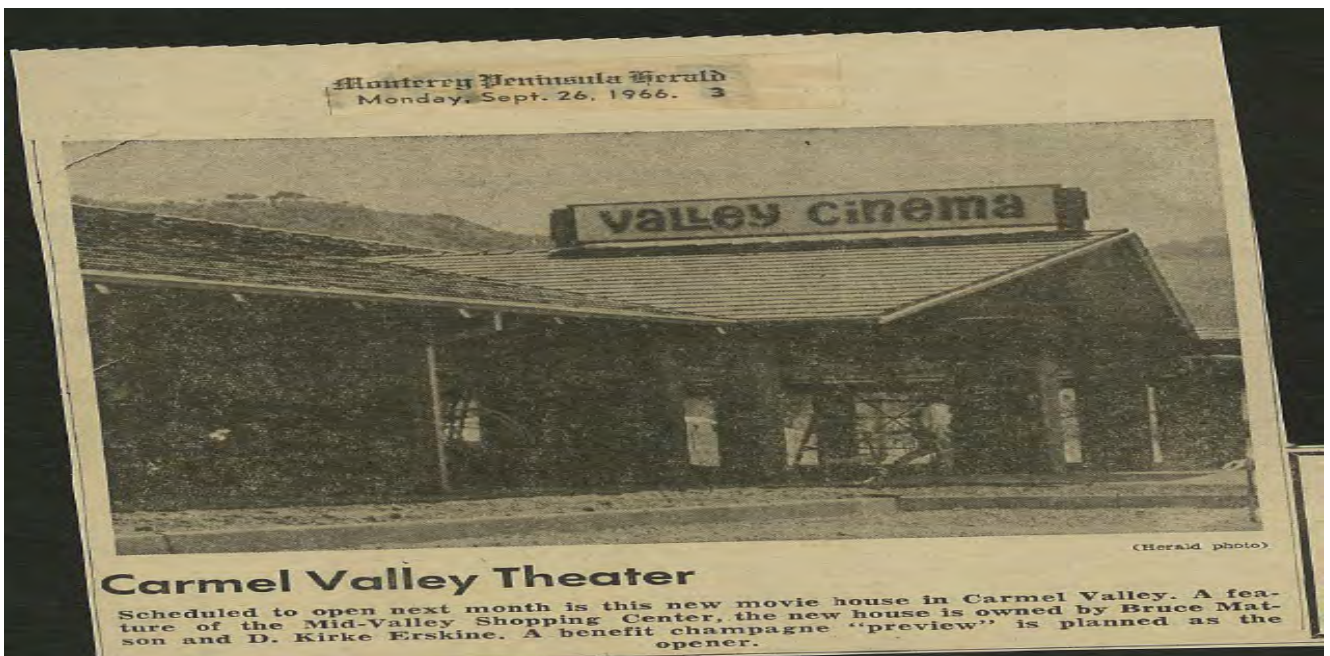


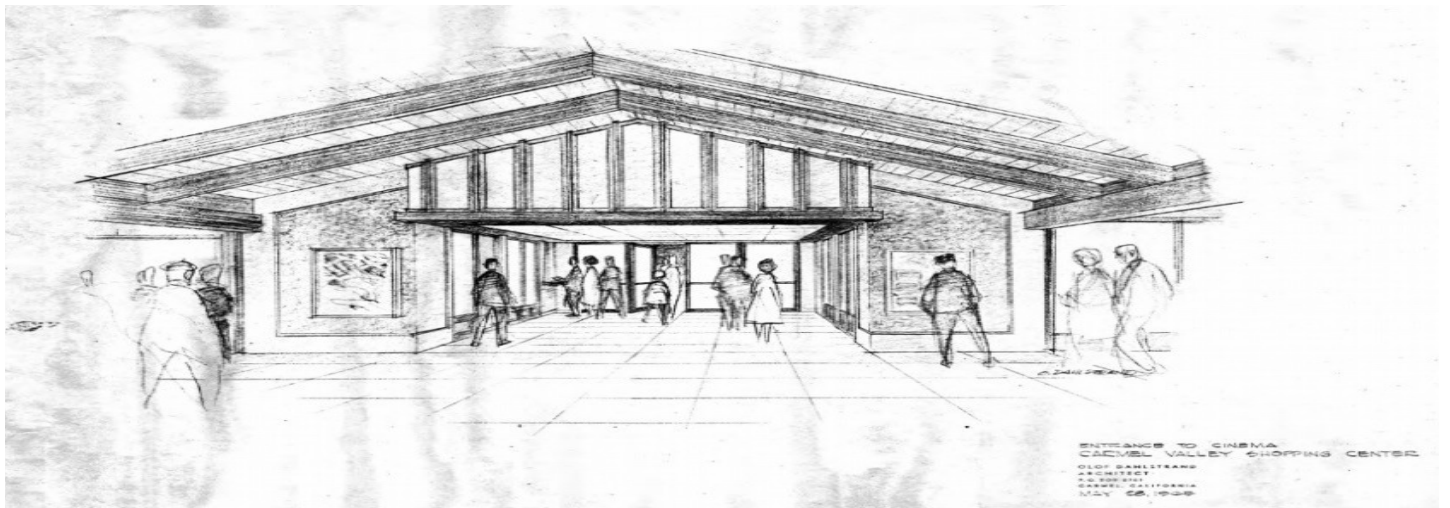
Figure 13. Photograph showing sign at gable.





*Figure 14. Cinema Building front in October 2020*

The cinema closed in 1993 and the high central mass of the former cinema was split into two new tenant spaces: a skincare salon in the front and a self-storage facility in the back. A decorative truss has been added at the front of the gable (Figure 14). The former entrance to the cinema was entirely rebuilt: the recessed entrance was brought forward, the metal framed lobby doors were removed and new varnished birch framed doors were installed (Figure 16). The brown integrally colored concrete walls have been painted white and the decorative accents at the peak of the roof (stained redwood framing off-white inset panels) have been replaced with varnished vertical douglas fir. These alterations are a loss of integrity of design, workmanship, and materials.



*Figure 15. Rendering of entry to Cinema by Olof Dahlstrand, 1965*





*Figure 16. Building entry in October 2020*

The other, secondary, facades of this building have also been altered (Figure 17). The entire building has lost integrity.



*Figure 17. South and east elevations of Cinema Building in October 2020*

### **Central Courtyard: Loss of Integrity (Design, Materials, Workmanship, Setting)**

The Carmel Valley Shopping Center as first known, prior to its name change to Mid Valley Shopping Center, had as a prominent feature adjacent to the 450-seat former Movie Theater (now converted to self-storage units) a substantial outdoor courtyard. The Central Courtyard inter-related to the movie theater and other retail buildings and was designed with square angular rectangular planters, curb areas, benches and steps/stair rails located between the buildings.

In 1977 a large portion of the southeast corner of the project originally conceived by the architect as open space and lawn area was removed and replaced by a building (Figure 18). Both Kirk and Kozakavich agree that this building ("Building C") is without significance from a design perspective.

During the mid 1990's the Central Courtyard went through a second dramatic demolition and reconstruction into a new design. An elaborate water feature was constructed and newly installed grass areas, planters and modified concrete features were built removing many of the angular features of the original design, plantings and orientation and replacing them with soft curves, and flowing lines. Square planting beds were reduced in size to expand hardscape (Figure 19).





### Bank Building: Retains Integrity

The building located in the northeast corner of the shopping center was designed as a bank, and occupied by Crocker Bank for many years. It currently contains a hardware store. The building is clearly secondary in importance within the shopping center to the much larger Safeway and cinema buildings and their connected storefronts. The main building entrance was on the west side. The building was clad in brown integrally colored concrete and wood framed panels (brown with off-white inset panels) (Figure 20). The building has had some modifications (mainly the painting of the stained wood materials and the removal of the drive-up window).

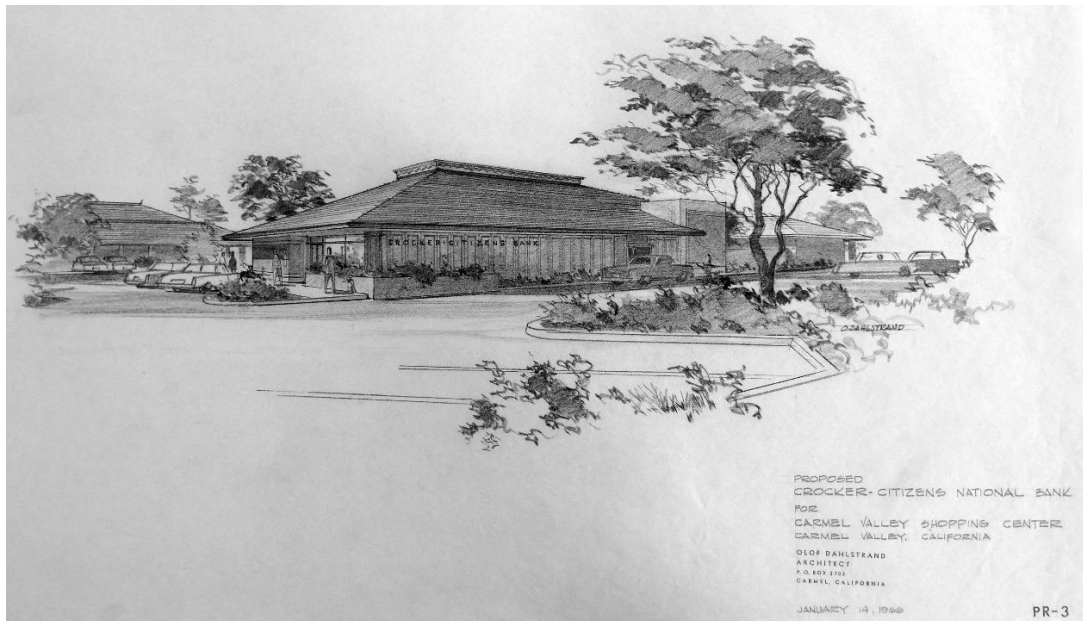


Figure 20. Rendering of Crocker Bank by Olof Dahlstrand (College of Environmental Design)



Figure 21. View towards northeast corner in 2019



*Figure 22. Crocker Bank, 1974 (auto pulled up to drive up teller window)*



*Figure 23. View of northwest corner October 2020*

## **Standard Oil Service Station Building E: Loss of Integrity (Design, Workmanship, Association)**

There is no evidence that Dahlstrand was involved in the design or construction of the Standard Oil Service Station. While preliminary rendering of the site plan indicates a service station, the Standard Oil Service Station was not included as part of the permit submittal. Standard Oil typically handled all design and construction of their facilities directly.

The removal of the pump stations -- the most prominent feature of a service station-- reflects the loss of integrity from what was a fully operating service station to now an auto repair station with all signage removed, pump islands removed, tanks pulled from underground as well as the removal of the clearly identifiable bright white, blue and red paint colors and signage for a Standard Oil service station. A record of a building permit for remodel of the roof and addition of a roof screen was found and is consistent with recent photos.

## **Summary**

The finding that the Mid Valley Shopping Center is eligible for listing on the California Register as the “work of a master” is not supported by evidence that Olof Dahlstrand is a “figure of generally recognized greatness.” No substantial evidence has been offered for eligibility of all or part of the shopping center as a historic resource.

Even if a new argument were assembled to support such a finding, the complex lacks integrity and cannot convey its original design intent. It is my professional opinion that the Mid Valley Shopping Center would not be eligible for listing in the National Register of Historic Places nor the California Register of Historical Resources. It also does not appear eligible for the Monterey County Local Official Register of Historic Resources, if nominated. I concur with Kirk’s evaluation in this regard.