

(Following Vice Chair Nayyar's comments)

I think that was a very thorough summary of the criteria and of explanations behind it. I agree with pretty much everything you've said.

I wanted to start on a personal note, though, as a longtime resident of Sacramento and now a resident of the Arden Arcade area. My first bank account was at Guild Savings and Loan, which was then acquired by American Savings and then Washington Mutual — so this was my bank branch.

I remember from a very young age, looking at those murals and seeing the stories that are being told within them. It's a memory that's lasted throughout my childhood and into my career because it was one of the reasons why I was inspired to become an architect. I studied architecture at Cal Poly Pomona with some special topic studios in Mid-Century Modernism. And Pomona is just down the street from Claremont and the Millard Sheets Studio.

So my professors encouraged us to visit Claremont and observe the Millard Sheets Studio designs that are peppered throughout the area. And I felt like I was home again. There was a little piece of Sacramento there right outside of my college, and I was inspired to think that artists and architects can work together and collaborate and create landmark buildings.

Thinking back to those amazing designs on the Claremont College's campus, the Millard Sheets Studio itself — they are very comparable to the design of 1950 Arden Way. I wouldn't see any higher or lower level of attention to design or significance within those two structures. So from an academic standpoint, I would support that the significance of this building remains. The artistic integrity of the Millard Sheets Studios — whether or not it was Millard Sheets himself or one of his long time associates (the company's name was Millard Sheets Associates) — still meets that criteria of extending to artist and artisans. And does not distinguish between whose name is on the door or who is the licensed architect or who is the designer that is supporting the architect of record.

In addition, I did have to look up what New Formalist design was because either I wasn't paying attention in class or everything within the International Style or Modernism was kind of bunched together; and seeing what New Formalist style is, and what it may or may not include, I saw all of the elements of New Formalism within 1950 Arden Way.

The prominence of Millard Sheets versus works of a master being Susan Hertel or Millard Sheets Associates: I think those are just minor nuances. The nuances of New Formalism versus Modernism as a whole in my opinion are also kind of a moot point....

Really, in conclusion, I've evaluated both the Dudek evaluation and staff's evaluation. I see value in both of them, but for the most part, I see that there is significance here in this project — and we should pay attention to it. So I do support the ordinance.