

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name University Art Museum

other names/site number University of California, Berkeley Art Museum and Pacific Film Archive

2. Location

street & number 2626 Bancroft Way; 2625 Durant Avenue

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	N/A

city or town Berkeley vicinity N/A

state California code CA county Alameda code 001 zip code 94720-2250

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

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

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

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
1	0	sites
0	0	structures
1	0	objects
3	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE/museum

RECREATION AND CULTURE/museum

RECREATION AND CULTURE/theater

EDUCATION/education-related museum

EDUCATION/education-related museum and theater

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

MODERN MOVEMENT

foundation: CONCRETE

Other: Brutalism

walls: CONCRETE

OTHER: built-up composition
roof: CONCRETE and/or ASPHALT (on terraces)

other: GLASS

METAL

Fiberglass (in skylights)

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The University Art Museum building is approximately 100,000 square feet and covers about half of its 1.7-acre gently sloping lot. It is the equivalent of three stories high, built of reinforced-concrete construction with wall surfaces of board-formed concrete, in the Brutalist style. The building is largely radial in plan and is uniquely sculptural in its form and massing. Its Bancroft Way lobby opens onto a tall, skylighted atrium. On the right of the lobby are a reading room and Gallery 1. Just left of Gallery 1 is a ramp going up to the first of five upper galleries. This upper series rises gallery by gallery and similarly shifts their horizontal axes counterclockwise, and its galleries are sequentially linked by switchback ramps that jut dramatically into the atrium. The upper galleries are roughly paralleled, below, by a series that includes Galleries A through D. From the lobby or nearby, ramps descend to Galleries A and B or rise to C and D. The outer edges of Galleries A, B, and C have zigzagging window walls. Off the Bancroft lobby, a stairway leads down to another gallery, a theater, the Durant Avenue lobby, a café, and the Pacific Film Archive's Library and Film Study Center. The building's exterior presents numerous flat-roofed forms set at various angles. A multi-tiered bank of skylights is adjoined by a series of six prism-like masses with projecting outboard edges that rise mass-by-mass and similarly shift direction counterclockwise. This upper series is roughly paralleled, below, by the three-level sequence of masses involving Galleries A, B, and C and the terraces that adjoin B and C. These terraces connect to spaces atop the building's low wing that extends out close to Durant Avenue, alongside which are a long flying ramp and a jutting switchback. The Durant lobby and café have window walls with deep ledges where people like to sit. Along three sides of the building are landscaped grounds. The garden on the west is the largest and is partially subdivided by freestanding concrete walls. A large outdoor sculpture by Alexander Calder is a prominent feature of the Bancroft entrance landscape. The museum is located directly across Bancroft Way from the University's main Berkeley campus, in an area that includes much high-density student housing. The museum property is in good physical condition. The University rates the building's present seismic resistance as poor. The property retains historic integrity in terms of location, setting, materials, workmanship, feeling, and association, with some compromise of design integrity due to a 2001 attempt to improve the building's seismic resistance.

Narrative Description

General Description. The University Art Museum property has three resources: the contributing building, a contributing site (landscaped grounds), and a contributing object (the outdoor sculpture by Alexander Calder). The property has an approximately 100,000-gross-square-foot¹ art museum building on a 1.7-acre parcel. The lot's natural ground surface gently descends westward and southward. The building has cascading multiple gallery levels alongside its atrium, and elsewhere has a small upper floor in its northeast wing, a sizable mezzanine level, and a partial basement. The building, often described as fan-shaped, is in plan largely radial.² Its architectural style is Brutalist.

The Brutalist style that evolved in the later 1950s can be seen as a reaction to the sleek and elegantly detailed curtain-walled packages that had come to house establishment institutions.³ Various published discussions⁴ of the style differ as to how many defining or frequently found characteristics they name and/or how they describe them. However, several of those sources cite weighty or monumental massing; repeating geometric forms; and rough, unadorned surfaces of poured concrete. One book describes Brutalist buildings as "sculptural rather than planar."⁵ The San Francisco study notes that "fenestration is often deeply recessed, resulting in shadowed windows that appear as dark voids."⁶

¹ Various sources indicate varied figures. Page III.1 of the Buildings and Campus Development Committee's 1981 *Art, Music and Professions* report gave the building's gross square footage (including circulation, walls, etc.) as 102,794, not counting "covered unenclosed" space.

² According to the museum's "The Building" information sheet, nearly all long major walls are on alignments that radiate from one or another of three origin points clustered near the Bancroft Way entry.

³ Searing, *New American Art Museums*, 59; Kirker, *Old Forms on a New Land*, 99.

⁴ City and County of San Francisco, *Architecture and Landscape Design 1935-1970*, 132-133, 190-192; City of San Diego, *San Diego Modernism*, 78-79; Kirker, *Old Forms on a New Land*, 99; Planning Resource Associates, *Mid-Century Modern*, 79; Ricketts et al., *A Guide to Canadian Architectural Styles*, 203; Searing, *New American Art Museums*, 59.

⁵ Searing, *New American Art Museums*, 59.

⁶ City and County of San Francisco, *Architecture and Landscape Design 1935-1970*, 132.

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The Contributing Building's Interior. As the floor plans in Figures B, C, and D partially demonstrate,⁷ indoor layouts are complex. Figure E's schematic perspectives help explain key spatial relationships. A great many visible wall surfaces are of light gray unfinished concrete. The concrete walls bordering Galleries 1 through 6 are mostly sheathed with painted sheetrock over plywood.⁸ Partial lightweight sheathing is used in the ground floor's Theater Gallery and at times within Gallery A, B, or C for particular exhibitions. Floors generally are concrete with a dark gray epoxy finish. The Bancroft lobby, a route from the lobby to the nearby passenger elevator, and the east end of Gallery 1 are paved with polished red brick tiles. Dark, textured rubber matting now covers the floors of all indoor public-access ramps.

Bancroft Lobby and Adjoining Facilities. From Bancroft Way, visitors enter a mostly low-ceilinged lobby (Photograph 1) that features an information desk. Immediately south of the Bancroft entry is an interior open doorway (the dark rectangle in the photograph's lower middle) behind which begin two separate, multi-flight stairways. One of these leads to office and other backroom facilities within the building's small northeast wing, which includes an extra floor. Adjoining the lobby's north side are a cloakroom and a room that used to house the museum's bookstore.⁹ To west and south, visitors find a spatial panoply formed by the tall, skylighted atrium—sometimes called “the great court”—and adjoining multiple levels of outward-fanning gallery spaces (Photographs 2 through 10).

Atrium and Its Skylights. From its base, which largely corresponds to the inner floor area of Galleries A and B, the atrium rises up to a complex, stepped skylighting latticework. This has numerous translucent panels, set at various heights and alignments, and similarly diverse tall but thin concrete beams that frame and hold them. Along or near the lobby's west and south edges, five slender steel columns (Photograph 9) rise to connect with concrete beams. Less noticeable are other exposed steel elements (Photographs 3, 4, and 5), which help brace the overhead latticework. None of these columns or other steel elements are original. They were installed as part of the building's seismic retrofit in 2001.

Gallery 1. The lobby connects directly with Gallery 1 (Photograph 6), whose floor is at the same elevation. As needed for particular shows, this gallery gets partially subdivided by lightweight room dividers. The gallery's back portion has its own narrow, transverse skylight, for which steel bracing was added in 2001.¹⁰

Upper Galleries. From the Bancroft lobby a ramp ascends five feet to Gallery 2. Galleries 2 through 6 are called the “upper galleries.” This series continues to rise, at five feet per gallery (Photographs 2, 7, and 8). At the same time the series turns counterclockwise, gallery by gallery, as Figure B indicates. The gallery spaces are partially bordered and/or subdivided by elements that Figure B shows in heavy lines, as outward-radiating paired walls that enclose thin hollow space. Each such wall pair partly involves a wall-plus-beam feature that in cross section is T-shaped.¹¹ Within several of the wall pairs, some space is used for a utility closet and a stairway to the next gallery. Circulation between the upper galleries is primarily via four switchback-ramp elements, each of which aligns with a radiating wall pair and prominently juts into the atrium.¹² Within the upper galleries, there are some temporary or movable lightweight room dividers. Such dividers are removed, added, or shifted in response to exhibition needs. As with Gallery 1, the backs of the upper galleries have their own narrow, transverse skylights, similarly retrofitted in 2001.¹³

Galleries A, B, and C. From the Bancroft lobby's southeast corner, a segmented ramp descends to Gallery B, whose floor is six feet lower than the lobby floor. A separate ramp system goes down to Gallery A, starting just beyond where the upper ramp ends. Gallery A's floor level is six feet lower than Gallery B's. Gallery C, whose floor is six feet higher than the lobby floor, is separately accessed by a ramp system that starts near the lobby's southeast corner, leftward from the information/ticket desk. As Figure C depicts with heavy lines, Galleries A, B, and C are partly subdivided and/or bordered by lower reaches of the above-mentioned radial paired-wall elements. All three galleries have floor-to-ceiling window walls. These involve multiple, lightly metal-framed tall glass panels set at various angles to form the zigzag patterns that are shown in plan view by Figure C. The window walls are backed up by metal clamps splayed from poles that descend from the ceiling (Photograph 11). The window walls, and doors through them, presently are coated on their inside with UV reflecting film. In Gallery C now, two large rectangular panels (Photograph 13) stand a short distance inboard

⁷ Those figures do not depict the small northeast wing's top floor, the building's mezzanine level, and the partial basement.

⁸ University of California, “The Building.”

⁹ In late 2011, books for sale were moved out onto tables or racks placed within the Bancroft lobby. The room where they previously were has been temporarily made into what a sign calls “The Reading Room, an exhibition of poetry and experimental fiction, and an experiment in free exchange.”

¹⁰ University of California, “Pardon Our Buttress.” During some exhibitions, canvas or similar material (presumably for daylight reduction) is hung beneath this skylight.

¹¹ Forell/Elsesser, *Seismic Evaluation*, E1. These features, called “tree walls,” are important in the museum's structural design. Several of them are bordered, at the upper-gallery and roof levels, by expansion joints that give adjacent elements some ability to move independently.

¹² Gallery 6 also has a separately descending stairway that goes directly to Gallery C.

¹³ Canvas or similar material sometimes hangs under these skylights, too.

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from the south-facing window wall. The space separating these panels from the window wall is roped off and furniture is stored in it, but visitors can look between the panels and see the adjacent outdoor terrace. It is not known when this particular arrangement began. The general practice of using movable partitions¹⁴ in the lower galleries began soon after the museum opened.¹⁵

Gallery D. East of Gallery C and at the same level is Gallery D, most of which is behind the locked door and lightweight low wall in Photograph 14. This now functions as a secured study space where people can closely view artworks by appointment, with a staff member in attendance. The door and wall were installed sometime after mid-2006. Previously, all of Gallery D including space in the photo's foreground was normally accessible to the public.

Theater Gallery, Durant Lobby, and Café. A stairway beside the Bancroft lobby and a nearby elevator both go down to a foyer that starts a corridor doubling as a display space called the Theater Galley (Figure D). At its south end this corridor opens into a broader (sometime exhibition) space that has an information desk and is the Durant Avenue lobby. From both this lobby and the adjacent garden, patrons access the café (Photograph 16).¹⁶

Theater. Along much of the Theater Gallery's and Durant lobby's east side, with its entrance near the gallery's north end, is the facility now called the George Gund Theater (Photograph 17). Formerly used for viewing motion pictures, this has about 200 seats on a bank of risers to guarantee uninterrupted sightlines. The screen is on the south wall, and the north end's wide projection booth¹⁷ is at mezzanine level.

PFA Library, Etc. A door at the café's northeast corner leads into a maze of ground-floor and mezzanine-level spaces, mostly south of the theater, that are used by the Pacific Film Archive for diverse purposes. These include the PFA Library and Film Study Center, storage space, and offices. Many of the PFA's spaces are minimal, edged with light partitions,¹⁸ and/or placed along narrow corridors.¹⁹ No earlier than 1978, considerable storage area was converted to PFA offices. One change involved inserting mezzanine rooms into what originally was a high-ceilinged single big workroom east of the present café kitchen.

Other Ground-Floor and Mezzanine Facilities. Other parts of the ground floor and/or mezzanine level serve diverse, mostly backroom functions. These include offices, storage space, a preparators' workshop, a carpentry shop, receiving and examination rooms, a photography studio and darkrooms, a loading dock, and teaching facilities.²⁰ Public restrooms adjoin the Theater Gallery.

Basement. The partial basement contains mechanical equipment and considerable storage.²¹

The Contributing Building's Exterior. The building's complex exterior with its stepped masses set at diverse angles largely follows the pattern of major indoor spaces and functions. Each of the many separate roofs is flat. Wall surfaces are light gray, board-formed concrete, patterned only by the modular impressions and holes left by the formwork behind which they were poured. The roofs are surfaced with built-up composition material, except where a roof coincides with a terrace, in which cases the terrace has concrete and/or asphalt paving.

Northeast Masses. At the building's entry from Bancroft Way there are three adjacent metal-framed glass double doors (Photograph 20), recessed into one side of a low mass that roughly corresponds to the interior's lobby and some small adjoining spaces. Set back slightly southward is a higher mass that contains office and other spaces. This office wing's east side (Photograph 21) has a partly recessed small terrace, facing onto which there are two or three metal-framed glass sliding doors and possibly a couple of short non-moving segments of similarly composed window wall. Rising partly above the office wing, and extending west from it, are the building's cooling tower and the tops of its passenger and freight elevator shafts.

¹⁴ Particular exhibitions involving light-sensitive works and/or needing extra display surface use such partitions.

¹⁵ University of California, *Art, Music and Professions*, III 1.2, III 1.4.

¹⁶ From 1972 to 1978, the museum's restaurant was inside the Durant lobby and its kitchen behind the lobby's northwest wall. From 1978 to circa 1999, the former kitchen area held the Pacific Film Archive's theater box office and some of its office space and/or storage. The café and its kitchen now occupy spaces that were originally planned for restaurant usage but in fact were used as PFA offices until 1978.

¹⁷ The projection booth is no longer equipped for showing movies on the theater's screen. The PFA now uses the booth for film conservation.

¹⁸ University of California, *Art, Music and Professions*, III 1.8.

¹⁹ Much of this situation resulted from the restaurant move mentioned in footnote 16.

²⁰ University of California, *Art, Music and Professions*, III 1.8; Forell/Elsesser, *Seismic Evaluation*, 3-1.

²¹ University of California, *Art, Music and Professions*, III 1.8.

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Bank of Skylights. Located primarily behind the Bancroft entry area's low mass, there is a large and complex, stepped group of mostly shallow tiers (Photograph 19). This latticework includes multiple skylights over the atrium. The skylights themselves generally are sloped rather than horizontal. They now have Kalwall fiberglass panels but originally were a combination of wired glass and white plastic diffusion panels. They were retrofitted with the fiberglass in 1993.²²

Upper-Galleries Masses. Alongside the skylights cluster, a series of six big prism-like masses, containing Galleries 1²³ to 6, rises and shifts direction counterclockwise, step by step.²⁴ These masses' outboard edges project beyond the immediately lower building perimeter. The masses containing Galleries 2 to 6 project especially far, and in these cases there are now a total of 16 big, dark-painted steel braces (Photograph 29).²⁵ Some of these braces function singly while others work in teams of two or three; some are fully vertical but others are purposely angled. Most emerge from inner reaches of the sculpture garden. Three rise through the terraces outside Galleries B or C and two emerge from ground level near the building's loading dock. All braces were installed during the 2001 retrofit.

Lower Series of Masses and Neighboring Terraces and Ramps. The upper galleries series of masses is roughly paralleled, below, by the three-level sequence involving Galleries A through C and related terraces.²⁶ While Gallery A directly adjoins the sculpture garden, Gallery B looks onto one of the building's raised outdoor terraces and Gallery C adjoins a higher terrace. The three galleries' zigzag window walls are segmented and/or bordered by protruding parts of above-mentioned tree-wall features. At some points the window walls are penetrated by steel-framed glass doors²⁷ or by a terrace's side parapet that continues as an indoor parapet.²⁸ Part of the terrace outside Gallery B connects southward to become a sizable rooftop space, directly above the café and its kitchen, on a portion of the building's low wing that extends out close to Durant (Figure C and Photograph 29). Presently sitting in this space are some sculptures. The space's east wall contains a low but very wide, lightly metal-framed window area that admits light to part of the PFA. From the space's west side, a long flying ramp (Photograph 28) descends into the sculpture garden. The terrace beside Gallery C is connected by ramp down to an intermediate-level terrace, also atop the building's low wing. From here a separate ramp system, with a jutting switchback (Photograph 28), leads to the space above the café and kitchen.

Other Elements. Near the building's extreme northwest corner, at ground level within a wall set slightly back under the projecting mass that houses Gallery 1, there is a plain metal double door. About halfway along the building's west side, a single plain metal door penetrates the lower reach of a wall whose top borders the terrace outside Gallery B that otherwise is quite solid. In contrast, the ground-floor building perimeter is visually quite open directly alongside the Durant lobby and café (Photograph 30). The lobby has a long, lightly metal-framed window wall and two metal-framed glass double doors. The café has a long similar window wall, part of which bends toward the lobby; one short such window wall; and a single metal-framed glass door with tall sidelights. All these window walls are substantially recessed and provide deep ledges on which visitors often sit. The mostly solid east-west façade that closely parallels Durant Avenue has two single plain wooden doors and a wooden double door with apparently metal louvers. East of that, the building sets far back from the street (Photograph 31). Here there are a plain metal or wooden door, at the top of open steps; a nearby plain wooden door; and the museum's loading dock with its roll-up corrugated metal door. The dock adjoins an open driveway and delivery/loading area in the property's southeast corner.

The Contributing Site. The museum building is complemented on three sides by prominent landscaped grounds. In the property's northeast part, two cement paths angle off from the Bancroft Way sidewalk and converge within what is called the "entrance court." This ensemble has several concrete benches that project from cemented slopes, and three trees adjoin its east side. Farther west along Bancroft, a narrow but nearly continuous band of low ground cover adjoins the public sidewalk. The open area along the building's west side is called the "sculpture garden." Its northern boundary is a wood-stake fence, about midway along which there is a metal-stake gate. The garden's southern boundary mostly²⁹ consists of a wood-stake fence and has a wood-stake gate. The western boundary's segment closest to Bancroft is a simple wood fence directly along the property line. Below there, the west-side fencing

²² University of California, "The Building." Per pages III 1.2 and III 1.10 of the University's *Art, Music and Professions* report, some hazardous skylights were removed and replaced soon after the museum's 1970 opening, and pertinent other work was done in 1973 and about 1980–1981.

²³ Though technically Gallery 1 is not called one of the interior's "upper galleries," the exterior mass that roughly corresponds to it is distinct from, and has a higher roof than, the mass that most of the Bancroft lobby is in.

²⁴ The narrow skylights over outer portions of galleries 1 to 6 may have been retrofitted with fiberglass in 1993. Then or at some other time (perhaps 2001) their cross sections may have been changed from flat to the tent-like profile they evidently now have.

²⁵ These braces are adjoined by horizontal, light-colored steel-plate straps bolted onto lower edges of projecting concrete masses.

²⁶ The level that includes Gallery C also has a portion that holds Gallery D and is windowless.

²⁷ These doors are not normally available for public use.

²⁸ Gallery A adjoins one whole window wall and some of another and has one door. Gallery B abuts one full window wall and most of two others and has two single doors plus a double door. Gallery C adjoins one full window wall and a little of another and has a double door.

²⁹ The portion near the café is instead a concrete wall (Photograph 27).

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zigzags somewhat away from the property line, leaving trees or other planting in between, and consists of large plywood panels.³⁰ The garden is partially subdivided by two long, freestanding concrete walls (Photograph 25), each of which roughly aligns with one of the building's key radii.³¹ Tree cover is concentrated in and alongside the garden's southwest portion. From Bancroft a cement path zigzags southward, eventually reaching a sizable paved area (Photograph 30) that adjoins the south lobby, the café, and the entry path from the Durant sidewalk.³² In the sculpture garden's far northwest corner is a concrete and steel piece called "Muro Series IX," by Mia Westerlund Roosen. In the garden's southwest portion (Photograph 32) is the metal work "Return to Piraeus" by Peter Voukos. Installed circa 1971, this is a walk-through cluster of flat rectangles and tall, partially bent open frames. The garden used to have five additional works, since removed. At least four of them are now displayed at various sites on the main campus.³³ Along most of the property's Durant Avenue side, a strip of low ground cover adjoins the public sidewalk. This has a number of sizable trees.

The Contributing Object. Prominently perched on the mostly grassed triangle between the Bancroft sidewalk and the entrance court's dual cement paths is "The Hawk for Peace," a dark-painted steel piece by the renowned sculptor Alexander Calder. Weighing about six tons yet resting on just three points, this has a long tail and big curved elements that are suggestive of wings (Photograph 22).³⁴

The Property's Surroundings. The museum property is located across Bancroft Way from the University of California's main Berkeley campus. Its west side is flanked by the YWCA Berkeley/Oakland and a privately owned residential facility. One segment of the museum parcel's east boundary abuts a parking lot that serves the hotel just beyond it,³⁵ while the other segment adjoins a private apartment building. One end of the museum's Durant Avenue frontage is directly across from a multi-story hotel, and much of the Durant Avenue frontage faces an edge of the University's multi-building "Unit 1" residence hall complex. The general south-of-campus vicinity includes much high-density student housing.

The Property's Physical Condition and Seismic Resistance. At various places on the property, surface concrete is stained. This is especially noticeable on the sculpture garden's freestanding concrete walls and on some parapet walls of the building's outdoor ramps and terraces. At some locations, surface concrete shows localized crumbling or cracking. Such effects have been rather predictable given the concrete surfaces' intentionally raw nature. Especially during the building's first decade or so, water leakage through skylights or roofs caused interior damage. The Kalwall skylight system that was installed in 1993 reportedly³⁶ continues to have a problem as to watertightness. On the lower galleries' accordion-fold window walls there are places, mostly quite small, where the UV reflecting film has peeled off or been removed. Otherwise the property is currently in good physical condition.

Seismic analysis in the 1990s reported problems such as load-path and diaphragm discontinuities and lack of redundancies, and rated the building as highly vulnerable to earthquakes.³⁷ In 2001 a partial seismic retrofit involved installing steel bracing at key points outside and inside. An information sheet previewing the work warned that "[t]he retrofit will be . . . 'partial' because, although it will greatly enhance the museum's safety in an earthquake, it is not intended as a permanent solution to the building's seismic shortcomings."³⁸ The University classifies the building's present seismic resistance as poor.³⁹

Historic Integrity. Neither alterations nor physical deterioration have substantially weakened historic integrity. The property still has its original form, style, and basic layout and retains nearly all the building materials and notable design features that were installed by 1970. The original workmanship and construction techniques are amply evidenced, especially by ubiquitous board-formed concrete surfaces. Because the property remains intact, it successfully retains its important design qualities and tangibly conveys its important historical associations and the feeling of its period of significance.

³⁰ Originally such panels may have comprised all of this garden's boundary fencing. In 1981, page III 1.8 of the University's *Art, Music and Professions* report spoke of the "plywood fencing that surrounds the garden" and expressed a wish to replace it with "more transparent" fencing so the garden and its sculptures would be visible to all passersby. It is not known when the more transparent present fences were built.

³¹ Within the space between them, there is a differently angled and less lengthy concrete wall.

³² According to the University's information sheet "Pardon Our Buttress," the 2001 retrofit project entailed "landscaping, installation of outside lighting, and the reinstallation of the pathway." This may have involved some path reconfiguring.

³³ University of California, "Outdoor Art," 16, 27, 30, 33; University of California, *Art, Music and Professions*, III 1.8.

³⁴ This work was created in 1968 but temporarily sat near the campus's Sather Tower until it could be installed in front of the museum in 1970. Before being given its present name, it was called "Boeing."

³⁵ This parking lot also offers public parking. The hotel building, which originally was occupied by a women's club, is on the National Register.

³⁶ Rinder, "Attachment."

³⁷ Forell/Elsesser, *Seismic Evaluation*, E-1, E-2.

³⁸ University of California, "Pardon Our Buttress."

³⁹ University of California, "BAM/PFA Building Project," 3.

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The most prominent change has been the 2001 placement of steel seismic braces along the building exterior's west and south sides. Distracting to some degree, the dark-painted braces are readily understandable as supplements, added to increase seismic resistance. They are visually distinct from the basic pattern of stepped concrete masses, which remains aesthetically powerful. Much of the steel bracing was designed to have sympathetic visual energy and sculptural character (Photograph 26) that help make it compatible with the building and sculpture garden. Except for that bracing, the building's exterior has not notably changed. Nothing has been attached to its cantilevered switchback ramp that prominently adjoins Durant Avenue. Though several individual works were removed from the sculpture garden circa 2001, the garden retains its basic composition and feel, and displays the sculpturally massed building.

Indoors, the most noticeable change has been the insertion, also in 2001, of steel columns along or near the Bancroft lobby's west and south edges. The columns are quite slender and do not block views into the galleries. Neither these columns nor the related, nearby, visually discreet overhead bracing have hurt the basic character of the atrium and adjoining spaces. No attachments have been made to this ensemble's dramatically cantilevered switchback ramps. Though most of the original Gallery D has been walled off from general public view, the wall is inconspicuously located and would be easy to remove. While regular public screenings have not been held in the George Gund Theater since 1999, the theater space itself remains and is used for symposia or other purposes.

The building's location remains unchanged on its original lot. Most of the close surroundings are essentially the same as in 1970. The main change since then has been infill construction of additional student housing (Photograph 28).

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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.)

Property is:

- 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.

Areas of Significance

(Enter categories from instructions.)

ART
ENTERTAINMENT/RECREATION
ARCHITECTURE

Period of Significance

1970–1978
1970

Significant Dates

1970; 1971; 1972; 1978

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Ciampi, Mario Joseph (architect)
Jorasch, Richard L. (architect)
Wagner, Ronald E. (architect)
Thompson, Isadore (consulting structural engineer)
Rothschild and Raffin, Inc. (general contractor)

Period of Significance (justification)

The period of significance under Criterion A is 1970, when the building opened to the public, to 1978, when the museum launched its innovative MATRIX/Berkeley program. The period of significance for Criterion C is 1970 when construction was complete.

Criteria Considerations (explanation, if necessary)

The University Art Museum has long been the primary visual arts center for the renowned University of California's Berkeley campus. It has also outstandingly served and artistically stimulated the broader San Francisco Bay Area community. The museum introduced its influential MATRIX /Berkeley program, holds a major collection of Hans Hofmann paintings, and its Pacific Film Archive is world-class. The building outstandingly expresses the Brutalist architectural style and has been recognized as a masterwork.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The University Art Museum is significant at the local level in the areas of art and entertainment/recreation under Criterion A. The museum has aesthetically enriched the campus community and the greater San Francisco Bay Area. Its art and film collections are large and diverse, and its exhibition programs have been vigorous and influential. It has long had a strong commitment to presenting new and experimental work. Its Pacific Film Archive with a Library and Film Study Center has been a major resource. Though the museum is less than 50 years old, its exceptional importance qualifies it under Criteria Consideration G. It has long been the principal visual arts center for the flagship campus of the University of California. It has exceptionally well served and artistically stimulated the Bay Area. Its MATRIX/Berkeley exhibition program utilized a new model for the field. The museum has the world's largest collection of paintings by renowned artist and educator Hans Hofmann. Its Pacific Film Archive has been outstanding in scope and impact. The University Art Museum is also significant at the local level in the area of architecture, under Criterion C. With its sculptural massing, its exterior's repeating forms, its interior's repeating switchback ramps and upper galleries, its board-formed concrete surfaces, and its deeply recessed window walls, the building embodies Brutalism. The building also possesses high artistic values. Though constructed less than 50 years ago, it qualifies under Criteria Consideration G due to its exceptional importance. It outstandingly well expresses the Brutalist style, and it has been recognized as an architectural masterwork.

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

Art and Entertainment/Recreation. Under National Register Criterion A, the University Art Museum is significant at the local level in the areas of art and entertainment/recreation for its association with the development of art and film in the San Francisco Bay Area. The Bay Area was a key locale for artistic experimentation, including in new genres such as Conceptualism,⁴⁰ amid an energizing social milieu of questioning and change. American counterculture's epicenter⁴¹ was in the Bay Area. Significant dates are 1970, when the museum building opened; 1971, when the museum's Pacific Film Archive (PFA) unit began regular public screenings in the building's theater; 1972, when the PFA Library and Film Study Center opened; and 1978, when the museum launched its innovative MATRIX/Berkeley program to introduce audiences to diverse art forms and approaches and a large number of artists.

One measure of a museum's impact is attendance. According to a 1980 special report the Berkeley museum was drawing 450,000 visitors per year: then the second highest attendance of any Bay Area art museum.⁴² Among the visitors, the biggest category consisted of UC Berkeley students—and for many of these, the University Art Museum was their primary, if not only, museum experience.⁴³

The Berkeley museum's permanent art collection is large and diverse, with coverage both historical and contemporary.⁴⁴ There are paintings by European old masters, and the collection of traditional Asian hanging scrolls, paintings, and other objects has been called one of the finest in America.⁴⁵ The PFA has a trove of films and videos that is also diverse. Among the areas of concentration are Soviet film and American avant-garde cinema.⁴⁶ The PFA's collection of Japanese films is the biggest outside Japan.⁴⁷

The museum's art exhibition program has been vigorous and influential. During the first ten years after the new building's inaugural showings, the museum presented 244 art exhibitions (including 38 artists in the MATRIX format).⁴⁸ During the same period it offered "innumerable lectures, concerts, readings, and performances."⁴⁹ Many of the exhibitions originated at the museum, and for many of these the museum published scholarly catalogs. Some examples of major exhibitions originated at the museum are 1972's "Ferdinand

⁴⁰ The seminal period of California Conceptualism was from 1967 to 1974 (Rinder and Szakacs, "Directors' Foreword").

⁴¹ Lewallen and Moss, *State of Mind*, 2.

⁴² University of California, "Ten Years," 1a. The 450,000 probably did not count audiences at public screenings by the museum's PFA unit. A 1982 task force report (University of California, *Museums, Exhibits, and Special Collections*, 48) said: "Museum attendance has ranged from 330,000 to 500,000 persons per year. An additional 100,000 to 150,000 persons a year attend Pacific Film Archive showings."

⁴³ University of California, "Ten Years," 1a.

⁴⁴ Ibid.

⁴⁵ Monaco et al., *Art Around the Bay*, 171.

⁴⁶ University of California, "Ten Years," 1a; Monaco et al., *Art Around the Bay*, 171.

⁴⁷ Monaco et al., *Art Around the Bay*, 171; Amazonas, "Guerrilla Cinematheque," 154.

⁴⁸ University of California, "Ten Years," 2a.

⁴⁹ Ibid.

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Hodler"; 1973's "The Third Rome, 1870–1950"; 1975's series *Performance/Art/Artists/Performances*; 1977's *18 Bay Area Artists*; and 1978's "Primitivist Sources of Modern Art."⁵⁰

The PFA has publicly screened several hundred films per year, including among them important premieres and retrospectives.⁵¹ Films typically have been shown instructively grouped into series by theme, subject, director, actor, or genre. Screenings have often been enhanced by guest appearances, discussions, or lectures. The PFA has earned an international reputation as a premiere showcase for films not available through normal distribution channels, as well as for presenting rare and rediscovered classics from archival collections around the world.⁵² For foreign filmmakers it had become by 1975 the West Coast's most promising initial showcase.⁵³ Bay Area audiences often saw at the PFA films and related discussions that were otherwise unavailable anywhere around the bay, or in some cases even anywhere in California.

The University Art Museum's exhibition program has always been broad-based, reflecting the diverse interests of the campus and the Bay Area community.⁵⁴ At the same time the museum has from its earliest years demonstrated a commitment to radical new art of the region.⁵⁵ In 2004 Constance Lewallen wrote:

Significantly, Berkeley's art museum was one of the major sites to recognize and bring to public view radical changes in the visual arts. Young Bay Area Conceptual artists, like their contemporaries in other parts of the world, were devising entirely new genres of art making [such as performance art]... Throughout the [1970s]... performances and installations by such leading Bay Area Conceptualists as Tom Marioni, Lynn Hershman, and Paul Cotton took place [at the Berkeley museum]...⁵⁶

Relevant people at the museum were well-attuned to such developments. The facility's founding director Peter Selz had "early [achieved] prominence... as a voice for and about modern art in Europe and America"⁵⁷ and had been chief curator of painting and sculpture exhibitions at New York's Museum of Modern Art.⁵⁸ Brenda Richardson was the Berkeley museum's chief curator in the early 1970s and is an expert on contemporary art.

The University Art Museum had a wide reputation for showings of an unusual nature. 1971's pioneering, multi-week event *Tapes From All Tribes* showcased more than hundred artists' videos, in a mock living room set up outside the PFA theater, with the slogan "A new kind of TV for a new kind of audience."⁵⁹ For the first time in the Bay Area, this made accessible for viewing a representative array of alternative video from all across America.⁶⁰ The 1975 series *Performance/Art/Artists/Performances* included a work called "Splitting the Axis," involving a tall utility pole that had been installed in the museum's atrium. Two men dressed as loggers climbed the pole and then, as they descended, hammered wedging into it and thereby split it longitudinally.⁶¹ Exhibits and performances such as this were "atypical of what had been shown within the hallowed halls of [museums]"⁶² and "put [the University Art Museum]... on the map as an important venue for experimental practices of the period, not only in California but also nationally."⁶³

In 1978 the museum launched its innovative program called MATRIX/Berkeley, as a West Coast version of the MATRIX/Hartford program that James Elliott had developed when he was director of the Wadsworth Atheneum in Hartford, Connecticut.⁶⁴ After Elliott

⁵⁰ Ibid., 2a, 3a.

⁵¹ University of California, *Art, Music and Professions*, III 1.6.

⁵² Staff, "The Pacific Film Archive." 39. While some of the screened films have been from the PFA's own collection, other showings have involved collaborating with other institutions or selecting from film festivals or traveling programs. The PFA has often collaborated with other archives and exhibition centers, such as the one in New York's Museum of Modern Art, to import series exploring cinemas of other nations.

⁵³ Ehrmann, "Pacific Film Archive."

⁵⁴ Lewallen, "Commitment," 171.

⁵⁵ Ibid., 169.

⁵⁶ Ibid., 169, 171.

⁵⁷ Karlstrom, *Peter Selz*, 200. Selz was the University Art Museum's director until 1973.

⁵⁸ University of California, "Ten Years," 1a; Albright, *Art in the San Francisco Bay Area*, 115.

⁵⁹ Lewallen, "Chronology," 140; Geritz, "Where We're Coming From," 336.

⁶⁰ Video Free America, "Tapes From All Tribes." In preparing for this series, Video Free America had very widely sent out a letter inviting people to submit tapes.

⁶¹ Moss, "Beyond the White Cell," 133. The "axis" abstractly related to the museum's own fan-shaped galleries layout (Foley, *Space, Time, Sound*, 92).

⁶² Moss, "Beyond the White Cell." 141.

⁶³ Ibid., 134.

⁶⁴ Lewallen, "MATRIX/Berkeley"; Schoenstadt, "Matrix 160 Project"; Thomas, "A Living History," 524. The Hartford program started in 1975.

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became director of the University Art Museum, he set forth the parameters for the Berkeley program.⁶⁵ “MATRIX” is not an acronym. The all-caps usage was intended to convey the program’s distinctiveness. The name had originally been suggested by sculptor Tony Smith with emphasis on the definition of the word “matrix” as a space within which something originates or develops.⁶⁶ MATRIX/Berkeley was designed to expose audiences to diverse art forms and approaches and an unusually large number of artists. It does so through a series of small-scale, relatively short-term exhibition units that can be organized at modest expense and with reduced lead time.⁶⁷ This format provides for flexibility, spontaneity, risk-taking, and a unique responsiveness to contemporary art and its audience.⁶⁸ The program has inspired experimentation both by the institution and by the artists.⁶⁹ Throughout its history MATRIX/Berkeley⁷⁰ has shown work by a wide range of creative artists. During 1978 these included such people as Willem de Kooning, Juan Downey, Susan Rothenberg, and Jay DeFeo.⁷¹

The University Art Museum was one of the first museums in America to show and collect video art.⁷² This is now an important aspect of the museum and its PFA unit. In 1972 the PFA opened its Library and Film Study Center, a resource of major importance for students and other people with film-related research needs. This offers access by appointment to the PFA collection’s films and videos and accordingly provides space and equipment for research viewing.⁷³ The library has thousands of books about film and a huge array of other relevant materials including film periodicals, stills, posters, clippings, exhibition manuals, and press kits. There is also an extensively used telephone information service for film-related questions.

The PFA has assisted various UC Berkeley film courses by providing central programming and/or by screenings in its own theater.⁷⁴ The museum has helped on-campus classes such as in art history by placing in its galleries particular artworks or exhibitions at those classes’ request.⁷⁵ Since 1972 the museum has presented annual group shows of work by candidates for the Master of Fine Arts degree from the campus’s Department of Art Practice,⁷⁶ located mostly in Kroeber Hall. On Bancroft Way’s north side almost directly opposite the University Art Museum, Kroeber Hall was built 1957–1959 to additionally accommodate, as it still does,⁷⁷ the Department of Anthropology and the renowned Robert H. Lowie (now Phoebe A. Hearst) Museum of Anthropology. The four entities have important shared interests and benefit from this close mutual proximity.

Numerous UC Berkeley students have gained academic credits and/or valuable work experience as interns or volunteers in the museum, such as by conducting gallery tours.⁷⁸ By the mid-1970s the PFA launched its innovative Children’s Film Program, through which teachers from local schools would bring in their classes for specially programmed screenings at the PFA.⁷⁹ A great many children thereby acquired knowledge and enjoyment by seeing well-selected films that were unavailable at regular theaters.

It is likely that the University Art Museum indirectly influenced the development of private or coop-op galleries in the general area. It is worth noting that in the classified section of the phone books for the service area that includes Oakland, Berkeley, and some other cities, the number of East Bay locations listed under “art galleries and dealers” increased from 1970 to 1975 by about half.⁸⁰ Using a similar comparison, “artists-fine arts” listings increased by about two-thirds.

⁶⁵ Thomas, “A Living History,” 524. Elliott came to Berkeley in 1976.

⁶⁶ Schoenstadt, “Matrix 160 Project.”

⁶⁷ Elliott, introductory statement; University of California, “Chris Gilbert Named.” Since 1978 the museum’s Gallery 1 has been fully dedicated to the MATRIX program.

⁶⁸ Elliott, introductory statement; Thomas, “A Living History,” 524; “Berkeley’s Lively Exploration.”

⁶⁹ University of California, “MATRIX/REDUX.”

⁷⁰ In recent years the program has been called just “MATRIX,” or sometimes “MATRIX Program for Contemporary Art.”

⁷¹ University of California, “Ten Years,” 3a.

⁷² Barnes, “Collecting the Moment.” 138.

⁷³ University of California, “Ten Years,” 1a; University of California, “Press Release,” 3.

⁷⁴ University of California, “Film Studies and Berkeley”; Amazonas, “Guerrilla Cinematheque,” 148, 153. In the 1960s and 1970s faculty within assorted on-campus language, literature, or ethnic-study departments established film courses. In 1976 such courses were coordinated by creating an interdepartmental Film Group Major program.

⁷⁵ University of California, “Press Release,” 3; University of California, “Curriculum Related Displays.”

⁷⁶ University of California, “Ten Years,” 2a; Helfand, *The Campus Guide*, 211.

⁷⁷ In mid-2012 the Museum of Anthropology temporarily closed for a major project involving collections relocation and reorganization as well as seismic retrofit and other physical improvements. The museum’s venue in Kroeber Hall will reopen in 2014.

⁷⁸ University of California, “Press Release,” 3; University of California, *General Catalog 1976/77*, 31; Amazonas, “Guerrilla Cinematheque,” 153.

⁷⁹ Williams, “Berkeley’s Lively Archive,” 75; University of California, *General Catalog 1976/77*, 31; staff, “The Pacific Film Archive,” 39. This program evidently continued till at least the mid-1990s.

⁸⁰ Pacific Telephone, *Telephone Directory*, June 1970 and June 1975.

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Though less than 50 years old, the University Art Museum qualifies for the National Register under Criteria Consideration G because it has exceptional importance as a regional museum. It has long been the principal visual arts center for the flagship campus of the University of California. In this role the museum has given convenient, direct, and ongoing art access to generations of students. The museum has also well served and artistically stimulated the surrounding community. In her 2003 book *Art-Sites San Francisco*, art historian and curator Sidra Stich wrote:

At one time the [University Art] museum was the center of contemporary art activity in the Bay Area. It produced internationally significant exhibitions, had its finger on the pulse of avant-garde activity, and was an energizing hub for people and ideas... [A]spects of the [museum's] program still focus on the current era, offering inroads into contemporary ideas and modes of expression.⁸¹

The museum was a key player in the rise and proliferation of Conceptual art.⁸² In its 1999 paper the museum consulting firm Nancy L. Pressly and Associates said, "The identity that the... [University Art Museum] so dramatically and brilliantly defined for itself in the 1970s and 1980s... was very much associated with cutting edge exhibitions, some of international importance, the MATRIX series that provide a new model for the field, and the Hans Hofmann collection."⁸³ The museum has the largest collection anywhere⁸⁴ of paintings by artist and art educator Hofmann (1880-1966), who became the leading elder of the Abstract Expressionist generation.⁸⁵

The University Art Museum's MATRIX program has been "a key force" in introducing many important contemporary artists to Bay Area audiences and raising the profiles of Bay Area artists internationally.⁸⁶ The program developed an international reputation for quality and flexibility.⁸⁷ In a 1998 book about MATRIX/Berkeley, Lawrence Rinder said, "This book is evidence of MATRIX's multi-faceted role as a progressive program that influenced the way museums engage with new work and living artists or return with fresh eyes to art of the past, as a platform for innovative practice, and as a site of discovery."⁸⁸ The success of MATRIX has led many other institutions to establish similar programs.⁸⁹ In 1981 the art museum of California State University, Long Beach began its own series, called "Centric."⁹⁰ As of 1999 there were over 50 such programs in museums across America.⁹¹

Also exceptional is the Berkeley museum's world-class Pacific Film Archive. Renowned for its breadth of programming, from classic films to cutting-edge experimental works, the PFA has played "a crucial role in making the Bay Area one of the most cinema-literate communities in the country."⁹² According to a 1971 press release, the PFA was one of just four film centers in America that combined archive facilities with regular public screenings.⁹³ Its library is the largest of its kind in Northern California and is among a small and select number of such facilities located anywhere.⁹⁴ PFA research service is actively used by University of California students and faculty and also by scholars, filmmakers, film critics, and others across America and around the world.⁹⁵ In 2003 Sidra Stich judged the Pacific Film Archive as "second only to the... [film division] at New York's Museum of Modern Art."⁹⁶

Analyzed for comparison are the 1965-1980 operations of nine other Bay Area museums.

- *Oakland Museum*. On a large site near Lake Merritt, the Oakland Museum, now called the Oakland Museum of California, occupies a building that opened in 1969. While the Berkeley museum is in essence fully devoted to art and film, two of the Oakland

⁸¹ Stich, *Art-Sites San Francisco*, 189. Stich formerly was chief curator at the University Art Museum.

⁸² Rinder and Szakacs, "Directors' Foreword."

⁸³ Nancy L. Pressly and Associates, "Discussion Paper," 9.

⁸⁴ University of California, "Press Release," 4.

⁸⁵ Wilson, *Los Angeles Times Book*, 113.

⁸⁶ University of California, "MATRIX/REDUX."

⁸⁷ Baas, "Preface."

⁸⁸ Rinder, "Acknowledgements," 529.

⁸⁹ University of California, "Thirty Years of MATRIX."

⁹⁰ ArtSceneCal.com, "Robert Bechtle."

⁹¹ Lewallen, "MATRIX/Berkeley."

⁹² University of California, "BAMPFA Collections & Programs."

⁹³ University of California, "Press Release," 3.

⁹⁴ Amazonas, "Guerrilla Cinematheque," 155.

⁹⁵ Staff, "The Pacific Film Archive," 39-40; University of California, "PFA Library & Film Study Center."

⁹⁶ Stich, *Art-Sites San Francisco*, 190.

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Museum's three main divisions are about history or natural history. The Berkeley museum has art from around the world; but to be considered for the Oakland Museum's collections, an artist must have been born or raised in, have studied or worked in, or have moved to California.⁹⁷ The Oakland Museum has been active in acquiring work in non-traditional forms, and it has presented some quite influential exhibitions. In the book *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area: The 1970s*, Constance Lewallen's chronology of pertinent individual or group shows cites only a fraction as many in the Oakland Museum as in the University Art Museum.⁹⁸ Although the Oakland Museum has screened motion pictures, this activity had nothing near the scope and impact of the University Art Museum's Pacific Film Archive.

- *Richmond Art Center.* The Richmond Art Center moved in 1951 to its present location in one of the complex of buildings completed in 1950 in the city of Richmond's Civic Center. During the tenure of Tom Marioni, who became curator in 1968, this active small museum had one of the earliest programs to give first exposure to new ideas in art.⁹⁹ Marioni was forced to resign in early 1971, and a resultant dampening is reflected in Lewallen's above-mentioned chronology. That chronology cites several events at the Richmond Art Center in 1969 and 1970, and none at all during the rest of the 1970s.
- *De Saisset Art Gallery and Museum.* The de Saisset Art Gallery and Museum, partly a history museum, is on the University of Santa Clara campus in the city of Santa Clara, in a building constructed for it in 1955.¹⁰⁰ The de Saisset drew area-wide attention for its active calendar of experimental art exhibitions and video programming from 1971 to 1977.¹⁰¹ Lewallen's chronology cites considerably fewer shows at the de Saisset than at the Berkeley museum. If the de Saisset screened films during the 1970s, such activity was minor in scale and influence.
- *Triton Museum of Art.* Founded in 1965 in San Jose, in 1967 the Triton Museum of Art moved into small facilities at Santa Clara's Civic Center. A sizable new building on the same site was not completed until 1987.¹⁰² The museum has mounted numerous exhibitions, promoted community involvement, and provided a school-age art education program.¹⁰³ It did not notably influence the region's cutting-edge art activity. Triton is not mentioned at all in Lewallen and Moss's book *State of Mind: New California Art Circa 1970* and Foley's book *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area: The 1970s*.
- *San Jose Museum of Art.* The San Jose Museum of Art was founded in 1969 and moved in 1971 into a former post office in downtown San Jose.¹⁰⁴ A large addition did not open till 1991.¹⁰⁵ The museum did not earn any citing in the surveys *State of Mind: New California Art Circa 1970* and *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area: The 1970s*. Its pre-1988 collections were described as "a hodge-podge of local art and oddities typical of a regional art museum."¹⁰⁶
- *Stanford University Museum of Art.* The Stanford University Museum of Art, now called the Iris & B. Gerald Cantor Center for Visual Arts, is located on campus near Palm Drive. It originally was built in stages between 1891 and 1906¹⁰⁷, just in time for the 1906 quake that destroyed much of it. In subsequent years the building's surviving east portion was reopened on a limited basis.¹⁰⁸ Gradually from about 1963 to 1981, galleries were fully reactivated.¹⁰⁹ The museum did not notably influence that period's contemporary art activity. Neither *State of Mind: New California Art Circa 1970* nor *Space, Time, Sound: Conceptual Art in the San Francisco Bay Area: The 1970s* even mentions it.

⁹⁷ Krantz, *California Art Review*, 32.

⁹⁸ Lewallen, "Chronology," 127-199.

⁹⁹ Foley, *Space, Time, Sound*, 11.

¹⁰⁰ Krantz, *California Art Review*, 59.

¹⁰¹ Foley, *Space, Time, Sound*, 18.

¹⁰² Krantz, *California Art Review*, 59. This museum got its present name when it moved in 1967.

¹⁰³ Monaco et al., *Art Around the Bay*, 138; Krantz, *California Art Review*, 59.

¹⁰⁴ Carber, *Museums & Galleries*, 151; Monaco et al., *Art Around the Bay*, 136.

¹⁰⁵ Carber, *Museums & Galleries*, 151.

¹⁰⁶ Krantz, *California Art Review*, 54.

¹⁰⁷ Joncas et al., *The Campus Guide*, 34.

¹⁰⁸ Meanwhile, the museum also presented exhibitions in the small Thomas Welton Stanford Gallery, which was built elsewhere on campus in approximately 1917. It evidently continued to do so till about 1999.

¹⁰⁹ In 1985 the impressive Rodin Sculpture Garden was created adjoining the main building. In the 1989 quake the building suffered major damage. In 1996-1998 it was repaired and a large new wing was added, before the facility reopened in 1999.

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- *California Palace of the Legion of Honor and M. H. de Young Memorial Museum.* At its site in San Francisco's Lincoln Park, the California Palace of the Legion of Honor was constructed in 1920-1924.¹¹⁰ Extensive below-grade space was added to it in the mid-1990s.¹¹¹ The museum has a huge art collection, but until the late 1980s it essentially confined itself to French art.¹¹² The M. H. de Young Memorial Museum has operated in San Francisco's Golden Gate Park for about a century. It long functioned as "a compendious general-history-of-art museum."¹¹³ In 1972 administration of both museums was officially combined to form what is called The Fine Arts Museums of San Francisco. In her 1981 book about Conceptual art in the 1970s, Foley pointed out that "[these museums'] involvement with local contemporary expression is minimal."¹¹⁴ Furthermore, the actual building that the de Young was in during the 1965-1980 context period was demolished circa 2002 and replaced on the same site, by a brand new building for the that opened in 2005.¹¹⁵
- *San Francisco Museum of Modern Art.* From 1935 to 1995 the San Francisco Museum of Art, which in 1976 inserted the word "Modern"¹¹⁶, was housed inside the San Francisco Civic Center's War Memorial Veterans Building. In the mid-1990s it moved to a big new building specially constructed for it in the city's Yerba Buena Center area. Since long before 1976 the museum has been an important repository of and showcase for modern art. Often it has given exposure to cutting-edge art. In her chronology of shows during the 1970s, Lewallen cited fewer at the San Francisco museum than at Berkeley's University Art Museum.¹¹⁷ Although during much of the comparative period the San Francisco museum screened films through its Art in Cinema Series, this program's scope and impact were minor in comparison with those of the Pacific Film Archive. The San Francisco museum did not create its innovative Department of Media Arts until 1988.¹¹⁸

None of those nine museums had major impact regarding both art and film as did Berkeley's University Art Museum. The Berkeley museum significantly influenced the regional art scene, especially as a leader in showcasing adventurous new work. Except for the Stanford and the de Saisset, the other museums lacked the Berkeley museum's direct impact as part of a major university. None of the nine comparison properties had a film program with comparable scope and impact of the Berkeley museum's Pacific Film Archive.

Architecture. Under National Register Criterion C, the University Art Museum is significant at the local level in the area of architecture for its embodiment of Brutalist style. It has very sculptural massing, repeating prism-like exterior forms, repeating interior switchback ramps and upper galleries, ubiquitous board-formed concrete surfaces, and deeply recessed window walls.

In its Brutalist design, the building possesses high artistic values. Visitors arriving from Bancroft Way pass through disarmingly modest front doors, enter the mostly low-ceilinged lobby, then find themselves amid an unorthodox and stunning ensemble, with its lofty skylighted atrium and adjacent spiraling gallery levels. The upper galleries' open front edges and boldly cantilevered, prow-like switchbacks provide visual drama for people looking down from them and for people gazing up from below.¹¹⁹ Critic Alfred Frankenstein commented:

[The museum]... rejoices in an interior which is like none other you have ever seen, [and] is a major work of art in itself.... The whole complex has a kind of Piranesian grandeur about it which takes your breath away; this is the nearest you will ever come to walking in actuality among the dizzying forms of the great Venetian fantasist.¹²⁰

The museum's radically designed space is especially suited to nontraditional art genres including performance.¹²¹

¹¹⁰ Cerny, *An Architectural Guidebook*, 108.

¹¹¹ Carber, *Museums & Galleries*, 65.

¹¹² Krantz, *California Art Review*, 45.

¹¹³ Wilson, *Los Angeles Times Book*, 6. Since about the late 1980s, the de Young has largely focused on American art.

¹¹⁴ Foley, *Space, Time, Sound*, 20. The same book's "Chronology" portion cites only a very few relevant shows at the Legion of Honor and none at the de Young.

¹¹⁵ Cerny, *An Architectural Guidebook*, 108.

¹¹⁶ Foley, *Space, Time, Sound*, 5.

¹¹⁷ Lewallen, "Chronology."

¹¹⁸ Krantz, *California Art Review*, 52.

¹¹⁹ University of California, *Art, Music and Professions*, III 1.4.

¹²⁰ Frankenstein, "UC's Marvelous Museum."

¹²¹ Rinder and Szakacs, "Directors' Foreword."

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Also powerful is the building's exterior, which presents staggered Cubist masses that rise and shift direction compellingly. The distinctive zigzagging window walls of Galleries A, B, and C link indoor spaces to the sculpture garden or to raised terraces. The outdoor flying ramp and jutting switchback alongside Durant Avenue echo and preview the ramps of the building's interior. The sculpture garden's two long freestanding walls help propel the building's visual energy outward.

Though the University Art Museum is less than 50 years old, its exceptional importance qualifies it for the National Register under Criteria Consideration G. It is so strongly representative of Brutalism that in his international survey *A History of Building Types*, architectural historian Nicolaus Pevsner used it to exemplify the style's application to museums.¹²²

In 1970 Alfred Frankenstein called the University Art Museum "the Bay Region's first thoroughly modern museum structure and one of the very few such structures in the world."¹²³ Critic Robert Hughes called it "a building of genuine architectural distinction that also poses some provocative suggestions for the shape of museums in the future."¹²⁴ It received early attention in national and European architectural journals.¹²⁵

In her 1989 *Sourcebook of Contemporary North American Architecture from Postwar to Postmodern*, Sylvia Hart Wright identified the University Art Museum as among several hundred of the most widely discussed buildings or complexes completed anywhere in North America from 1947 to 1987. She prefaced the choices by saying: "In selecting projects... the author has striven to avoid subjective judgments. She has relied on a system of objective criteria that was devised with advice and assistance from experts in the fields of architecture, architectural history, and librarianship."¹²⁶

In 1996 the American Institute of Architects California Council gave its juried 25-Year Award to the building. This recognized it as "a work of California architecture of enduring significance, one that has retained its central form and character, and with its architectural integrity intact."¹²⁷ In 1997 the Forell/Elsesser study called the building a "visual masterpiece."¹²⁸ In 2006 design editor Zahid Sardar referred to it as "[c]onsidered a masterwork of modernist design."¹²⁹ The Berkeley museum is among the approximately one thousand works, located all over the globe and dating from antiquity to the present, that the "Great Buildings" website identifies as "classics of world architecture."¹³⁰

Analyzed below for comparison are eight other Bay Area university or museum buildings that can be classified as Brutalist.

- *SFSU Administration Building*. The Brutalist newer wing of San Francisco State University (SFSU)'s Administration Building was constructed in 1974. Above a base that has an open terrace along some edges, this rectilinear wing's main facades have regular concrete grids with recessed windows.
- *SFSU Student Union*. When the SFSU Student Union, now called the Cesar Chavez Student Center, opened in 1975, its multi-triangulated base of ground floor plus mezzanine was topped largely by open terrace space. Rising from that base are two dramatically tilted¹³¹ truncated pyramids.¹³² Unusual indoor spaces include the lounge with cascading levels inside one of the pyramids. Its exterior appearance has been drastically altered by extensive additions on the formerly open terrace.
- *Thornton Hall and Hensill Hall*. The SFSU campus's rectangular Thornton Hall was built in 1969. Its long east and west façades have regular concrete grids, with recessed windows, similar to those on the Administration Building's 1974 wing. An open terrace and a slender metal skybridge now link Thornton Hall with similarly rectangular Hensill Hall, built in 1998. The terrace continues through much of Hensill's principal entry level. Although a San Francisco context statement refers to Hensill as a Brutalist

¹²² Pevsner, *A History of Building Types*, 137–138.

¹²³ Frankenstein, "UC's Marvelous Museum."

¹²⁴ Hughes, "Provocative Museum."

¹²⁵ Journals reporting on either the project or the completed building included *Arts and Architecture* (October 1965), *Progressive Architecture* (December 1969), *Architectural Record* (December 1965 and July 1972), *Werk* (November 1971), and *L'Architettura* (December 1972).

¹²⁶ Wright, *Sourcebook of Contemporary North American Architecture*, vii.

¹²⁷ University of California, "Museum Building Wins Endurance Award."

¹²⁸ Forell/Elsesser, *Seismic Evaluation*, E-5.

¹²⁹ Sardar, "Plane Logic."

¹³⁰ *Architecture Week*, "Great Buildings Collection." Most of the listings are individual buildings; some are groups or types of recurrent building.

¹³¹ Each pyramid's top surface is at an angle of 22.5 degrees from the building's base, and its lower surface is at 45 degrees.

¹³² Keune, *Paffard Keatinge-Clay*, 117; Woodbridge, "Activism in Concrete," 69.

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building,¹³³ its upper stories' main window areas are more reminiscent of the International Style.

- *Evans Hall*. Located on the University of California's main Berkeley campus, Evans Hall opened in 1971. Each side of this massive ten-story box has multiple bays cradled by columns. One level has a loggia at its periphery. The building has been much criticized for its appearance and for its blockage of the campus's central axis.¹³⁴
- *Wurster Hall*. Also located on the main Berkeley campus, Wurster Hall opened in 1964. It has a roughly U-shaped low-rise base, from which an assertive tower rises to a tenth story with a prominent west-facing balcony. Several façades are shaded and visually textured by ubiquitous projecting concrete slabs.¹³⁵ Many indoor spaces have exposed utilities such as ductwork.
- *Lawrence Hall of Science*. The Lawrence Hall of Science is located high up in the Berkeley campus's hill-area portion. It opened in 1968, and what exists today is much smaller than the original design concept. That scheme called for both an octagonal three-story science education center topped by a plaza and an entry hall and, south of that, an octagon with a huge "Planetary Space Hall" rotunda and eight exhibit-hall pods, representing eight sciences, at its points. The three-story northern octagon and its welcoming, spacious rooftop plaza were built, as were the entry hall and two exhibit-hall pods with their intriguing strange shapes. Much of the southern portion, including the other six pods and the space hall, never materialized.¹³⁶
- *Oakland Museum*. The design of the Oakland Museum, a municipal rather than university building, is widely acclaimed, and its spirit is very different from that of the University Art Museum. The design is rectilinear and calming rather than multi-angled and assertive. With inviting open spaces atop or adjoining each of the broadly stepped structure's three main levels, the basic concept is that of a park with much of the building underneath.¹³⁷

None of those eight comparison buildings is listed on the National Register. None of them have been officially determined eligible for it, except that a historic district with the Oakland Museum as one of its contributors may have been found eligible via Section 106 review for a street reconstruction project.¹³⁸

Of the eight buildings, only Wurster Hall and the Oakland Museum are on Wright's list of widely discussed structures,¹³⁹ and only the Oakland Museum is on the "Great Buildings" website.¹⁴⁰ Wurster Hall's interior has no particularly impressive spaces, and the Oakland Museum's indoor layout is conventional by comparison with the Berkeley museum's atrium and adjoining galleries. Except to a limited degree inside the SFSU Student Union, none of the eight comparison buildings has an indoor space anything near as striking as the Berkeley museum's atrium-focused ensemble. The Oakland Museum in general is less clearly Brutalist in style than the Berkeley museum. Taking into account interiors as well as exteriors, the University Art Museum stands out as an exceptional Brutalist work.

Aside from the University Art Museum, the only known Mario Ciampi building that can be classified as Brutalist¹⁴¹ is Newman Hall, designed by Ciampi and Richard L. Jorasch, and opened in 1966. This Catholic student center is in Berkeley four blocks south of Bancroft Way. Its striated concrete surfaces are meant to evoke early Christians' places of worship in a cave or catacomb.¹⁴² A broad, flat roof seems to float over the spacious sanctuary. The building also has wings that include lounge, dining, and office space. Its geometry is quite different from that of the University Art Museum, and Newman Hall is neither a university nor museum building.¹⁴³

¹³³ City and County of San Francisco, *San Francisco Architecture and Landscape Design 1935–1970*, 192.

¹³⁴ Helfand, *The Campus Guide*, 107.

¹³⁵ *Ibid.*, 216–217.

¹³⁶ *Ibid.*, 274–275; Environmental Design Team, *Lawrence Hall of Science*, 8.

¹³⁷ Gebhard et al., *A Guide to Architecture*, 293.

¹³⁸ As interpreted from a September 30, 2008, letter from State Historic Preservation Officer Milford Wayne Donaldson to Gregory P. King of the Department of Transportation. A July 2012 printout of the Office of Historic Preservation's "Historic Properties Directory for: Oakland" shows neither the historic district nor the Oakland Museum as having been determined eligible for the National Register.

¹³⁹ Wright, *Sourcebook of Contemporary North American Architecture*.

¹⁴⁰ *Architecture Week*, "Great Buildings Collection."

¹⁴¹ Other Ciampi buildings—such as design-award-winning Vista Mar Elementary School (1958), with its folded-plate concrete roof, in Daly City—are structurally and/or visually interesting but not classifiable as Brutalist in style.

¹⁴² Cerny, *Berkeley Landmarks*, 204; Cerny, *An Architectural Guidebook*, 323.

¹⁴³ To date no Brutalist or other Ciampi building has yet been listed on the National Register or officially determined eligible. The University Art Museum is the only Ciampi structure on Wright's list of widely discussed buildings and the only one on the "Great Buildings" website.

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Previous Historic Rating of the Property. The University Art Museum was recorded in the State Historic Resources Inventory survey done in Berkeley in 1977–1979 as appearing eligible for the National Register. The Office of Historic Preservation’s Historic Properties Directory for Berkeley shows a status code “3S” with program reference number 4701-0136-000 for the museum.¹⁴⁴

City Landmarking of the Property. Under Berkeley’s Landmarks Preservation Ordinance, the City’s Landmarks Preservation Commission in 2012 designated the University Art Museum as a landmark.

Developmental history/additional historic context information (if appropriate)

The Neighborhood, Campus, and Region. By the early twentieth century the University Art Museum’s present site was developed with small to medium-sized residential buildings. At about mid-century the University acquired the property and cleared most of it for temporary use as auto parking. A onetime fraternity house in the property’s northwest part was kept by the University till the mid-1960s, when it had student services upstairs and Peter Voulkos’s pottery workshop, where classes were taught, in the basement.

During and after World War II, the nine-county Bay Area grew enormously, from a population of 1,734,308 in 1940 to 3,638,939 in 1960 and strongly continuing thereafter.¹⁴⁵ This increased potential audiences for the arts, in a region that had already become, and has since continued to be, an important art center. From the mid-1940s to the late 1950s San Francisco was the setting for an important wing of Abstract Expressionism.¹⁴⁶ Psychedelic art was distinctly a San Francisco product¹⁴⁷ and artists such as Karen Finley have asserted San Francisco’s leadership in the field of performance art.¹⁴⁸

Meanwhile at the University’s Berkeley campus, total regular enrollment was growing substantially, from 17,013 in 1940-1941 to 23,974 in 1960-1961.¹⁴⁹ One result was that around 1950 the University began a physical expansion program whereby it acquired and redeveloped many acres within the old “south of campus” neighborhood between Bancroft and Dwight Ways. Part of this southward thrust was the circa 1960 construction of identical-twin residence hall complexes called Unit 1 and Unit 2.

Developing the Museum. University President Clark Kerr realized that while the burgeoning Berkeley campus ranked very high in fields such as physical science, it was sorely deficient in providing for the arts. What passed for an art museum was the small Powerhouse Gallery that since 1934 had occupied a former steam and power plant near the campus’s Sather Gate. Kerr set about remedying the problem.¹⁵⁰ In 1963 a University-commissioned survey by William W. Milliken recommended creating a substantial art museum. In the same year Hans Hofmann donated to the campus 45 of his paintings and a quarter-million dollars for constructing a gallery to house them.¹⁵¹ That dual impetus led to a special committee’s taking two decisive steps in 1964. The committee chose Peter Selz to be director of the campus museum. It also established a program for a nationwide competition to pick an architect for the new building. The competition attracted 366 proposals, and the ultimate choice was revealed on July 15, 1965.¹⁵² The winning design was by a team headed by Mario J. Ciampi that included Paul W. Reiter, Richard L. Jorasch, and Ronald E. Wagner.

Ciampi (1907-2006) was an important Bay Area architect and urban designer with a distinctive modernist flair. He was especially known for adopting innovative structural principles.¹⁵³ Among projects bearing his stamp are school or church buildings in Pacifica, Daly City, San Francisco, and Sonoma, and Newman Hall in Berkeley. Subsequent to the 1964-1965 competition, the museum’s design was refined. The refining involved the same team but without Reiter, whose name was not listed on pertinent detailed drawings¹⁵⁴ dated 1967 that show how features were in fact built. One change was to replace the competition program’s envisioned

¹⁴⁴ State of California, “Historic Properties Directory for: Berkeley,” 13.

¹⁴⁵ Metropolitan Transportation Commission and Association of Bay Area Governments, “Selected Census Data.”

¹⁴⁶ Landauer, *The San Francisco School of Abstract Expressionism*, xvi.

¹⁴⁷ Albright, *Art in the San Francisco Bay Area*, 165.

¹⁴⁸ Stich, *Art-Sites San Francisco*, 10.

¹⁴⁹ Stadtman, *The Centennial Record*, 222, 224.

¹⁵⁰ Kerr, *Academic Triumphs*, 84, 120–121, 372.

¹⁵¹ University of California, “Press Release.”

¹⁵² University of California, “The Building.”

¹⁵³ Temko, “Retrospective of a Visionary S.F. Architect.”

¹⁵⁴ Ciampi et al., “University Art Center.” Though the term “University Art Center” was used in the competition and on those detailed drawings, the name changed to “University Art Museum” before the facility opened.

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multi-purpose “Theatre-Workshop”¹⁵⁵ with a theater meant for use by the museum’s newly created Pacific Film Archive unit.

While still in the old Powerhouse Gallery, the museum under Selz’s direction energetically expanded its collection and established a distinctive identity for itself by presenting acclaimed and widely influential shows.¹⁵⁶ One of them was 1966’s “Directions in Kinetic Sculpture,” which was the first exhibition of kinetic sculpture in the United States.¹⁵⁷ Another was 1967’s “Funk Show,” which brought national recognition to the Funk Art movement.¹⁵⁸

“Cinephilia” had already especially infected the Bay Area.¹⁵⁹ Then in 1966 film enthusiast Sheldon Renan came to Berkeley, evidently aiming to establish in the Bay Area a film archive like the one he had encountered at New York’s Museum of Modern Art. Subsequently he convinced Selz that the Berkeley museum should include a substantial film center, and in 1967 he was appointed to head the museum’s new “Pacific Film Archive” unit.¹⁶⁰ In its formative years the PFA was strongly influenced by famed Cinémathèque Française founder and secretary-general Henri Langlois, who came to Berkeley several times and advised. Selz and Langlois signed a document declaring shared goals.¹⁶¹

The University’s Regents drew on student registration fees to pay for most of the new museum’s original construction cost.¹⁶² Construction began in 1967. The building’s galleries opened to the public in November 1970, and the Pacific Film Archive began regular public screenings in 1971.

Later Events and Planning. In 1996 the University Art Museum was renamed as the University of California, Berkeley Art Museum and Pacific Film Archive (BAM/PFA for short). In 1999 the PFA moved its regular screenings to a nearby temporary structure on Bancroft Way’s north side.¹⁶³ In 2011 the museum building itself was officially named Woo Hon Fai Hall.

BAM/PFA plans to relocate into a converted and expanded building in Berkeley’s Downtown area. At that site, preliminary work started in February 2013.¹⁶⁴ The construction schedule aims for completion in time to let the new facility open to the public in 2016. The University has announced its intention to then repurpose, rather than demolish, the museum’s present building. However, this building’s future use or uses have not been determined. The nature of future alterations, including further seismic retrofit, will partly depend on that future use.

Brutalist Buildings Elsewhere. Discussed here for additional comparison are 10 Brutalist buildings or building complexes that are located outside the San Francisco Bay Area.

- *Richards and Goddard Buildings.* The Alfred Newton Richards Medical Research Laboratories and David Goddard Laboratories Buildings are on the University of Pennsylvania campus in Philadelphia. This complex was developed in two basic stages: the Richards portion from about 1958 to 1961 and the Goddard portion from about 1962 to 1964.¹⁶⁵ As completed, it has seven sequentially interconnected, six- to nine-story towers. These include five “served” towers that contain labs, offices, and/or classrooms and two “servant” towers that contain support facilities¹⁶⁶. The complex is accented by slender stacks containing air ducts or stairs that are attached to six of the towers and are taller in each case than the tower itself. Building exteriors prominently employ red brick, as well as exposed concrete and steel-framed windows.
- *Carpenter Center.* Harvard University’s Carpenter Center for the Visual Arts, in Cambridge, was constructed in 1961-1963.¹⁶⁷ A prominent access ramp curves up from open spaces on two sides, to run through the breezeway that penetrates, at about mid-height,

¹⁵⁵ University of California, *Competition for an Arts Center*, 24.

¹⁵⁶ Karlstrom, *Peter Selz*, 123, 138; Barnes, “Collecting the Moment,” 134.

¹⁵⁷ Karlstrom, *Peter Selz*, 127.

¹⁵⁸ Albright, *Art in the San Francisco Bay Area*, 81.

¹⁵⁹ Amazonas, “Guerrilla Cinematheque,” 148.

¹⁶⁰ *Ibid.*, 149–150.

¹⁶¹ *Ibid.*, 149.

¹⁶² University of California, “Press Release,” 2. A big share of the museum’s operating budget has come from the same source.

¹⁶³ University of California, “A Safer Museum.”

¹⁶⁴ University of California, “Early Phases of Construction Begin.”

¹⁶⁵ Cooperman, “National Historic Landmark Nomination,” 4, 6–7. Landscape work was not completed till 1965.

¹⁶⁶ In this and other projects, architect Louis Kahn emphasized distinguishing between such “servant” facilities and the spaces they “serve.”

¹⁶⁷ Kroll, “AD Classics: Carpenter Center for the Visual Arts.”

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the building's five-story rectilinear central portion. In doing so, the ramp gives views into adjacent indoor studios and exhibition space. Extending out from two corners of the building's central portion are curved lower wings that contain big expanses of flexible floor area. The building extensively uses *pilotis* (piers) and *brise-soleils* (sun baffles).

- *Yale Art and Architecture Building*. On Yale University's campus in New Haven, site work began in 1961 for the Art and Architecture Building now called Paul Rudolph Hall, completed in 1963.¹⁶⁸ The nine-story building's complexly rectilinear exterior has bold concrete towers interlocking with horizontal slabs, and also sizable window areas. The interior's most impressive parts are two two-story-high spaces, located one above the other. These are adjoined by balconied mezzanines and/or multiple open banks of drafting area, and the upper space has skylights.¹⁶⁹
- *Whitney Museum*. On a corner lot in Manhattan, the Whitney Museum of American Art was built in 1964-1966 with five stories above and two below street level.¹⁷⁰ Immediately alongside one street is a sunken open forecourt, crossed by an entry footbridge. The original building's granite-panel-surfaced main portion is essentially prismatic. Its upper west side cantilevers step-by-step outward above the forecourt, with the outermost face further dramatized by an odd protruding window. In the 1990s the Whitney expanded into adjacent preexisting building space.
- *Salk Institute*. Within the large campus of the Salk Institute for Biological Studies on a coastal mesa in San Diego's La Jolla section, there is a Brutalist complex built circa 1962 to 1971.¹⁷¹ The complex has two mirror-image research wings that flank a long, open-ended courtyard running through which a thin channel of water points due west toward the Pacific. Each wing's courtyard side has five semi-detached, semi-open structures that include two stories of study offices and have their outermost edges serrated to let occupants see the ocean. Each set of five such structures links by open-air bridges to the respective wing's large laboratory portion, which has three levels of flexible, column-free work space and three servant levels containing mechanical services. Though this Brutalist complex itself remains intact, the approach to it from the east was altered by controversial new construction and tree removal in the 1990s.¹⁷²
- *Boston City Hall*. Construction of Boston's City Hall began in 1963 and was completed in 1968 or 1969.¹⁷³ The building is nine stories high and roughly rectangular in plan. Its lower part has tall open colonnades as well as extensive brick surfaces. At about mid-height several concrete bays cantilever out to signal location of key civic functions inside such as the council chamber. Finally the building's massive two-to-three-story concrete crown, which has regularly spaced small windows, projects step-by-step outward as it rises. Within the building's complex interior, the most impressive space is a cavernous lobby-and-public-service atrium that has handsome staircases and a skylight.¹⁷⁴
- *U. S. Housing and Urban Development Building*. The 10-story Washington, D. C., headquarters of the Department of Housing and Urban Development now called the Robert C. Weaver Federal Building was constructed in 1965-1968, though original landscaping was not fully implemented till 1976. The building forms in plan an elongated "X," with its central core curving out into diagonal wings.¹⁷⁵ Its many windows are set within vast, repetitive concrete grids, except that the first story is arched by piers.
- *Pet Plaza*. Located in downtown St. Louis, the Pet Plaza building as completed in early 1969 served as headquarters of Pet Incorporated. Above part of a broad two-story base that is largely topped by open plaza space, a tower rises another 13 stories. The tower has projecting window bays, long balconies at one level, a monumental elevator shaft, and a distinctive overhanging crown with tapered corners.¹⁷⁶ Circa 2006¹⁷⁷ the building now called Pointe 400 was converted to apartments.

¹⁶⁸ Fox, "Yale Art and Architecture Building."

¹⁶⁹ In the decades after 1963 partitioning and other changes severely affected historic integrity. But in 2007-2008 a renovation project reversed those changes, while a complementary new building was sensitively attached to the north side.

¹⁷⁰ Yoo, "Whitney Museum"; *Architecture Week*, "Great Buildings Collection."

¹⁷¹ Holl, "Salk Institute"; Bourgeois, "Salk Professor Chronicles the Institute's Early Days."

¹⁷² Holl, "Salk Institute."

¹⁷³ Schweinberg and Nastasi, "Boston City Hall."

¹⁷⁴ This skylight is in the base of an unroofed courtyard that is located within the building's crown and adjoined by banks of office windows.

¹⁷⁵ Modiano, "Robert C. Weaver Federal Building."

¹⁷⁶ Sone and Teft, National Register of Historic Places Registration Form (section 7), 1, 3.

¹⁷⁷ Waymarking.com, "Pet Plaza."

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- *Shoreline Apartments*. The Shoreline Apartments development is located in Buffalo, New York. It was constructed in 1970-1972 with a total of 142 dwelling units, in staggered chains of sloping-roofed buildings complex in plan and with projecting balconies and/or walled patios.¹⁷⁸ Some buildings are six stories high and most are three-story. Circa 2007 a renovation project began that has removed two buildings, merged smaller apartments into larger ones, and made various façade alterations.¹⁷⁹
- *Cedar Square West*. Located in Minneapolis and now called Riverside Plaza, Cedar Square West was constructed in 1970-1974.¹⁸⁰ This residential complex has about 1,300 units. Its main buildings are of various heights, from 10 stories to 39. Its gridded Brutalist façades are at places brightened by attached panels of colored aluminum.

The Richards/Goddard complex, the Carpenter Center, the Housing and Urban Development building, Pet Plaza, and Cedar Square West are individually listed on the National Register.¹⁸¹ In all those cases the listing occurred less than 50 years after construction was completed, and except perhaps as to part of Richards/Goddard, less than 50 years after construction even began. The Whitney Museum and the Shoreline Apartments have been officially determined eligible for the National Register, in both cases less than 50 years after they were built.¹⁸² The Richards/Goddard facilities, the Carpenter Center, the Yale Art and Architecture Building, the Whitney Museum, the Salk Institute, Boston City Hall, and Cedar Square West are on Sylvia Hart Wright's list of widely discussed buildings¹⁸³, and except for Cedar Square West, are also on the "Great Buildings" website.¹⁸⁴

With its strong Cubist massing and outdoor ramps and terraces, the Berkeley building's exterior is as distinctive and memorable as those of the Whitney Museum and the Carpenter Center, and is as much or more so than the exteriors of the eight other buildings or complexes. The Berkeley museum's atrium-and-galleries ensemble is as striking as the best spaces inside the Yale Art and Architecture Building and Boston City Hall, and more impressive than any of the other properties' indoor public spaces.

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¹⁷⁸ Be Imaged Photography, "Shoreline Apartments"; Steel, "Paul Rudolph Part 2"; Navigetter Buffalo, "The Shoreline Apartments."

¹⁷⁹ West Coast Perspective, "Shoreline Apartments."

¹⁸⁰ Minnesota Historical Society, National Register Registration Form, Section 8, for Cedar Square West; Stephenson, "Riverside Plaza."

¹⁸¹ United States Department of the Interior, "National Register of Historic Places: Advanced Search"; Cooperman, "National Historic Landmark Nomination, Richards and Goddard Buildings"; Brandt, "Westside Towers Win 'Historic' Label." The Carpenter Center was individually listed in 1978, Pet Plaza in 2004, the Richards/Goddard complex and the Department of Housing and Urban Development building in 2008, and Cedar Square West in 2010. The Richards/Goddard facilities were designated as a National Historic Landmark. They had already been recognized in 1978 as contributors to the University of Pennsylvania Campus Historic District listed in the National Register.

¹⁸² LaFrank, e-mail and telephone conversation. The Whitney Museum was found eligible by the Keeper of the National Register in 1986. The Shoreline Apartments complex was determined eligible in 2007 or 2008 via Section 106 review.

¹⁸³ Wright, *Sourcebook of Contemporary North American Architecture*.

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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: University of California, Berkeley

Historic Resources Survey Number (if assigned): 4701-0136-0000

10. Geographical Data

Acreage of Property 1.7
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u> </u>	<u> </u>	<u> </u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

The nominated property (Figure A) coincides with Assessor's parcel 55-1871-19-1 and is bounded on the north by Bancroft Way. On the east it is bounded partly by the border line of separately owned parcel 55-1871-20 and, after an approximately 45-foot lateral offset at mid-block, partly by the border line of separately owned parcel 55-1871-6. On the south it is bounded mostly by Durant Avenue and bounded by approximately 45 feet of the northern line of parcel 55-1871-6 at mid-block. On the west it is bounded by a single straight line that divides it from separately owned parcels 55-1871-11, 55-1871-13, and 55-1871-15-1.

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Boundary Justification (Explain why the boundaries were selected.)

The nominated property coincides with the entire parcel historically containing the contributing resources.

11. Form Prepared By

name/title John Sutton English, Consultant
organization Berkeley Architectural Heritage Association date March 2012; Revised July 2013
street & number 2500 Hillegass Avenue, Apt. 3 telephone (510) 845-6116
city or town Berkeley state CA zip code 94704-2937
e-mail kn_johnenglish@knpanel.com

Berkeley Architectural Heritage Association (BAHA) mailing address is P.O. Box 1137, Berkeley, CA 94701.
Office and archives at 2418 Durant Avenue, Berkeley, CA 94704, (510) 841-2242.

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**

Figure A: SKETCH MAP OF THE PROPERTY
Figure B: UPPER GALLERIES
Figure C: BANCROFT LOBBY AND NEARBY ROOMS, GALLERIES 1 AND A THROUGH D, AND TERRACES
Figure D: GROUND FLOOR
Figure E: SCHEMATIC PERSPECTIVES
Figure F: VICINITY
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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Figure A
SKETCH MAP OF THE PROPERTY

(X) Photo Number,
 Vantage Point,
 and Direction



Contributing Building



Contributing Site
 (Landscaped Grounds)



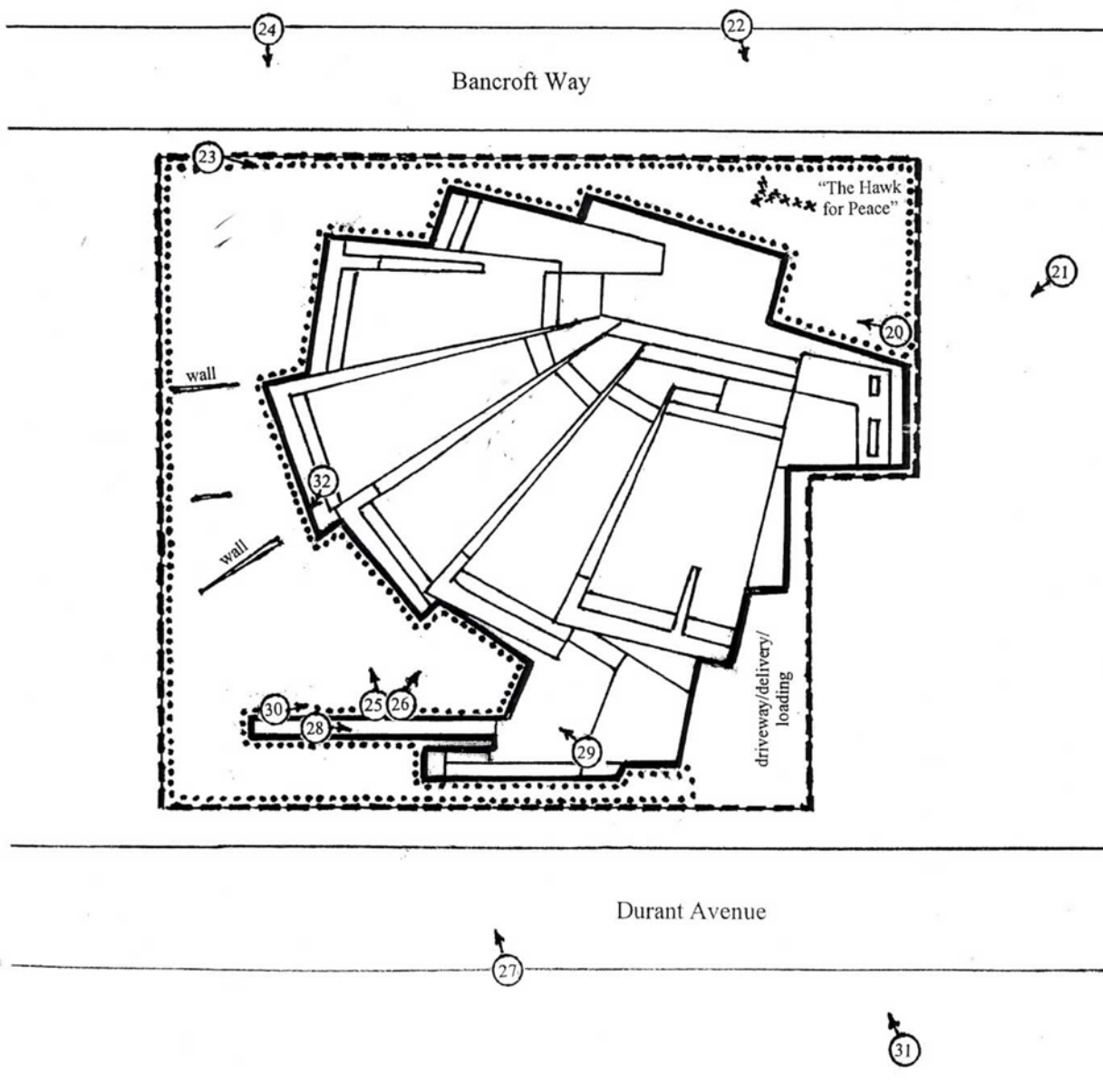
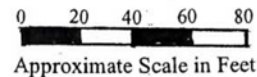
Contributing Object



Boundary of
 Nominated Property

Please note:

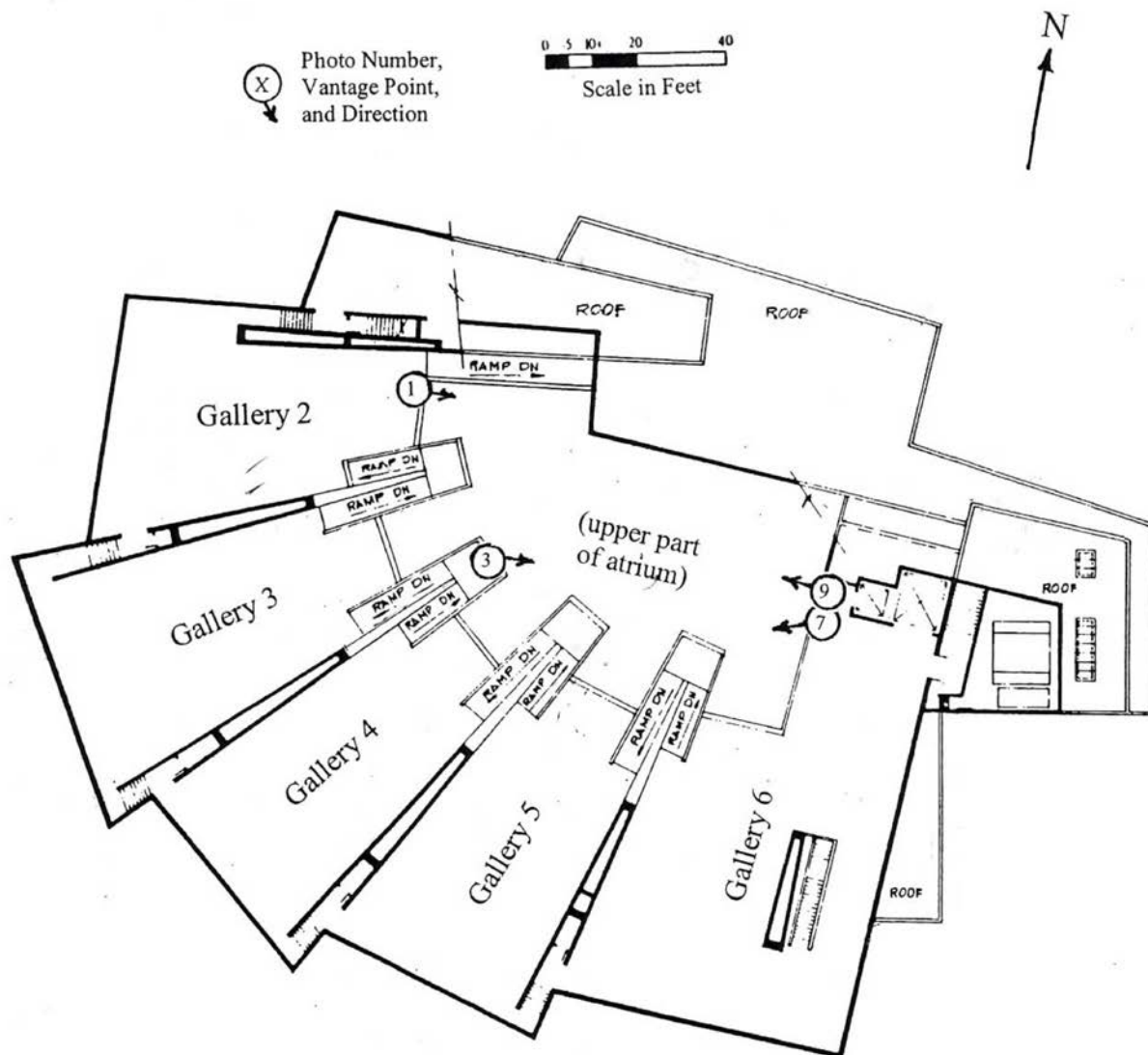
- Indoor photographs are indicated on Figures B, C, and D.
- Photograph 19 is indicated on Figure F.



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Figure B
UPPER GALLERIES



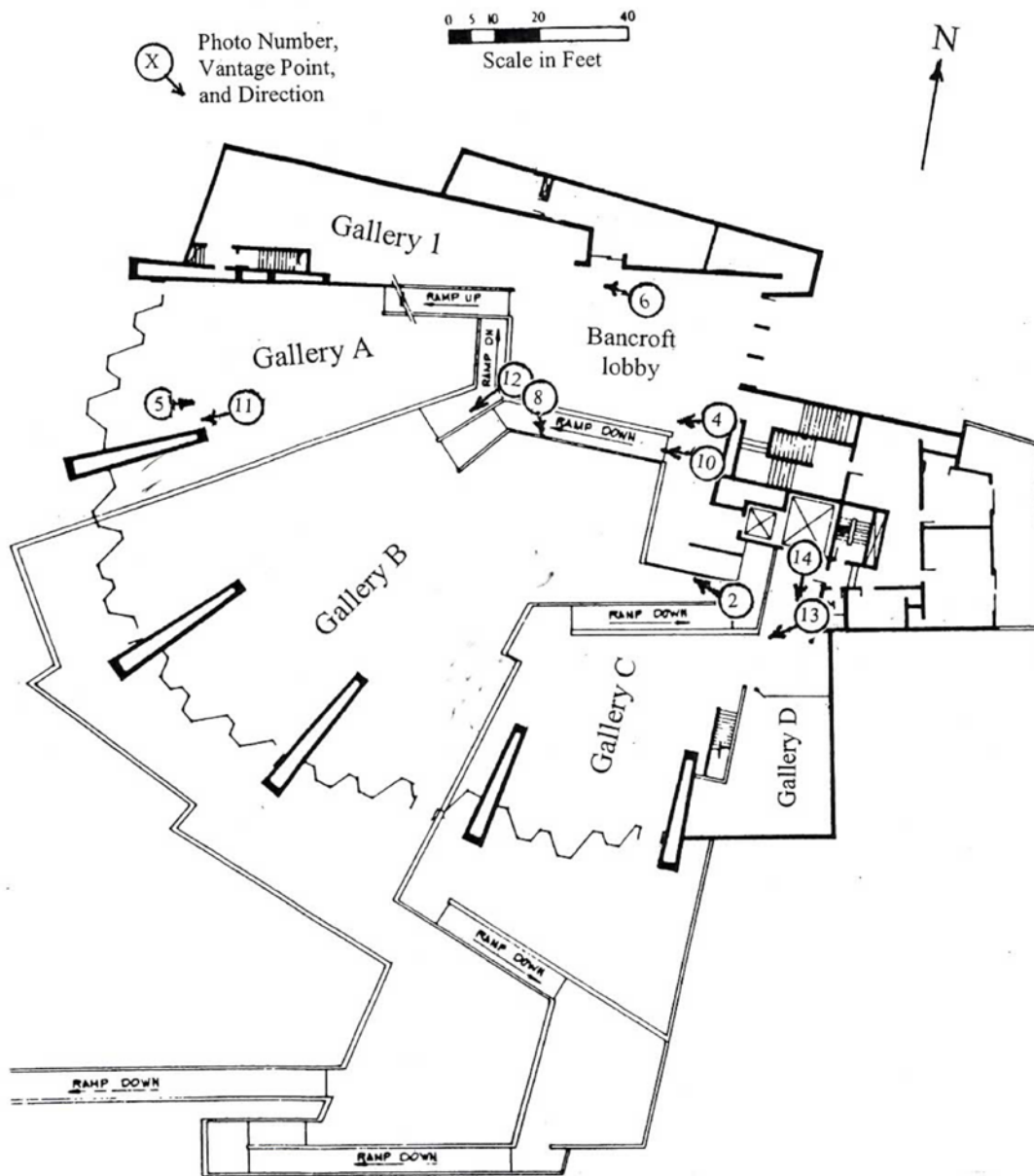
Please note:

- This figure does not depict temporary or movable partitions located within galleries.

University Art Museum
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Alameda County, CA
County and State

Figure C
BANCROFT LOBBY AND NEARBY ROOMS,
GALLERIES 1 AND A THROUGH D,
AND TERRACES



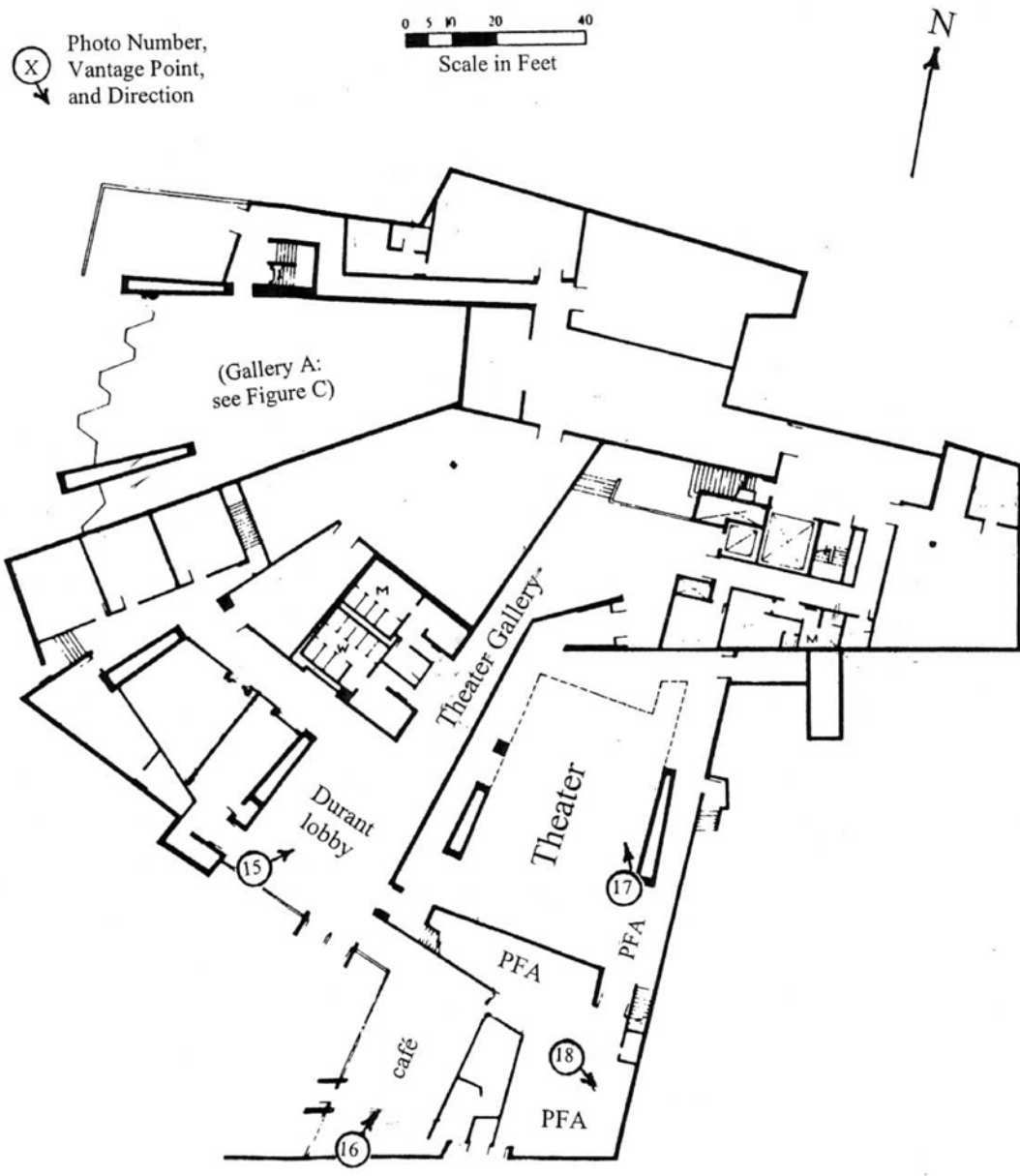
Please note:

- This figure does not depict temporary or movable partitions located within galleries.
- In miscellaneous non-public areas, some changes may have occurred that are not reflected by this figure.

University Art Museum
Name of Property

Alameda County, CA
County and State

Figure D
GROUND FLOOR



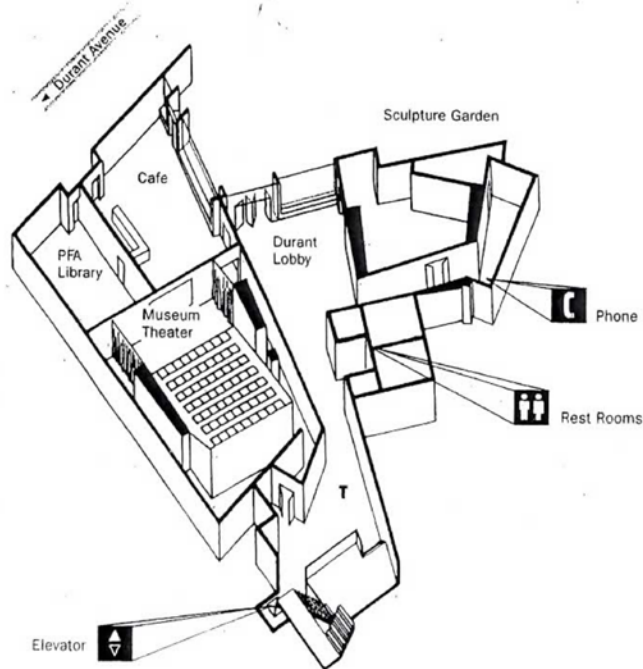
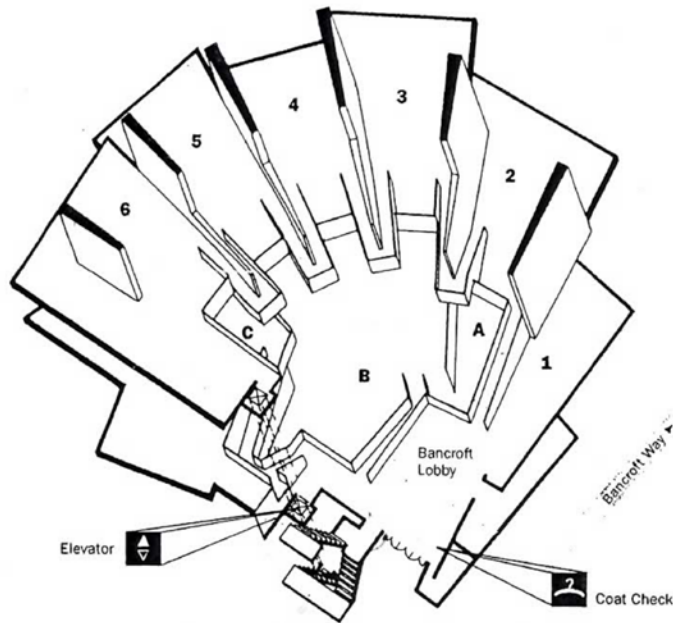
Please note:

- This figure does not depict layout within parts of the PFA (Pacific Film Archive) area.
- In miscellaneous non-public areas, some changes may have occurred that are not reflected by this figure.

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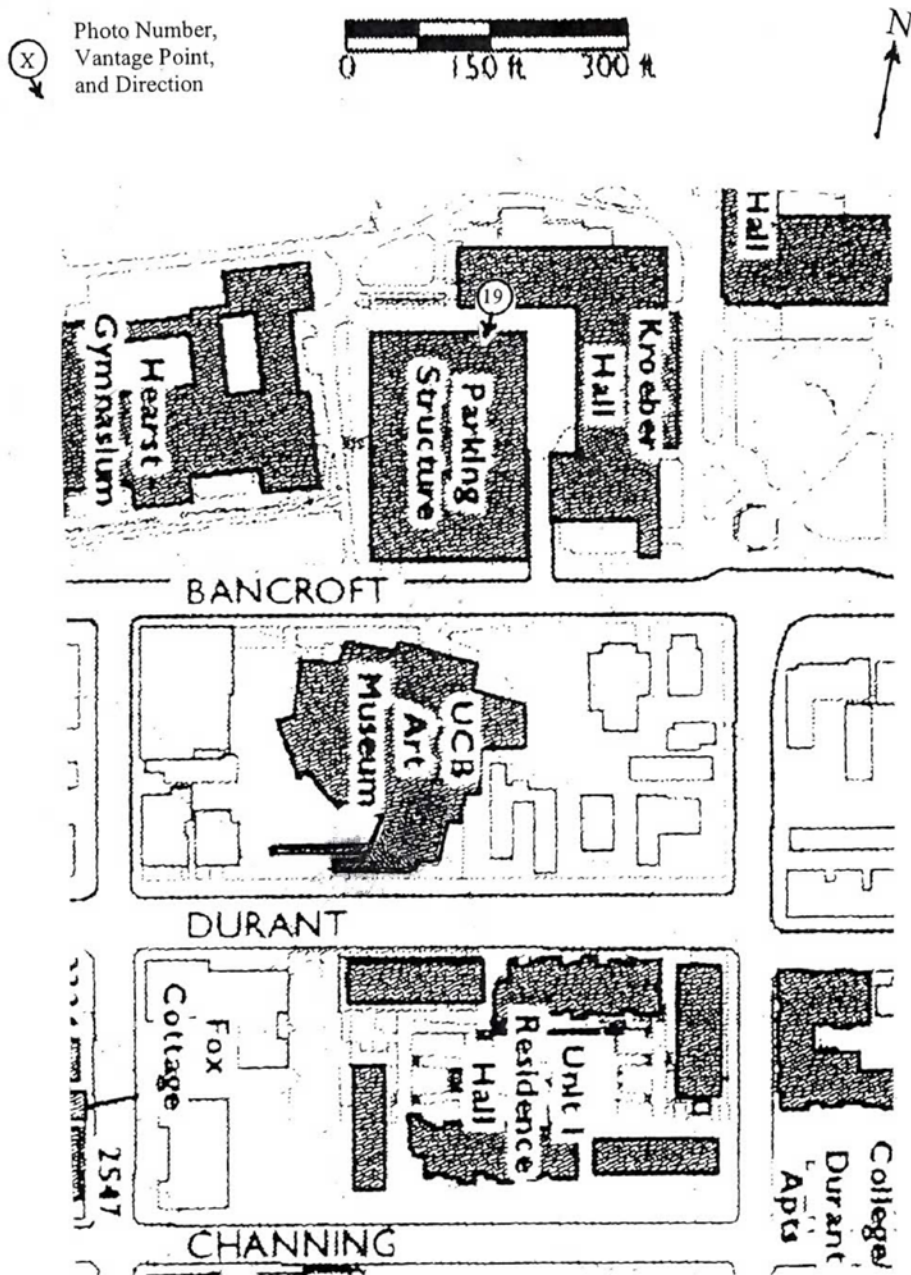
Figure E
SCHEMATIC PERSPECTIVES



University Art Museum
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County and State

Figure F
VICINITY



University Art Museum
Name of Property

Alameda County, CA
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: University Art Museum
City or Vicinity: Berkeley County: Alameda State: CA
Photographer: John Sutton English
Location of original negatives: Berkeley Architectural Heritage Association Archives, 2418 Durant Avenue, Berkeley, CA 94704
Date photographed: As indicated individually

- 1 of 32 Bancroft lobby (lower left and center); camera facing east (August 4, 2011)
- 2 of 32 Atrium, ramps, and gallery spaces; camera facing west (August 4, 2011)
- 3 of 32 Part of atrium; camera facing east (August 4, 2011)
- 4 of 32 Atrium skylights; camera facing west and upward (August 4, 2011)
- 5 of 32 Atrium skylights; camera facing east and upward (August 4, 2011)
- 6 of 32 Gallery 1 (center) and ramp (left) toward upper galleries; camera facing west (August 4, 2011)
- 7 of 32 Switchback ramps and gallery spaces; camera facing west/southwest (August 4, 2011)
- 8 of 32 Switchback ramp and (at left rear) edge of Gallery 6; camera facing south/southeast (August 11, 2011)
- 9 of 32 Atrium, ramps, and gallery spaces; camera facing west (August 4, 2011)
- 10 of 32 Atrium and ramps; camera facing west (August 11, 2011)
- 11 of 32 Part of Gallery A; camera facing west/southwest (August 4, 2011)
- 12 of 32 Gallery B; camera facing southwest (August 4, 2011)
- 13 of 32 Gallery C; camera facing southwest (August 11, 2011)
- 14 of 32 Door (center) to and north wall of secured Gallery D (behind that wall); camera facing south (August 11, 2011)
- 15 of 32 Parts of Durant lobby (foreground) and Theater Gallery; camera facing northeast (August 11, 2011)
- 16 of 32 Café; camera facing north/northeast (August 11, 2011)
- 17 of 32 Theater seating; camera facing north or northwest (August 11, 2011)
- 18 of 32 Part of Pacific Film Archive Library; camera facing east/southeast (August 11, 2011)
- 19 of 32 Museum building and surroundings; camera facing south (September 23, 2011)
- 20 of 32 Bancroft doors and part of entrance court; camera facing west (October 17, 2011)
- 21 of 32 Office wing's east side; camera facing southwest (October 17, 2011)
- 22 of 32 "The Hawk for Peace" and part of Bancroft façade; camera facing south/southeast (September 23, 2011)
- 23 of 32 Part of Bancroft façade; camera facing east (October 17, 2011)
- 24 of 32 Parts of building's west side and sculpture garden; camera facing south (September 23, 2011)
- 25 of 32 Parts of sculpture garden and building's west side; camera facing north/northwest (October 17, 2011)
- 26 of 32 Seismic bracing; camera facing north (October 17, 2011)
- 27 of 32 Durant gateway and parts of building's south and west sides; camera facing north/northwest (September 23, 2011)
- 28 of 32 Flying ramp (foreground) and switchback ramp; camera facing east (October 17, 2011)
- 29 of 32 Terraces (foreground and right) and part of sculpture garden; camera facing west/northwest (September 23, 2011)
- 30 of 32 Building perimeter and garden space near Durant lobby and café; camera facing east/northeast (October 17, 2011)
- 31 of 32 Museum building's southeast portion; camera facing northwest (October 17, 2011)
- 32 of 32 Southwest portion of sculpture garden; camera facing south (October 17, 2011)

Property Owner Information removed at request of National Park Service

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 18 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.