

The “Green Vision” of the City of Berkeley:

from <http://www.ci.berkeley.ca.us>

“The goal of the City's Green Building Program is to remove barriers to green construction, and to promote polices and practices that encourage building green. A green building is sited, designed, constructed and operated to enhance the well being of its occupants, and to minimize the negative impacts on the community and the natural environment.”

**The Proposed Roof for
1006 Creston Road is
Consistent with the
“Green Vision” of
The City of Berkeley
(And received unanimous
ZAB approval)**



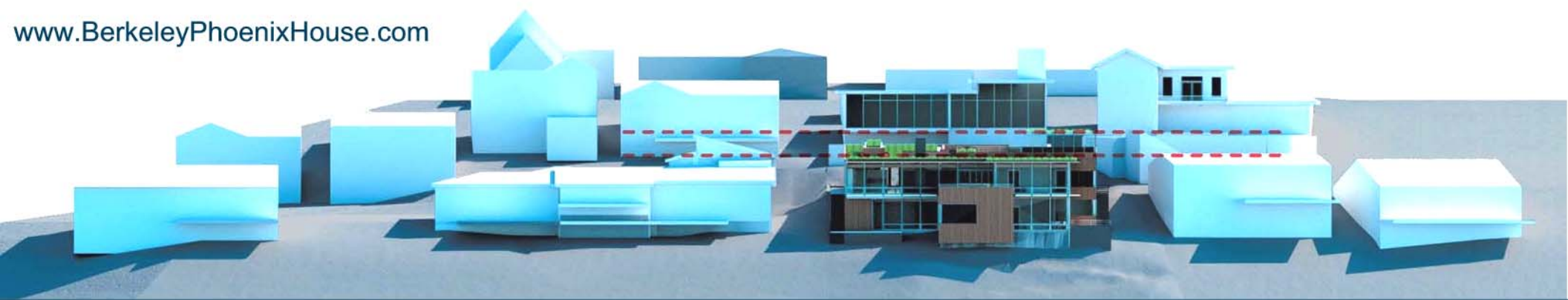
Berkeley Phoenix House: Rising From The Ashes

Appellant Sharf Requests a Roof Inconsistent with the City’s Green Building Program (from April 2009 Emails)

“We would prefer a **dark roof** that is more or less in keeping with all the other roofing materials used in the area. (As you may know, some communities have outright banned the bright white reflective roofing you mentioned, both because it is an eyesore, and because of the way it scatters light into neighbors homes.)”

“We would certainly prefer to look out onto a roof, rather than a roof garden, as it will allow us to keep more of our original distant views (no railings or roof stairwells to raise the height of the house), as well as to preserve our privacy...”

“We would prefer to look over a conventional roof and larger yard. Given the ongoing drought in California, and the unsuitability of the hills for such a roof garden (you should know that it is typically too windy and cool to sit out on a roof up in the hills), we see the roof garden as an entirely unnecessary addition...”



Aerial View looking Northeast



PROFILE OF ORIGINAL RESIDENCE OVER PROPOSED PROFILE **Version 6**

MAXIMUM ALLOWABLE BUILDING HEIGHT FROM UNEXCAVATED NATURAL GRADE
MAXIMUM ALLOWABLE BUILDING HEIGHT FROM EXCAVATED MAIN FLOOR LEVEL

PROFILE OF ORIGINAL RESIDENCE

LEVEL OF JEING MAIN LEVEL AND DECK

TOP OF JEING FENCE LINE

YELLOW AREA is Maximum Permitted Building Height

BLUE LINE is main floor/deck level of uphill home

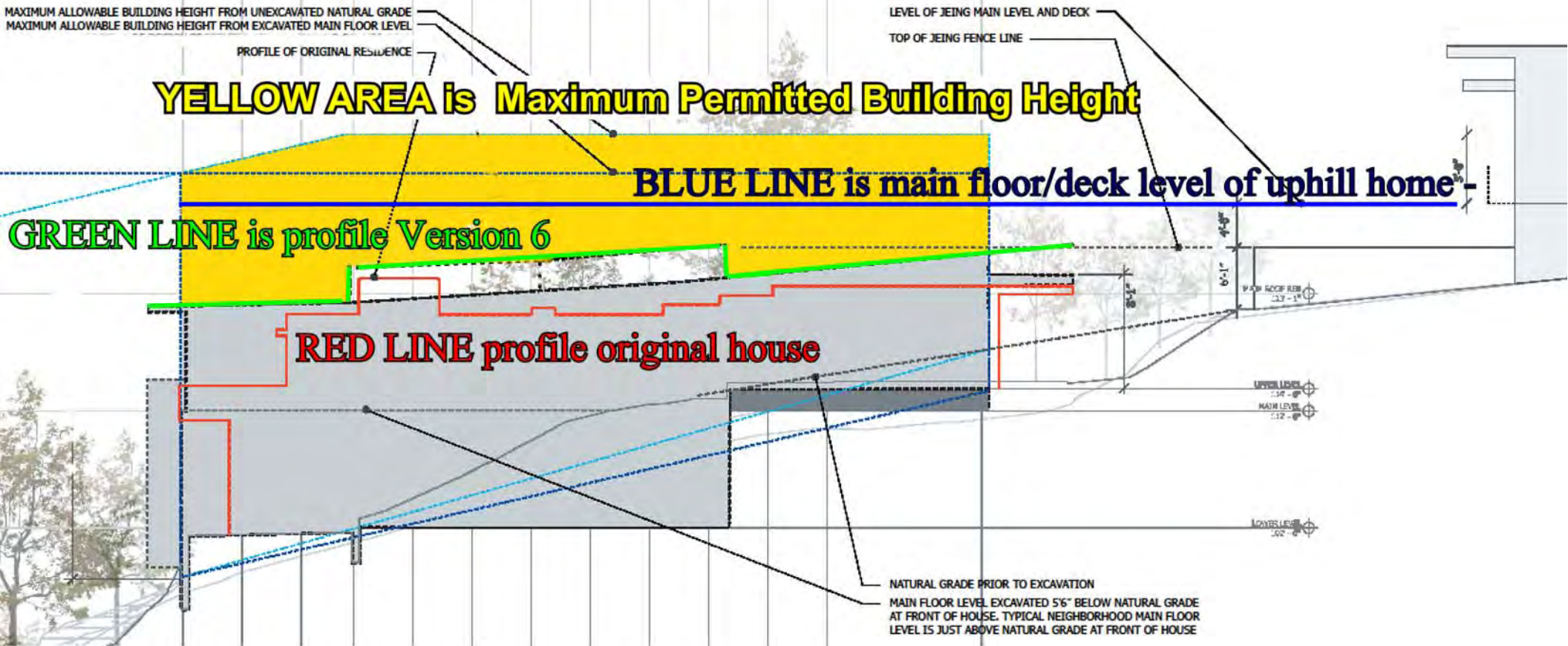
GREEN LINE is profile Version 6

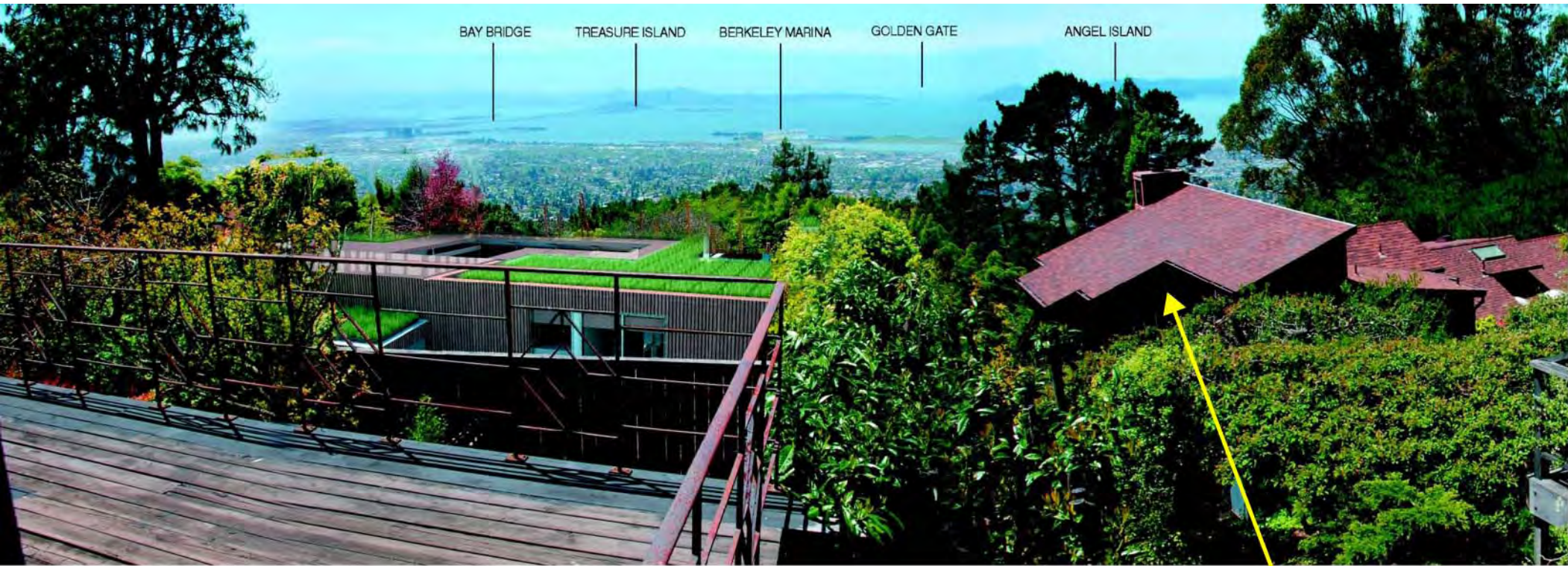
RED LINE profile original house

UPPER LEVEL
-12'-0"
MAIN LEVEL
-12'-0"

LOWER LEVEL
-12'-0"

NATURAL GRADE PRIOR TO EXCAVATION
MAIN FLOOR LEVEL EXCAVATED 5'6" BELOW NATURAL GRADE AT FRONT OF HOUSE. TYPICAL NEIGHBORHOOD MAIN FLOOR LEVEL IS JUST ABOVE NATURAL GRADE AT FRONT OF HOUSE





Rendering of Jeing View Over Green Roof

Bogas Asphalt Roof

View from Sharfs' of Original Home After Fire

Nissen Studio

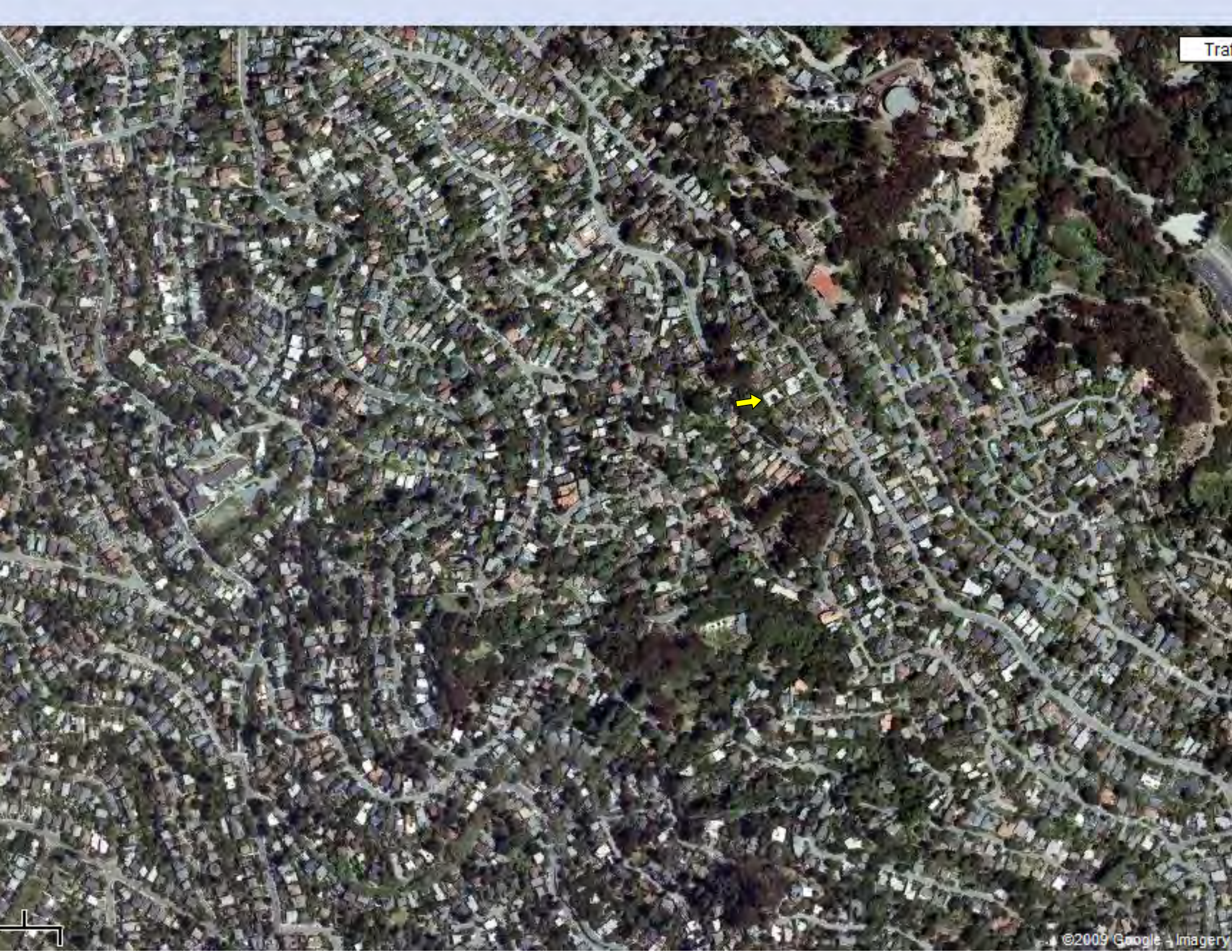


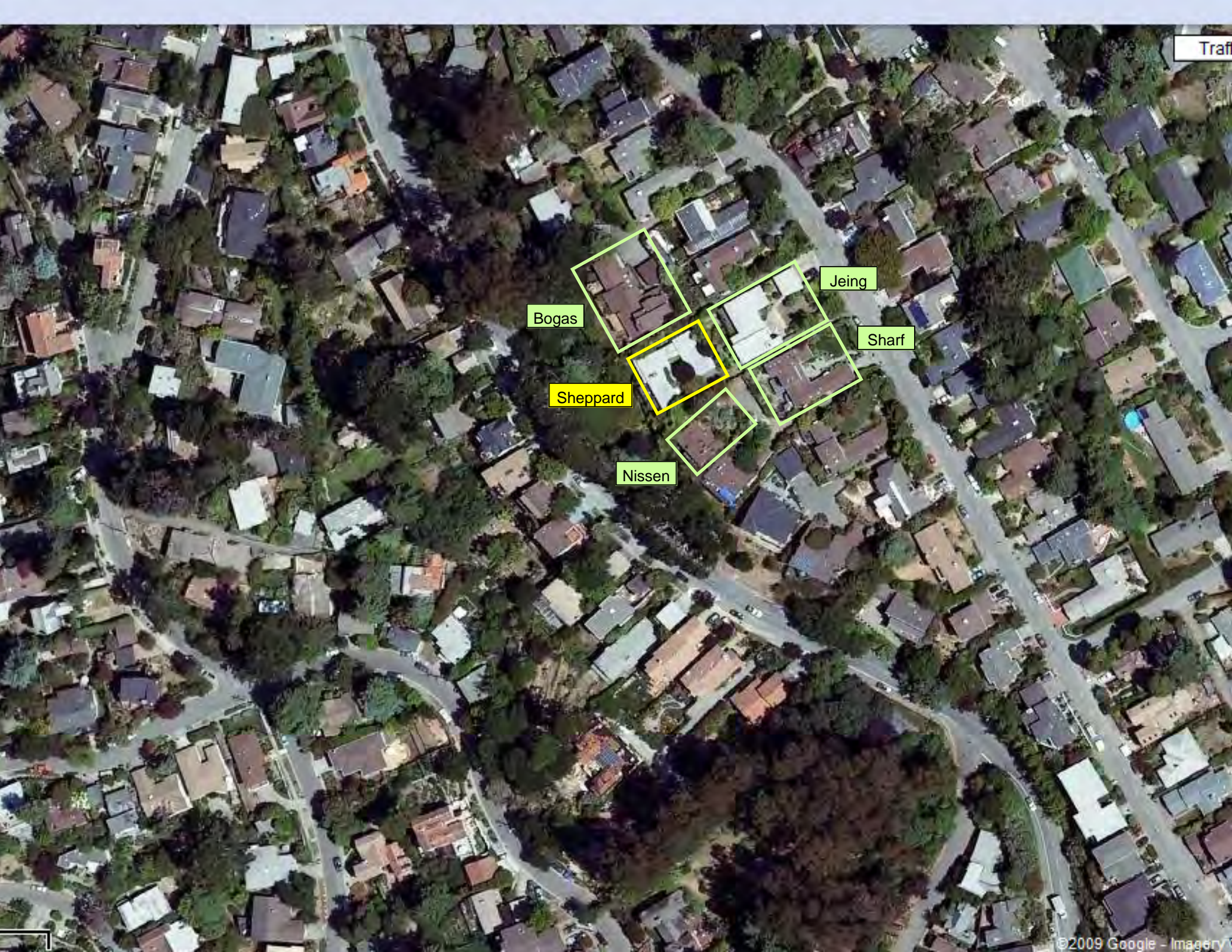


Nissen Studio



Rendering of Sharp View of Mature Green Roof





Traff

Bogas

Sheppard

Nissen

Jeing

Sharf



2D 3D Road Aerial Bird's eye Labels Traffic <<





Navigation controls including a compass with cardinal directions (S, N, E, W) and zoom in/out buttons.

2D 3D Road Aerial Bird's eye Labels Traffic <<

Nissen

Sheppard

Bogas

Sharf

Jeing

N
↑
E →
↓
S

2D 3D | Road Aerial **Bird's eye** | Labels | Traffic | <<



Bogas

Sheppard

Nissen

Jeing

Sharf



TO DO CREATIVE WORK
THE INDIVIDUAL MUST REJECT
THE VAST HERITAGE OF THE MEDIOCRE
AND FIND THE TRUE VALUES
WITHIN HUMAN EXPRESSIONS

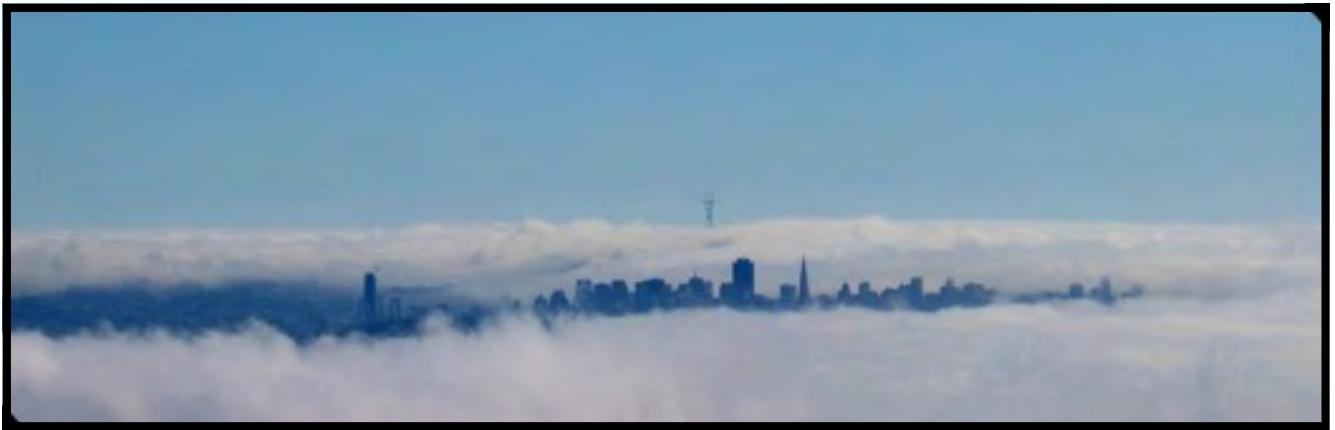
— HENRY HILL



CHRISTINE'S "CODES" FOR RE-BUILDING 1006 CRESTON ROAD BERKELEY CA

ORIGINALLY DESIGNED BY HENRY HILL FOR
KARL, MARGARETT, AND KARL E. VON HACHT

RE-VISIONED FOR A NEW CENTURY BY
THEIR GRANDDAUGHTER, CHRISTINE SHEPPARD,
ANDERSON ANDERSON ARCHITECTURE,
AND McDONALD CONSTRUCTION



To fully understand the design and expectations for rebuilding my family's home at 1006 Creston Road, it is important to comprehend the attitude of the first owners and collaborators and their commitment to quality, excellence, and creativity. That attitude can be summed up by architect and family friend Henry Hill: "To do creative work the individual must reject the vast heritage of the mediocre, and find the true values within human expressions." That is what was done when our family's home was designed and built in the early 1950's. Due to the unique relationship



my grandparents and uncle had with the award winning architect, designers, contractors, and craftsmen who built it, their home was constructed to standards far higher than the norm. Like many other Henry Hill designs, it was considered "an exquisite gem" - an elegant and innovative Mid-century modern home, quietly hidden in the Berkeley Hills. That same innovation and excellence is the driving force behind replicating its new century replacement.



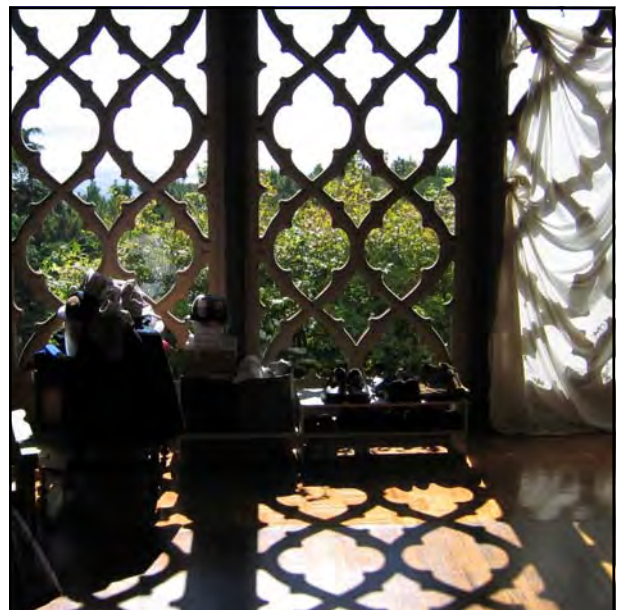


My grandparents and uncle were K. von Hacht Lighting Fixtures, a highly respected, successful custom built lighting fixture business based in San Francisco but doing business throughout the country. My grandfather was an entrepreneurial innovator who designed and fabricated fixtures for award winning architects including Julia Morgan, Arthur Brown, Jr., and their close friend Henry Hill. Through the years his pioneering ideas were featured in several trade magazines and journals. An array of clients including William Randolph Hearst and the Yosemite National Park & Curry Company brought them commercial and residential projects such as the Hearst Castle at San Simeon, the Ahwahne Lodge and Wawona Hotel at Yosemite,

the San Francisco Opera House, and many private residences along the 17-Mile Drive at Pebble Beach. Through their business and social contacts they had a wide group of friends in construction and the arts - award winning contractors, designers, craftsmen, artisans , and entrepreneurs like themselves, including painters Maynard Dixon and Chiura Obata, photographers Ansel Adams and Dorothea Lang, furniture designer Gail Fredell, and artisan Edith Heath of Heath Ceramics. In fact, my uncle's first job was wrapping gifts for their friend and fellow businessman V. C. Morris at his shop on Maiden Lane before it was remodeled by Frank Lloyd Wright. My grandfather did the lighting fixtures there as well.

While serving as an Army clerk in the Philippines my uncle became a casualty of the Polio Epidemic. He was 20 years old. He spent the next year in an iron lung, and the following two in military rehabilitation hospitals learning how to cope with his quadriplegic body. Their home on Creston Road was built specifically to meet the needs of a young adult with extremely limited mobility, who would not only be confined to a wheelchair for the rest of his life, but quite likely be homebound as well. It also had to meet the specifications of his parents who would be taking care of him - an uncompromising, inventive designer and his exacting perfectionist wife.

The House on Creston was a labor of love for their creative friends who became involved with the project. They were all skilled craftsmen who knew how to perfect their designs through quality materials and workmanship, expected nothing less from those working with and for them. It was a way



they could “find the true values within human expressions” to enrich the life of their friends’ son. Their goal was to create a home where he could be comfortable and they could be comfortable with him. It was to be a sanctuary where friends could bring the outside in to him. It should be warm and inviting yet never feel as though it had been designed for someone who was handicapped.



Henry Hill was a devoted family friend, later becoming my uncle’s closest confidant, spending countless hours in the home he designed. Henry was already well known having won numerous awards for style and innovation. He was consistently grouped with architects Frank Lloyd Wright, Joseph Eichler, Bernard Maybeck, Julia Morgan, and I.M. Pei. To him this was much more than an intellectual exercise. It was a labor of love that, too, would be able to enjoy for years to come.

There was nothing mediocre about Henry’s design for 1006 Creston, beginning with its shape. Looking at the aerial maps of the location at the end of this section, it is amazing that once the shape of the house is seen, it is easily spotted among hundreds of others in the photos. The “U” shaped structure around a central courtyard is strikingly different from the surrounding Berkeley homes.

Coming down the secluded driveway, all that could be seen was the detached covered carport, generous enough for two cars. Since this was long before van accessible parking, the carport generally housed a large two-door Cadillac with enough space to open the doors so my uncle could easily be lifted in and out. Due to the oversized width of the carport, there was ample room for a custom built storage unit to run its length. The unit was built by another of my uncle’s close friends, Gail Fredell, whose work is in the permanent collection of the San Francisco Museum of Modern Art, the Oakland Museum, and the Stanford University Chapel.



After being lifted out of the car and back into his wheelchair, an aid would wheel my uncle down a slip-free exposed aggregate ramp into a beautiful Japanese inspired courtyard, full of azaleas, wisteria, Japanese maples, my grandmother's prize winning rhododendrons, and a specimen copper beech transplanted from my grandparents' first home in Berkeley. The courtyard was surrounded by long hallways of windows looking into the house and on to the bay through the windows beyond. It was like standing in the Conservatory in Golden Gate Park.



In typical Henry Hill style there were surprises waiting behind the large, solid core double door. The forthcoming view was hidden by a bookcase which was flanked by a concealed solid paneled closet door that housed deep, heavy-duty pullout shelving for large plat-



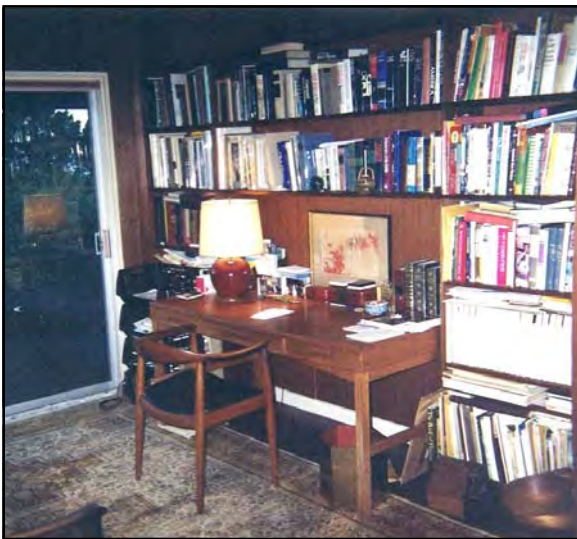
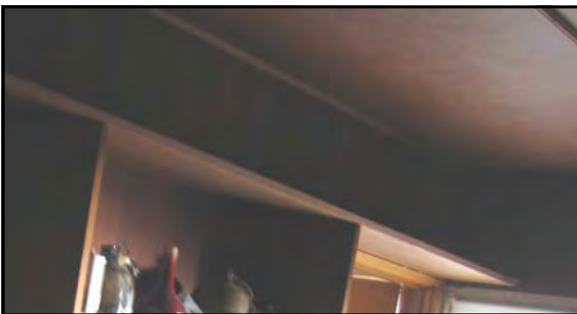
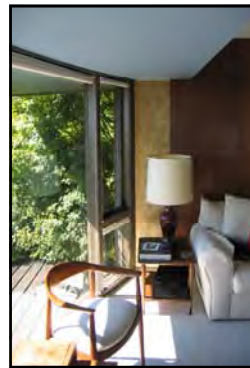
ters, silver trays, and favorite antique blue and white serving pieces. On the back side of the entry unit was shelving for the living room to display their collection of antique Chinese porcelain and other treasures.



If, on the other hand, entry was through the double glass door into the dining room, views of the bay were immediately visible through the huge curved panoramic windows in the living room.

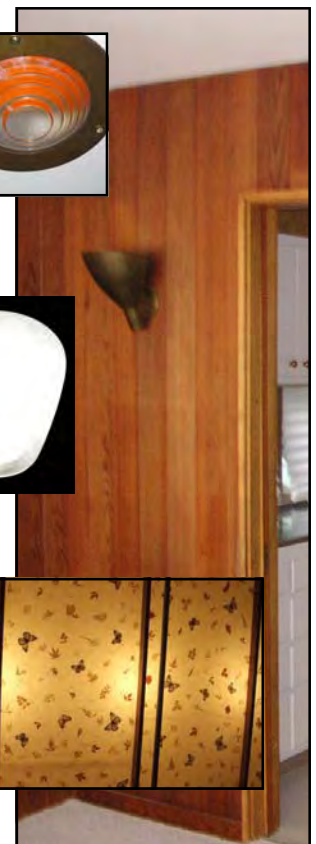


Once inside the house it was obvious that the home was impeccably built for privacy, comfort, and maneuverability. The owners' understated elegance was evident everywhere. Plaster walls and acoustical plaster ceilings were filled with custom built mahogany shelving and cabinetry. The real grass cloth which hung on the walls had been covered by clear 1/4" tongue and groove mahogany in the public areas but remained in each of the bedrooms. Im-



ported from Italy, metallic wallpaper covered the non-wooden walls in the living room, kitchen, and bath rooms. The kitchen was filled with custom mahogany cabinets (since painted) with 63 heavy solid brass knobs. Gail's book shelves surrounded the library leaving only enough space for a large Danish working desk. Leather was added to the ceiling to give the room a cozy, masculine feel. Sliding glass doors offered easy access to the redwood deck which was filled with lemon trees and my uncle's prized Bonsai. All but the north and south sides of the house were huge glass windows, allowing a view of the Bay everywhere in the home, even while taking a shower. Due of the amount of glass used, there was extensive seismic engineering, unusual for a home in 1951, including the use of large steel I-beams.

The lighting fixtures throughout the home were my grandfather's original designs: scoop lights were used in the dining room and several locations outside, imported Italian double globes adorned the kitchen, and amber recessed lighting illuminated the hallways. Large sky lights were placed in the master bedroom addition and light tubes had been added in the kitchen and each bathroom. The over head fixture in the master bath looked like a horizontally hanging Japanese Shoji screen floating in air, while the entire ceiling in my grandparent's huge walk through closet was lit from above illuminating hundreds of pressed butterflies.





Ours was only the second house in Berkley built specifically for someone in a wheelchair. Even though the house was completely handicapped accessible, the accommodations were inconspicuous enough that anyone visiting would not notice the subtle adaptations. Since this was long before ADA requirements were written, the innovations required creative common sense. The solid core doors were oversized, the hallways wide, and the floors in all but the



kitchen and bathrooms were hardwood, though in the living/dining area the hardwood had been covered with carpeting. Radiant heat was used throughout the home to avoid drafts and keep circulating dust to a minimum. A roll-under marble sink



with specially designed legs was used in the master bath, and the raised toilet made transfer easier. All of the light switches were lowered and remote access allowed my uncle

to control the interior and exterior lights as well as the television and other electronic devices from his bedside. My grandmother had been a nurse and would

be my uncle's primary caretaker. She was adamant that her home, especially the kitchen and bathrooms, be easy to sanitize. She insisted on hospital grade stainless steel shower surrounds and counters in both the main house and the aid's lower bedroom. Edith Heath's tile was specified for those floors. With the use of quality materials and workmanship they still looked new.



Down the mahogany lined hallway, past the library and hidden closets was the master bedroom. Bookcases flanked the walls and hugged the ceiling around the door and into the room. It had been enlarged into a "secret garden" to house my uncle's harpsichord, which Henry is playing on the cover, and 7 original Julia Morgan concrete castings, a gift to my grandfather from Miss Morgan. Skylights brought radiance to parquet floors and gold-burnished wooden ceilings, giving the room a Cathedral-like drama.

At the other end of the home access to my grandparent's quarters was via a ramp with wood walls and ceilings. Each of the bedrooms had full glass doors leading outside - the larger room exited to the front courtyard and the smaller to the lovely back garden. My grandparent's could sit at the desk in their bedroom, look through the courtyard windows all the way through the "glass house" and sliding doors in the study to see the bay beyond.



As a quadriplegic my uncle was unable to get himself up in the morning or put himself to bed at night. He could not drive, and was unable to transfer himself to a car. He needed to rely on others for much of his daily routine. Out the back kitchen door were steps leading to a more private bedroom built

for his aid. It, too, had wood floors, later covered with carpet. Here there were more concealed closets, custom built cabinets, stainless steel counters, and an oversized shower in the bathroom. Additional K. von Hacht fixtures lit the stairway and deck in front of the room. Out the back door was a pathway leading up past the "secret garden" to the driveway and carport.



Like many other Henry Hill designs, our home has been highlighted in books, magazines, and newspaper articles. In fact, when the editors of Sunset Magazine came down the driveway to photograph the courtyard and interior house, they noticed the unique storage unit in the carport, photographed it as well, and included it in one of their "Complete Guide" book series.

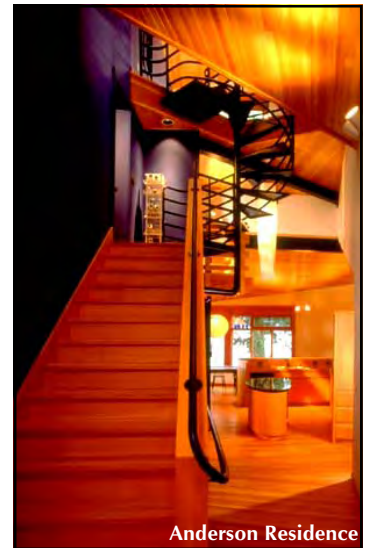


1006 Creston Road is as irreplaceable as those who conceived and built it. The challenge, then, is to assemble a team of professionals that is sensitive to the creativity of the original collaborators. They must appreciate the quality of materials and exceptional craftsmanship that will be necessary to reconstruct the handicapped accessible "exquisite gem" Henry Hill and friends build for my grandparents and uncle. The architects need to comprehend the original vision of the



Marontate Residence

home and be willing to “re-vision” the concept using today’s standards and materials. Anderson Anderson Architecture, a partnership between brothers Peter and Mark Anderson, is just that type of multi-faceted firm. Like Henry’s, their work seen here, has a contemporary yet warm elegance. They, too, have been widely published in the U.S., Asia and Europe, and recognized with numerous



Anderson Residence

awards for creativity in merging design excellence with cost-effective, high-quality execution. They have often been featured in lectures and exhibitions, and in publications such as Architecture, Architectural Record, The New York Times, Dwell, Metropolitan Home, Sunset, Builder, Journal of Light Construction, as well as in numerous books and international publications. In addition, their projects have appeared in television specials on PBS, CNN, the Travel Channel and NHK Tokyo. Design honors include awards by the American Institute of Architects, The American Wood Council, Sunset/Western Home Awards, and the prestigious Progressive Architecture Award. They are not only familiar with Henry’s work but embrace the “re-vision” as a way to pay tribute to their predecessor.



Margarido House

With the expertise of Mark and Peter, McDonald Construction and Development was chosen for the reconstruction. Mike McDonald is focused on highly designed, highly sustainable building projects. He is the visionary leader behind the award winning Margarido House, seen here (note the use of Heath tile and hardwood floors), the first LEED-H Platinum custom home in Northern California and the first



Margarido House



Margarido House

home in the country to be both LEED-H certified and GreenPoint RATED. and wish to be true to the innovative nature of the original homeowners and designer. We intend for Mike and his team to build 1006 Creston – now nicknamed Berkeley Phoenix House – as one of the first LEED-H certified custom homes in Berkeley. Mike specializes in creating a collaborative design/build process with each project and believes, like those before him, that all team members including designers, engineers, subcontractors, vendor/partners, owners, and the local planning and building departments need to become critically invested in the project’s success.



Our hope is to rebuild my grandparent’s original vision with a creative, sensitive touch and a look towards the future. To re-vision Henry’s original plan as he might imagine it today. Their goal was to create a unique contemporary living environment. Our desire is to continue to give my children and theirs the same sense of continuity and heritage that my grandparents gave to me. As Henry Hill said:

TO DO CREATIVE WORK
THE INDIVIDUAL MUST REJECT
THE VAST HERITAGE OF THE MEDIOCRE
AND FIND THE TRUE VALUES
WITHIN HUMAN EXPRESSIONS

CITY OF BERKELEY
BUILDING DEPARTMENT
NOTICE & WARNING

This card must be posted on the Premises and so Placed as to be readily seen from the Street and Accessible to Inspectors.

The required approval of all Inspections are necessary before proceeding. Be sure that your BUILDING PERMIT is signed before proceeding with any work.

Any work done without the proper Inspections, will be considered Illegal Construction and will not be accepted.

This permit does not include Sewer, Gas, Electrical or Plumbing work, for which separate Permits must be obtained.

BUILDING PERMIT

April 21 1951

No. 7009 Date _____
 Address 1006 Creston St
 Group _____ Type _____ F. Z. _____
 Issued by R. H. Hill Builder
R. H. Hill Owner
 By _____ Building Director

INSPECTIONS	
Forms and Reinforcing Steel	Inspector _____
Have approval required before pouring concrete Brick or Masonry Walls	Inspector _____
Have approval required before roof framing	Inspector _____
Rough Plumbing	Inspector _____
Rough Wiring	Inspector _____
Warm Air Piping	Inspector _____
Chimneys and Hearths	Inspector _____
Frame Work	Inspector _____
Have approval required before lathing	Inspector _____
Lathing Inside	Inspector _____
Lathing Outside	Inspector _____
Sewer	Inspector _____
Final Plumbing	Inspector _____
Final Electric	Inspector _____
Gas Piping & Gas Appliances	Inspector _____
Final Approval	Inspector _____

Have approval required before occupancy
224-07



Photo by Amy Sheppard