

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Glen Park BART Station
Other names/site number: N/A
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing)



2. Location

Street & number: 2901 Diamond Street
City or town: San Francisco State: California County: San Francisco
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p> <p>_____ Title :</p>	<p>_____ Date</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

TRANSPORTATION/rail-related

Current Functions

(Enter categories from instructions.)

TRANSPORTATION/rail-related

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Brutalist

MODERN MOVEMENT/Bay Region Tradition

Materials: (enter categories from instructions.)

Principal exterior materials of the property: CONCRETE

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Glen Park BART station is a one-story-over-basement, reinforced-concrete transit station located in San Francisco's Glen Park neighborhood. Designed by architect Ernest Born in an idiosyncratic blend of the Brutalist and Bay Region Tradition styles, Glen Park BART is widely recognized as one of the most architecturally significant stations in the system. Primarily constructed of poured-in-place concrete, Glen Park BART station's materials are mainly left in their unfinished state. At first glance, the Glen Park BART appears to be a Brutalist building, with its rough-textured exterior walls with exposed board form impressions and muscular appearance. On the other hand, the delicate butterfly roof supported by lightweight metal purlins betrays the influence of the Bay Region Tradition. The light-filled concourse departs from conventionally dark Brutalism with its multi-colored mural made of several different kinds of marble. A stair and two escalators provide access to the platform level underground, which appears to have been carved out of the surrounding stone strata. Streams of sunlight pierce its dark recesses, playing off the rough-textured stone cladding and board-formed concrete walls. A plaza designed by Douglas Baylis bounds the Glen Park BART station. Paved in brick and stone, the plaza features a grove of olive trees, a granite obelisk incised with a compass, and several granite benches. The Glen Park BART station has undergone virtually no changes since it opened in 1973, retaining all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

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Narrative Description

Site

Glen Park BART occupies a triangular block bounded by Diamond Street to the west, Bosworth Street to the north, and the west-bound Monterey Boulevard off-ramp from San Jose Avenue and the southbound I-280 on-ramp to the southeast. The site slopes downhill toward the freeway and uphill toward the intersection of Bosworth and Diamond Streets. Ernest Born, the architect of the Glen Park station, placed the station at the southeast corner of the site, in part because it was directly above the proposed BART tunnel, as well as to reduce freeway noise and create a more pleasant atmosphere for users of the plaza. Placing the station at the far southeast corner of the property meant that there could be only one set of fare gates. Indeed, BART had projected low ridership at this station, justifying only one set of fare gates. Most other stations in the system have at least two sets of fare gates. Also different from most other BART stations is that the vending machines are located outside in the plaza and not inside the station.¹

The Glen Park BART plaza is attributed to Douglas Baylis, a prominent Bay Area landscape architect. Because the plaza was not built until 1972, two years after the station shell had been finished, it is likely that it was Ernest Born, and not Baylis, who was primarily responsible for the site's general layout. Baylis, on the other hand, was responsible for choosing paving materials, plant materials, and the specific arrangement of spaces within the plaza. The lower plaza, which is located between the station and the busy intersection of Diamond and Bosworth Streets, is paved in yellow and red brick. This same brick extends into the station, unifying indoor and outdoor spaces. Concrete strips of various widths radiate out from the station toward the street. The concrete strips are made with an aggregate of polished beach pebbles that gives the lower plaza an appealing visual texture and that presumably helps to reduce slippage. Narrow strips of white marble further subdivide the plaza into a gridiron pattern.

Near the intersection of Diamond and Bosworth Streets, at the northwest corner of the site, is a circular-plan outdoor seating area. Defined along its perimeter by a sloping cobblestone bank punctuated by small trees, the seating area is paved in red and yellow brick laid in a radial pattern. The paved area is bounded by low concrete benches that trace the seating area's circular footprint. At the center of the seating area is a low granite obelisk inscribed with the words "GLEN PARK" and the date "1972" on its sides. The top is inscribed with the cardinal points of the compass, as well as latitude-longitude and elevation markings.

South of the circular seating area, between it and the ticket vending machines, is a two-flight brick stair leading up to Diamond Street and the upper plaza. The stair is paved in red and yellow brick and it has stainless steel handrails.

Next to the stair is a portable kiosk used by a flower vendor. Clad in T1-11 plywood siding, the kiosk is clearly not part of the plaza's original design.

The upper plaza is paved in an alternating pattern of light and dark gray-tinted concrete. It is punctuated by a small grove of ornamental olive trees, a favorite motif of Baylis's, which he also used most notably in San Francisco's Civic Center Plaza. Concrete benches and planters are interspersed throughout the upper plaza. Custom light fixtures mounted atop stainless-steel poles illuminate both the upper and

¹ "Glen Park BART Station," *Architectural Record* (November 1974), 116.

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lower plazas. Communications equipment is mounted on several of the poles. At the far southwest corner of the upper plaza is a low concrete bulkhead enclosing a ventilation duct. Adjoining it is a larger concrete structure enclosing electrical equipment. This structure is enclosed within a high steel security fence. Several non-historic bicycle storage pods are also located in the upper plaza.

The northeast corner of the Glen Park BART station near the I-280 on-ramp is semi-landscaped, although it is Caltrans-owned property and not part of the original BART landscaping. This area contains a non-historic concrete block retaining wall and several untended shrubs. The rear of the site, which borders the I-280 on-ramp to the southeast, is an untended pocket of bramble. A chain-link fence separates it from adjoining roadways.

On the north side of Bosworth Street, opposite the station, BART operates a J-shaped surface parking lot. It was built in the 1970s on the site of what was supposed to have been a public plaza; it is not a character-defining feature of the Glen Park BART station. North of the parking lot, fronting Wilder Street, is a one-story, concrete electrical substation that serves BART. This structure, which is above the BART right-of-way, resembles Glen Park BART in regard to its materials and roof form. However, it is functionally separate from the nearby station and there is little visual continuity between the two structures. It is not a character-defining feature of Glen Park BART.

Exterior

At first glance, Glen Park BART appears to be an exclusively Brutalist building. Made of poured-in-place concrete, the exterior has a heavy, muscular appearance emphasized by its entirely windowless northeast and southwest façades. Nevertheless, these elevations' board-formed concrete surfaces and exposed concrete and granite beam ends provide abundant visual interest. The larger concrete beams at the top of both elevations carry the lightweight steel-framing of the building's distinctive butterfly roof. The purlins, which are perforated at their ends, give the otherwise heavy building a delicate crown reminiscent of the work of Bernard Maybeck.

Glen Park BART's longer northwest and southeast façades are extensively fenestrated to naturally illuminate the concourse level. The northwest façade, which faces the lower plaza, is partially exposed to the elements, allowing air to circulate naturally throughout the interior. The open areas to either side of the fare gates are secured behind original metal security fencing and gates that close when the station is not in use. The eight fare gates, which are near the center of the northwest façade, are protected from the elements by a steeply pitched, glass-channel canopy carried on a metal frame. Behind the canopy is a matching channel glass window wall divided into six bays. The remaining two bays consist of concrete panels with exposed expansion joints. To the right of the fare gates are a window to a disused concession kiosk and several display cases containing system maps and schedules. The beams at the top of the northwest facade carry a thin concrete soffit punctuated by rectangular slits that allow natural light to filter down to the plaza.

The southeast façade of the Glen Park BART station faces a tangled web of freeway on-ramps, off-ramps, and existing road structures of I-280 and San Jose Avenue. It mirrors the northwest façade in terms of its fenestration and detailing, but with fixed windows in place of the fare gates at the concourse level. In addition, there is no entrance on this side of the building, and consequently, no canopy. Finally, because the grade at this part of the property is lower than the plaza, the southeast façade has a small section of exposed concrete wall surface beneath the concourse level. This area is

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articulated by a row of vertical slits that allows natural light to penetrate into the platform level of the station.

Interior

Passengers enter the Glen Park BART station through the fare gates at the concourse level. Because the ticket machines are located outside in the plaza, the concourse level is less cluttered and more visually cohesive than many other BART stations, giving it an uncharacteristically serene atmosphere for a busy transit hub. Natural light is admitted through the heavily fenestrated northwest and southeast walls, as well as the translucent butterfly roof. During the day, natural light plays off the different materials and finishes, including the brick flooring, textured concrete walls, decorative stone mural, wood benches, and brushed-aluminum light fixtures and agent's booth.

In keeping with Brutalist practice, Ernest Born did not try to conceal the construction materials or methods used to construct Glen Park BART. To the contrary, he emphasized their materiality by eschewing smooth plywood board forms in favor of rough wood planks in several areas. The plank forms create a rough-hewn texture replete with knots, saw-cut marks, overlapping seams, and concrete that squeezed through joints between planks. Born also specified the use of a bush hammer on sections of the roof beams. In addition to breaking up potentially monotonous expanses of concrete, the rough textures pick up light cast by the sun and incandescent spotlights, which creates a variety of patterns that change throughout the day.

The centerpiece of the concourse level is the marble mural that occupies the entire southwest wall. The mural is composed of four sections consisting of 31 individual sheets of white, green, and white Italian marble. Ernest Born, an adherent of the German cultural idea of *Gesamtkunstwerk*, or the union of the art forms, devised the marble mural in part to compensate for there being no public art budget for Glen Park BART, writing: "a special effect, believed desirable by the architect, had to be achieved by methods executable by building trade workers."² The mural may also have been a nod to the well-known rock outcroppings in nearby Glen Canyon. Indeed, according to BART's original 1965 design guidelines, architects of the individual stations were supposed to incorporate elements and influences from the surrounding neighborhoods to make the stations more contextual.

Three doorways at the base of the marble mural provide access to the elevator and mechanical rooms at the left, men's and women's toilet rooms at the center, and a stock room for the disused concessionaire's kiosk to the right. The doorway to the elevator retains its original backlit signage; whereas the doorway to the toilet rooms has incompatible contemporary signage.

Original light fixtures, directional signs, and loudspeakers are suspended from the ceiling by long metal poles. Several of the directional signs are backlit black-box fixtures emblazoned with yellow block letters. Several others are pyramidal in shape and of stainless steel or aluminum construction, including signs indicating the location of the add-fare machines and the telephone kiosk. Several similar objects contain audio speakers for broadcasting announcements. Other furnishings include the ticket agent's booth, a freestanding brochure rack, and several metal and glass cases containing maps and schedules.

A pair of escalators and a stair provide access from the concourse to the platform level 60 feet below. The stair and the "up" escalator (originally the "down" escalator) are both flanked by concrete cheek walls that have a bush-hammered texture on the outside and exposed board form impressions on the inside. A pair of disused concrete planters that cantilever out above the trackways flank the "down"

² "Note concerning marble mural treatment of south wall of the Concourse," Collection of Ernest and Esther Baum Born, University of California Environmental Design Archives.

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escalator. This escalator provides passengers with dramatic views of the board-formed walls that form the northeast wall of the station. During the day, a skylight illuminates this area from above, creating a sense of atmosphere and mystery. When viewed from below, the escalators and the stair become important architectonic devices in their own right. With no apparent means of support, the stair and the escalators seem to drop down from the heavens, creating a temple-like atmosphere.

The platform level, which is a story-and-a-half underground, is 52 feet wide and 700 feet long. Its length is determined by BART's longest 10-car trains and its width includes the 27' 4" platform and the two adjoining trackways, which are each 12' 4" wide. Unlike many of BART's underground platforms, some of which simply have exposed concrete walls, Glen Park BART's platform walls have decorative stone cladding. Although the reason the architect gave for the stone was to conceal "slimy accumulations" that might occur due to the site's high water table, the use of the rough-textured Montana slate may have also represented Born's attempt to make it look as if the trackways had been carved out of the surrounding rock strata. Elsewhere, Born used light-colored stone trim, including white Vermont granite on the columns and the benches, and white marble flooring, both of which provide a counterpoint to the darkness of the walls.

Another notable detail at the platform level is the decorative painting on the transverse beams. Born selected five colors, including two shades of blue, and black, red, and yellow. These colors, including the dark gray natural concrete, were applied in 15 different patterns. Although criticized at the time for being an unnecessary embellishment, Born justified the painting because he thought it would avoid the "visual effect of repetition."³

The platform level of Glen Park BART is illuminated by several sources of light. During the day, natural daylight filters in from the concourse level above, as well as through several slits on the southeast wall. Suspended utility strips that run along each side of the platform provide artificial lighting. These strips also carry insulated conduit and backlit station identification signs. Similar to the wayfinding signs on the concourse level, most of the original signage at the platform level is black with back-lit yellow letters in the Helvetica typeface. The platform level, as well as the concourse level above, is also illuminated by non-historic halogen bulbs. Although these fixtures undoubtedly make the station brighter and possibly safer, they detract from the original lighting design.

Alterations

Glen Park BART has undergone surprisingly few changes in its 47 years. Indeed, the only notable changes include the construction of a small vault housing electrical equipment at the far southwest corner of the upper plaza and the substitution of halogen bulbs in place of the original incandescent. There have also been a few incremental changes to signage inside the station. Otherwise, it is unchanged, retaining all seven aspects of integrity, including location, design, setting, materials, workmanship, feeling, and association.

Brutalism

Ernest Born had long been a proponent of concrete construction, valuing its plasticity, versatility, and suitability for creating stunning visual effects – central hallmarks of the Brutalist school of architecture. Some of Born's earlier work prefigured Brutalism by at least two decades – chiefly his North Beach public housing project in San Francisco. Although designed in 1941, it was not built until 1951 (**Figure 1**). However, Born was an eclectic architect and comparatively little of his work can be grouped into just

³ Note on rear of photograph of Glen Park Station platform, Collection of Ernest and Esther Baum Born, University of California Environmental Design Archives.

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this one stylistic category. Nonetheless, Glen Park BART, Born's best-known building, is widely considered by architectural historians and critics to be one of the best Brutalist buildings in San Francisco.

An offshoot of modernism, Brutalism was an architectural style that thrived in many parts of the world from the mid-1950s until the mid-1970s. According to some architectural historians, the name refers to the French architect Le Corbusier's later practice of leaving concrete in its natural, unfinished state, which in French is called *béton brut*. Indeed, Le Corbusier is widely credited with pioneering the style with his *Unité d'habitation* housing project in Marseilles, completed in 1952. Corbusier's approach to concrete construction caught on with some of his European contemporaries, including the British husband-and-wife team of Peter and Allison Smithson, who designed the Hunstanton School in Norfolk, England in 1954. However, the Smithsons credited the little-known Swedish architect, Hans Asplund, specifically his Villa Göth in Uppsala, for inspiring their recent work. Nonetheless, in 1955, British architecture critic Reyner Banham wrote an essay describing the work of the Smithsons as representing "the New Brutalism."

The New Brutalism, or simply "Brutalism," spread to the United States in the early 1960s, especially with the work of Louis I. Kahn, Paul Rudolph, and Ralph Rapson. Louis Kahn's Salk Institute for Biological Studies in La Jolla, California, built between 1960 and 1963, is arguably the best example of the style in the United States (**Figure 2**). Other well-known domestic examples include Paul Rudolph's Yale School of Architecture (1963) and Kallman, McKinnon & Knowles' Boston City Hall (1968). Brutalism also became very popular in Brazil, the Soviet-dominated republics of the Eastern Block, and especially South Asia, where Louis Kahn's National Assembly Building in Dhaka, Bangladesh (1963) is widely considered to be the most important work of Brutalism in the entire world.

As an architectural aesthetic, Brutalist buildings are instantly recognizable, even to non-experts. Signature elements of the style include the use of raw, unfinished concrete - often with expansion joints and formwork impressions left exposed; fortress-like massing that is frequently broken down to express the different functions of the building; and "whole site" plans that integrate the building into a monumental, often hardscaped, plaza. Brutalist buildings rarely have applied ornament, relying instead on raw geometry and the play of light and shade for visual interest. Although applied ornament is not often used, the concrete may be given different finishes to break up potentially monotonous expanses of gray. Also, earth-toned trim materials such as wood, stone, and brick, or bold supergraphics, may be used to provide contrasting colors and textures.

In contrast to the light and airy International Style, which some architects in the 1950s had come to criticize for becoming formulaic and corporatized, Brutalism was valued for its strength and permanence. According to its practitioners, Brutalism was not simply a style but an ethical outlook that transcended aesthetics. Often embraced by left-wing governments, Brutalism's unfussy and relatively cheap-to-build aesthetic was supposed to signify egalitarianism. However, in reality, Brutalist buildings could often be unpleasant, especially as they aged and began to spall and stain. Increasingly described as "ugly" or "oppressive," Brutalist buildings suffered from general reactions against Modernism during the late 1970s. This occurred hand-in-hand with the rise of right-wing governments in many western democracies and the decay and fall of the Eastern Bloc. Conservative leaders such as Ronald Reagan and Margaret Thatcher overtly disdained the public realm and drastically reduced domestic spending on both public buildings and infrastructure. At the same time, corporate interests, which had long embraced the International Style, were turning toward the whimsical and pseudo-historicist Post-

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modern style. By the early 1980s, Brutalism was effectively dead, with some people even advocating for the demolition of existing Brutalist buildings, such as Boston City Hall. In recent years, Brutalism has staged a comeback of sorts as some people have come to embrace the strength and permanence of an uncompromising style that simply does not lend itself to change.

Character-defining Features

Character-defining features of the site include its overall configuration as two plazas (upper and lower) with a separate circular seating area near the intersection of Diamond and Bosworth Streets; brick paving with embedded concrete and marble strips; separate ticket vending machine kiosk; brick stairs to upper plaza with brushed aluminum handrails; granite obelisk in circular seating area; granite benches throughout the two plazas; river rock embankment surrounding the seating area; brushed aluminum and/or stainless steel pole-mounted light fixtures; and original plantings, including small olive grove in upper plaza.

Exterior character-defining features of the Glen Park BART Station include the footprint, as well as the height and massing, of the above-ground portion of the building, including the butterfly roof. Other exterior character-defining features include the building's board-formed concrete walls, beams, and soffits; metal-frame windows, canopies, and trim; channel glass windows above the fare gates; granite beam ends; and lightweight metal roof framing, including trellis and skylights.

Interior character-defining features of the Glen Park BART Station include, at the concourse level, its open and uncluttered plan and naturally illuminated volumes; brick flooring; board-formed concrete walls and beams with bush-hammer detailing; marble mural; brushed aluminum attendant's booth; brushed aluminum signage cases; suspended brushed aluminum light fixtures; and suspended brushed aluminum signage and speakers. Interior character-defining features of the platform level include the double-height central volume at the center, including stair and escalator; marble flooring on the platform; board-formed concrete walls; stone wall cladding alongside tracks; granite detailing around the elevator doors and platform nosing; granite benches; painted concrete beams; and suspended utility strips with backlit signage.

Non-character-defining features include all alterations made to the Glen Park BART Station since it opened in 1973, including the various mechanical enclosures and bicycle storage lockers in the upper plaza; the flower vending stall in the lower plaza; as well as minor changes to interior signage and lighting.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1968-1972

Significant Dates

1970: Superstructure Completed
1972: Interior and Plaza Completed

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Ernest Born, Architect, in association with Corlett & Spackman
Peter Kiewit & Sons, contractor

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Glen Park BART station is eligible for the National Register under Criterion C as a well-preserved and excellent example of a Brutalist-style transit station. Its designer, Ernest Born, was a renowned graphic designer, illustrator, and architect who has relatively few buildings to his name. BART hired him in the early 1960s to develop the agency's graphic identity and to help with the programmatic design of all of the original 33 stations. BART later awarded him with the individual commissions for the Glen Park and Balboa Park stations in San Francisco. Glen Park BART embodies Born's talent for achieving visual drama through the use of materials, light, geometry, and simple sculptural effects. Born, who had long favored concrete construction for its strength and plasticity, designed Glen Park BART in the Brutalist style, a short-lived Modernist style that was frequently used for public buildings during the late 1960s and early 1970s. In regard to its muscular massing, board-formed concrete, and geometric forms, Glen Park BART is unquestionably Brutalist. On the other hand, its incorporation of a finely executed marble mural within the interior, and especially its delicate, pergola-like roof, exhibit qualities of the Bay Region Tradition – a regional variant of the Arts and Crafts movement. The period of significance is 1968 to 1972, a period encompassing the construction of the station "box," which was finished in 1970, as well as the outfitting of the interior and the completion of the landscaping in 1972. The Glen Park BART station is not subject to Criterion Consideration G because construction began in 1968, 51 years ago, and according to National Register Bulletin 15, properties that do not need to meet Criterion Consideration G include properties "whose construction began over fifty years ago, but (whose) completion overlaps the fifty year period by a few years or less."

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

The Glen Park BART station is widely recognized as the crown jewel of the BART system and also as one of the finest examples of Brutalism in San Francisco. Built between 1968 and 1972, Glen Park BART opened in 1973 along with the rest of the San Francisco-Daly City Line. Its designer, Ernest Born, was a visionary architect, artist, and graphic designer who was instrumental in establishing BART's Modernist graphic and architectural identities. Although an avowed Modernist, Born was certainly no dogmatist. Heavily influenced by the German artistic concept of *Gesamtkunstwerk*, or unification of the arts, Born mixed heavily textured concrete finishes; richly colored stone detailing; and delicate, almost domestically scaled roof framing, to help the station fit into its modest neighborhood context. Nearly a half-century on, the durably built Glen Park BART station has undergone no significant changes, and it remains as visually powerful today as the day it opened in 1973.

Genesis of BART

The Bay Area Rapid Transit (BART) system is a regional heavy-rail network connecting the four core Bay Area counties: San Francisco, Alameda, Contra Costa, and San Mateo. Soon, a fifth, Santa Clara County, will be added as BART extends service into Milpitas and San José. Designed and built at a time when public transportation was in full retreat across the United States, BART helped usher in a new generation of high-tech transit systems that also included Washington D.C.'s Metro and Atlanta's MARTA. BART's designers deliberately employed Modernist designs for the system's stations to differentiate BART from the aging and increasingly obsolete subway and streetcar systems of the East Coast and Midwest.

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Indeed, clean Modernist design was explicitly used by BART to coax skeptical postwar suburbanites out of their cars and onto futuristic trains that were touted as being as safe and comfortable as the average suburban living room.

BART's story begins in the years following World War II, a period of rapid growth in the Bay Area. Fed by returning veterans and influxes of migrants from other states, between 1940 and 1950, the Bay Area's four largest cities: San Francisco, Oakland, Berkeley, and Richmond achieved record populations.⁴ However, the domination of these urban cores was not to last, as merchant builders began building hundreds of residential subdivisions on the region's rural fringes. Spurring this growth, which was occurring across the nation, were the GI Bill, cheap FHA-backed mortgages, and the industrialization of the housing construction industry. Between 1950 and 1960, the nine-county Bay Area region grew by 33 percent, surging upward from 2.6 to 3.6 million people.⁵

By the 1950s, the vast majority of Bay Area residents traveled by private automobile. Fueled by inexpensive gasoline and low-interest auto loans, commuting by car was both inexpensive and convenient. The federal government and the California State Division of Highways (now Caltrans) responded to the needs of motorists by building dozens of new freeways across the Bay Area, including the Bayshore (now U.S. 101) and Nimitz (now I-880). As the region's freeway network expanded, most of the region's legacy transit systems collapsed, including all transbay ferry service, Marin County's commuter rail, and the East Bay's Key System.⁶ The Southern Pacific's Peninsula line survived, mainly because it served the wealthier suburban towns of San Mateo County where commuting by train was a long-established tradition.

Most American civic leaders seemed content to encourage decentralization, but not San Francisco's. Even as the Bay Area began to sprawl after World War II, downtown San Francisco remained the region's most important job center as well as the banking, law, finance, insurance, and publishing capital of the West Coast. Accessible from the north and east by a pair of bridges and from the south by one freeway, driving into San Francisco was a challenge even in the 1950s.⁷ Chronic traffic congestion, in turn, led to some businesses relocating to the suburbs. Many American cities had reacted to similar congestion in their central business districts by demolishing buildings and building new arterial connectors, parking lots, and garages. Although San Francisco's business leaders did what they could to accommodate the automobile, the ongoing "Freeway Revolt" of the 1950s and 1960s demonstrated the limits of auto-based solutions. Meanwhile, many San Franciscans, distrustful of Southern California, decried the environmental degradation and civic atrophy that had accompanied unfettered freeway expansion in Los Angeles.⁸ In response, the San Francisco Planning and Urban Renewal Association (SPUR – now San Francisco Planning and Urban Research) and other civic leaders began advocating for an all-new, heavy-rail transit system that would funnel commuters and shoppers from the adjoining suburban counties into the city.⁹

⁴ 1950 Census figures for San Francisco, Oakland, and Berkeley.

⁵ <http://www.bayareacensus.ca.gov/bayarea50.htm>

⁶ Robert Callwell, *Transit in San Francisco, A Selected Chronology: 1850-1995* (San Francisco: SFMTA, 1999).

⁷ The Bayshore Freeway (now U.S. 101) was completed in 1957. The Junipero Serra Freeway (now I-280) was not completed until the early 1970s.

⁸ B.R. Stokes, "Bay Area Rapid Transit: A Transportation Planning Breakthrough," *Public Administration Review*, Vol. 33, No. 3 (May-June 1973), 206-14.

⁹ "An Official Sticks Up for BART," *San Francisco Chronicle* (September 21, 1973), 5.

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Design and Planning of BART

Bay Area civic leaders had long dreamed of a regional transit system linking major urban centers to the ever-growing constellation of residential suburbs. In 1947, the first serious discussions began, and in 1951, the state formed a commission to study the question of building a high-speed, interurban rail system spanning both sides of San Francisco Bay.¹⁰ In 1953, the newly founded San Francisco Bay Area Rapid Transit Commission (SFBARTC) hired the New York engineering firm of Parsons, Brinckerhoff, Hall & MacDonald (PBHM) to put together a study outlining just such a system.¹¹ Three years later, PBHM released its findings, outlining a \$1.5 billion system connecting all nine Bay Area counties.¹² The system would be built in phases, beginning with a trunk line running from San Francisco to the East Bay via a tunnel beneath San Francisco Bay.¹³

Accepting PBHM's recommendations, the Bay Area Rapid Transit District (BARTD) was established in 1957. The district originally consisted of San Francisco, San Mateo, Marin, Alameda, and Contra Costa Counties. Santa Clara County was asked to join, but the still largely rural county decided to concentrate on freeway construction.¹⁴ In 1962, San Mateo County withdrew, citing concerns over taxation and duplicative service with its still-popular Southern Pacific commuter line. San Mateo County's withdrawal forced Marin County to pull out when it became apparent that the sparsely populated county would bear an outsized tax burden to finance a line crossing the Golden Gate.¹⁵ With two of the three counties on the west side of the bay no longer participating, BART directors redesigned a truncated system serving only San Francisco, Alameda, and Contra Costa Counties. With political support for BART falling, it took a considerable amount of political muscle to pass Measure A, which earmarked \$792 million to design and build the three-county BART system. Fortunately, it did pass on November 6, 1962, with a narrow majority in the three counties.¹⁶

With funding assured, BART would be built, but the exact form that it would take was yet to be determined. Although the PBHM study had outlined the basic parameters of the system, by no means had all of the routes or station locations been finalized – much less designed. All eyes were on BART, which was bucking national trends by building the country's first all-new heavy-rail commuter system in over 60 years. Unlike the rest of the developed world, the U.S. had long since stopped building mass transit systems, so there was little to go by domestically.¹⁷ Furthermore, during the 1940s and 1950s, most of the country's legacy urban rail systems had either closed down or been pared back to a line or two. With the exception of Cleveland, none of these cities had invested any significant amount of money in either upgrading their technology or building new extensions.

In 1962, BART hired Donn Emmons, a partner in the local architecture firm of Wurster, Bernardi & Emmons, to start laying out the three-county "compromise" system. In 1963, BART hired Ernest Born to

¹⁰ Stokes, 206-14.

¹¹ Michael C. Healy, *BART: The Dramatic History of the Bay Area Rapid Transit System* (Berkeley: Heyday, 2016), 33.

¹² The system would serve the five inner counties: San Francisco, San Mateo, Marin, Alameda, and Contra Costa, as well as Sonoma, Napa, Solano, and Santa Clara Counties.

¹³ Healy, 33.

¹⁴ Healy, 35.

¹⁵ Healy, 48-9. The initial PBHM plan called for the Marin County line to run on a new lower deck of the Golden Gate Bridge. When the Golden Gate Bridge District opposed this plan, BART studied the feasibility of building a tube beneath the Golden Gate to Sausalito. Its high cost, most of which would have to be borne by Marin County taxpayers, led to the proposal being scuttled.

¹⁶ Healy, 58-9.

¹⁷ Healy, 62.

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help Emmons refine the locations and the layouts of the 33 proposed stations. San Francisco would initially get seven stations: Montgomery, Powell, Civic Center, 16th and Mission, 24th and Mission, Glen Park, and Balboa Park. Embarcadero was added as an “infill” station in 1973 to serve the newly completed Embarcadero Center and Golden Gateway developments. Emmons and Born both advocated hosting architectural competitions to ensure quality designs, as well as to foster variety. Every firm’s work was to be guided by Wurster, Bernardi & Emmons’ *Manual for Architectural Standards*, a 1965 publication that provided design guidelines for site development, as well as more detailed guidance on acoustics, color, advertising, concessions, and landscaping. BART’s chief architect Tallie Maule oversaw the competitions and BART’s board of directors selected the winning entry for each station.¹⁸ Interestingly, BART’s own consulting architects were not excluded from bidding, which is why Ernest Born was allowed to submit proposals for the Glen Park and Balboa Park stations.

Glen Park

Glen Park is a small residential neighborhood in south-central San Francisco. During the latter half of the nineteenth century, it was a rural enclave of mainly Swiss-owned dairies at the mouth of a deep canyon studded with impressive rock formations. The 1906 Earthquake led to some growth in the area, as people made homeless by the disaster bought cheap house lots and began building workers’ cottages on the neighborhood’s narrow, winding lanes. During this time, a commercial district grew up at the intersection of Diamond and Bosworth Streets. Transit access was not ideal, however, and Glen Park remained a sleepy, almost semi-rural enclave throughout the first half of the twentieth century. BART’s decision in 1963 to build a station in Glen Park surprised many local residents, many of whom were either retired or did not work downtown. Indeed, PBHM’s original 1956 BART study did not anticipate a station in Glen Park. Not only was Glen Park relatively isolated, BART engineers wanted as few stations as possible in the southern part of the city to maintain average speeds of 45 miles per hour.¹⁹

BART’s decision in 1963 to build a station in Glen Park seems to have resulted from the withdrawal of San Mateo County from the system. With the San Francisco line terminating in Daly City rather than Palo Alto, there was not as much need for speed in the southern part of San Francisco. In addition, with far fewer riders from San Mateo County expected to use the system, it made sense to build an additional station in San Francisco to capture more fare-paying riders. Perhaps even more important, a new station in Glen Park would indirectly serve the San Francisco Redevelopment Agency’s Diamond Heights project, a 3,000-home subdivision earmarked for the steep hillsides above Glen Park and adjoining Glen Canyon. Finally, with Caltrans planning to construct a major interchange for the proposed Southern Freeway (now I-280) and the soon-to-be-aborted Mission and Crosstown Freeways in Glen Park, the once-sleepy neighborhood’s future as a major transit hub was assured.

In 1965, BART’s board of directors selected Born to design the Glen Park (originally called Bosworth Street) BART station, as well as the next station down the line at Balboa Park. Born was well-aware of the site’s many challenges, including an underground creek and shallow utility lines beneath Bosworth Street. The project also required the condemnation of about 25 residential and commercial properties. This action was understandably very unpopular with Glen Park residents, many of whom had questioned the need for a rail station in their tightly knit neighborhood at all. Nonetheless, condemnation proceedings against the properties began in 1966.²⁰ While BART management went through the lengthy

¹⁸ Healy, 182-83.

¹⁹ Parsons, Brinckerhoff, Hall and MacDonald, *Regional Rapid Transit: A Report to the San Francisco Bay Area Rapid Transit Commission* (New York: 1953-55).

²⁰“Bay Area Rapid Transit District Auction Sale,” *San Francisco Chronicle* (June 29, 1968), 23.

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process of assembling the station site, Ernest Born traveled to Europe and Canada to look at several newly completed transit systems.

Ernest Born

Ernest Born was born in San Francisco in 1898, the son of a German-American father and a Scottish immigrant mother. Raised in a working-class household, Born displayed substantial artistic genius as a boy. He graduated from San Francisco's Polytechnic High School, and in 1920, Born matriculated at UC Berkeley, where he studied under architect John Galen Howard. In 1922, he traveled to Europe on a Guggenheim Fellowship. Born finished at UC Berkeley in 1923 with a Master's degree in Architecture, following his completion of a thesis on the relationship of painting and architecture.²¹ Between 1923 and 1927, Born worked in the offices of several prominent San Francisco architects, including John Galen Howard, John Reid, Jr. and George Kelham.

In 1924, Ernest Born met Esther Baum, a fellow graduate of University of California's architecture program. Ernest and Esther married in 1926 and went to Europe in 1927 for a full year of traveling and making art.²² In 1928, the Borns settled in New York City's Greenwich Village. Between 1928 and 1932, they both worked for a series of high-profile architecture firms. Ernest worked for Shreve, Lamb & Harmon, the firm responsible for the Empire State Building, but he became better-known for his illustration and graphic art skills. Esther distinguished herself in the field of architectural photography, working for Wallace K. Harrison, one of the architects of Rockefeller Center. In spite of the Depression, Ernest and Esther's skills were in high demand, and they decided to go into business together in 1933.²³ Born & Born, as the firm was called, thrived. Ernest mainly did architectural illustration and graphic design while Esther continued doing architectural photography. Between 1933 and 1936, Ernest redesigned the nation's two largest architecture journals, *Architectural Record* and *Architectural Forum*. In 1937, Esther published a photographic folio on the vernacular and contemporary architecture of México.²⁴

Ernest and Esther Born returned to San Francisco in 1937 following the birth of their daughter, Beatrice. Ernest earned his California architect's license and Born & Born was reconstituted as a West Coast architecture and design firm. One of the firm's first major projects was to design several temporary pavilions for the 1939 Golden Gate International Exposition (GGIE) on Treasure Island. Ernest and Esther also became interested in public housing, much of which was being constructed in San Francisco, Oakland, Richmond, Vallejo, and Marin City to house migrant shipyard workers. In 1941, the firm won a commission to design North Beach public housing near San Francisco's Fisherman's Wharf. However, with the U.S. entry into World War II, that project was not built until 1951. During the war, Ernest Born and fellow Modernist architect Gardner Dailey worked for the U.S. government designing military installations. Then in 1945, Born collaborated with William Wurster and Theodore Bernardi to design the proposed headquarters of the United Nations, which for a time was to have been based in San Francisco.²⁵

²¹ Nicholas Olsberg, *Architects and Artists: The Work of Ernest and Esther Born* (San Francisco: The Book Club of California, 2015), 18-19.

²² Olsberg, 23.

²³ Olsberg, 43.

²⁴ "Born, Ernest and Esther Baum," UC Berkeley Environmental Design Archive: <https://archives.ced.berkeley.edu/collections/born-ernest-esther>, Accessed, October 31, 2018.

²⁵ "Ernest Born," DOCOMOMO NoCA: <http://docomomo-noca.org/architects/born-ernest/>, Accessed October 31, 2018.

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In 1951, Ernest Born started lecturing at UC Berkeley's architecture department. He became a full professor in 1952 and continued teaching at Berkeley until 1974. During this time, Born served on the San Francisco Art Commission and on the board of SPUR. In 1955, he was made a Fellow of the American Institute of Architects. Ernest and Esther's interest in urban renewal led them to develop visionary projects that would have remade several parts of the city's waterfront, including Fisherman's Wharf, Alcatraz, and the Embarcadero. However, due to political opposition and lack of funds, none of these projects ever made it off the drafting table.²⁶ Nevertheless, Ernest Born – sometimes in collaboration with Esther and other times not – designed several buildings that were built during the postwar era, including the Lurie House in Palo Alto (1947), the Horn House in Richmond (1949), the Ernest and Esther Born House in San Francisco (1951), and the Davis House in San Carlos (1956). The Borns also designed several warehouses and commercial buildings in San Francisco, an addition to UC Berkeley's Greek Theater, as well as a bridge in Harrisburg, Pennsylvania.²⁷

The latter part of Ernest Born's career was dominated by his work for BART, where, as described above, he worked on the system's signage and graphic identity, the conceptual design of the original 33 stations, and the individual commissions for the Glen Park and Balboa Park stations, which both opened in 1973. Born considered his work for BART to be the crowning achievement of his career. That same year, Ernest and Esther Born closed their architectural practice. Ernest retired from teaching at UC Berkeley in 1974. The Borns then moved to San Diego to be closer to Beatrice and her family. Esther Born died in 1987 at the age of 85 and Ernest Born died in 1992 at the age of 94.²⁸

Design Sources

As mentioned previously, while BART was in the process of assembling the site of the proposed Glen Park BART station, Ernest Born traveled overseas to view several modern subway systems. He ignored the United States, which had not built an all-new commuter system since the first decade of the twentieth century. Born traveled to Europe first, where he was especially impressed by Stockholm's Metro, whose first line had opened in 1950. The Stockholm Metro, which has been called the "longest art gallery in the world," is primarily an underground subway system. Born was especially taken with the centrally located Rådhuset (City Hall) station, which was literally carved out of the surrounding rock strata, which was then left exposed (**Figure 3**). Born, who believed in the incorporation of art into all manner of public buildings, also appreciated the system's extensive public art budget.²⁹

Born then traveled to Canada to tour Montréal's all-new Métro system, which opened in 1967 just in time for the Montréal Expo 67. The Métro, which makes use of rubber-tired trains on dedicated trackways, inspired Born's vivid imagination with its public art and Modernist station designs (**Figure 4**). Similar to Stockholm, Montréal's Métro is a subway system, and several of its original stations celebrated their subterranean sites through the use of stone and poured-in-place concrete with stone-like textures. However, the original stations of the Green Line, which Born toured in 1967, were not Brutalist in design. In 1976, Métro extended the Métro in preparation for the Winter Olympics. Interestingly, the new stations on the extended Green Line were all designed in the Brutalist style,

²⁶ Ernest Born," DOCOMOMONoCA: <http://docomomo-noca.org/architects/born-ernest/>, Accessed October 31, 2018.

²⁷ "Ernest Alexander Born," PCAD: <http://pcad.lib.washington.edu/person/2220/>, Accessed October 31, 2018.

²⁸ "Ernest Born," DOCOMOMONoCA: <http://docomomo-noca.org/architects/born-ernest/>, Accessed October 31, 2018.

²⁹ Born, Ernest and Esther Baum," UC Berkeley Environmental Design Archive: <https://archives.ced.berkeley.edu/collections/born-ernest-esther>, Accessed, October 31, 2018.

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including several that closely resemble Glen Park BART, suggesting that Ernest Born's work may have in turn inspired Montréal.

Although Glen Park BART is, as described above, a Brutalist building, its design betrays the subtle influences of the First and Second Bay Region Traditions. As a young man studying at UC Berkeley, Ernest Born would have been deeply familiar with local buildings by architects such as Bernard Maybeck, Ernest Coxhead, and Julia Morgan. Indeed, the pergola-like roof of Glen Park BART appears to be an homage to Maybeck's First Church of Christ Scientist (**Figure 5**). It also seems that Born used his own H.E. Davis House as a primary influence for Glen Park BART. Built in 1956 on a steep hillside in suburban San Carlos, the Davis House appears to be a miniature, domestic version of Glen Park BART (**Figure 6**). Similar to the transit station, the Davis House is long and narrow with a butterfly roof. It also has exposed beam and purlin ends, textured exterior cladding made of rough-sawn board and batten, and pergola-like elements.

Ernest Born designed only four houses after World War II, all of which can all be described as belonging to the Second Bay Region Tradition. Defined by architectural critic Lewis Mumford, and first formally recognized in an exhibition held at the San Francisco Art Museum (now SFMoMA) in 1949, the Second Bay Region Tradition encompassed the work of fewer than 50 local architects, including William Wurster, Henry Hill, Warren Callister, Worley Wong, Ernest Born, and others. Picking up where the First Bay Region Tradition had left off, the Second Bay Region Tradition embraced redwood construction, the integration of indoor and outdoor spaces, and the achievement of visual drama through the use of modern engineering techniques.

Construction

Assisted by the production staff of the much larger architecture firm of Corlett & Spackman, Ernest Born finished designing Glen Park BART in December 1966. In 1967, BART issued requests for bids, and in March 1968, it accepted a bid from Peter Kiewit & Sons of Omaha in the amount of \$3,423,939 to build the station shell.³⁰ Excavation and shoring got underway soon after. Any buildings remaining on the 25 or so condemned properties that had not been relocated were demolished, and BART purchased below-ground easements from those who owned property above the proposed tunnel.³¹ In July 1968, BART's board of directors pushed forward using eminent domain to acquire two additional properties at the southeast corner of Bosworth and Diamond Streets. Spared during the original condemnation proceedings due to protests by local residents who wanted to save their neighborhood library and Bank of America branch, BART stated that it needed the two additional parcels to build a plaza and create a more direct pedestrian link between the station and Glen Park's commercial strip.³²

Excavation began in September 1968 and the first concrete pours occurred in March 1969. Due to the presence of extensive fill and unstable rock, the cut-and-cover method was used to build the station and the adjoining tunnel.³³ The design of the station changed slightly in July 1969 to add an elevator. The change was made in compliance with a new state law requiring all public transit systems to provide unimpeded access to the disabled.³⁴

³⁰ Elmont Waite, "First BART Trains by Aug., 1970," *San Francisco Chronicle* (March 27, 1968), 2.

³¹ "Homeowners Battle BART," *San Francisco Chronicle* (February 17, 1967), 5.

³² "BART to Acquire Glen Park Land," *San Francisco Chronicle* (July 26, 1968), 7.

³³ Bay Area Rapid Transit District, "Contract 1M0043 – Glen Park" (Construction notes in the BART Archives).

³⁴ "BART Facilities for Handicapped," *San Francisco Chronicle* (July 18, 1969), 4.

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In August 1969, the platform level was complete and work began on the concourse level. BART officials toured the station in December 1969. Participants praised it as a “monumental” building with “rough, heavy and romantic characteristics.”³⁵ A year later, in March 1970, the station’s superstructure was complete, although it was still just an unfurnished box.³⁶

In May 1970, Born prepared another set of drawings for the interior, and at the same time, Douglas Baylis designed the plaza. These two components of the station were constructed between July 1970 and May 1972.³⁷

Glen Park BART remained off-limits to the public while the rest of the San Francisco Line was completed, opening to the public on November 5, 1973 along with the rest of the San Francisco-Daly City Line (**Figures 7-8**).³⁸ The opening ceremony was led by Mayor Joseph Alioto and several BART dignitaries who traveled from Montgomery station to Daly City and back again, stopping at each station along the way to speak and listen to mariachi bands.³⁹

Impacts of BART on Glen Park

The opening of Glen Park BART initially raised some expectations of increased development in Glen Park. However, the station opened at a time when the city was really beginning to lose population for the first time in its history. The city’s population decline resulted from many factors, including school desegregation and attendant white flight, an exodus of businesses due to taxes, growing concerns over crime, and the continued availability of new homes in the suburbs. At the same time, many San Franciscans had begun to organize against “overdevelopment” – a process many called “Manhattanization.” Ongoing fights against proposed high-rises on Russian Hill, along the Northern Waterfront, and in the Mission District had led to the imposition of 40-foot height limits across much of the city in July 1972.⁴⁰ These height limits, which applied to Glen Park, frustrated realtors but they were welcomed by many local residents who had grown tired of having their neighborhood torn up for infrastructure projects.

Traffic and congestion were the main impacts of Glen Park BART on the neighborhood. As soon as the station opened, suburban commuters began driving into Glen Park so that they could pay a lower fare than if they entered the system at Daly City. Glen Park residents bitterly complained that their streets had become choked with cars from San Mateo County, spurring the local supervisor to impose a two-hour parking limit for non-residents.⁴¹ Eventually, BART built a surface parking lot on land it owned across Bosworth Street from the station, which helped some, but traffic issues persist to this day. In addition to private vehicles, the number of buses traveling the narrow streets of Glen Park has increased as Muni has re-routed several of its lines to serve Glen Park BART.⁴²

After it opened in 1973, Glen Park BART remained a comparatively lightly used station for over a generation. In part this is because the residential density of Glen Park and surrounding neighborhoods has remained essentially unchanged since the imposition of 40-foot height limits in 1972. Although Glen

³⁵ “BART Chiefs Glow over Stations,” *San Francisco Chronicle* (December 18, 1969), 5.

³⁶ Bay Area Rapid Transit District, “Contract 1M0043 – Glen Park” (Construction notes in the BART Archives).

³⁷ Bay Area Rapid Transit District, “Contract 1M0043 – Glen Park” (Construction notes in the BART Archives).

³⁸ Michael Harris, “Regular S.F. BART Runs Start Today,” *San Francisco Chronicle* (November 5, 1973), 1.

³⁹ “Big Day for BART and Daly City,” *San Francisco Chronicle* (October 29, 1973), 6.

⁴⁰ Jerry Burns, “S.F. Height Limits Given a Key Vote,” *San Francisco Chronicle* (July 22, 1972), 5.

⁴¹ “Parking Limit Proposed Near BART Station,” *San Francisco Chronicle* (December 5, 1973), 13.

⁴² “Muni Would Tie 4 Lines to BART,” *San Francisco Chronicle* (November 14, 1973), 5.

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Park is a much more affluent neighborhood than it was in 1973, it contains almost exclusively single-family housing stock. Outside Diamond Heights, which was already largely completed in the early 1970s, few new apartment buildings or condominiums have been constructed in Glen Park or the adjoining neighborhoods. Lack of demand for service at Glen Park BART has meant that BART has not had to make any major changes to the station for most of its history.

Ridership has increased at Glen Park in recent years. This trend results in part from the ongoing tech boom as well as BART's incremental expansion into San Mateo County, beginning with the opening of the Colma station in 1996 and culminating with the SFO/Millbrae extension in 2003. Since 2010, many private employee shuttles serving Silicon Valley and Peninsula companies have begun using Glen Park BART as a pick-up and drop-off point. In 2015, Glen Park's ridership averaged approximately 8,300 weekday entries, which is higher than many of the system's other outlying stations, such as Walnut Creek or Dublin/Pleasanton. In contrast, Embarcadero station averages over 40,000 weekday entries.⁴³ Nevertheless, congestion in the vicinity of the station has grown because of the employee shuttles and the growth of "rideshare" services such as Uber and Lyft. This growing congestion has led BART to consider making extensive changes to Glen Park BART, including building housing on the parking lot and the potential creation of a much larger vehicular drop-off zone, which would affect the plaza.⁴⁴

National Register Criterion C

Glen Park BART is eligible for the National Register under Criterion C (Design/Construction), at the local level of significance, with a period of significance of 1968-72. It is significant because it embodies the distinctive characteristics of a type and period of construction, specifically that of a 1960s-era rail station designed in the Brutalist style. It is also the work of a master architect, Ernest Born. Originally envisioned as a relatively unimportant station in an outlying neighborhood of San Francisco, Glen Park BART is today widely recognized by many local architectural historians and architecture critics as the finest station in the system. Early reviewers praised it heartily, including *Architectural Record*, which opined: "this station does for rapid transit what the great stations of the past did for railroading."⁴⁵ The same article praised BART for having many well-designed stations but it singled out Glen Park for its "bold, strong," design that was simultaneously "scaled to human beings" in "skillful and subtle ways."⁴⁶ Praise for Glen Park BART continues to the present day, with architecture critic John King calling it a "subterranean temple of transportation with a platform illuminated by radiant shafts filtered through skylights high above."⁴⁷

Type: Subway Station

Glen Park BART is an example of a transit station in a regional subway system. The functional layout of the station is quite simple, with the concourse level containing little beyond fare gates, an agent's booth, toilet rooms, and circulation to the platform below, where passengers wait for and board their train. BART was the first all-new regional rail system constructed in the United States since the early twentieth century. With no usable precedents in the United States, architect Ernest Born toured several systems overseas. He especially admired the subway systems of Stockholm and Montréal, not only for their monumental stations that seamlessly incorporated art and architecture, but also for their variety

⁴³ Bay Area Rapid Transit, "2015 BART Station Profile Study."

⁴⁴ Rachel Swan and Kurtis Alexander, "Mandelman Beats Incumbent Sheehy for Seat," *San Francisco Chronicle* (June 6, 2018), A7.

⁴⁵ "Two BART Stations," *Architectural Record* (November 1974), 113-14.

⁴⁶ Ibid.

⁴⁷ John King, "BART Station Creator's Work Offers Lessons in Urban Design," *San Francisco Chronicle* (December 18, 2015), 66.

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and contextual design. Inspired by these examples, Born's design for Glen Park, the first partially above-ground station on the San Francisco Line, emphasized the contrast between the subterranean platform level, which is crypt-like and appears to have been physically carved out of stone, and the light-filled concourse level which combines Brutalist massing and materials with a delicate, pergola-like roof. Although there was no budget for public art, Born specified a marble mural for the southwest wall of the concourse that could be built by masons. The abundant use of stone cladding literally anchors the building to the site and recalls the rock outcroppings of nearby Glen Canyon.

Period: 1960s-era Brutalism

Glen Park BART is widely considered to be one the best Brutalist buildings in San Francisco, along with Pafford Keatinge-Clay's César Chávez Student Union at San Francisco State, Keatinge-Clay's San Francisco Art Institute Addition, and John Portman's Embarcadero Center.⁴⁸ Glen Park BART is much smaller than these other examples, but its relatively diminutive size combined with its Brutalist vocabulary makes it an unusual example of a style typically associated with massiveness. In spite of its relatively small size, the building feels much grander inside, especially descending the escalator to the platform far below. Glen Park BART embodies many fully-developed aspects of the Brutalist style, including its massing, materials, and its function as a public building. Its incorporation of public art speaks to the idealism of many Brutalist architects, who valued the public realm over the private sphere.

Work of a Master: Ernest Born

Glen Park BART is also the work of a master architect, Ernest Born. Raised in a working-class family, Born showed early talent as an artist, which he fully developed over the course of his education at Polytechnic High and UC Berkeley. In addition to architecture, Born was a talented painter, illustrator, and graphic designer. Indeed, much of his early work falls into the latter categories. Too visionary for commonplace thinkers, neither Born nor his wife Esther, with whom he often collaborated, realized many completed buildings. In addition to four houses, including their own, much of the firm's high-profile work was either temporary (the Golden Gate International Exposition) or never built, including several grand waterfront redevelopment projects. Born's single-largest project, North Beach public housing, was demolished and replaced with a mixed-income development. Born was most proud of his work for BART because it allowed him to engage in a multi-disciplinary process that included planning, graphic design, art, and architecture. Glen Park BART was Born's favorite project because it represented the culmination of his ideas about public space. Indeed, upon its completion, he closed his office and retired, satisfied that he had accomplished something worthwhile.

⁴⁸ Mary Brown, *San Francisco Modern Architecture and Landscape Design: 1935-1970* (San Francisco: San Francisco Planning Department, 2010), 126.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: BART Planning, Development and Construction

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.31

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 37.733414 | Longitude: -122.434136 |
| 2. Latitude: 37.733263 | Longitude: -122.433387 |
| 3. Latitude: 37.732689 | Longitude: -122.434314 |
| 4. Latitude: | Longitude: |

Glen Park BART Station
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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the property encompass the entirety of APN 6755026 and a small part of adjoining APN 6755025 in the City and County of San Francisco, California. The site proposed for National Register listing is roughly triangular in shape. The western boundary is Diamond Street; the northern boundary is Bosworth Street, and the southeastern boundary is an irregular line that roughly follows the boundary between 6755025 and 6755026 paralleling the southbound on-ramp to I-280.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries encompass the entire legal parcel of APN 6755026, which belongs to BART and includes the upper and lower plaza as well as the majority of the station. However, the building slightly overlaps the boundary between the BART property and the adjoining State-owned right-of-way that is APN 6755025. The area proposed for National Register listing does not include the BART-owned parking lot on the north side of Bosworth Street or the BART substation on Wilder Street.

11. Form Prepared By

name/title: Christopher VerPlanck, Principal
organization: VerPlanck Historic Preservation Consulting
street & number: 57 Post Street, Suite 810
city or town: San Francisco state: California zip code: 94104
e-mail chris@verplanckconsulting.com
telephone: 415-391-7486
date: May 14, 2019

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Glen Park BART Station

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Glen Park BART Station
City:	San Francisco
County:	San Francisco
State:	California
Name of Photographer:	Christopher VerPlanck
Date of Photographs:	September 15, 2018
Location of Original Digital Files:	57 Post Street, Suite 810, San Francisco, CA 94104
Number of Photographs:	20

CA_San Francisco County_Glen Park BART_0001

Lower plaza, camera facing southeast

CA_San Francisco County_Glen Park BART_0002

Lower plaza, camera facing west

CA_San Francisco County_Glen Park BART_0003

Circular seating area, camera facing west

CA_San Francisco County_Glen Park BART_0004

Stair from lower plaza to upper plaza, camera facing southwest

CA_San Francisco County_Glen Park BART_0005

Upper plaza, camera facing northeast

CA_San Francisco County_Glen Park BART_0006

Northwest façade, camera facing northeast

CA_San Francisco County_Glen Park BART_0007

Northeast façade, camera facing southwest

CA_San Francisco County_Glen Park BART_0008

Southwest façade, camera facing northeast

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Name of Property

CA_San Francisco County_Glen Park BART_0009
Northwest façade, camera facing northeast

CA_San Francisco County_Glen Park BART_0010
Northwest façade, camera facing southwest

CA_San Francisco County_Glen Park BART_0011
Southeast façade, camera facing northwest

CA_San Francisco County_Glen Park BART_0012
Concourse, camera facing northeast

CA_San Francisco County_Glen Park BART_0013
Concourse, camera facing southeast

CA_San Francisco County_Glen Park BART_0014
Concourse showing marble mural, camera facing southwest

CA_San Francisco County_Glen Park BART_0015
View from escalator down toward platform, camera facing northeast

CA_San Francisco County_Glen Park BART_0016
View of escalator from platform, camera facing northeast

CA_San Francisco County_Glen Park BART_0017
Escalator and platform, camera facing northeast

CA_San Francisco County_Glen Park BART_0018
Detail of platform walls and ceiling beams, camera facing southwest

CA_San Francisco County_Glen Park BART_0019
View from platform toward skylight at concourse level, camera facing up

CA_San Francisco County_Glen Park BART_0020
Detail of exit sign

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

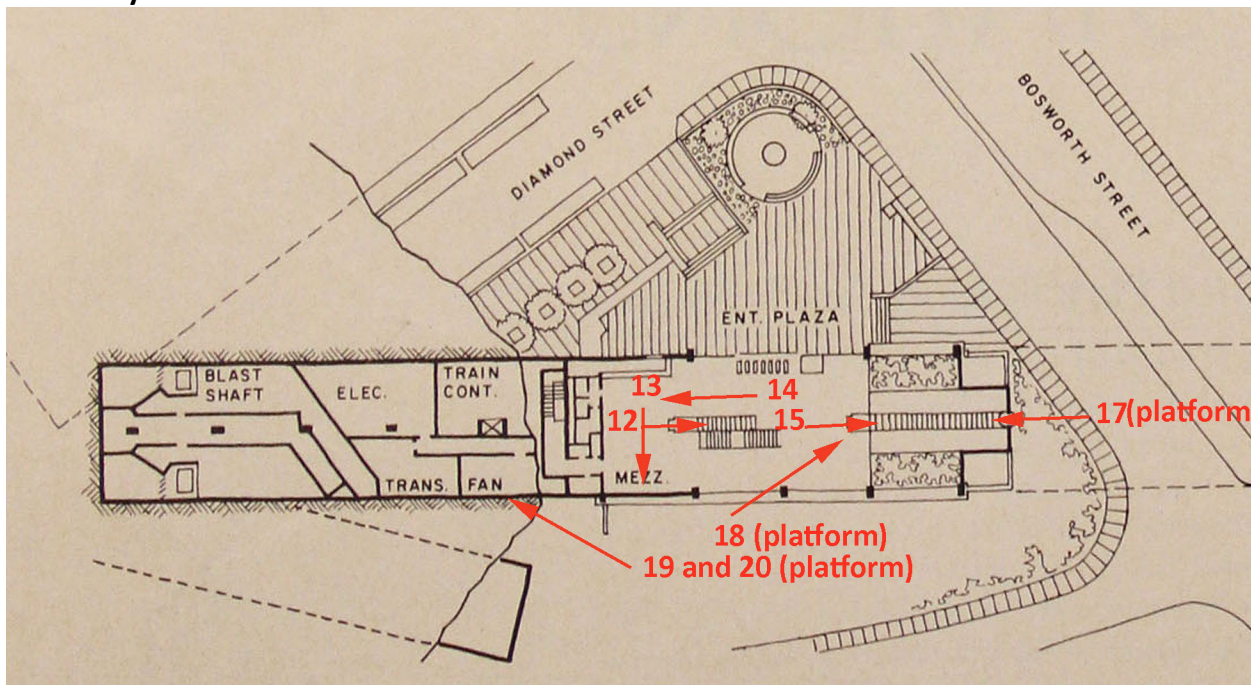
Glen Park BART Station
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Photo Key 1: Site and Exterior



Photo Key 2: Interior



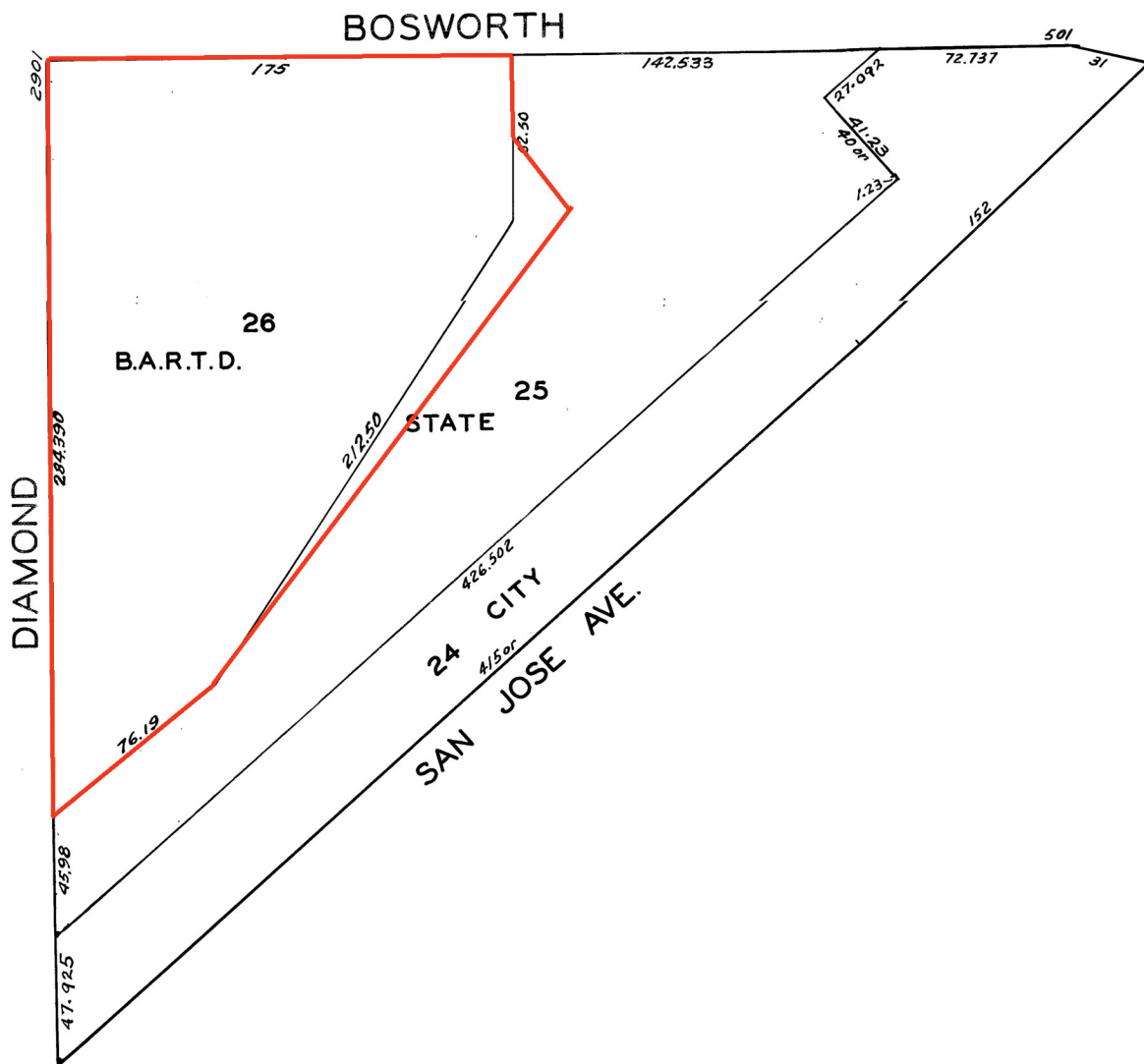
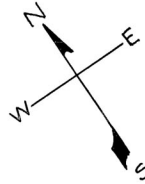
Glen Park BART Station
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Location Map 1: Assessor Parcel Map Showing Location of Glen Park BART

Source: City and County of San Francisco Office of the Assessor-Recorder

LOTS MERGED
LOTS INTO LOTS 19—
1A-2A-2C-2D 293 1949



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Location Map 2: Annotated Aerial Photograph Showing Location of Glen Park BART
Source: Google.com; Annotated by Christopher VerPlanck

Latitude 37.733450
Longitude -122.434112



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Sketch Map:

Annotated Aerial Photograph Showing Area Proposed for Designation

Source: Google.com; Annotated by Christopher VerPlanck



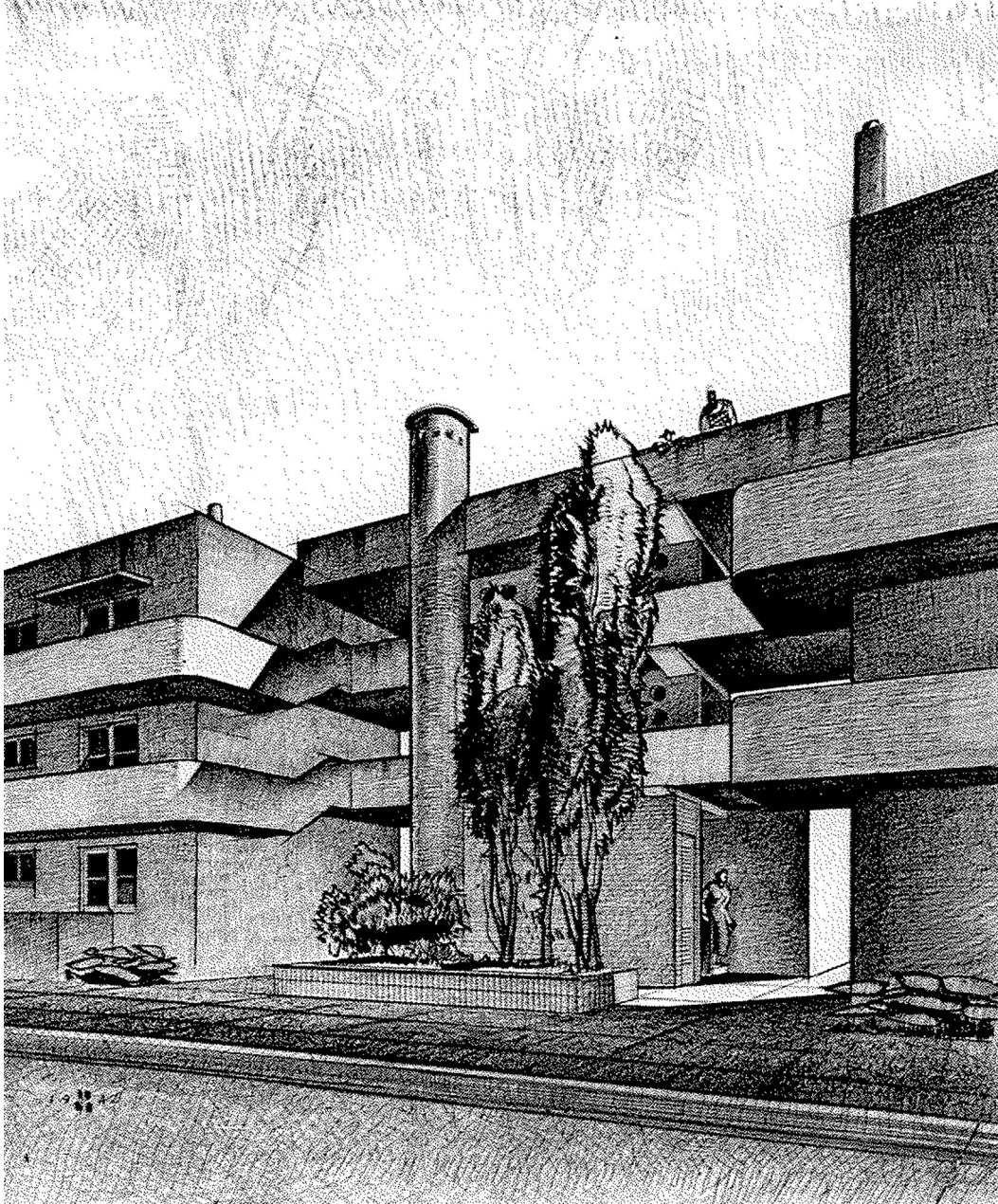
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Additional Information: Historic Drawings and Photographs

Figure 1. Rendering of North Beach Place, San Francisco, CA, ca. 1941

Courtesy of the Ernest and Esther Born Collection, Environmental Design Archives, University of California, Berkeley



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Figure 2. Salk Institute for Biological Studies, La Jolla, CA, ca. 2012

Photograph by Christopher VerPlanck



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Figure 3. Photograph of Stockholm Metro, ca. 2015

Courtesy of jesper.nu



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Figure 4. Montréal Métro, ca. 2015

Courtesy of Wikimedia Commons



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Additional Information: Historic Drawings and Photographs

Figure 5. First Church of Christ Scientist, Berkeley, CA, ca. 2014

Photo by Christopher VerPlanck



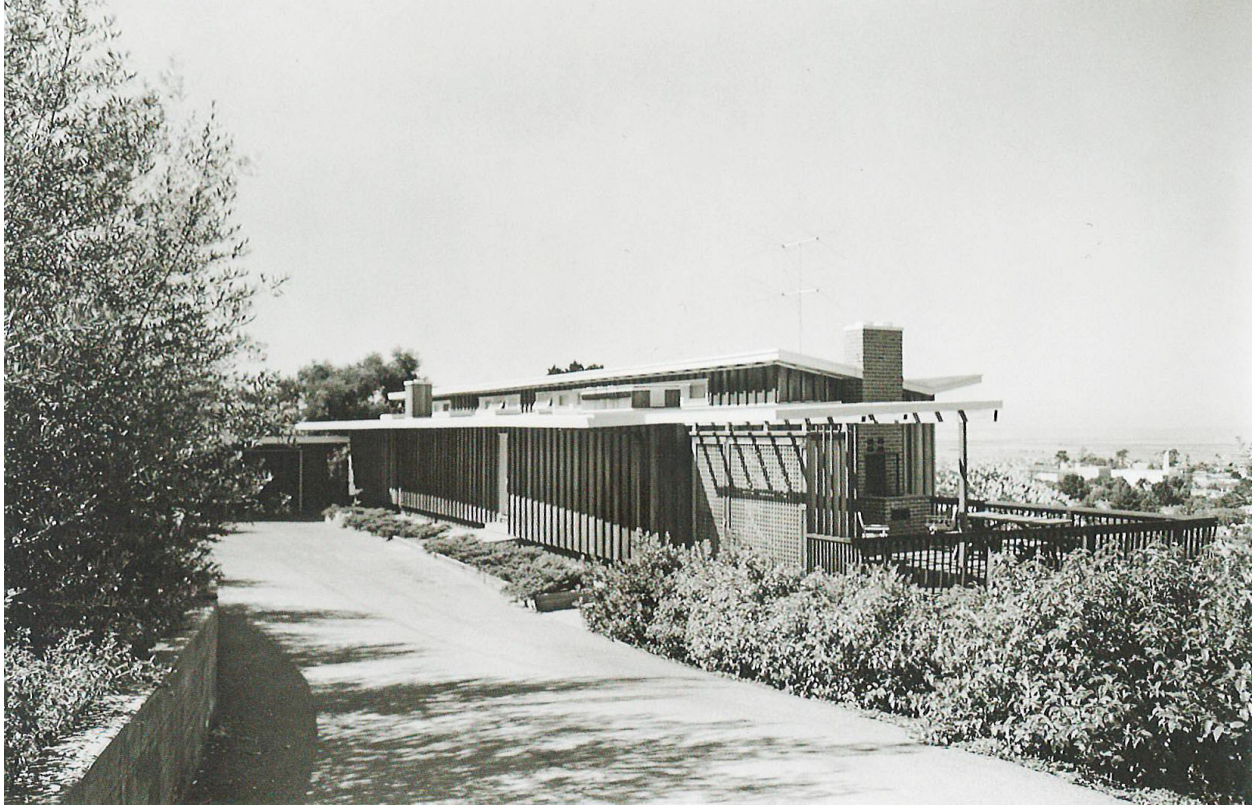
Glen Park BART Station
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Additional Information: Historic Drawings and Photographs

Figure 6. Photograph of H.E. Davis House, San Carlos, CA, Ca. 1956

Courtesy of the Ernest and Esther Born Collection, Environmental Design Archives, University of California, Berkeley



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Additional Information: Historic Drawings and Photographs

Figure 7. Completed Glen Park BART Station, ca. 1972

Courtesy of the Ernest Born Collection, Environmental Design Archives, University of California, Berkeley



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Additional Information: Historic Drawings and Photographs

Figure 8. Completed Glen Park BART Station, ca. 1972

Courtesy of the Ernest Born Collection, Environmental Design Archives, University of California, Berkeley

