

stores and 15 restaurants into the complex and to create on-site parking for 300 cars while retaining the open character of the square. Placing five levels of parking under the complex solved the parking problem (see Figure 6.16b). The retail stores and restaurants were placed around the square and the square itself was redesigned to contain an interwoven set of plazas, courtyards, and passages on a number of levels of the sloping site.

The renovated complex became a much-loved place well used by San Franciscans and tourists alike. Its economic success also created problems for it. It generated similar uses in the areas surrounding it that came to compete with it. It also, however, became an exemplar of what could be done with robust industrial buildings. In San Francisco itself Joseph Esherick and Associates renovated the nearby Cannery.

By the beginning of 1980, years of heavy use were beginning to take its toll and the demand for the type of retail outlets was changing. The Roths sold the complex to the Northwestern Mutual Life Insurance Company and Real Estate West in 1982. These two organizations hired the Edward Plant Company, a retail leasing and development firm, to manage and upgrade the complex. The owners and consultants formed a team to develop, market and lease the development. William Roth suggested to the Plant organization that Benjamin Thompson and Associates of Cambridge, Massachusetts and Lanier, Sherrill, and Morrison, a San Francisco architectural firm, be hired to design the renovation.

Thompson was a commercial tenant of the square – his Design Research store was located there. He had also served on the honour awards jury of *Progressive Architecture* when Ghirardelli Square received a citation

so he knew it well. Albert Lanier had long been an advisor to Roth. The design team's goal was to provide an environment that would increase the retailing activity on the site. Its objectives were: (1) to update the retailing image of the square, (2) to solve some of the intricate circulation problems created by the variety of levels of the building, (3) to eliminate some of the dead ends that made retailing difficult and (4) to create a 10,500-square-foot (980-square-metre) anchor store.

Shopfronts were redesigned to increase their visibility and modernize their image. Large hand-carved wooden signs and directory boards were introduced to aid way-finding, banners that flutter in the breeze provide some additional visual life to the setting, and neon lighting was introduced to selectively enliven the place. Meanwhile the brickwork was re-pointed, the roofs resurfaced and landscaping restored. All the changes had to be compatible, as deemed by San Francisco's Landmark Preservation Board, with the historic character of the area.

It was not only the design that was changed to enliven the square but also the administration. Special events such as art shows have become a regular feature of life there. New leasing arrangements were made to include more high-fashion stores to appeal to young people and, similarly, more casual outdoor restaurants were added. In short, the 'old-fashioned' image was replaced by a more 'festival market' one. In the space of 4 years the gross retail sales increased by 50% and net operating income by nearly 60%. Some observers decried the changes. Lawrence Halprin said 'They have Rousified the place' – the Rouse Corporation being a major suburban shopping mall developer. Perhaps the greatest