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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, Woo Hon Fai Hall

### 2. Location

street & number 2626 Bancroft Way; 2625 Durant Avenue  
city or town Berkeley  
state California code CA county Alameda code 001 zip code 94720-2250  
 not for publication  
 N/A  
vicinity N/A

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X 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 X 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 X local

Carol Takahashi State Historic Preservation Officer Date 11-18-2013

California State Office of Historic Preservation  
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] Signature of the Keeper Date of Action 1/8/2014

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**5. Classification**

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

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

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

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

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

Contributing	Noncontributing	
1	0	buildings
1	0	sites
0	0	structures
1	0	objects
3	0	<b>Total</b>

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

N/A

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

- RECREATION AND CULTURE/museum
- RECREATION AND CULTURE/theater
- EDUCATION/education-related museum and theater

**Current Functions**  
 (Enter categories from instructions.)

- RECREATION AND CULTURE/museum
- EDUCATION/education-related museum

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

- MODERN MOVEMENT
- Other: Brutalism

**Materials**  
 (Enter categories from instructions.)

- foundation: CONCRETE
- walls: CONCRETE
- roof: OTHER: built-up composition  
 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 (the landscaped grounds), and a contributing object (the outdoor sculpture by Alexander Calder). The property has an approximately 100,000-gross-square-foot<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup> Various published discussions<sup>4</sup> 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."<sup>5</sup> The San Francisco study notes that "fenestration is often deeply recessed, resulting in shadowed windows that appear as dark voids."<sup>6</sup>

<sup>1</sup> 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.

<sup>2</sup> 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.

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

<sup>4</sup> 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.

<sup>5</sup> Searing, *New American Art Museums*, 59.

<sup>6</sup> 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,<sup>7</sup> 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.<sup>8</sup> 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.<sup>9</sup> 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.<sup>10</sup>

*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.<sup>11</sup> 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.<sup>12</sup> 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.<sup>13</sup>

*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 from the south-facing window wall. The space separating these panels from the window wall is roped off and furniture is stored in it,

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

<sup>8</sup> University of California, “The Building.”

<sup>9</sup> 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.”

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

<sup>11</sup> 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.

<sup>12</sup> Gallery 6 also has a separately descending stairway that goes directly to Gallery C.

<sup>13</sup> Canvas or similar material sometimes hangs under these skylights, too.

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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 partitions<sup>14</sup> in the lower galleries began soon after the museum opened.<sup>15</sup>

*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 Gallery (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).<sup>16</sup>

*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 booth<sup>17</sup> 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,<sup>18</sup> and/or placed along narrow corridors.<sup>19</sup> 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.<sup>20</sup> Public restrooms adjoin the Theater Gallery.

*Basement.* The partial basement contains mechanical equipment and considerable storage.<sup>21</sup>

**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.

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

<sup>15</sup> University of California, *Art, Music and Professions*, III 1.2, III 1.4.

<sup>16</sup> 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.

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

<sup>18</sup> University of California, *Art, Music and Professions*, III 1.8.

<sup>19</sup> Much of this situation resulted from the restaurant move mentioned in footnote 16.

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

<sup>21</sup> 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.<sup>22</sup>

*Upper-Galleries Masses.* Alongside the skylights cluster, a series of six big prism-like masses, containing Galleries 1<sup>23</sup> to 6, rises and shifts direction counterclockwise, step by step.<sup>24</sup> 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).<sup>25</sup> 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.<sup>26</sup> 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 doors<sup>27</sup> or by a terrace's side parapet that continues as an indoor parapet.<sup>28</sup> 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 mostly<sup>29</sup> 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

<sup>22</sup> 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.

<sup>23</sup> 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.

<sup>24</sup> 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.

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

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

<sup>27</sup> These doors are not normally available for public use.

<sup>28</sup> 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.

<sup>29</sup> 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.<sup>30</sup> 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.<sup>31</sup> 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.<sup>32</sup> 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.<sup>33</sup> 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).<sup>34</sup>

**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,<sup>35</sup> 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 reportedly<sup>36</sup> 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.<sup>37</sup> 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."<sup>38</sup> The University classifies the building's present seismic resistance as poor.<sup>39</sup>

**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.

The most prominent change has been the 2001 placement of steel seismic braces along the building exterior's west and south sides.

<sup>30</sup> 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.

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

<sup>32</sup> 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.

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

<sup>34</sup> 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."

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

<sup>36</sup> Rinder, "Attachment."

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

<sup>38</sup> University of California, "Pardon Our Buttress."

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

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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,<sup>40</sup> amid an energizing social milieu of questioning and change. American counterculture's epicenter<sup>41</sup> 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.<sup>42</sup> 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.<sup>43</sup>

The Berkeley museum's permanent art collection is large and diverse, with coverage both historical and contemporary.<sup>44</sup> 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.<sup>45</sup> 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.<sup>46</sup> The PFA's collection of Japanese films is the biggest outside Japan.<sup>47</sup>

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).<sup>48</sup> During the same period it offered "innumerable lectures, concerts, readings, and performances."<sup>49</sup> 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

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

<sup>41</sup> Lewallen and Moss, *State of Mind*, 2.

<sup>42</sup> 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."

<sup>43</sup> University of California, "Ten Years," 1a.

<sup>44</sup> *Ibid.*

<sup>45</sup> Monaco et al., *Art Around the Bay*, 171.

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

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

<sup>48</sup> University of California, "Ten Years," 2a.

<sup>49</sup> *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."<sup>50</sup>

The PFA has publicly screened several hundred films per year, including among them important premieres and retrospectives.<sup>51</sup> 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.<sup>52</sup> For foreign filmmakers it had become by 1975 the West Coast's most promising initial showcase.<sup>53</sup> 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.<sup>54</sup> At the same time the museum has from its earliest years demonstrated a commitment to radical new art of the region.<sup>55</sup> 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]....<sup>56</sup>

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"<sup>57</sup> and had been chief curator of painting and sculpture exhibitions at New York's Museum of Modern Art.<sup>58</sup> 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 a 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."<sup>59</sup> For the first time in the Bay Area, this made accessible for viewing a representative array of alternative video from all across America.<sup>60</sup> 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.<sup>61</sup> Exhibits and performances such as this were "atypical of what had been shown within the hallowed halls of [museums]"<sup>62</sup> 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."<sup>63</sup>

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.<sup>64</sup> After Elliott

<sup>50</sup> Ibid., 2a, 3a.

<sup>51</sup> University of California, *Art, Music and Professions*, III 1.6.

<sup>52</sup> 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.

<sup>53</sup> Ehrmann, "Pacific Film Archive."

<sup>54</sup> Lewallen, "Commitment," 171.

<sup>55</sup> Ibid., 169.

<sup>56</sup> Ibid., 169, 171.

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

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

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

<sup>60</sup> 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.

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

<sup>62</sup> Moss, "Beyond the White Cell." 141.

<sup>63</sup> Ibid., 134.

<sup>64</sup> 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.<sup>65</sup> “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.<sup>66</sup> 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.<sup>67</sup> This format provides for flexibility, spontaneity, risk-taking, and a unique responsiveness to contemporary art and its audience.<sup>68</sup> The program has inspired experimentation both by the institution and by the artists.<sup>69</sup> Throughout its history MATRIX/Berkeley<sup>70</sup> 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.<sup>71</sup>

The University Art Museum was one of the first museums in America to show and collect video art.<sup>72</sup> 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.<sup>73</sup> 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.<sup>74</sup> 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.<sup>75</sup> 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,<sup>76</sup> 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,<sup>77</sup> 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.<sup>78</sup> 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.<sup>79</sup> 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 co-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.<sup>80</sup> Using a similar comparison, “artists-fine arts” listings increased by about two-thirds.

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

<sup>66</sup> Schoenstadt, “Matrix 160 Project.”

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

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

<sup>69</sup> University of California, “MATRIX/REDUX.”

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

<sup>71</sup> University of California, “Ten Years,” 3a.

<sup>72</sup> Barnes, “Collecting the Moment,” 138.

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

<sup>74</sup> 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.

<sup>75</sup> University of California, “Press Release,” 3; University of California, “Curriculum Related Displays.”

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

<sup>77</sup> 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.

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

<sup>79</sup> 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.

<sup>80</sup> 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.<sup>81</sup>

The museum was a key player in the rise and proliferation of Conceptual art.<sup>82</sup> 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."<sup>83</sup> The museum has the largest collection anywhere<sup>84</sup> of paintings by artist and art educator Hofmann (1880-1966), who became the leading elder of the Abstract Expressionist generation.<sup>85</sup>

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."<sup>86</sup> The program developed an international reputation for quality and flexibility.<sup>87</sup> 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."<sup>88</sup> The success of MATRIX has led many other institutions to establish similar programs.<sup>89</sup> In 1981 the art museum of California State University, Long Beach began its own series, called "Centric."<sup>90</sup> As of 1999 there were over 50 such programs in museums across America.<sup>91</sup>

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."<sup>92</sup> 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.<sup>93</sup> Its library is the largest of its kind in Northern California and is among a small and select number of such facilities located anywhere.<sup>94</sup> 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.<sup>95</sup> In 2003 Sidra Stich judged the Pacific Film Archive as "second only to the... [film division] at New York's Museum of Modern Art."<sup>96</sup>

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 Museum's three main divisions are about history or natural history. The Berkeley museum has art from around the world; but to be

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

<sup>82</sup> Rinder and Szakacs, "Directors' Foreword."

<sup>83</sup> Nancy L. Pressly and Associates, "Discussion Paper," 9.

<sup>84</sup> University of California, "Press Release," 4.

<sup>85</sup> Wilson, *Los Angeles Times Book*, 113.

<sup>86</sup> University of California, "MATRIX/REDUX."

<sup>87</sup> Baas, "Preface."

<sup>88</sup> Rinder, "Acknowledgements," 529.

<sup>89</sup> University of California, "Thirty Years of MATRIX."

<sup>90</sup> ArtSceneCal.com, "Robert Bechtle."

<sup>91</sup> Lewallen, "MATRIX/Berkeley."

<sup>92</sup> University of California, "BAMPFA Collections & Programs."

<sup>93</sup> University of California, "Press Release," 3.

<sup>94</sup> Amazonas, "Guerrilla Cinematheque," 155.

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

<sup>96</sup> Stich, *Art-Sites San Francisco*, 190.

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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.<sup>97</sup> 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.<sup>98</sup> 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.<sup>99</sup> 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.<sup>100</sup> The de Saisset drew area-wide attention for its active calendar of experimental art exhibitions and video programming from 1971 to 1977.<sup>101</sup> 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.<sup>102</sup> The museum has mounted numerous exhibitions, promoted community involvement, and provided a school-age art education program.<sup>103</sup> 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.<sup>104</sup> A large addition did not open till 1991.<sup>105</sup> 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."<sup>106</sup>
- *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 1906<sup>107</sup>, 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.<sup>108</sup> Gradually from about 1963 to 1981, galleries were fully reactivated.<sup>109</sup> 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.
- *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.<sup>110</sup> Extensive below-grade space was added to it in the mid-

<sup>97</sup> Krantz, *California Art Review*, 32.

<sup>98</sup> Lewallen, "Chronology," 127-199.

<sup>99</sup> Foley, *Space, Time, Sound*, 11.

<sup>100</sup> Krantz, *California Art Review*, 59.

<sup>101</sup> Foley, *Space, Time, Sound*, 18.

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

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

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

<sup>105</sup> Carber, *Museums & Galleries*, 151.

<sup>106</sup> Krantz, *California Art Review*, 54.

<sup>107</sup> Joncas et al., *The Campus Guide*, 34.

<sup>108</sup> 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.

<sup>109</sup> 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.

<sup>110</sup> Cerny, *An Architectural Guidebook*, 108.

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1990s.<sup>111</sup> The museum has a huge art collection, but until the late 1980s it essentially confined itself to French art.<sup>112</sup> 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."<sup>113</sup> 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."<sup>114</sup> 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 it opened in 2005.<sup>115</sup>

- *San Francisco Museum of Modern Art.* From 1935 to 1995 the San Francisco Museum of Art, which in 1976 inserted the word "Modern"<sup>116</sup>, 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.<sup>117</sup> 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.<sup>118</sup>

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.<sup>119</sup> 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.<sup>120</sup>

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

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.

<sup>111</sup> Carber, *Museums & Galleries*, 65.

<sup>112</sup> Krantz, *California Art Review*, 45.

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

<sup>114</sup> 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.

<sup>115</sup> Cerny, *An Architectural Guidebook*, 108.

<sup>116</sup> Foley, *Space, Time, Sound*, 5.

<sup>117</sup> Lewallen, "Chronology."

<sup>118</sup> Krantz, *California Art Review*, 52.

<sup>119</sup> University of California, *Art, Music and Professions*, III 1.4.

<sup>120</sup> Frankenstein, "UC's Marvelous Museum."

<sup>121</sup> Rinder and Szakacs, "Directors' Foreword."

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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.<sup>122</sup>

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."<sup>123</sup> 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."<sup>124</sup> It received early attention in national and European architectural journals.<sup>125</sup>

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."<sup>126</sup>

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."<sup>127</sup> In 1997 the Forell/Elsesser study called the building a "visual masterpiece."<sup>128</sup> In 2006 design editor Zahid Sardar referred to it as "[c]onsidered a masterwork of modernist design."<sup>129</sup> 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."<sup>130</sup>

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 tilted<sup>131</sup> truncated pyramids.<sup>132</sup> 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 building,<sup>133</sup> its upper stories' main window areas are more reminiscent of the International Style.

<sup>122</sup> Pevsner, *A History of Building Types*. 137–138.

<sup>123</sup> Frankenstein, "UC's Marvelous Museum."

<sup>124</sup> Hughes, "Provocative Museum."

<sup>125</sup> 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).

<sup>126</sup> Wright, *Sourcebook of Contemporary North American Architecture*, vii.

<sup>127</sup> University of California, "Museum Building Wins Endurance Award."

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

<sup>129</sup> Sardar, "Plane Logic."

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

<sup>131</sup> 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.

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

<sup>133</sup> City and County of San Francisco. *San Francisco Architecture and Landscape Design 1935–1970*. 192.

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- *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.<sup>134</sup>
- *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.<sup>135</sup> 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.<sup>136</sup>
- *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.<sup>137</sup>

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.<sup>138</sup>

Of the eight buildings, only Wurster Hall and the Oakland Museum are on Wright's list of widely discussed structures,<sup>139</sup> and only the Oakland Museum is on the "Great Buildings" website.<sup>140</sup> 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 Brutalist<sup>141</sup> 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.<sup>142</sup> 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.<sup>143</sup>

**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.<sup>144</sup>

<sup>134</sup> Helfand, *The Campus Guide*, 107.

<sup>135</sup> *Ibid.*, 216–217.

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

<sup>137</sup> Gebhard et al., *A Guide to Architecture*, 293.

<sup>138</sup> 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.

<sup>139</sup> Wright, *Sourcebook of Contemporary North American Architecture*.

<sup>140</sup> *Architecture Week*, "Great Buildings Collection."

<sup>141</sup> 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.

<sup>142</sup> Cerny, *Berkeley Landmarks*, 204; Cerny, *An Architectural Guidebook*, 323.

<sup>143</sup> 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.

<sup>144</sup> State of California, "Historic Properties Directory for: Berkeley," 13.

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**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.

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**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 Voukos'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.<sup>145</sup> 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.<sup>146</sup> Psychedelic art was distinctly a San Francisco product<sup>147</sup> and artists such as Karen Finley have asserted San Francisco's leadership in the field of performance art.<sup>148</sup>

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.<sup>149</sup> 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.<sup>150</sup> 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.<sup>151</sup> 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.<sup>152</sup> 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.<sup>153</sup> 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 drawings<sup>154</sup> dated 1967 that show how features were in fact built. One change was to replace the competition program's envisioned multi-purpose "Theatre-Workshop"<sup>155</sup> 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.<sup>156</sup> One of them was 1966's "Directions in Kinetic

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<sup>145</sup> Metropolitan Transportation Commission and Association of Bay Area Governments, "Selected Census Data."

<sup>146</sup> Landauer, *The San Francisco School of Abstract Expressionism*, xvi.

<sup>147</sup> Albright, *Art in the San Francisco Bay Area*, 165.

<sup>148</sup> Stich, *Art-Sites San Francisco*, 10.

<sup>149</sup> Stadtman, *The Centennial Record*, 222, 224.

<sup>150</sup> Kerr, *Academic Triumphs*, 84, 120-121, 372.

<sup>151</sup> University of California, "Press Release."

<sup>152</sup> University of California, "The Building."

<sup>153</sup> Temko, "Retrospective of a Visionary S.F. Architect."

<sup>154</sup> Ciampi et al., "University Arts Center." Though the term "University Arts Center" was used in the competition and on those detailed drawings, the name changed to "University Art Museum" before the facility opened.

<sup>155</sup> University of California, *Competition for an Arts Center*, 24.

<sup>156</sup> Karlstrom, *Peter Selz*, 123, 138; Barnes, "Collecting the Moment," 134.

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Sculpture,” which was the first exhibition of kinetic sculpture in the United States.<sup>157</sup> Another was 1967’s “Funk Show,” which brought national recognition to the Funk Art movement.<sup>158</sup>

“Cinephilia” had already especially infected the Bay Area.<sup>159</sup> 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.<sup>160</sup> 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.<sup>161</sup>

The University’s Regents drew on student registration fees to pay for most of the new museum’s original construction cost.<sup>162</sup> 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.<sup>163</sup> 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.<sup>164</sup> 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.<sup>165</sup> 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 facilities<sup>166</sup>. 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.<sup>167</sup> A prominent access ramp curves up from open spaces on two sides, to run through the breezeway that penetrates, at about mid-height, 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).

<sup>157</sup> Karlstrom, *Peter Selz*, 127.

<sup>158</sup> Albright, *Art in the San Francisco Bay Area*, 81.

<sup>159</sup> Amazonas, “Guerrilla Cinematheque,” 148.

<sup>160</sup> *Ibid.*, 149–150.

<sup>161</sup> *Ibid.*, 149.

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

<sup>163</sup> University of California, “A Safer Museum.”

<sup>164</sup> University of California, “Early Phases of Construction Begin.”

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

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

<sup>167</sup> Kroll, “AD Classics: Carpenter Center for the Visual Arts.”

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- *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.<sup>168</sup> 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.<sup>169</sup>
- *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.<sup>170</sup> 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.<sup>171</sup> 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.<sup>172</sup>
- *Boston City Hall.* Construction of Boston's City Hall began in 1963 and was completed in 1968 or 1969.<sup>173</sup> 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.<sup>174</sup>
- *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.<sup>175</sup> 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.<sup>176</sup> Circa 2006<sup>177</sup> the building now called Pointe 400 was converted to apartments.
- *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

<sup>168</sup> Fox, "Yale Art and Architecture Building."

<sup>169</sup> 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.

<sup>170</sup> Yoo, "Whitney Museum"; *Architecture Week*, "Great Buildings Collection."

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

<sup>172</sup> Holl, "Salk Institute."

<sup>173</sup> Schweinberg and Nastasi, "Boston City Hall."

<sup>174</sup> 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.

<sup>175</sup> Modiano, "Robert C. Weaver Federal Building."

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

<sup>177</sup> Waymarking.com, "Pet Plaza."

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and/or walled patios.<sup>178</sup> 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.<sup>179</sup>

- *Cedar Square West*. Located in Minneapolis and now called Riverside Plaza, Cedar Square West was constructed in 1970-1974.<sup>180</sup> 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.<sup>181</sup> 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.<sup>182</sup> 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 buildings<sup>183</sup>, and except for Cedar Square West, are also on the "Great Buildings" website.<sup>184</sup>

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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<sup>178</sup> Be Imaged Photography, "Shoreline Apartments"; Steel, "Paul Rudolph Part 2"; Navigetters Buffalo, "The Shoreline Apartments."

<sup>179</sup> West Coast Perspective, "Shoreline Apartments."

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

<sup>181</sup> 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.

<sup>182</sup> 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.

<sup>183</sup> Wright, *Sourcebook of Contemporary North American Architecture*.

<sup>184</sup> *Architecture Week*, "Great Buildings Collection."

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University Art Museum  
Name of Property

Alameda County, CA  
County and State

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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>10</u>	<u>565 545</u>	<u>4191 320</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.

**Boundary Justification** (Explain why the boundaries were selected.)

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

University Art Museum  
Name of Property

Alameda County, CA  
County and State

---

**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 2318 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.)

University Art Museum  
 Name of Property

Alameda County, CA  
 County and State

Figure A  
 SKETCH MAP OF THE PROPERTY

(X) Photo Number,  
 Vantage Point,  
 and Direction



Contributing Building



Contributing Site  
 (Landscaped Grounds)



Contributing Object



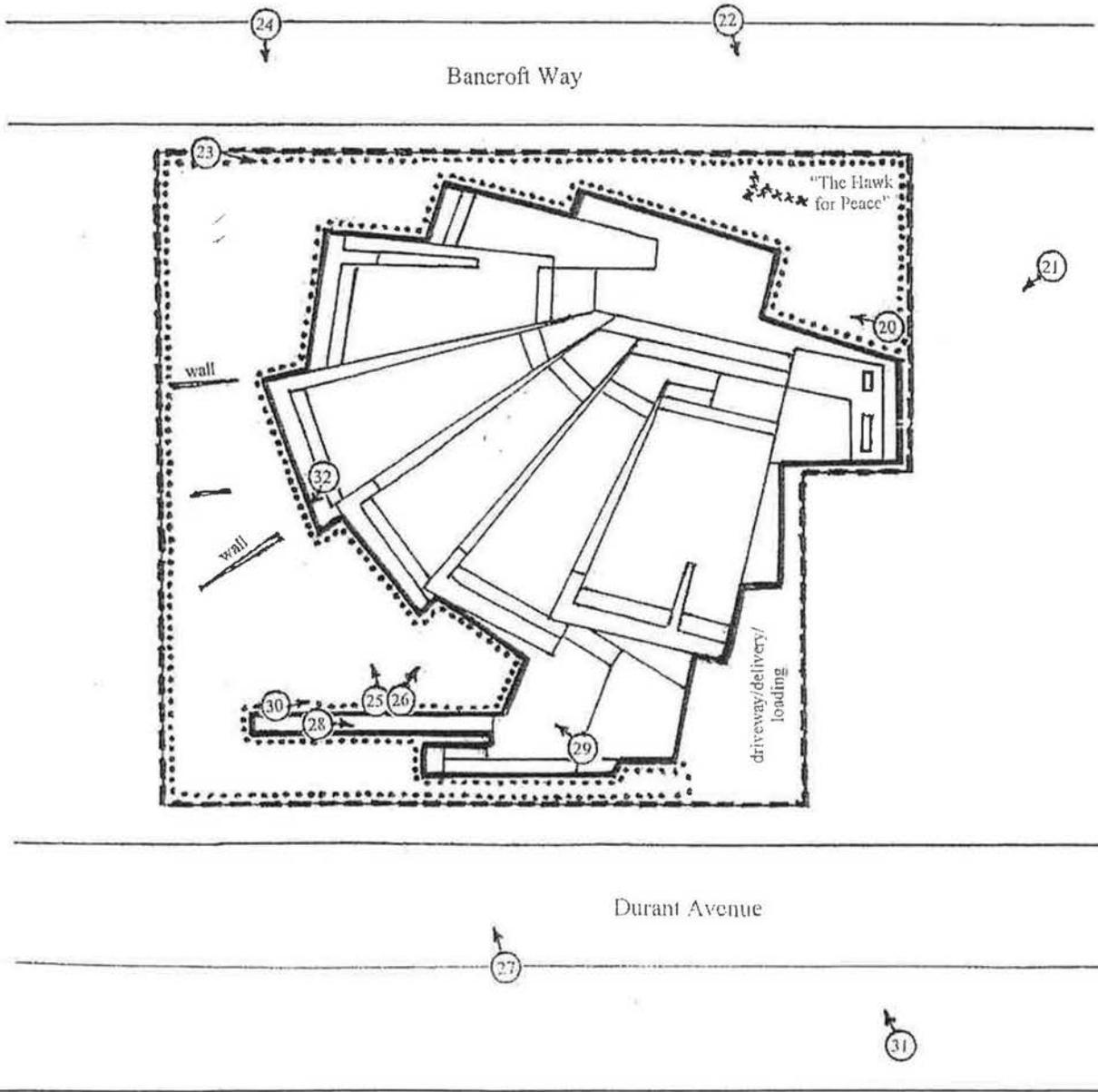
Boundary of  
 Nominated Property



0 20 40 60 80  
 Approximate Scale in Feet

Please note:

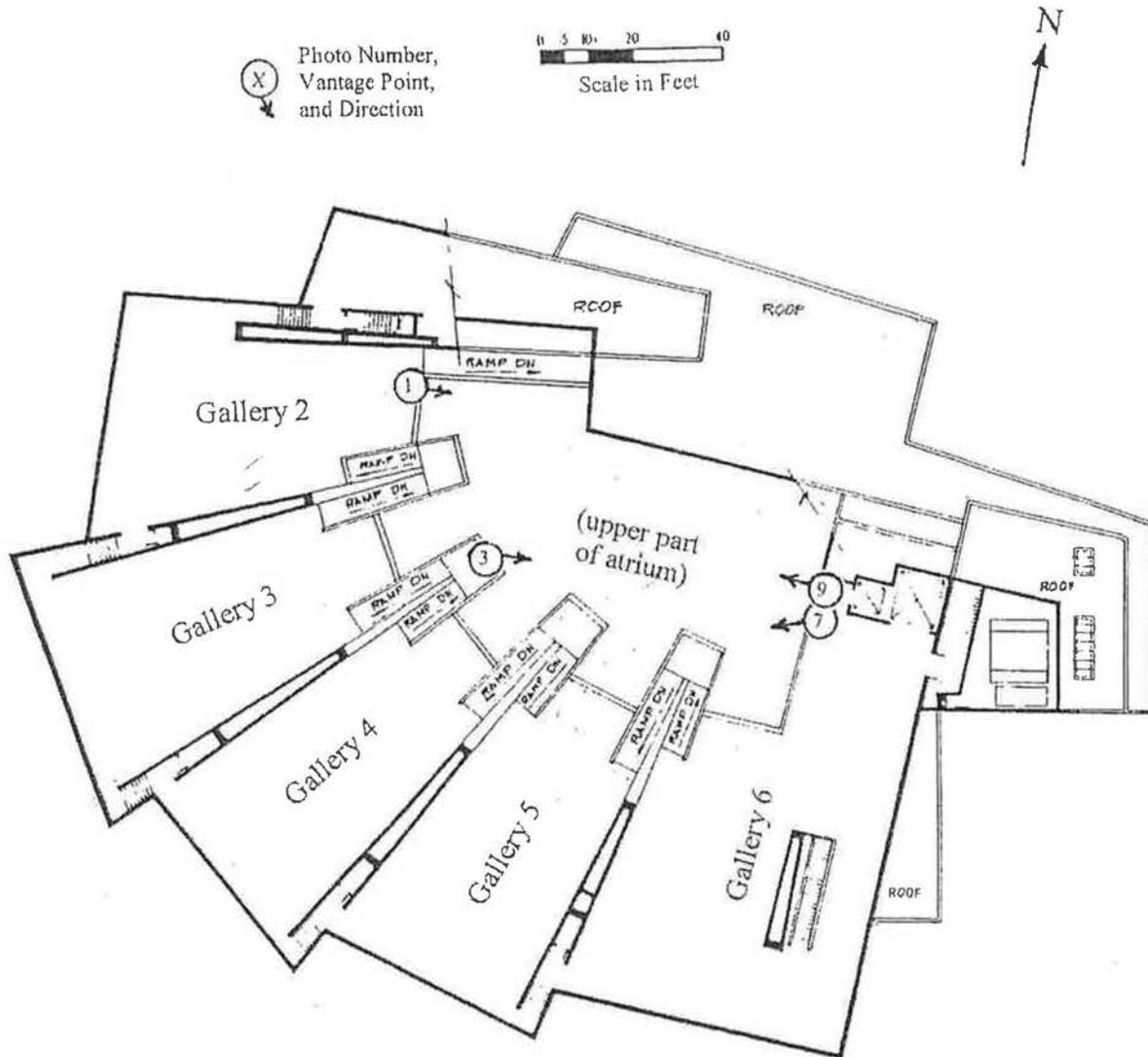
- Indoor photographs are indicated on Figures B, C, and D.
- Photograph 19 is indicated on Figure F.



University Art Museum  
Name of Property

Alameda County, CA  
County and State

**Figure B**  
**UPPER GALLERIES**



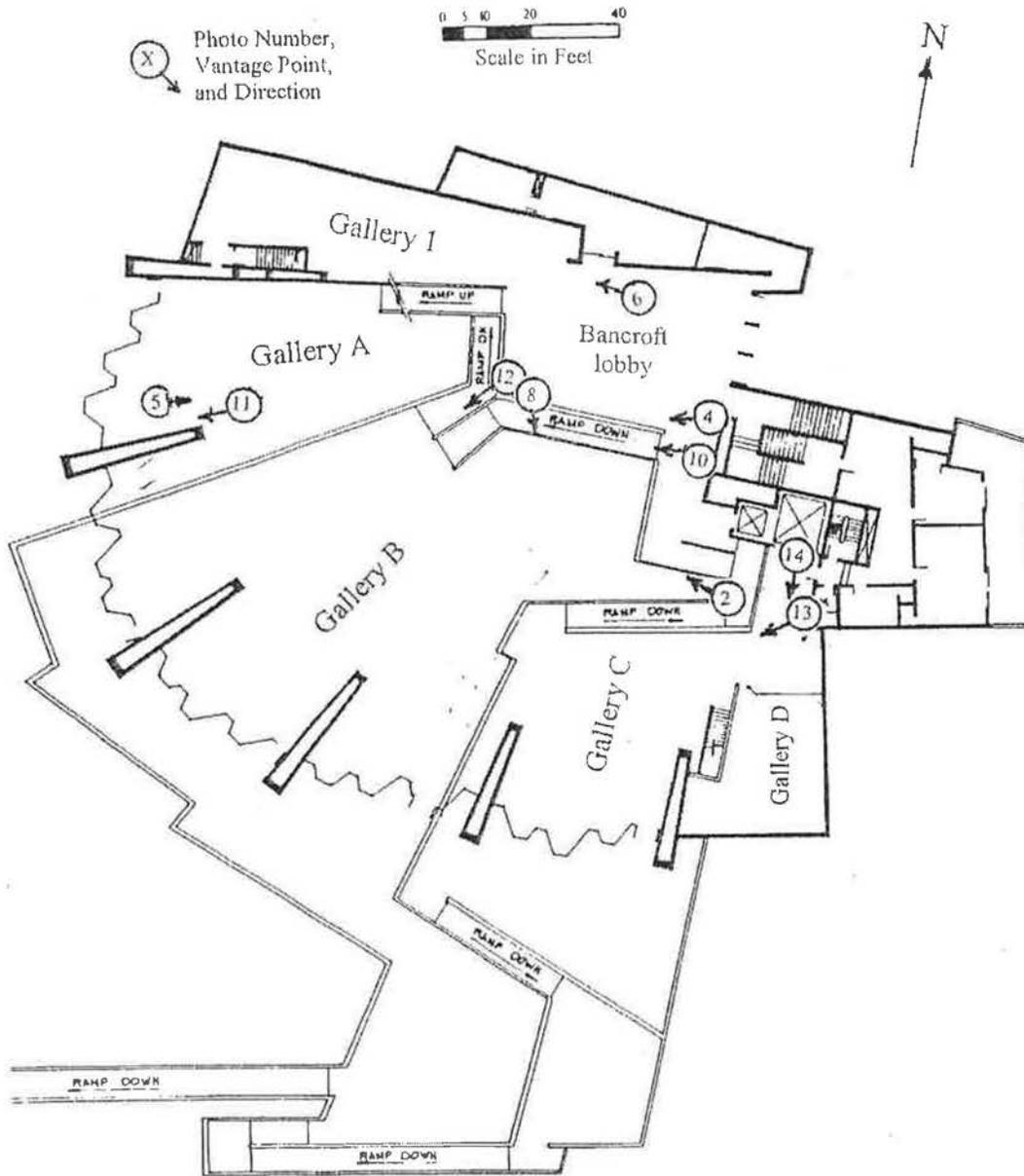
Please note:

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

University Art Museum  
Name of Property

Alameda County, CA  
County and State

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



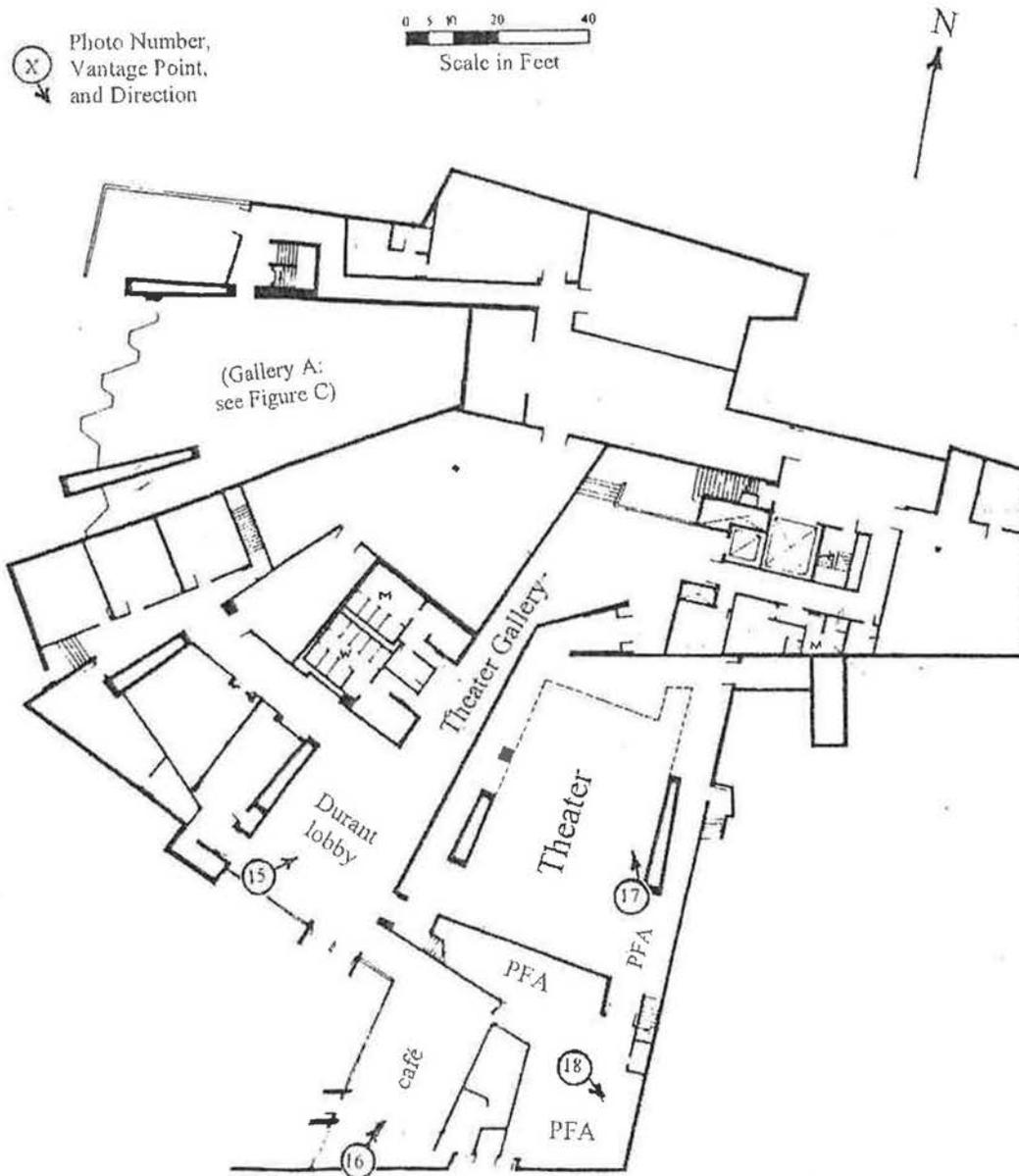
Please note:

- 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**



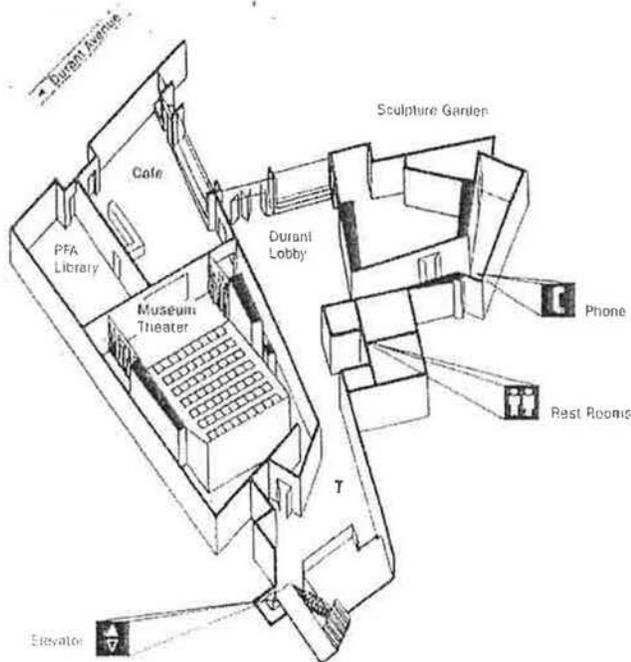
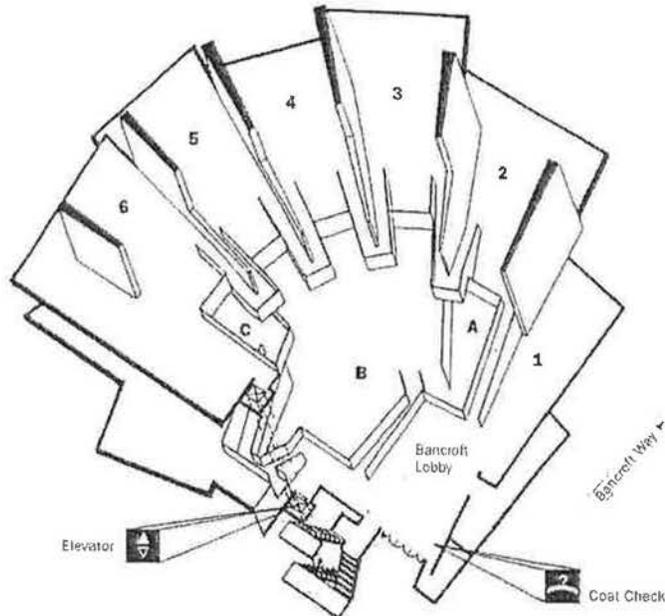
Please note:

- 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.

University Art Museum  
Name of Property

Alameda County, CA  
County and State

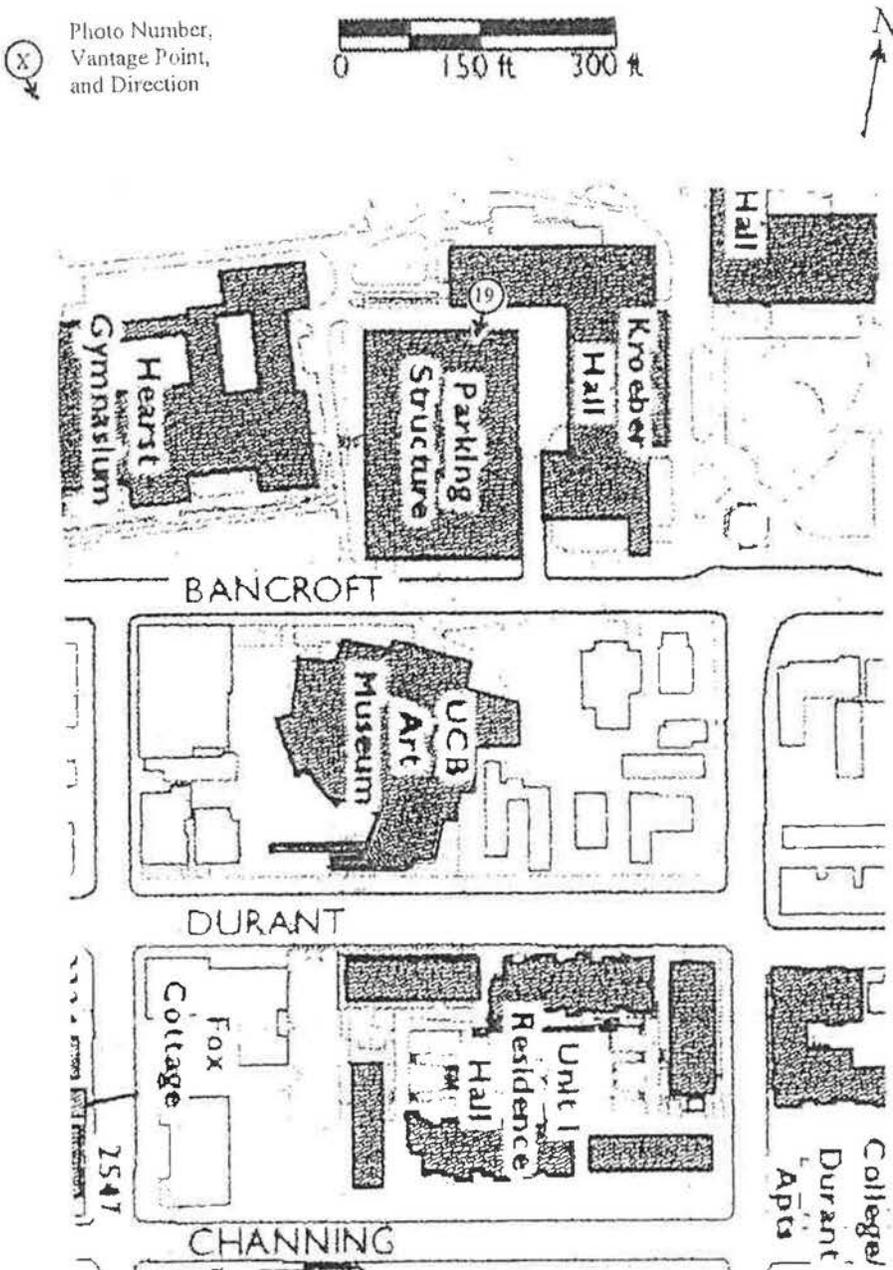
**Figure E**  
**SCHEMATIC PERSPECTIVES**



University Art Museum  
Name of Property

Alameda County, CA  
County and State

Figure F  
VICINITY



Photographs:

University Art Museum  
Name of Property

Alameda County, CA  
County and State

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, 2318 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)

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**Property Owner Information Removed at Request of National Park Service**

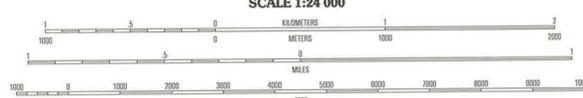
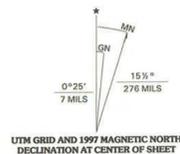
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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing 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.



University Art  
Museum  
Alameda County,  
CA  
E 565 545  
N 4191 330

Produced by the United States Geological Survey  
Compiled from imagery dated 1947. Revised from imagery dated 1993. PLSS and survey control current as of 1999. Contours and elevations current as of 1947. Map edited 1996.  
North American Datum of 1927 (NAD 27). Projection and 1000-meter grid: Universal Transverse Mercator, zone 10 10 000-foot ticks: California Coordinate System (zone 9).  
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geographic Survey NADCON software.  
San Antonio grant boundary omitted because of insufficient data.  
There may be private inholdings within the boundaries of the National or State reservations shown on this map.



QUADRANGLE LOCATION

1	2	3	1 San Quentin
4	5	6	2 Richmond
7	8	9	3 Briones Valley
			4 San Francisco North
			5 Oakland East
			6 San Francisco South
			7 Hunters Point
			8 San Leandro

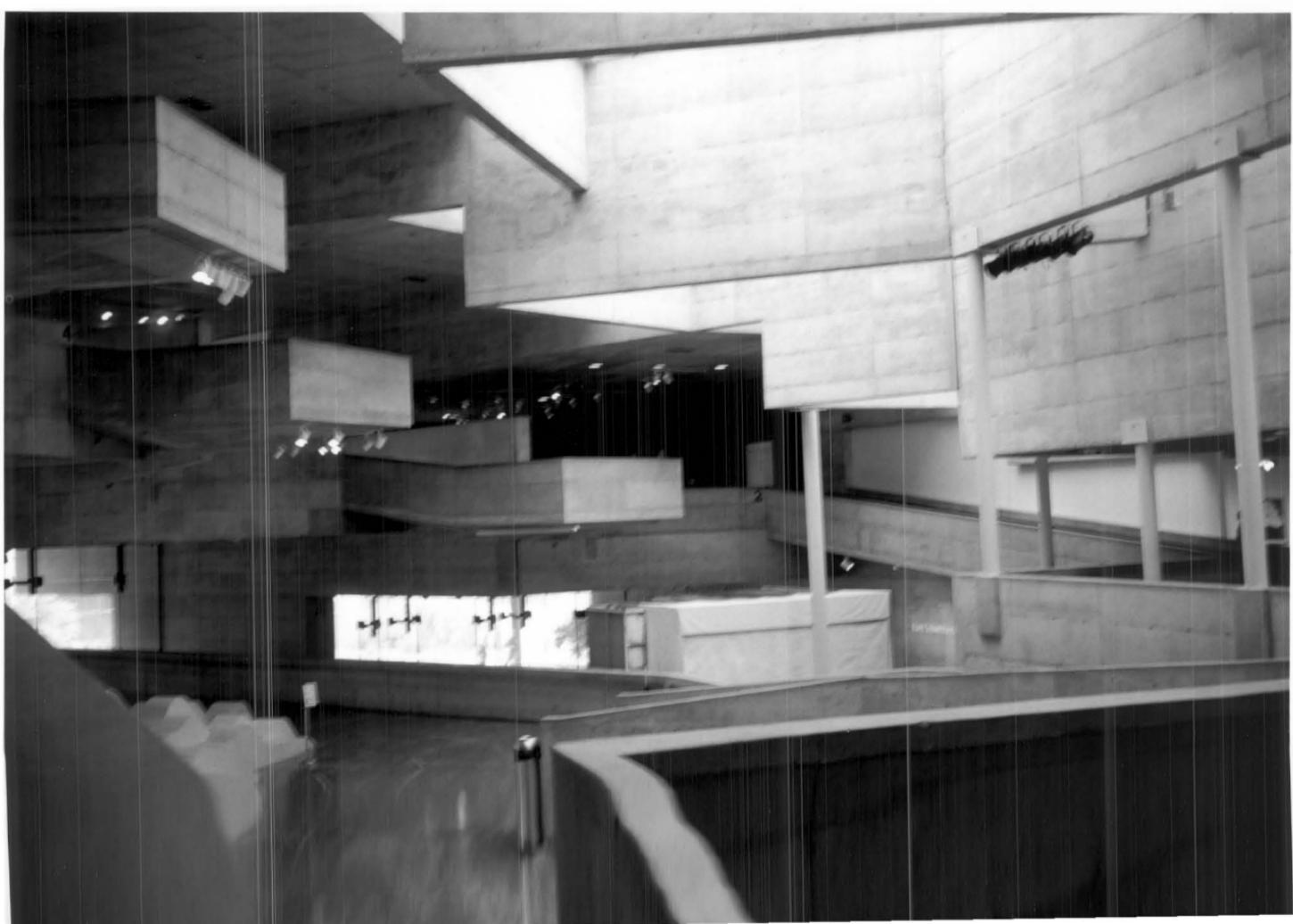
ADJOINING 7.5' QUADRANGLE NAMES

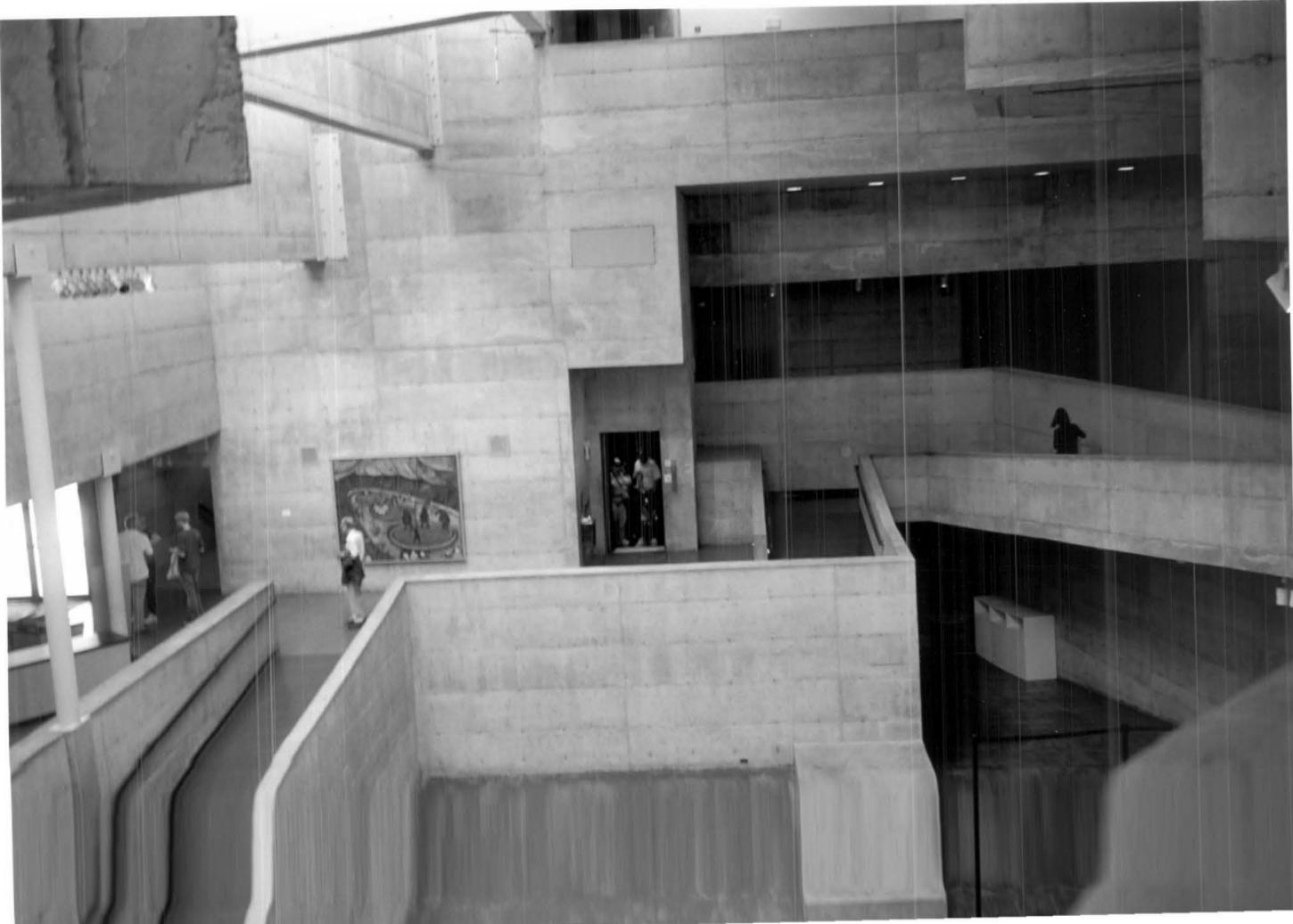
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

OAKLAND WEST, CA  
1993  
DMA 1559 IV SE-SERIES V895











University Art Museum Alameda Bay, A. Photo 7 of 22





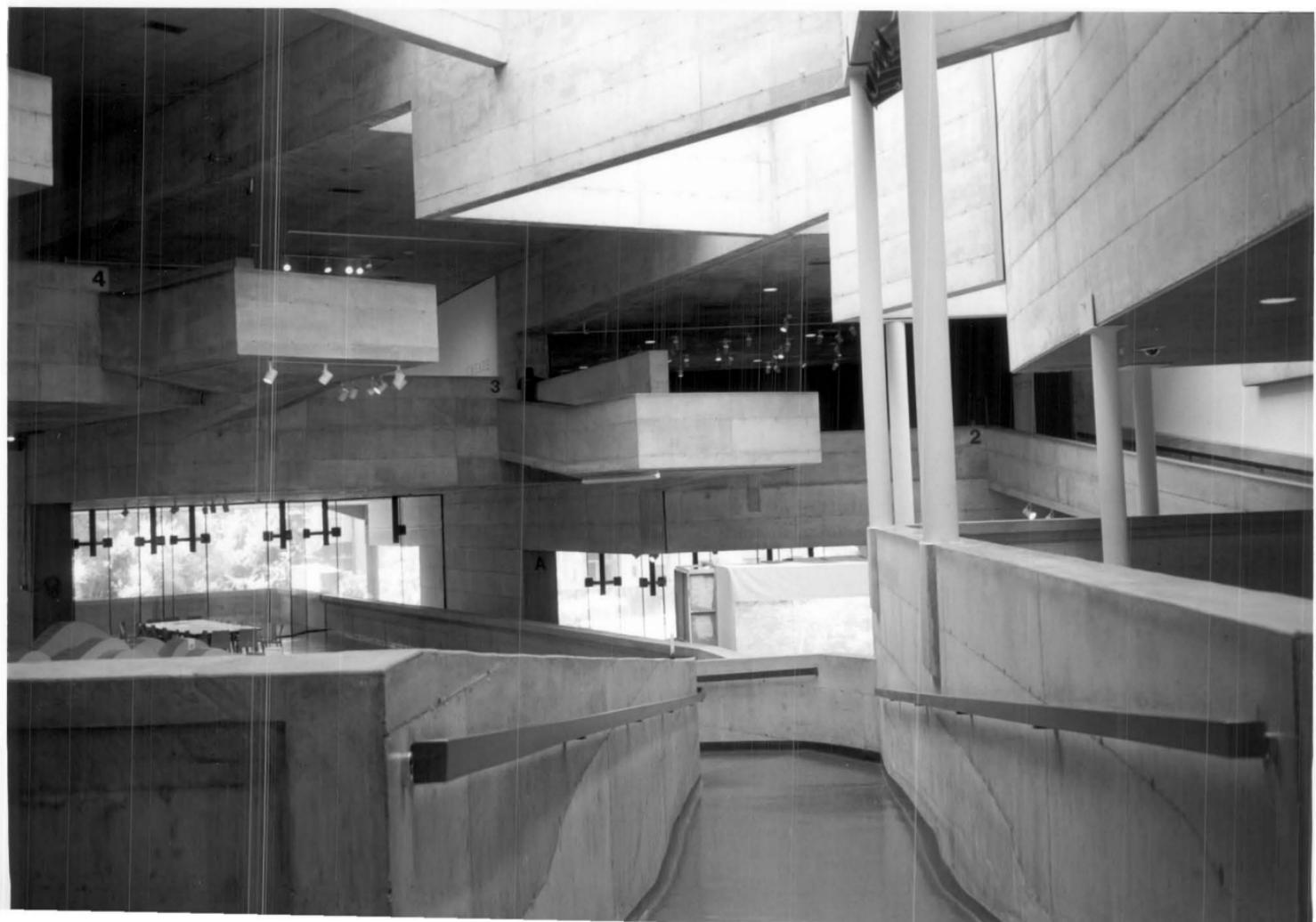
**BIG MUSEUM STORE**  
**SUMMER SALE**  
Up to 50% off on select items  
Only at the BIG MUSEUM STORE





Karl Schwitters  
1895-1948









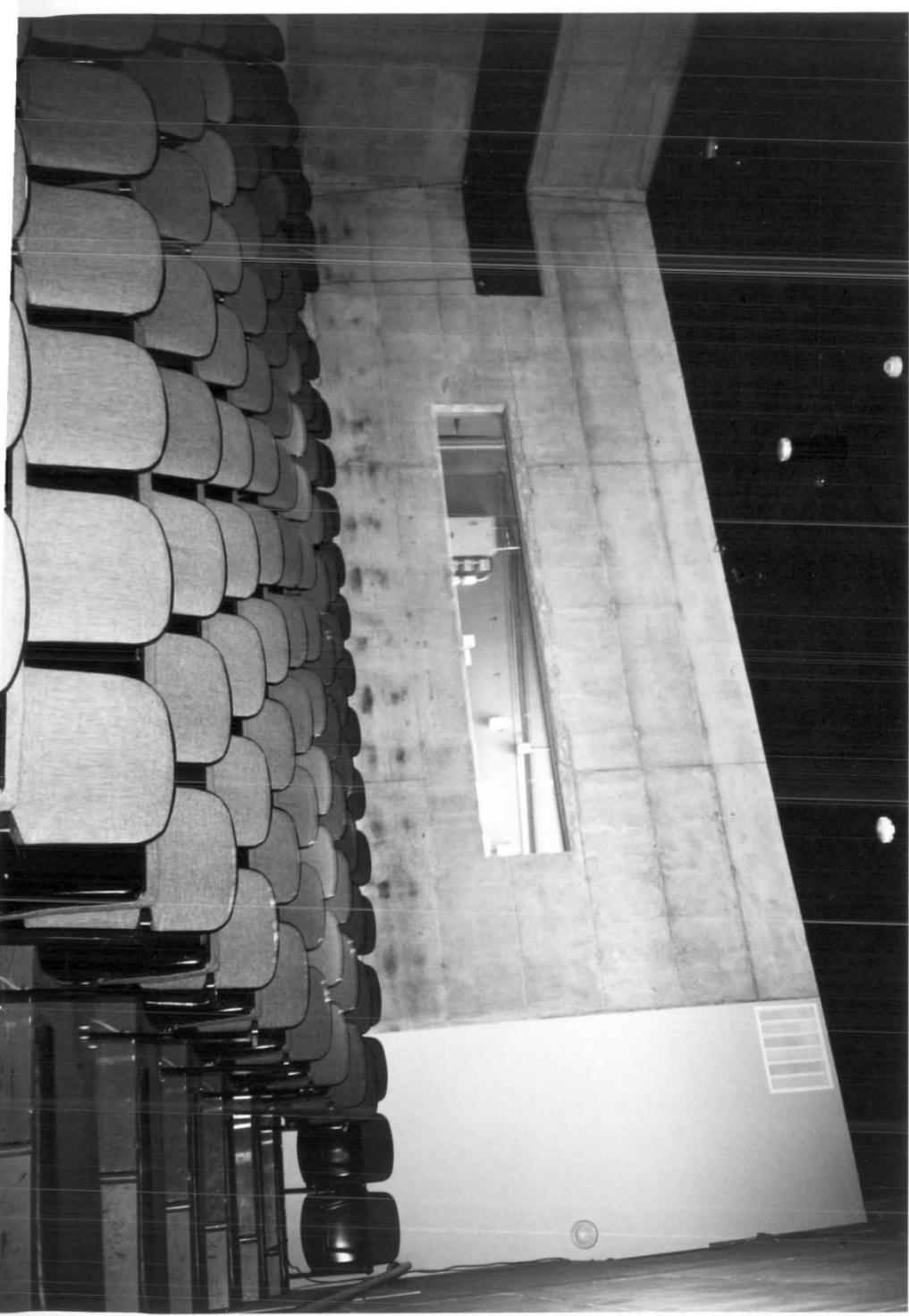


View of the gallery space, showing the table and chairs, and the people walking.











Library at Home, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100





University Art Museum Alameda, CA Photo 20 of 30



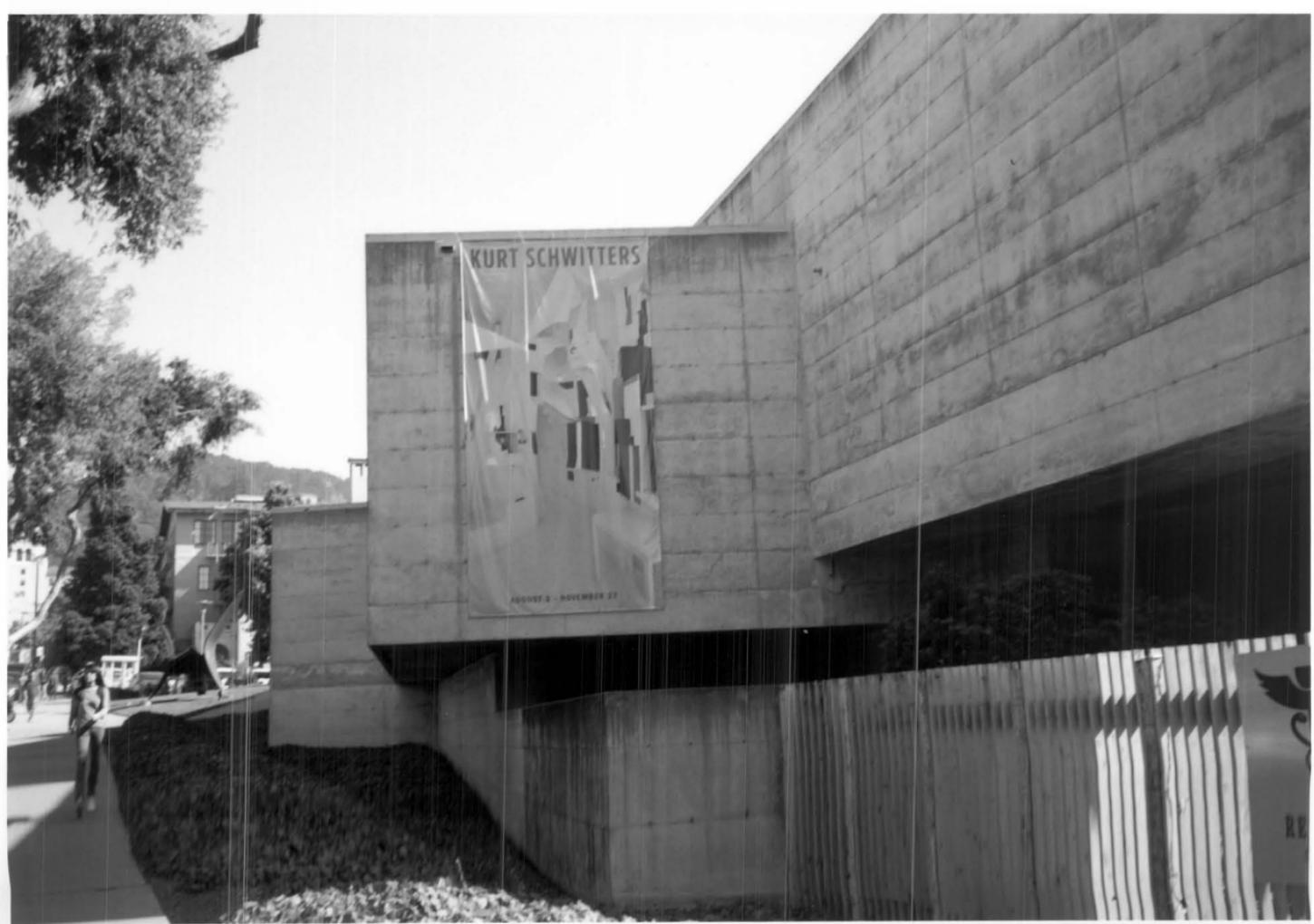
University Art Museum Alameda Co., CA Photo 21 of 32



UNIVERSITY OF CALIFORNIA  
BERKELEY ART MUSEUM AND PACIFIC FILM ARCH

NO PARKING  
EXCEPT FOR  
EMERGENCY  
VEHICLES  
←

NO STANDING  
OR STOPPING  
OF VEHICLES  
EXCEPT FOR  
EMERGENCY  
VEHICLES





University of Colorado Medical Center















W. J. ... ..



National Register of Historic Places  
Memo to File

# Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY University Art Museum  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: CALIFORNIA, Alameda

DATE RECEIVED: 11/22/13 DATE OF PENDING LIST: 12/24/13  
DATE OF 16TH DAY: 1/08/14 DATE OF 45TH DAY: 1/08/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13001034

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

     ACCEPT      RETURN      REJECT                      DATE

ABSTRACT/SUMMARY COMMENTS:

**The University Art Museum is eligible for listing in the National Register of Historic Places under Criteria A and C, in the areas of Art, Entertainment/Recreation, and Architecture. The AIA award-winning building is an exceptional example of mid-twentieth century Modernist design. Completed in 1970, the Brutalist style museum/theater complex was the work of San Francisco master designer Mario J. Ciampi, whose firm's distinctive Modernist designs often marked a radical departure from the more mainstream architectural/structural designs of the mid-century period. Historically, the museum's internationally recognized Pacific Film Archive, expansive modernist art collection, and progressive support of radical new art forms, helped established the museum as an exceptionally important venue for the visual arts in the Bay area region, and beyond.**

RECOM./CRITERIA Accept Criteria A & C

REVIEWER Paul R. Lusignea DISCIPLINE HISTORIAN

TELEPHONE \_\_\_\_\_ DATE 1/8/2014

DOCUMENTATION see attached comments Y/N see attached SLR Y

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

**The United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Comment Sheet**

**Property Name:**

**University Art Museum, Alameda County, California**

---

The University Art Museum is eligible for listing in the National Register of Historic Places under Criteria A and C, in the areas of Art, Entertainment/Recreation, and Architecture. The AIA award-winning building is an exceptional example of mid-twentieth century Modernist design. Completed in 1970, the Brutalist style museum/theater complex was the work of San Francisco master designer Mario J. Ciampi, whose firm's distinctive Modernist designs often marked a radical departure from the more mainstream architectural/structural designs of the mid-century period. Historically, the museum's internationally recognized Pacific Film Archive, expansive modernist art collection, and progressive support of radical new art forms, helped established the museum as an exceptionally important venue for the visual arts in the Bay area region, and beyond.

Mario Ciampi's (with Richard Jorasch, Ronald Wagner, and Isadore Thompson) completed museum building is a remarkable local example of Brutalist design, incorporating the hallmark sculptural forms and raw, board-formed concrete surfaces characteristic of this modernist style. Known for his use of innovative structural systems to create dynamic architectural forms and spaces, Ciampi's commissions, including the University Art Museum, often pushed the bounds of post-war Modernism, receiving significant scholarly appreciation, which appeared often in architectural publications and museum exhibits during the mid-century era. A creative experimenter with the sculptural, often fragmented, forms of Brutalism, Mario Ciampi & Associates won the commission for the University Art Museum through a nationwide design competition that featured over 350 entries. The resulting design provided the flagship university with a functionally and aesthetically unique resource of exceptional significance.

Coming at a time when many Modernist architects were considering alternatives to mainstream Miesian design theories, Ciampi's University Art Museum commission became part of the larger dialogue on the potential of architectural design and planning.

A component of the university's significant post-war expansion program, the museum served as the principal visual arts center for the flagship campus of the University of California. Its programs and cutting edge approach to the introduction of new art forms resulted in a dynamic educational and cultural institution, without rival in the larger region. The current nomination satisfactorily documents the exceptional significance of the resource through the inclusion of citations attesting to the scholarly appreciation of the property within the context of regional history.

Paul Lusignan  
Historian, NPS

**OFFICE OF HISTORIC PRESERVATION  
DEPARTMENT OF PARKS AND RECREATION**

1725 23<sup>rd</sup> Street, Suite 100  
SACRAMENTO, CA 95816-7100  
(916) 445-7000 Fax: (916) 445-7053  
calshpo@parks.ca.gov  
www.ohp.parks.ca.gov



November 18, 2013

Ms. Carol Shull, Keeper  
National Register of Historic Places  
National Park Service 2280  
1201 I (Eye) Street, NW  
Washington, DC 20005

Subject: **University Art Museum  
Alameda County, California  
National Register of Historic Places Nomination**

Dear Ms. Shull:

Enclosed please find the **University Art Museum** nomination to the National Register of Historic Places. On November 7, 2013 in Sacramento, California, the California State Historical Resources Commission unanimously found the property eligible for the National Register of Historic Places under Criteria A and C at the local level of significance.

The property is eligible in the areas of art and entertainment/recreation for its association with the development of art and film in the San Francisco Bay Area, with a period of significance 1970 to 1978. The museum is also eligible in the area of architecture for its embodiment of Brutalist style including sculptural massing, board-formed concrete surfaces, and deeply recessed window walls. The period of significance is 1970, the year construction was complete. The property satisfies Criteria Consideration G for its role as a leading visual arts center developed in a masterful expression of the Brutalist style.

The property was nominated by the Berkeley Architectural Heritage Association with a letter of objection from the property owner, the University of California, Berkeley, originally sent in December 2011 and updated in September 2013. Three letters of support were received. In its role as representative of a Certified Local Government, the Berkeley Landmarks Preservation Commission approved the nomination.

If you have any questions regarding this nomination, please contact Amy Crain of my staff at (916) 445-7009.

Sincerely,

Carol Roland-Nawi, Ph.D.  
State Historic Preservation Officer

Enclosure

**University Art Museum  
Berkeley, Alameda County  
Staff Report**

The University Art Museum building is approximately 100,000 square feet and occupies about half of its 1.7-acre gently sloping lot. It 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 is three stories, 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. Five upper galleries shift their horizontal axes counterclockwise, and are sequentially linked by switchback ramps that jut dramatically into the atrium. Lower levels include additional galleries and the Pacific Film Archive's Library and Film Study Center. San Francisco Bay architect Mario Ciampi won the design competition that attracted over 350 entries.

The building's exterior presents numerous flat-roofed forms set at various angles. Along three sides of the building are landscaped grounds. A large outdoor sculpture by Alexander Calder is a prominent feature of the Bancroft entrance landscape. The University rates the building's present seismic resistance as poor. The property is in good physical condition and 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. The nomination's preparer and sponsoring organization, Berkeley Architectural Heritage Association, suggests, "Despite some minor distraction by steel braces erected in the 2001 partial seismic retrofit, the property also successfully retains historic integrity in terms of design."

The University Art Museum is significant at the local level in the areas of art and entertainment/recreation under Criterion A for its association with the development of art and film in the San Francisco Bay Area. The period of significance is 1970 to 1978. The museum has aesthetically enriched the community with diverse art and film collections, influential exhibitions, and a strong commitment to presenting new and experimental work. The University Art Museum is also significant at the local level in the area of architecture under Criterion C for its embodiment of Brutalist style including sculptural massing, board-formed concrete surfaces, and deeply recessed window walls. The period of significance is 1970, the year construction was complete. The property satisfies Criteria Consideration G for its role as a leading visual arts center developed in a masterful expression of the Brutalist style.

The property is nominated by the Berkeley Architectural Heritage Association with a letter of objection on file from the property owner, the University of California, Berkeley campus, originally sent in December 2011 and updated in September 2013. Three letters of support have been received.

In its role as representative of a Certified Local Government, the Berkeley Landmarks Preservation Commission endorsed the nomination and provided written comment to the State Historical Resources Commission. Staff supports the nomination and recommends the State Historical Resources Commission determine that the University Art Museum meets National Register Criteria A and C at the local level of significance, and satisfies Criteria Consideration G. Staff recommends the State Historic Preservation Officer approve the nomination for forwarding to the National Park Service for listing in the National Register.

Amy H. Crain  
Historian II  
October 25, 2013



FACILITIES SERVICES

BERKELEY, CALIFORNIA 94720-1380

September 20, 2013

Carol Roland-Nawi, Ph.D.  
State Historic Preservation Officer  
Office of Historic Preservation  
1725 23<sup>rd</sup> Street, Suite 100  
Sacramento, CA 95816-7100

Dear Ms. Roland-Nawi:

On behalf of the campus, I am writing to you because we understand that Woo Hon Fai Hall (formerly the University Art Museum), located at 2626 Bancroft Way, is under consideration for nomination to the National Register of Historic Places. The nomination will be acted upon by the State Historic Resources Commission on November 9, 2013. We ask that you not take the nomination under consideration at this time.

As stated previously in my letter to the City of Berkeley Landmarks Preservation Commission (Jan. 2012), the campus very much appreciates the architecture of Woo Hon Fai Hall and is committed to its continued use after the museum program relocates to downtown Berkeley. The campus has not identified a future use or program for the building. However, it is understood that any use of the building will require extensive upgrades to meet current seismic, code, life safety and accessibility requirements. Even with ingenuity and use of the State Historic Building Code, it is likely that upgrades will impact and alter architectural features both on the inside and outside of the building. Conferring landmark designation will constrain options and has the potential to affect the feasibility of any renovation project.

In many instances the program of the Museum has been hampered rather than aided by its building. The University's mission includes development of programs at the cutting edge of teaching and research in any field. In order to best ensure that the building will have continued use, the University needs flexibility to consider a broad range of potential programs.

I appreciate the opportunity to inform you of our objections in the matter.

Sincerely,

A handwritten signature in black ink, appearing to read "Edward J. Denton".

Edward J. Denton, FAIA  
Vice Chancellor – Facilities Services

cc: Associate Vice President Wylie, Capital Resources Management - Office of the President



FACILITIES SERVICES

BERKELEY, CALIFORNIA 94720-1528

December 14, 2011

Mr. Milford Wayne Donaldson  
1725 23<sup>rd</sup> Street, Suite 100  
Sacramento, CA 95816-7100  
mwdonaldson@parks.ca.gov



*Via electronic mail and US Postal Service*

Dear Mr. Donaldson:

On behalf of the campus, I write to you because we understand that the University building at 2626 Bancroft Avenue/2625 Durant Avenue (University Art Museum) has been initiated for consideration as a National Register landmark. We write to ask that you not take the initiation under consideration at this time.

The building is only forty years old and no event so extraordinary has been associated with the building as to warrant its early consideration. On this point, we note that on the Berkeley campus, the only instance of a resource that has received National Register status due to the significance of its program is a room in Gilman Hall where plutonium was discovered.

We believe the period of significance described in the nomination, because it focuses on the program and not the architecture, is inappropriate to this resource. In addition, in many instances the program of the Museum has been hampered rather than aided by its building. My staff has prepared the attached partial list of considerations that describe this in more detail.

We are concerned generally about the implications of conferring landmark status on a campus building due to the prominence or importance of its program. The University's mission includes development of programs at the cutting edge of teaching and research in any field. Today, campus buildings are designed with the potential for diverse future occupants and with changing technology and space requirements in mind in the hope that all our programs can innovate and develop new fields of inquiry.

We very much appreciate the building, but we believe that we will have a better understanding of its architectural merit regionally, within California and nationally ten years hence.

We look forward to your response.

Sincerely,

A handwritten signature in black ink, appearing to read "Edward J. Denton".

Edward J. Denton, FAIA  
Vice Chancellor-Facilities Services

cc: Associate Vice President Wylie, Capital Resources Management, University of California Office of the President

1. Program insufficient justification to merit landmark status

The University's mission includes development of programs at the cutting edge of teaching and research in any field. Yet to date, on the Berkeley campus, the only instance of a resource that has received National Register status due to the significance of its program is a room in Gilman Hall where plutonium was discovered. While UC Berkeley is proud of the program that has been housed in the building at Bancroft and Durant, we do not believe the program itself is sufficient justification to merit landmark status for the building.

We are concerned generally about the implications of conferring landmark status on a campus building due to the prominence or importance of its program. Today, campus buildings are designed with the potential for diverse future occupants, and with changing technology and space requirements in mind, in the hope that all our programs can innovate and develop new fields of inquiry.

2. Period of significance overly focused on program

We believe the period of significance described in the nomination, because it focuses on the program and not the architecture, is entirely inappropriate to this resource.

In many instances the program of the Museum has been hampered rather than aided by its building. Please see discussion in the 1981 building survey, published in the campus report *Arts, Music and Professions*, which states (page III 1.2):

Soon after the museum's opening, some functional changes were made...Considerable sums had to be spent to correct design deficiencies. The high untinted windows on the southside of the large lower galleries threatened light damage to works of art, and movable wooden partitions had to be built to block them out for most shows. This deprived viewers of both the natural light and the garden outlook originally planned. Concrete gallery walls proved permeable to moisture and susceptible to temperature change and were sheathed in white wooden or fiberboard panels. Some hazardous skylights were removed and replaced, and new temperature and humidity control gauges and security hardware were installed. The outdoor sculpture balconies presented security problems too great to permit their use.

Most seriously, the skylights and roof itself were found to leak during heavy rains. "Unfortunately," as a museum spokesman said, "some of the elements that make the building an exciting structure have contributed to its permeability." Carpets were damaged, walls stained, floors puddled, and works of art removed to prevent damage. In November 1973 the whole museum was closed for two weeks in an attempt to repair the leaking roof. The problems persisted, however, and major renovation of the skylights and roofing was not undertaken until September 1980. For two months, all four lower galleries were closed, as this work progressed. Unfortunately, a major

rainstorm in December 1980 – within days of final sealing up – broke through the roof in many areas and did considerable damage to ceilings, walls, carpets, etc. in the Pacific Film Archive offices and other spaces in the building's southside. ...The Assistant Director believes that both structural steel and works of art may have been damaged by moisture.

At page III 1.3:

The unusual arrangement of stepped and cantilevered open galleries and ramps requires a large (thirty-five) and expensive complement of security guards. The unique configuration of spaces keeps this building more than usually inflexible.

Please see attachment from the 1981 *Arts, Music and Professions* report.

These building considerations remain today. Most critically, the seismic condition of the building has led to the splitting up of the program, with film screening occurring at a separate facility, reducing program synergies.

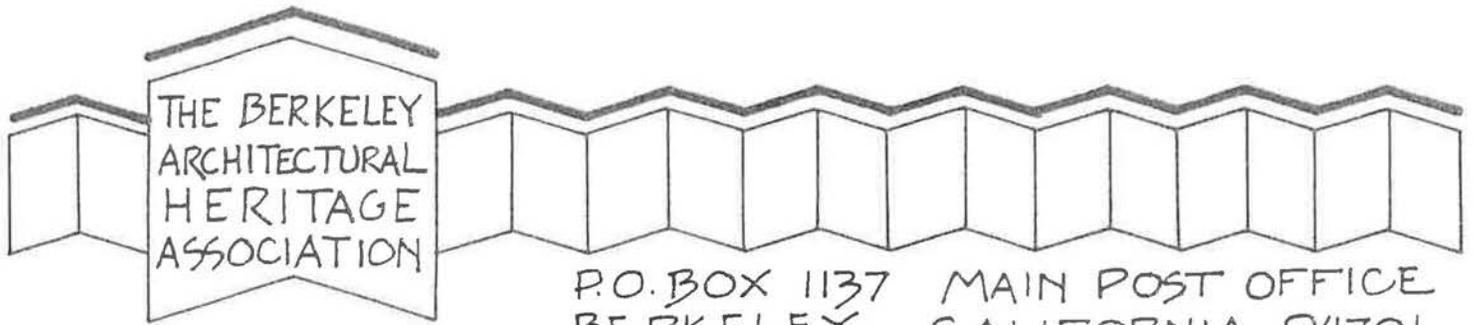
Current Museum staff consider one of the major issues with the facility to be the skylight/daylighting system. As noted the original system leaked from day one and the new 1993 Kalwall system, while improving light levels, continues to have a problem with water tightness. The daylighting system was not designed to meet the archival light control levels necessary for display of arts work. The narrow band of sky lights in each gallery, 2-6, illuminates only the northern walls creating uneven light distribution in the space. To mediate this problem these skylights have historically been covered with canvas as a black out curtain, allowing a controlled environment in which electric incandescent illumination is added.

Galleries A- C have floor to ceiling windows or side lights in which walls or fabric are installed for light control to use for many exhibitions. The main skylight over gallery B is so expansive that it cannot be controlled leaving the space unusable except for non-light sensitive art work, like sculpture; or rooms have to be built within the space. Finally the lack of enclosure of all galleries is a problem for sound control, and control of sight lines during installations of exhibits.

Accessibility in accordance with the Americans with Disabilities Act is also a problem. The museum space has limited elevator access and the design doesn't accommodate the necessary improvements. While the internal ramp system aids movement through the galleries, they are steeply inclined, do not meet code, and are a topic of public complaint. The museum is being challenged on art work accessibility, most recently at the Kurt Schwitters exhibit. Under threats by a visitor of legal action the Museum was forced to close an art work until the owner and museum organizer allowed us to modify it for accessibility.

While we have additional concerns with the nomination as written, including accuracy concerns, we hope these may be sufficient for initial consideration of our request that the nomination not be considered at this time.

For example, the description of the limits of the resource is questionable. The Museum notes that the Alexander Calder, Hawk for PEACE, was originally located on the south lawn and had a different name – then, simply "Hawk". While the Peter Voulkos looks as if it is site specific to the garden, it was a 1971 donated gift of an existing work. These pieces of art are owned by the institution without intent or requirement for permanent display. The size and complexity of installation of these pieces of art have as much to do with them not being repositioned or relocated over the past 40 years as it does with the garden environment. One of the most popular works, Rotante Dal Faro Centrale by Pomodoro was relocated to the west gate of main campus in 2002 where it receives singular attention and visibility.



P.O. BOX 1137 MAIN POST OFFICE  
BERKELEY, CALIFORNIA 94701

TEL. 510-841-2242 FAX. 510-841-7421  
October 24, 2013

California State Parks  
Attn.: Office of Historic Preservation  
Carol Roland-Nawi, Ph.D.,  
State Historic Preservation Officer  
1725 23rd Street, Suite 100  
Sacramento, California 95816

**Re: University Art Museum National Register Nomination**

Dear Ms. Roland-Nawi:

The Berkeley Architectural Heritage Association (BAHA) strongly urges the State Historical Resources Commission to endorse the nomination to list Berkeley's University Art Museum on the National Register of Historic Places. This is a truly remarkable building, possessing an illustrious history.

Regarding the subject areas of art and entertainment/recreation, the University Art Museum amply meets National Register Criterion A and Criteria Consideration G. Its programs have been vigorous and influential with respect to both art and film. It has long been the principal visual arts center for the University of California's flagship campus. The museum has exceptionally well served and artistically stimulated the San Francisco Bay Area. Its MATRIX/Berkeley program influentially utilized a new model for the field. The museum is home to the world's largest collection of paintings by renowned artist Hans Hofmann. The museum's famed Pacific Film Archive unit has been outstanding in its scope and impact.

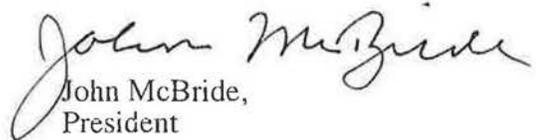
Regarding the subject area of architecture, the University Art Museum more than adequately satisfies National Register Criterion C and Criteria Consideration G. The building distinctively embodies defining characteristics of Brutalism, and its design possesses high artistic values. It expresses the Brutalist style exceptionally well, and it has been recognized as an architectural masterwork.

The property amply retains historic integrity in terms of location, setting, materials, workmanship, feeling, association—and design. Integrity is assessed by the nomination text's "Historic Integrity" section on pages 7 and 8. While this section notes that the steel braces erected along the exterior's west and south sides in 2001 are "[d]istracting to some degree," it points out ameliorating factors. The building's exterior has not otherwise notably changed at all, and the 2001 interior bracing has not hurt the basic character of the atrium and adjoining spaces. Page 7 duly states these relevant major conclusions: "Neither alterations nor physical deterioration have substantially weakened historic integrity. The property still has its original form, style, and basic layout....Because the property remains intact, it successfully retains its important design qualities...."

In order to properly reflect the actual "Historic Integrity" section's quite positive assessment of design integrity, the Narrative Description Summary Paragraph's last sentence, on page 3, needs correcting. We suggest replacing that sentence with this language: "The property retains historic integrity in terms of location, setting, materials, workmanship, feeling, and association. Despite some minor distraction by steel braces erected in the 2001 partial seismic retrofit, the property also successfully retains historic integrity in terms of design."

Thank you very much for your attention to these comments. BAHA hopes that the highly deserving University Art Museum will soon be listed on the National Register.

Sincerely,

  
John McBride,  
President

Cc: Peter Selz, Ph.D., Professor Emeritus  
Gretchen A. Hilyard, President,  
Northern California Chapter of Docomomo

10/24/13  
California State Parks  
Attn: Office of Historic Preservation  
Carol Roland-Nawi, Ph.D,  
State Historic Preservation Officer  
1725 23<sup>rd</sup> St, Suite 100  
Sacramento, CA 95816

Re: University Art Museum National Register Nomination

Dear California Office of Historic Preservation,

I am personally writing in support of nomination of Berkeley's University Art Museum to the national register. I grew up in Berkeley and thus have experienced the Art Museum building many times from many different perspectives. The building has always impressed me deeply. Both subjectively and technically, the University Art Museum is an irreplaceably unique structure that must be protected.

The earliest point of merit for the University Art Museum that I noticed during my childhood was its unintended natural symbolism. Despite being made of bare concrete, the structure from the north side resembles a mountain range, for example, the western face of the Sierras, whereas from the south it resembles a cliff, or perhaps the eastern face of the Sierras. Furthermore, its interior passageways, especially on the lower level where my fellow classmates and I from elementary school would attend the Pacific Film Archive, resemble tunnels and caves through rock, with the dark concrete providing a warm feeling. While this natural symbolism was totally unintended by the architect, it provides unique merit to the structure.

Another unique aspect of the University Art Museum is one experienced by the most easily forgotten of our five senses: touch. Throughout the building, concrete surfaces of almost any conceivable texture can be experienced. Running your hand along the walls and banisters as one tours the building is a valuable experience in and of itself. Unlike the uniform smoothness of modern metal and plastic building material, the concrete draws attention to itself and invites one to touch it. There are simply no other structures in the United States that are as tactile as the University Art Museum.

A more technical point of merit of the University Art Museum is its unique layout. The spiraling, almost mazelike layout of the building, in both its open areas and tight passageways, is truly unique among man made structures. It is a category unto itself, beyond the generic functionalism of most Brutalist structures, beyond the rectangle and circle based shapes of all human structures, even beyond disorganized but still linear buildings such as the Social Sciences and Humanities Building ("the Death Star") at UC Davis. There are no normal rooms, no visible offices, few doorways, no normal windows, odd light fixtures, massive skylights and custom windows. The course one takes as one navigates the museum is a zig-zagging rising and falling spiral, far beyond any modern indoor mall. For all of these reasons and more, the building is pricelessly unique and must be preserved and protected.

Lastly, the University Art Museum is one of the few expressions of utopian architecture in the world. The architect, Mario Ciampi, stacked a series of rectangular shapes on top of one another in a spiral such that almost all of the interior space of the building could be visible from the entrance. Most human structures are built for bland, utilitarian purposes, ones that turn even seemingly audacious designs such as Seattle's EMP Museum into dolled up boxes. However, in the case of the University Art Museum, the form came first, with function playing second fiddle. Ciampi's pure vision is matched by only a few human structures, such as the Vietnam Veterans Memorial, which also attracted derision for its bold but simple artistic statement. In this modern era of maximum infill, profit oriented architecture, utopian architecture must be protected and preserved as a counterexample.

As has been shown, the University Art Museum is a unique building and work of art that truly deserves recognition and acceptance onto the National Register of Historic Places. There are no man-made structures like it, or even similar to it. This is not an overstatement, but a fact. As a literally life long admirer of the building, as a citizen of Berkeley and of the United States, and as a student of history, I strongly recommend that the State Historical Resources Commission give the nomination of the University Art Museum its full and enthusiastic support. To do anything else would be to risk depriving our state and our nation of the singular work of art and testament to human achievement that the structure represents.

Sincerely,  
George Manning



15 September 2013  
Office of Historic Preservation  
Carol Roland-Nawi Ph. D.  
State Historic Preservation Office  
1725 23rd Street Suite 100  
Sacramento CA 95816

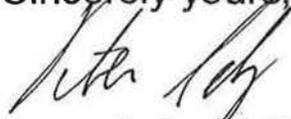
Dear Ms Roland-Nawi;

As the Founding Director of the University Art Museum (now the Berkeley Art Museum, University of California Berkeley) I want to second the recommendation by Mr. John Sutton English, that this building, one of the masterpieces of the so-called Brutalist style, be named to the national Register of Historic Places. Designed by Marlo Ciampi, AIA in association with Richard Jorasch, AIA and Ronald Wagner, AIA, it is a building of outstanding architectural merit. The architects were chosen in an AIA competition because the jurors were convinced of its eminent architectural value as well as its function as an art museum. It served exceedingly well as a museum, but unfortunately it has been found to have serious seismic problems. It will need additional interior supports which would pose serious problems for its continued use as an art museum, but I understand the the University will find different functions for the building. There are very few buildings of similar architectural excellence on the Berkeley Campus and it has been recognized as such by the architectural community as documented in Mr. English's nomination.

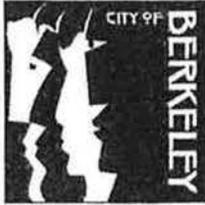
Let me end this letter by quoting the late Alfred Frankenstein, formerly the art critic of the San Francisco Chronicle: " The museum rejoices in an interior which is like none other you have seen and is a major work of art in itself...The whole complex has a kind of Piranesian grandeur about it which 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"

It should be registered and saved for generations to come.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Peter Selz". The signature is written in a cursive, flowing style with some loops and flourishes.

Peter Selz, PhD,  
Professor Emeritus



Planning and Development Department  
Land Use Planning Division

October 15, 2013

Attn. Amy Crain  
Carol Roland-Nawi, Ph.D.  
State Historic Preservation Officer  
Office of Historic Preservation  
Department of Parks and Recreation  
1725 23<sup>rd</sup> Street, Suite 100  
Sacramento, CA 95816

Re: Historic Preservation Commission Review and Comment on the Nomination of  
University Art Museum to the National Register of Historic Places

Dear Ms. Roland-Nawi,

The City of Berkeley Landmarks Preservation Commission (LPC) received the letter from your office providing an opportunity to comment on the National Register nomination of University Art Museum on September 10, 2013. At its October 3, 2013 meeting the LPC considered public comment including the correspondence attached to this letter (Attachment 1), provided comments, and voted 6-0-0-3 (Ng, Pietras and Schwartz absent) to authorize the Commission Chair to include the comments in this letter signed on its behalf. The LPC then voted 6-0-0-3 (Ng, Pietras and Schwartz absent) to authorize Commissioner Olson to attend the State Historical Resource Commission meeting and speak to the points in the letter on its behalf.

#### ***Art and Entertainment/Recreation***

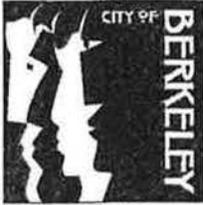
The LPC concurs with the nomination statement that the University Art Museum is significant at the local level in the areas of art and entertainment/recreation under Criterion A for its association with the development of art and film in the San Francisco Bay Area. Constructed within the past fifty years (1970), the University Art Museum qualifies under Criteria Consideration G for its exceptional importance within the context of Bay Area museums. As quoted in the nomination, 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."<sup>1</sup>

#### ***Architecture***

The LPC further concurs that the University Art Museum, designed by a team headed by architect Mario J. Ciampi, is significant at the local level in the area of architecture under Criterion C. It clearly embodies the Brutalist style with its sculptural form, prism-like masses, flying ramp and jutting switchback, board-formed concrete surfaces, and deeply recessed windows. Constructed within the past fifty years (1970), the University Art Museum qualifies under Criteria Consideration G for its exceptional importance within the context of Bay Area Brutalist style university and museum buildings. As noted in the nomination, Nicolas Pevsner

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<sup>1</sup> Nancy L. Pressly and Associates, "Discussion Paper," 9.



Planning and Development Department  
Land Use Planning Division

used it to exemplify the application of the style to museums, Sylvia Hart Wright identified it as among the most widely discussed buildings completed in North America from 1947-1987, and the American Institute of Architects California Council awarded the building its juried 25-Year Award in 1996.

***Historic Integrity***

The LPC concurs with the Narrative Description and with the discussion of historic integrity which states that "neither alterations nor physical deterioration have substantially weakened historic integrity" (p.7) in terms of the seven aspects of location, design, setting, materials, workmanship, feeling, and association. Regarding integrity of design, the property retains the combination of elements that created its original form, plan, space, structure, and style. The steel seismic braces, installed in 2001, are clearly subservient to and differentiated from the building as a whole and from the board-formed concrete masses they support along the west (side) and south (rear) elevations.

For the above reasons, the LPC wholeheartedly endorses the nomination of this important modern property for the National Register of Historic Places; supports the correspondence attached to this letter (Attachment 1); has designated the University Art Museum a City of Berkeley Landmark in 2012 (Attachment 2); and has authorized a representative to speak to these points on its behalf before the State Historical Resources Commission. Should you have any questions concerning this letter, please do not hesitate to contact Landmarks Preservation Commission Secretary Sally Zarnowitz, at (510) 981-7429 or [szarnowitz@cityofberkeley.info](mailto:szarnowitz@cityofberkeley.info)

Respectfully Yours,

Austene Hall, Chair,  
Landmarks Preservation Commission

Attachments:

- 1) Correspondence
- 2) Landmark Designation NOD

Landmarks Preservation Commission  
Sally Zarnowitz, LPC Secretary  
2120 Milvia Street  
Berkeley, CA 94704

October 3, 2013

Re: UNIVERSITY ART MUSEUM NATIONAL REGISTER NOMINATION

Late Communications  
Landmarks Preservation Commission

OCT 03 2013

Dear Commissioners:

In 2012 under the Landmarks Preservation Ordinance, your commission designated the University Art Museum (presently called the Berkeley Art Museum and Pacific Film Archive) as a Landmark. I now urge you to strongly support the current nomination to add this truly remarkable facility to the National Register of Historic Places.

I wrote the nomination, for the Berkeley Architectural Heritage Association. The text then underwent generally quite minor editing by a staff reviewer at the OHP (the State's Office of Historic Preservation). The result is posted on the OHP's website. I attach hereto for reference the edited text's pages 3, 7-8, and 10.

Page 10's Statement of Significance Summary Paragraph conveniently and correctly summarizes how the University Art Museum meets the National Register program's Criteria A and C—and how, despite the museum's being less than the normally required 50 years old, its exceptional importance qualifies it under Criteria Consideration G. I recommend that in commenting on the nomination, you should explicitly say the University Art Museum well satisfies Criteria A and C and Criteria Consideration G.

To be listed on the National Register a property must have "historic integrity," but this isn't an all-or-nothing concept. For example, National Register Bulletin 15 says: "A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique. A property that has lost some historic materials or details can be eligible *if* it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation."

The University Art Museum amply meets that test. So in the nomination text that I wrote, the last sentence of the Narrative Description's Summary Paragraph said, "The property retains historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association."

But on the staff-edited version's page 3, that sentence unfortunately has been changed to "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." The resulting negative tone there about integrity of design fails to accurately reflect the *main text's* actual section (pages 7-8) that assesses "Historic Integrity." Page 8 contains a discussion that calls the exterior's steel braces "[d]istracting to some degree" but points out ameliorating or offsetting factors, and says that the interior bracing hasn't hurt the basic character of the atrium and adjoining spaces. Page 7 includes the basic conclusions that "Neither alterations nor physical deterioration have substantially weakened historic integrity"—and that the property "successfully retains its important *design* qualities [*italics supplied here for emphasis*]."

By calling the 2001 partial retrofit a mere "attempt" to improve seismic resistance, the staff-edited version of the Summary Paragraph's last sentence appears to be inconsistent with the main text's actual section on "The Property's Physical Condition and Seismic Resistance" (see page 7). That section quotes a University preview of the work as saying that, while not a permanent solution, it *would* "enhance the museum's safety in an earthquake."

So I urge you to recommend that in the Narrative Description's Summary Paragraph, the last sentence should be changed to make it consistent with the main text's sections on "Historic Integrity" and "The Property's Physical Condition and Seismic Resistance."

Please consider also recommending that the specific remedy be replacing the faulty sentence with this language: "The property retains historic integrity in terms of location, setting, materials, workmanship, feeling, and association. Despite some distraction by steel braces erected in the 2001 partial seismic retrofit, the property also successfully retains historic integrity in terms of design."

Thank you very much for your attention to these matters.

Attachment: pages 3, 7-8, and 10 of  
nomination text's latest version

Sincerely,

JOHN S. ENGLISH

John S. English  
2500 Hillegass Avenue, Apt. 3  
Berkeley, CA 94704-2937

University Art Museum  
Name of Property

Alameda County, CA  
County and State

### 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-foot<sup>1</sup> 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.<sup>2</sup> 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.<sup>3</sup> Various published discussions<sup>4</sup> 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."<sup>5</sup> The San Francisco study notes that "fenestration is often deeply recessed, resulting in shadowed windows that appear as dark voids."<sup>6</sup>

<sup>1</sup> 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.

<sup>2</sup> 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.

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

<sup>4</sup> 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.

<sup>5</sup> Searing, *New American Art Museums*, 59.

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

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zigzags somewhat away from the property line, leaving trees or other planting in between, and consists of large plywood panels.<sup>30</sup> 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.<sup>31</sup> 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.<sup>32</sup> 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.<sup>33</sup> 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).<sup>34</sup>

**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,<sup>35</sup> 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 reportedly<sup>36</sup> 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.<sup>37</sup> 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."<sup>38</sup> The University classifies the building's present seismic resistance as poor.<sup>39</sup>

**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.

<sup>30</sup> 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.

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

<sup>32</sup> 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.

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

<sup>34</sup> 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."

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

<sup>36</sup> Rinder, "Attachment."

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

<sup>38</sup> University of California, "Pardon Our Buttress."

<sup>39</sup> 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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**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,<sup>40</sup> amid an energizing social milieu of questioning and change. American counterculture's epicenter<sup>41</sup> 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.<sup>42</sup> 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.<sup>43</sup>

The Berkeley museum's permanent art collection is large and diverse, with coverage both historical and contemporary.<sup>44</sup> 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.<sup>45</sup> 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.<sup>46</sup> The PFA's collection of Japanese films is the biggest outside Japan.<sup>47</sup>

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).<sup>48</sup> During the same period it offered "innumerable lectures, concerts, readings, and performances."<sup>49</sup> 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

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

<sup>41</sup> Lewallen and Moss, *State of Mind*, 2.

<sup>42</sup> 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."

<sup>43</sup> University of California, "Ten Years," 1a.

<sup>44</sup> *Ibid.*

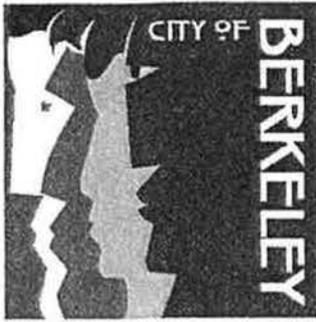
<sup>45</sup> Monaco et al., *Art Around the Bay*, 171.

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

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

<sup>48</sup> University of California, "Ten Years," 2a.

<sup>49</sup> *Ibid.*



L A N D M A R K S  
P R E S E R V A T I O N  
C O M M I S S I O N

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N o t i c e o f D e c i s i o n

MEETING OF: February 2, 2012

Property Address: **2626 Bancroft Way and 2625 Durant Avenue**

APN: **055 187101901**

Historic Name: **University Art Museum (Woo Han Fai Hall)**

Also Known As: **Berkeley Art Museum and Pacific Film Archive**

Action: **Landmark Designation**

Application Number: **LM# 11-40000014**

Applicants: **Landmarks Preservation Commission  
John Sutton English**

WHEREAS, on December 1, 2011, the Landmarks Preservation Commission initiated the University Art Museum (Woo Han Fai Hall) (also known as the Berkeley Art Museum and Pacific Film Archive) at 2626 Bancroft Way and 2625 Durant Avenue for City of Berkeley Landmark designation; and

WHEREAS, on February 2, 2012, the Landmarks Preservation Commission held a public hearing on the proposed Landmark designation; and

WHEREAS, the proposed Landmark designation is exempt from CEQA pursuant to CEQA Guidelines Section 15061.b.3 (activities that can be seen with certainty to have no significant effect on the environment); and

WHEREAS, the University Art Museum (Woo Han Fai Hall) has significant architectural merit because it outstandingly exemplifies the Brutalist style of its era, dynamically illustrates reinforced concrete construction, and is considered a masterwork of modernist design; and

WHEREAS, the University Art Museum (Woo Han Fai Hall) also has significant architectural merit as a prime example of work by important Bay Area architect and urban designer Mario J. Ciampi; and

WHEREAS, the University Art Museum (Woo Han Fai Hall) has significant cultural value because in terms of art and film, it has exceptionally well provided cultural enrichment and stimulation to both the campus and the broader community; and

WHEREAS, the University Art Museum (Woo Han Fai Hall) is educationally very useful by its role as the visual arts center for the flagship campus of America's finest public university, by meeting research needs through its exceptional Pacific Film Archive Library and Film Study Center; and

WHEREAS, with its major cultural value and its strong historic integrity, the University Art Museum (Woo Han Fai Hall) significantly embodies and expresses the cultural history of Berkeley, the Bay Region, and California;

NOW, THEREFORE, BE IT RESOLVED that the University Art Museum (Woo Han Fai Hall) (also known as the Berkeley Art Museum and Pacific Film Archive), located at 2626 Bancroft Way and 2625 Durant Avenue is hereby designated as a City of Berkeley Landmark; and

BE IT FURTHER RESOLVED that the location and boundaries of the landmark site (as this term is used by Section 3.24.100.A of the Landmarks Preservation Ordinance) are the same as those of Assessor's parcel 055 187101901; and

BE IT FURTHER RESOLVED that the particular features that should be preserved are the following:

- the atrium, its skylights, and the gallery spaces and Bancroft lobby that are in or adjoin it;
- the upper galleries' switchback ramps that jut into the atrium;
- the other ramps that are in or adjoin the atrium;
- the views from the atrium toward outdoor terraces and the sculpture garden;
- the accordion-fold window walls of galleries A, B, and C;
- the Theater Gallery, Durant lobby, and café;
- the George Gund Theater;
- the massing and board-formed concrete surfaces of the building's exterior, including its outdoor terraces;
- the outdoor flying ramp and adjacent switchback ramp in the property's southern portion;
- the window walls, and their ledges, that adjoin the Durant lobby and the café;
- the general layout and treatment of the property's landscaped open areas;
- Alexander Calder's stabile "A Hawk for Peace"; and
- the two long freestanding concrete walls that partially subdivide the sculpture garden;

VOTE: Approved (6-0-1-2)

Aye: Olson, Hall, Parsons, Linvill, Schwartz, Wagley

Nay: None

Abstain: Ng

Absent: Winkel, Pietras

ATTEST:



**Sally Zarnowitz Architect, Sr. Preservation Planner**  
Secretary, Landmarks Preservation Commission

**DATE NOTICE MAILED: March 5, 2012**  
**THE APPEAL PERIOD EXPIRES (15 DAYS) AT 5 PM: March 20, 2012**  
Appeal must be filed with City Clerk by this date.

**TO APPEAL THIS MATTER:**

Pursuant to Section 3.24.300 of the Landmarks Preservation Ordinance: "An appeal may be taken to the City Council by the City Council on its own motion, by motion of the Planning Commission, by motion of the Civic Art Commission, by the verified application of the owners of the property or their authorized agents, or by the verified application of at least fifty residents of the City aggrieved or affected by any determination of the commission made under the provisions of this chapter". Any appeal submitted by the public must be in writing, specifying the reasons for the appeal. The appeal fee if filed by the applicant is \$1156. If filed by a person other than the applicant, the fee is \$63.00. The City Clerk's Department is located on the first floor at 2180 Milvia Street, Berkeley, CA 94704; Phone (510) 981-6900.

**NOTICE CONCERNING YOUR LEGAL RIGHTS:**

If you object to a decision by the Landmarks Preservation Commission to approve or deny a Structural Alteration Permit, the following requirements and restrictions apply:

1. You must appeal to the City Council within 15 days after the Notice of Decision of the action of the Landmarks Preservation Commission is mailed. It is your obligation to inquire with the Current Planning Division (981-7410) to determine when a Notice of Decision is mailed.
2. No lawsuit challenging a City decision to deny (Code Civ. Proc. Section 1094.6(b) or approve (Gov. Code Section 65009(c)(5)) a Structural Alteration Permit may be filed more than 90 days after the date the decision becomes final, as defined in Code of Civil Procedure Section 1094.6(b). Any lawsuit not filed within that 90-day period will be barred.
3. In any lawsuit that may be filed against a City Council decision to approve or deny a Structural Alteration Permit, the issues and evidence will be limited to those raised by you or someone else, orally or in writing, at a public hearing or prior to the close of the last public hearing on the project.
4. If you believe that this decision or any condition attached to it denies you any reasonable economic use of the subject property, was not sufficiently related to a legitimate public purpose, was not sufficiently proportional to any impact of the project, or for any other reason constitutes a "taking" of property for public use without just compensation under the California or United States Constitutions, the following requirements apply:
  - a. That this belief is a basis of your appeal.
  - b. Why you believe that the decision or condition constitutes a "taking" of property as set forth above.
  - c. All evidence and argument in support of your belief that the decision or condition constitutes a "taking" as set forth above.

If you do not do so, you will waive any legal right to claim that your property has been taken, both before the City Council and in court.

**Attachment:**

Nomination dated January 2012

cc:

City Clerk's Office  
2180 Milvia Street  
Berkeley, CA 94704

Planning Dept. GIS staff  
2120 Milvia St.  
Berkeley, CA 94704

**12. Present Condition of Property:**

<b>Exterior:</b>	<b>Excellent</b>	<b>Good</b> x	<b>Fair</b>	<b>Poor</b>
<b>Interior:</b>	<b>Excellent</b>	<b>Good</b> x	<b>Fair</b>	<b>Poor</b>
<b>Grounds:</b>	<b>Excellent</b>	<b>Good</b> x	<b>Fair</b>	<b>Poor</b>

**13. Description:** *(Briefly describe the appearance of the proposed landmark. Include notable features and landscaping.)*

**Landmark Site.** The proposed “landmark site” (under Landmarks Preservation Ordinance Section 3.24.100.A) is coterminous with Assessor’s parcel 055 187101901.

**Size, Type, and Style.** The property (see Figure A) measures 1.7 acres and is gently sloping. About half of it is covered by the approximately 100,000-gross-square-foot<sup>1</sup> building. While the building contains cascading multiple gallery levels alongside its atrium—and elsewhere has a small upper floor (within its northeast office wing), a sizable so-called “mezzanine” level, and a partial basement—it is essentially the equivalent of three stories high. It is of reinforced concrete construction, with frankly board-formed wall surfaces. The architectural style is Brutalist. The building, often described as fan-shaped, is largely radial in plan. Nearly all its long major walls are on alignments that radiate from one or another of three origin points clustered near the Bancroft Way entry.<sup>2</sup>

**Physical Condition and Seismic Resistance.** The property in general appears to be in good physical condition. For more about condition, see various passages later in this description.

Seismic analyses 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.<sup>3</sup> In 2001 a partial seismic retrofit was done that 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.”<sup>4</sup> The University rates the building’s present seismic resistance as poor.<sup>5</sup>

**The Building’s Interior.** As the floor plans in figures B, C, and D partially<sup>6</sup> demonstrate, indoor layouts are complex. See Figure E’s schematic perspectives that help explain key spatial relationships.

Public exhibition spaces and other interior features generally appear to be in good condition, except as otherwise noted below. A great many visible wall surfaces are of light gray, unfinished board-formed concrete.<sup>7</sup> The concrete walls bordering galleries 1 through 6 are mostly sheathed with what apparently is painted sheetrock over plywood. Partial lightweight sheathing is used in the ground

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<sup>1</sup> Various sources indicate somewhat varying figures. But page III 1.1 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 (presumably meaning terrace space that is outside a building level’s perimeter walls but below some projecting higher mass).

<sup>2</sup> University of California, “The Building.”

<sup>3</sup> Forell/Elsesser, *Seismic Evaluation*, E-1, E-2.

<sup>4</sup> University of California, “Pardon Our Buttress.”

<sup>5</sup> McDougall, “Questions and Answers.”

<sup>6</sup> Those figures do not depict the northeast office wing’s top floor, the building’s mezzanine level, and the partial basement.

<sup>7</sup> Page III 1.8 of the University’s 1981 *Art, Music and Professions* report said that many concrete wall surfaces had been discolored by leaking, rust-containing water but concluded that, because of the concrete’s intentionally raw surface, this was not a major distraction.

floor's Theater Gallery and, it seems, occasionally at places within Gallery A, B, or C for particular exhibitions. Floors (at least in the building's publicly accessible areas) generally are concrete with a dark gray epoxy finish. But the Bancroft lobby, a route from that lobby to the nearby passenger elevator, and the east end of Gallery 1 are paved with polished red brick tiles.

*Bancroft Lobby and Adjoining Facilities.* From Bancroft Way, visitors enter a mostly low-ceilinged lobby (see Photograph 1) that has an information/ticket desk. Immediately south of the Bancroft entry is an interior open doorway (see 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 (west of that) a room that at least used to house the museum bookstore.<sup>8</sup>

But to west and south, visitors find a spatial panoply formed by the tall, skylighted atrium—sometimes termed “the great court”—and adjoining multiple levels of outward-fanning galleries (see 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's main volume rises far 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 (see for instance Photograph 9) rise to connect with concrete beams. Less obvious are other exposed steel elements (see for example photographs 3 and 5), which help brace the overhead latticework. All these columns and other steel elements were installed as part of the 2001 retrofit.

*Gallery 1.* The lobby connects directly with Gallery 1 (see Photograph 6), whose floor is at the same elevation. Evidently from time to time when needed for particular shows, such as to provide extra display surface, this gallery gets partially subdivided by lightweight elements. The gallery's back portion has its own narrow, transverse skylight.<sup>9</sup>

*Upper Galleries.* From the Bancroft lobby a ramp ascends five feet, to Gallery 2—which together with galleries 3 to 6 are called the “upper galleries.” This series continues to spiral up stepwise, at five feet per gallery. These gallery spaces are partially bordered by elements that Figure B shows, in heavy lines, as outward-radiating paired walls enclosing thin hollow space. Evidently each such wall is part of a wall-plus-beam feature that in cross section is T-shaped.<sup>10</sup> Within several of the wall pairs, some of the hollow space is used for a utility closet and a stairway to the next gallery. But circulation between the various upper galleries is primarily via four switchback-ramp elements, each of which is in alignment with a radiating wall pair and prominently juts into the main atrium space.<sup>11</sup>

Within the various upper galleries, there are some temporary or movable lightweight room dividers (such as one or two that are visible in the background of Photograph 7). Such room dividers evidently are from time to time removed, added, or shifted in response to exhibition needs. As with Gallery 1,

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<sup>8</sup> In late 2011, books for sale were moved out onto tables or racks placed within the Bancroft lobby. The room where they used to be now temporarily functions as what a sign calls “The Reading Room, an exhibition of poetry and experimental fiction, and an experiment in free exchange.”

<sup>9</sup> At least during some exhibitions, canvas or similar material (presumably for daylight reduction) is hung directly beneath this skylight.

<sup>10</sup> Forell/Elsesser, *Seismic Evaluation*, E1. These features, called “tree walls,” are important in the museum's structural design. Several of them are bordered by expansion joints that give adjacent elements some ability to move independently.

<sup>11</sup> Gallery 6 has an extra, separately descending stairway that goes directly to Gallery C.

the backs of the upper galleries have their own narrow, transverse skylights.<sup>12</sup>

*Galleries A, B, and C.* From about 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 first 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 full-height, lightly metal-framed, accordion-fold window walls. These are backed up by special metal clamps splayed from poles that descend from the ceiling (see for instance Photograph 11). The window walls, and doors through them, are coated on their inside with UV reflecting film (though there are various places, mostly quite small, where the film has peeled off). In Gallery C now, two large rectangular panels (see Photograph 13) stand a short distance inboard from the south-facing window wall. The space separating these panels from the window wall is roped off and furniture is stored within it, but visitors can look between the panels and see the adjacent outdoor terrace.

*Gallery D.* East of Gallery C is an area, behind the locked door and low wall seen in Photograph 14, that is called Gallery D. 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 (which included also space in the photo's foreground) was normally accessible to the public.

*Theater Gallery and Durant Lobby.* From the Bancroft lobby, people can use a previously mentioned adjacent stairway or take the nearby passenger elevator to descend to what Figure D calls the "ground floor." By either means, they reach a foyer that starts a corridor doubling as display space called the Theater Gallery, typically used to exhibit photographs. At its south end this corridor opens into a broader space (where works sometimes also are exhibited) that has an information desk and is the building's Durant-side lobby.

*Café.* Directly accessible either from the Durant lobby or from the adjacent garden is the café seen in Photograph 16.

*Theater.* Along much of the Theater Gallery's and Durant lobby's east side, and with its entrance near the gallery's north end, is the facility now called the George Gund Theater (see Photograph 17). This was designed for viewing motion pictures and has about 200 seats that are placed, on a bank of risers, to guarantee uninterrupted sightlines from every seat. The screen is on the south wall, and the north side's wide projection booth<sup>13</sup> 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, film and other storage, and offices.

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<sup>12</sup> At least at times, canvas or similar material hangs under these skylights, too.

<sup>13</sup> The projection booth is no longer equipped for showing movies on the theater's screen. The PFA now uses the booth for film conservation.

*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 for artworks; a preparators’ workshop, with space for exhibition furniture and other equipment; a carpenter’s shop; receiving and examination rooms; a photography studio and darkroom; a loading dock; and teaching facilities. Public restrooms adjoin the Theater Gallery.

*Basement.* The partial basement contains mechanical equipment and, evidently, a substantial amount of storage.

**The Building’s Exterior.** The complex exterior with its multiple stepped masses, most of them set at angles quite nonparallel to neighboring streets and buildings, largely follows—and expresses—the pattern of major indoor spaces and functions. Each of the building’s many separate roofs per se is flat. Windows, doors, and other exterior features generally appear to be in good condition except as otherwise described below. Wall surfaces are light gray, board-formed concrete, patterned only by the modular impressions (mostly two feet by ten feet) and holes left by the formwork behind which they were poured. At various locations, especially where directly exposed to rainwater, surface concrete has noticeable though rather predictable staining. At some places, surface concrete shows localized crumbling or cracking. The building’s 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 there are three adjacent metal-framed glass double doors (see Photograph 20), recessed into one side of a low mass that roughly corresponds to the interior’s Bancroft lobby and some small adjoining spaces. Recessed into an adjacent side is a wall area devoted to museum posters and announcements. Set back slightly southward is a higher mass that contains office and other spaces. This office wing’s east side (see Photograph 21) has a partly recessed small terrace. Rising partially above the office wing, and extending west from it, is what seems monolithic when viewed from Bancroft but in fact includes the building’s cooling tower and the tops of its passenger and freight elevator shafts.

*Bank of Skylights.* Located primarily behind the low mass that contains the Bancroft lobby, there is a large and complex, stepped group of mostly shallow tiers. (Most of this appears in about the middle of the building’s image as shown by Photograph 19.) These tiers hold multiple skylights over the atrium.<sup>14</sup> The skylights themselves generally are sloped rather than horizontal. They now have Kalwall fiberglass panels.

*Upper-Galleries Spiral.* Alongside that skylights bank, a series of six big prism-like masses—containing galleries 1<sup>15</sup> to 6—rises and shifts direction, gallery by gallery, as it spirals counterclockwise. 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 (see for instance Photograph 29).<sup>16</sup> 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 of them emerge from inner reaches of the sculpture garden, but three rise through the terraces outside galleries B or C and two emerge from ground level near the building’s loading dock. These braces all date from the 2001 retrofit.

*Lower Spiral and Neighboring Terraces and Ramps.* The upper-galleries spiral is roughly paralleled,

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<sup>14</sup> One of these skylight segments extends beyond the atrium per se, to run alongside the elevator shafts.

<sup>15</sup> Though technically Gallery 1 is not called one of the interior’s “upper galleries,” the exterior mass containing it is distinct from, and has a higher roof than, the mass that most of the Bancroft lobby is in.

<sup>16</sup> These braces are adjoined by horizontal, light-colored steel-plate straps bolted onto lower edges of projecting concrete masses.

below, by the three-level sequence involving galleries A through C and related terraces.<sup>17</sup> While Gallery A directly adjoins the sculpture garden, Gallery B looks onto one of the building's raised terraces and Gallery C adjoins a higher terrace. These galleries' window walls are segmented or bordered by protruding parts of above-mentioned tree-wall features, and at some points are penetrated by steel-framed glass doors<sup>18</sup> or by a terrace's side parapet that continues as an indoor parapet.

Part of the terrace space adjoining Gallery B continues southward (see Figure C and Photograph 29). It bends and then widens to become a sizable rooftop space, directly above the café and its kitchen, on part of the building's low wing that extends out close to Durant. From the space's west side, a long flying ramp (see Photograph 28) descends into the sculpture garden. The terrace adjoining 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 involving a prominently jutting switchback (again see Photograph 28) leads to the aforementioned space above the café and kitchen.

On various weather-exposed parapet wall surfaces of the flying ramp, switchback element, and terraces, there is particularly extensive staining. At some places there is noticeable localized crumbling or cracking of surface concrete.

*Other Elements.* Near the building's extreme northwest corner, at ground level within a wall set slightly back near 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-level building perimeter is visually quite open directly alongside the Durant lobby and café (see Photograph 30). The window walls here are substantially recessed and thereby provide deep ledges on which visitors often sit.

The facade that closely parallels Durant Avenue is mostly solid but does have double doors and two single doors. East of that, the building sets far back from the street. 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 (see Photograph 31).

**The Property's Open Portions.** The museum building is complemented on most sides by landscaped open space. Landscape materials in general appear to be in good condition.

*Bancroft Frontage and Calder Sculpture.* In the property's northeast part, two cement paths angle off from the Bancroft 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. Perched on the mostly grassed triangle between the sidewalk and the dual paths is Alexander Calder's six-ton metal stabile "A Hawk for Peace" (see Photograph 22).<sup>19</sup> Farther west along Bancroft, a narrow but continuous band of low ground cover adjoins the public sidewalk.

*Main Garden and Voulkos Sculpture.* The big open space along the building's west side is called the "sculpture garden." Its northern boundary is a wood-stake fence (see Photograph 24), midway along which there is a metal-stake gate. The garden's southern boundary consists of a wood-stake fence, with a wood-stake gate—but is instead a high concrete wall near the café (see Photograph 27). The

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<sup>17</sup> The level that includes Gallery C also has a portion that accommodates Gallery D and is windowless.

<sup>18</sup> These doors are not normally available for public use. Their exteriors all have some places where paint has worn off the metal.

<sup>19</sup> Calder's non-moving sculptures are called "stables" to distinguish them from his famous mobiles. This piece originally was dubbed "Boeing" and was later given its present name.

western boundary's segment closest to Bancroft is a simple wood fence directly along the property line. But below there, the westside fencing zigzags somewhat away from the property line (leaving trees or other planting in between) and seems to consist of large plywood panels. The garden is partially subdivided by two freestanding concrete walls (see Photograph 25), each of which roughly aligns with one of the building's key radii.<sup>20</sup> 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 (see Photograph 30) that adjoins the south lobby and café and the entry path from the Durant sidewalk. On a nearby, stepwise-terraced part of the garden, the metal work "Return to Piraeus" (Photograph 32) by notable ceramicist/sculptor/faculty member Peter Voulkos was installed in 1970–1971. This is a "walk-through" cluster of physically separate but visually interacting flat rectangles, on which visitors often sit, and tall open frames.<sup>21</sup>

The garden used to have five additional sculptures, two of which were installed by 1971 or 1972 and the others sometime after 1981. They probably all were removed in 2001. At least four of them are now displayed at various sites on the main campus.

*Durant Frontage.* Along most of the property's Durant Avenue side, a strip of low ground cover adjoins the public sidewalk. A couple of sizable trees rise from this strip's west end. Then starting a little way east of the pedestrian entry gate, the landscaped strip has a series of big trees. This partially screens the driveway and delivery/loading area, which are in the lot's southeast corner.

**The Vicinity.** The museum property is right across Bancroft from the University's main Berkeley campus. Its west side is flanked by a building containing the local YWCA, by a building that at least in 1980 contained the Lutheran Student Center, and by a privately owned rooming house or other residential facility. One segment of the museum parcel's east boundary abuts a parking lot (beyond which is the Bancroft Hotel), while the other segment adjoins a two-story private apartment building. One end of the museum's Durant Avenue frontage is directly across the street from the Durant Hotel, but much of the museum's Durant 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 Historic Integrity.** The museum property retains strong historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

The most prominent change has been the erecting, in 2001, of steel seismic braces at multiple points along the building exterior's west and south sides. But much of this bracing has relevant visual energy and sculptural character of its own (see for example Photograph 26) that notably help meld it with the building and sculpture garden. Except for that seismic bracing, the building's exterior has not notably changed at all since the museum first opened. Though the sculpture garden was affected in about 2001 by removing several individual works, it retains its basic composition and feel. It still prominently displays the biggest "sculpture" of all: the sculpturally massed building itself.

Indoors, the most noticeable change has been the inserting (also in 2001) of slender steel columns along or near the Bancroft lobby's west and south edges. But neither these nor the related nearby, visually discreet overhead bracing have hurt the basic character of the atrium and adjoining spaces. Though most of original Gallery D has been walled off from general public view, the wall is rather

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<sup>20</sup> These, as well as the shorter and differently angled concrete wall within the space between them, are extensively stained from weather exposure.

<sup>21</sup> The garden presently also has a pigmented concrete and steel work that (according to a sign that used to identify it) is by Mia Westerlund Roosen and called "Muro Series IX." This is inconspicuously located in the garden's far northwest corner.

inconspicuously located and would be physically quite easy to remove. While regular public screenings have not been held in the George Gund Theater since 1999, the theater space itself remains intact and is used for purposes such as symposia.

Most of the property's close surroundings are essentially the same as in 1967. The most notable change since then has been infill construction of extra student housing (some of it visible at right in Photograph 28).

**14. History:** *(Summarize the facts concerning the origins or construction of the proposed landmark, persons and events associated with it.)*

**The Land's Early Development.** By the early 20th century the land where the museum now sits was developed with about seven small to medium-sized residential buildings. One of them was a substantial, porticoed fraternity house.

**Regional Growth and University Expansion.** During and after World War II, the nine-county Bay Region grew enormously, from a population of 1,734,308 in 1940 to 3,638,939 in 1960 and strongly continuing thereafter. This increased potential audiences for the arts, in a region that had already become a very important art center.

Meanwhile at the University's Berkeley campus, enrollment was growing substantially. 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. As part of this southward thrust, the University acquired the present museum's site and cleared most of it for temporary use as automobile parking. In the property's northwest part the onetime fraternity house was kept by the University till the mid-1960s, when it had student services upstairs and Peter Voukos's pottery workshop, where classes were taught, in the basement.

The University's southward expansion also involved the approximately 1960 construction of identical-twin residence hall complexes called Unit 1 and Unit 2, each with four nine-story towers. Each of them was infilled soon after 2000 with additional (albeit somewhat less tall) housing.

**The Push for a Museum.** Chancellor 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. He set about remedying the problem. In 1963 a UC-commissioned survey by William W. Milliken recommended creating a substantial art museum. In the same year renowned painter Hans Hofmann donated to the campus 45 of his paintings and a quarter-million dollars for constructing a gallery to house them. That dual impetus led to a special committee's taking two decisive steps in 1964. The committee chose Peter Selz—who was then curator of painting and sculpture at New York's Museum of Modern Art—to be director of the campus museum. And it established a program for a competition to choose an architect for the new building.

"Cinephilia" had already especially affected the Bay Area. Then in 1966 film enthusiast Sheldon Renan came to Berkeley, apparently aiming to establish in the Bay Area a film archive like the one he had encountered at New York's Museum of Modern Art. To help raise money toward this goal, he soon was showing films in various buildings on the campus.<sup>22</sup> Subsequently he convinced Selz that the Berkeley museum should include a substantial film center, and in 1967 Renan was appointed to head the new "Pacific Film Archive" unit. In its formative years the PFA was strongly influenced by

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<sup>22</sup> Amazonas, "Guerrilla Cinematheque," 148. In showing films on campus, Renan evidently coordinated with faculty lecturer Albert Johnson and with student Tom Luddy.

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.

**Designing the Museum.** In November 1964 the Berkeley campus announced its nationwide competition for designing an arts center. This attracted 366 proposals. Preliminary judging narrowed the field to seven for the competition's final stage, and the ultimate winner was announced on July 15, 1965. The winning design was by a team headed by architect Mario J. Ciampi that included Paul W. Reiter, Richard L. Jorasch, and Ronald E. Wagner.

The museum's design subsequently was refined. The refining involved the same team but apparently without Reiter, whose name was not listed on pertinent detailed drawings<sup>23</sup> (basically dated 1967) that show how features were in fact built. One change was to replace the competition program's envisioned multi-purpose "Theatre-Workshop" with a differently intended theater for use by the museum's newly created Pacific Film Archive unit. Though the term "University Arts Center" was used in the 1964–1965 design competition and on those detailed drawings, the name changed to "University Art Museum" by the time the facility opened.

**The Museum's Construction and Later Events.** The museum was built in 1967–1970. Its galleries opened to the public in November 1970, and in its theater the Pacific Film Archive unit began regular public screenings in January 1971.

The PFA's Library and Film Study Center opened in 1972. In about 1988 the PFA began a weekly program of video art. Meanwhile, the museum in 1978 began its innovative MATRIX program, an ongoing series of usually solo shows.

In 1996 the University Art Museum was renamed as the University of California, Berkeley Art Museum and Pacific Film Archive (often abbreviated as BAMPFA).

In 1999 the PFA moved its regular public screenings to a nearby temporary structure on the north side of Bancroft Way. In 2001 the museum building underwent the above-described partial seismic retrofit.

## 15. Significance:

The following discussion of significance is organized under pertinent landmarking criteria—quoted below in boldface—that are specified in Section 3.24.110 of the Landmarks Preservation Ordinance.

**"Architectural merit: . . . Properties that are prototypes of or outstanding examples of periods, styles, architectural movements or construction":**

The University Art Museum outstandingly exemplifies the Brutalist style of its era. The Berkeley museum 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.<sup>24</sup>

(The Brutalist style, which evolved in the late 1950s, can be seen as "an antidote to the sleek and elegantly detailed packages that had come to house establishment institutions."<sup>25</sup> Brutalist buildings

<sup>23</sup> Ciampi et al., "University Art Center."

<sup>24</sup> Pevsner, *A History of Building Types*, 137–138.

<sup>25</sup> Searing, *New American Art Museums*, 59.

are “sculptural rather than planar,”<sup>26</sup> and they often have raw concrete surfaces that show the imprint of the formwork employed in casting them.<sup>27</sup> The style was used for many American university and other buildings of the 1960s and 1970s.)

The building also dynamically illustrates the capabilities of reinforced concrete construction.<sup>28</sup>

It is considered a masterwork of modernist design.<sup>29</sup> In 1970 critic Alfred Frankenstein called it “the Bay Region’s first thoroughly modern museum structure and one of the very few such structures in the world.”<sup>30</sup> It got attention in national, and even European, architectural journals.<sup>31</sup> 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.”<sup>32</sup>

The building has duly been called a “visual masterpiece.”<sup>33</sup> Especially impressive is the unique complex formed by the soaring atrium and spirals of multiple galleries and ramps. Visitors arriving from Bancroft pass through disarmingly modest front doors, enter the mostly low-ceilinged lobby—and then, to fine theatric effect, suddenly find themselves amidst an ensemble, with its skylighted atrium and many gallery levels, that is unorthodox and stunning. The upper galleries’ open front edges and boldly cantilevered, prow-like switchbacks create visual drama for people looking down from them and for people gazing up from below. As Frankenstein aptly wrote:

[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.<sup>34</sup>

Also visually powerful is the building’s exterior, which strongly reflects indoor layout and presents staggered Cubist masses that rise and shift direction compellingly. The special accordion-fold window walls of galleries A, B, and C intriguingly link indoor spaces to the sculpture garden or to raised terraces. Along Durant, the flying ramp and adjacent jutting switchback tellingly echo and preview the lower ramps and projecting upper switchbacks of the building’s interior. The sculpture garden’s two long freestanding concrete walls help propel the building’s visual energy outward.

**“Architectural merit: . . . Properties that are . . . examples of the more notable works of the best surviving work in a region of an architect, designer or master builder”:**

The University Art Museum is a prime example of work by the design team’s head Mario J. Ciampi (1907–2006).

He was an important Bay Area architect and urban designer with a distinctive modernist flair. He was

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<sup>26</sup> Ibid.

<sup>27</sup> The name “Brutalism” supposedly was coined by Allison and Peter Smithson in reference to Le Corbusier’s own term *béton brut* (meaning raw concrete) for the board-formed concrete he used in many of his buildings.

<sup>28</sup> Forell/Elsesser, *Seismic Evaluation*, E-5.

<sup>29</sup> Sardar, “Plane Logic,” 11.

<sup>30</sup> Frankenstein, “UC’s Marvelous Museum.”

<sup>31</sup> 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).

<sup>32</sup> Hughes, “Provocative Museum.”

<sup>33</sup> Forell/Elsesser, *Seismic Evaluation*, E-5.

<sup>34</sup> Frankenstein, “UC’s Marvelous Museum.”

especially known for adopting innovative structural principles,<sup>35</sup> such as in the folded-plate concrete roof of design-award-winning Vista Mar Elementary School in Daly City. Among other notable projects bearing his stamp are school or church buildings in Pacifica, Daly City, San Francisco, and Sonoma and the 1966 Brutalist-styled Catholic Student Center<sup>36</sup> (Newman Hall) in Berkeley. In 1965 Ciampi redesigned structures planned for Interstate 280, south of San Francisco, as what critic Allan Temko called a “breathtaking series of ‘air foil’ overpasses . . . [that], together with Lawrence Halprin’s landscaping, transformed a crude preliminary scheme into one of the most gracious freeways in the world.”<sup>37</sup>

**“Cultural value: Structures, sites and areas associated with the movement or evolution of religious, cultural, governmental, social and economic developments of the City”:**

The University Art Museum has exceptionally well provided artistic enrichment and stimulation to both the campus and the broader community.

In her 2003 book *Art-Sites San Francisco*, Sidra Stich wrote:

At one time the [Berkeley] 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 insights into contemporary ideas and modes of expression.<sup>38</sup>

Along with the [Bay Area’s] new [venues], stalwart institutions like the Berkeley Art Museum continue to add spice to the regional scene.<sup>39</sup>

To quote from museum consultants Nancy L. Pressly & Associates, “The identity that the institution 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.”<sup>40</sup>

The museum’s impressive permanent art collection is diverse, both geographically and temporally. For example, it has paintings by European old masters, including Peter Paul Rubens, while its collection of traditional Asian hanging scrolls, paintings, and other objects has been called one of the finest in America.<sup>41</sup> Yet the museum’s primary focus has been on 20th-century arts and culture.<sup>42</sup> The museum has early-century works by European figures such as René Magritte and much more recent works by major American artists such as Mark Rothko, Helen Frankenthaler, and Clyfford Still. The museum has the world’s largest collection of paintings by Hofmann (1880–1966), who became the leading elder of the Abstract Expressionist generation.

The museum has a continuing commitment to presenting new and experimental work. This is reflected especially by the MATRIX exhibition program. Artists represented in this program by 1990 included such people as Willem de Kooning, Eric Fischl, Elmer Bischoff, and Richard Diebenkorn.

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<sup>35</sup> Temko, “Retrospective of a Visionary S.F. Architect.”

<sup>36</sup> Cerny, *Berkeley Landmarks*, 204.

<sup>37</sup> Temko, “Retrospective of a Visionary S.F. Architect.”

<sup>38</sup> Stich, *Art-Sites San Francisco*, 189.

<sup>39</sup> *Ibid.*, 8–9.

<sup>40</sup> Nancy L. Pressly & Associates, “Discussion Paper,” 9.

<sup>41</sup> Monaco et al., *Art Around the Bay*, 171.

<sup>42</sup> Nancy L. Pressly & Associates, “Discussion Paper,” 12.

Also exceptional is the museum's world-class Pacific Film Archive. When the PFA opened, it was one of just four film centers anywhere in America to combine archive facilities with regular public screenings.<sup>43</sup> In her 2003 book Sidra Stich judged the PFA as second only to the film unit at New York's Museum of Modern Art.<sup>44</sup>

The PFA has a large film trove that is highly diverse, representing both past and present eras. Among its areas of concentration, for instance, are Soviet film and American avant-garde cinema. Its collection of Japanese films is the largest outside Japan. The PFA has presented hundreds of film showings per year, including among them important premieres and retrospectives.

**“Educational value: Structures worth preserving for their usefulness as an educational force”:**

By its very nature the University Art Museum has had, and continues to have, a major educational role.

It is the visual arts center for the flagship campus of the University of California, which is America's finest public university. Reportedly<sup>45</sup> the Berkeley museum when it opened was the largest university art museum in the United States. It is still one of the biggest.<sup>46</sup>

In its educational mission the museum has coordinated with other campus units, such as by scheduling displays requested by classes or by showing work by graduate students of the Department of Art Practice. That obviously relevant department is in Kroeber Hall, which was constructed in 1957–1959 and is on Bancroft Way's north side almost directly opposite the University Art Museum. Kroeber was built to additionally house, as it still does, the Department of Anthropology and the renowned Lowie (now Phoebe Hearst) Museum of Anthropology. The four entities have major shared interests and strongly benefit from this close mutual proximity.

The PFA's Library and Film Study Center has been a resource of major importance for students, filmmakers, and others with film-related research needs. The library—which has a large collection of film-related books, periodicals, clippings, film stills, and posters—is among a small number of such facilities located anywhere.<sup>47</sup>

The University Art Museum is also educationally useful by prominently displaying its own design, which is so exemplary of its style. One reason why this is relevant is that the campus's Department of Architecture is in nearby Wurster Hall.

**“Historic value: Preservation and enhancement of structures, sites and areas that embody and express the history of Berkeley/Alameda County/California/United States. History may be social, cultural, economic, political, religious or military”:**

Because of the above-discussed cultural value and the property's strong historic integrity, the University Art Museum significantly embodies and expresses the cultural history of Berkeley, the Bay Region, and California.

**Historic Value: National    State x    County x    City x    Neighborhood x**

<sup>43</sup> University of California, “Press Release,” 3.

<sup>44</sup> Stich, *Art-Sites San Francisco*, 190.

<sup>45</sup> University of California, University Art Museum, “Press Release”; Wilson, *Los Angeles Times Book of California Museums*, 113; Sardar, “Plane Logic,” 11.

<sup>46</sup> Anker, Geritz, and Seid, *Radical Light*, credits page.

<sup>47</sup> Amazonas, “Guerrilla Cinematheque,” 155.

Architectural Value: National    State x    County x    City x    Neighborhood x

16. Is the property endangered? Yes x    No    Explain, if Yes

As noted above, the building has unresolved seismic problems. The University is planning to relocate the museum into a refurbished and expanded structure in Berkeley's Downtown area. It has announced its intention to repurpose, rather than demolish, the existing museum building. However, it has not been determined what uses will in future occupy the building. Evidently the nature and extent of further seismic retrofit will partly depend on what those future uses will be. Such retrofit may involve alterations that would detract from the building's character and historic integrity.

17. Photograph(s) or copies of photographs:

<b>Contemporary</b> x	<b>Date</b> See below	<b>Historic</b>	<b>Date</b>
<b>Photographer:</b>	John Sutton English	<b>Photographer:</b>	
<b>Repository:</b>	Berkeley Architectural Heritage Association	<b>Repository:</b>	

Photographs 1–7, 9, and 11–12 were taken on August 4, 2011; photographs 8, 10, and 13–18, on August 11, 2011; photographs 19, 22, 24, 27, and 29, on September 23, 2011; and photographs 20–21, 23, 25–26, 28, and 30–32 on October 17, 2011. All these photos were shot on film. Their negatives are in the archives of the Berkeley Architectural Heritage Association.

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\*This landmarking was initiated by the Landmarks Preservation Commission.