



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

S T A F F R E P O R T

FOR REVIEW PENDING FINAL ACTION
JULY 6, 2023

2113 Kittredge Street – California Theater

Preliminary review of Structural Alteration Permit (#LMSAP2022-0011) to demolish the California Theater building while retaining and rehabilitating the primary façade, and to incorporate the façade into the construction of a new 18-story, mixed-use building featuring an approximately 24,000-sq. ft. performance venue and 211 dwelling units in the Downtown – APN 57-2030-9

I. Application Basics

A. Zoning District: Commercial Downtown Mixed Use (C-DMU) Zoning District

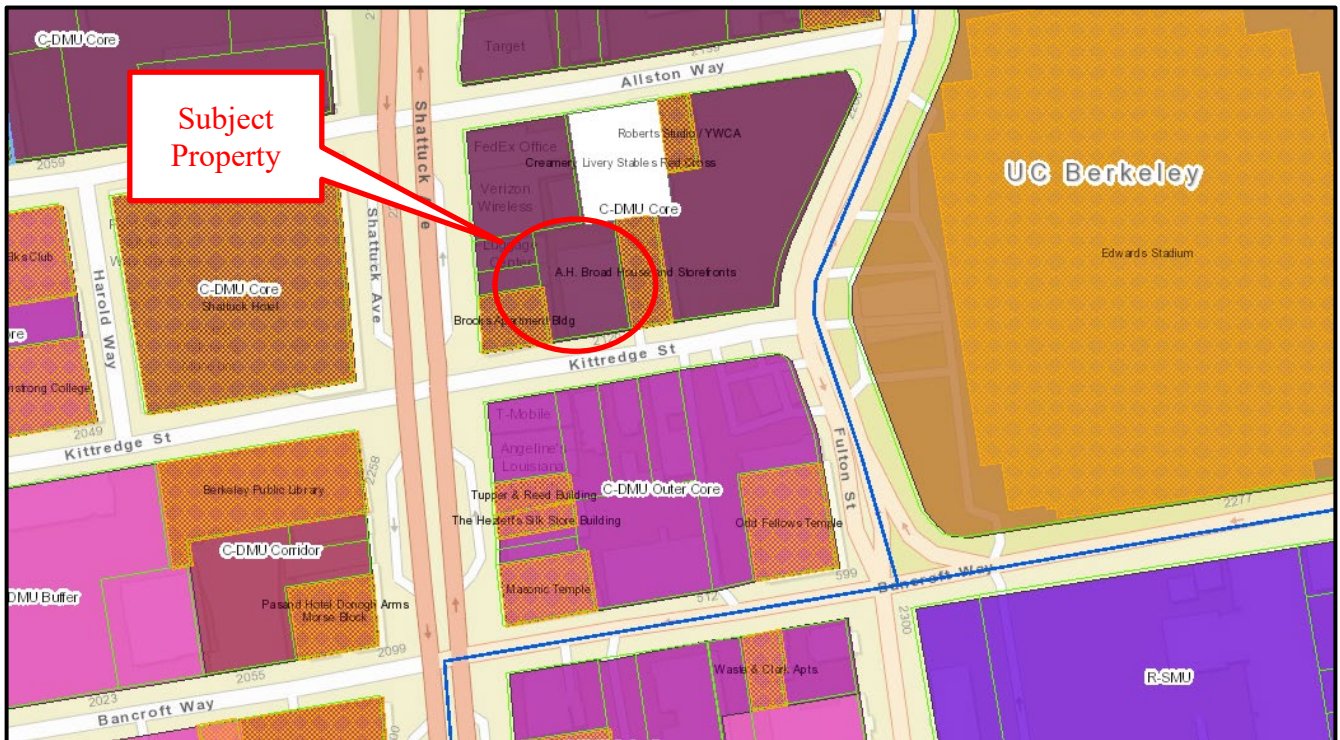
B. CEQA status: pending

C. Parties Involved

- Applicant: Christian Cerria
2115 Kittredge Street, LLC
649 Mission Street, 5th Fl.
San Francisco, CA
Rhoades Planning Group
2140 Shattuck Ave., Suite705
Berkeley, CA
- Architect: Studio KDA
1810 Sixth Street
Berkeley, CA
- Historic Consultant: Mark Hulbert/Preservation Architecture
446 17th Street, #302
Oakland, CA
- Property Owner: Robin Lent
426 Sandhill Circle
Menlo Park, CA

D. Recommendation: Hold a hearing and receive a presentation from the applicant; provide comments and direction to the applicant as needed; continue hearing while awaiting responses.

Figure 1: Vicinity Map highlighting nearby City Landmarks









	Landmarks / Structure of Merit; LM,		Parcels
	Features		Demolished
	Districts		Partially Demolished

Figure 2. Rendering/Aerial West View – looking northeast (Studio KDA)



Figure 3. Rendering/Aerial East View – looking west (Studio KDA)



II. Background

The subject theater building was constructed in 1914 and given the name California Theater in the early 1920s. The extant marquee is estimated to have been installed during a remodel in 1933. Although originally a live performance venue, the theater has primarily been a cinema until the current vacancy (which began in 2021).

In 2015, the City’s historical resources survey of the immediate area concluded that the subject building is located in a potential Historic District and serves as an important Contributor to the district owing to its distinctive design and historical associations. The Landmarks Preservation Commission (LPC) designated the property a City Landmark site in 2022, citing the architectural merit of the structure’s Art Deco style, the property’s association with historical events (namely the development to Berkeley’s Downtown) and its exceptional value as part of the Downtown’s neighborhood fabric.

LPC designated the property a City Landmark listing only the building’s primary, south-facing façade as the Feature to be Preserved. The primary façade contains all of the building’s design and decorative elements that reflect the Art Deco style, while the other three building facades (i.e.: north, west and east) are comprised of brick and lack artistic value or reference to this style. A summary of the Features to be Preserved is provided in Table 1, below.

Table 1. California Theater – Features to be Preserved

● Art Deco building façade (south building elevation)	
● Height of façade	
● Art Deco design & decorative details	<ul style="list-style-type: none"> ● Five vertical piers & six ornamental bays ● Art Deco stepped design pattern of façade and roof parapets ● Four stepped roof parapets ● Main central bay and two flanking bays on upper 3/4ths of street façade ● Angled fluted upper string course and Art Deco curved coping ● Zigzag saw-tooth pattern under the coping ● Banding trim divided into four strips above the entrance that visually separates the base and the upper part of the building ● Two slightly coved niches located on the widest, outer architectural bays ● Projecting corbels and zigzag ornaments ● Plaster <i>bas-reliefs</i>
● Lobby void/recessed entry	
● Mid-century marquee with neon tube lighting	
● Signage, neon	
● Glass & aluminum entry doors	

Structural Alteration Permit (SAP), Design Review & Application Chronology

On October 31, 2022, the applicant submitted the subject SAP application and a Use Permit application (#ZP2022-0144) for the proposed demolition with partial retention and rehabilitation of the California Theater building, and construction of a new mixed-use development at the site. These project applications are subject to Senate Bill 330, which streamlines the entitlement review process and imposes a limit on the total number of required public meetings. The proposal is eligible to waive certain development standards under the state Density Bonus provisions.

BMC Section 23.406.070 of the Zoning Ordinance requires the LPC to conduct Design Review for projects involving new construction on City Landmark sites. This SAP review will serve as Design Review and a favorable outcome is required for the Zoning Adjustments Board's pending consideration of the Use Permit project.

The Commission opened the hearing on this matter during their regular meeting in December 2022, in accordance with the time frames for review in BMC Chapter 3.24.220.C. Since that time, the City has deemed the Use Permit and SAP applications complete. On or before June 26, 2023, staff mailed and posted advance notice of tonight's hearing, in accordance with BMC Chapter 3.24.140.

IV. Project Description

The applicant proposes to demolish the roof and three walls of the California Theater building while retaining the south-facing building wall that features the historic Art Deco design. The façade would be incorporated into a new, 18-story development with 211 dwelling units and a live performance venue at the lower level.

The Project Plans, Applicant Statement and analysis of the compliance with the Rehabilitation Standards of the Secretary of the Interior are provided as Attachments to this report and contain the necessary details about the proposal, scope of work and preservation considerations; please see Attachments.

This SAP project does not propose to permanently alter or impair the Landmark's Features to be Preserved, which conveys its architectural merit and historical identity. Per the City's practice, a site or structure-specific preservation treatment plan would be required as a Condition of Approval for this kind of entitlement request that involves rehabilitation of a historic resource.

V. Issues and Analysis

Staff has identified several discussion topics and relevant criteria pertinent to this project from Secretary of the Interior's Standards for the Treatment of Historic Properties (1977), Landmarks Preservation Ordinance (BMC Section 3.24), and the City's Downtown Design Guidelines (2012). Each is outlined below with special attention to those that are necessary for preliminary Design Review and require input from the Commission at this time.

A. Secretary of the Interior's Standards and Guidelines for the Treatment of Historic Properties

The project design appears to align with the Secretary of the Interior's (SOI) Standards for *Rehabilitation*, as summarized in the analysis of the project's Historic Architect; see Attachment 3. Additionally, staff believes that the project must adhere as closely as possible to the Secretary's guidance that is specific to new construction on historical resource sites. The parameters that are directly applicable to the proposal for 2113 Kittredge Street appear below and are accompanied by a brief discussion.

SOI Guidelines for Successful New Construction on Historic Sites

SOI Guidelines – New use & necessity of addition: *Determine whether the historic building can be given a new use. If it cannot and an addition is necessary, then its design shall be compatible with the historic character of the building.*

Analysis: The proposed project program calls for creating a mixed-use building to serve a transit-oriented, Downtown neighborhood by offering dense housing and a performance venue. This program could not likely be achieved within the existing structure due to its limited size and structural condition. The proposed program requires an expansion of the property. The compatibility of the proposed new construction is discussed in the following Guideline assessments.

SOI Guidelines - Placement or location of new addition: *A new addition is most appropriately located where its visibility from the primary views of the historic building is minimized. This is often a rear or obscure elevation.*

Analysis: The proposed location of the new construction directly behind and above the historic theater façade is reasonable given the subject parcel's limited buildable footprint and Downtown infill development context. Primary pedestrian views of the historic building façade are seen from the 2100-block of Kittredge Street and, from these vantage points, the historic façade is readily visible and would be easily identified in the proposed condition.

SOI Guidelines – Size, scale & massing of new addition: *These aspects of a new addition all pertain to the addition’s overall volume and three-dimensional qualities; taken as a whole, these aspects ensure that a new addition is subordinate to the historic building.*

Analysis: The size, scale and massing of the proposed new construction are greater than those of the extant California Theater building; the overall volume of the new tower would not be subordinate to the retained façade. However, the other aspects of the proposed design and the general context of the site could minimize the effects of the proposed massing and help to retain the historic façade’s visual prominence at the pedestrian level.

The project site is an interior lot with right-of-way frontage on Kittredge Street only. At this public interface, the California Theater is readily visible and would remain so in the proposed project.

While the proposed tower would be approximately three-times taller than the retained Art Deco building façade, the historic façade would feature prominently at the street level. Visual prominence could be further ensured by employing deeper massing step-backs and/or reducing the proposed height or bulk of the tower. While an earlier iteration of the proposal was under review, staff suggested a greater building step-back at the proposed fifth floor; the applicant responded with a design modification that increased the step-back from 5 to 10 feet but also increased the proposed height of the new building.

The Commission may discuss and suggest further refinements.

Typically, a compatible addition should be smaller than the historic building in both height and footprint. However, there are other considerations that may allow moving away from this basic concept.

Analysis: The subject property is an infill site located in a transit-oriented, urban neighborhood that has been planned for a greater density of buildings and increased housing units. These would be appropriate conditions for more intense, vertically-oriented development and greater building height.

Depending on its location, it may be possible that an addition slightly taller or slightly larger than the historic building may be acceptable, as long as it is visually subordinate to the historic building.

Analysis: The proposed location of the new tower – above and stepped-back from the Art Deco parapet wall of the historic façade – appears to be appropriate. However, the proposed 18-story building height would be greater than the rehabilitated California Theater façade. The applicant has requested to exceed the C-D/MU zoning district building height limit of eight stories under state incentives for greater housing production.

Another way of minimizing the impact of a new addition to an historic building is to offset it or step it back from the mass of the historic building.

Analysis: The proposed project design features a fifth-floor building step-back of 10 ft. above and behind historic building parapet wall. Additional massing step-backs occur at the upper most stories. The proposal aligns with this Guideline and the applicant may consider additional step-backs where possible.

SOI Guidelines – Differentiating the new addition from the historic building. *To preserve a property's historic character, a new addition must be visually distinguishable from the historic building. The new addition should take its design cues from, but not copy, the historic building.*

Analysis: The design of the proposed new construction does not attempt to replicate the Art Deco design or decorative features of the historic theater. Instead, the proposed design borrows cues such as a vertical building form as well as details and window arrangements on the south façade to reinforce this orientation. The Commission may suggest further refinements as needed.

Incorporate a simple, recessed, small-scale hyphen to physically separate the old and new volumes or setting the addition back from the wall plane(s) of the historic building.

Analysis: As discussed previously, the proposed design features building step-backs at the fifth floor, above and behind the Art Deco façade (south building elevation). This physical separation of the historic building fabric and the proposed new construction would align with this Guideline.

Avoid any approaches that unify the two volumes.

Analysis: As discussed previously, the historic façade would retain its Art Deco design while the proposed, new tower would feature a contemporary design, thereby avoiding a unification of the old and new.

Use building materials in the same color range or value as those of the historic building. The materials used on the new addition need not be the same as those on the historic building; however, new materials that highly contrast the historic ones should be avoided.

Analysis: The proposed building materials and color palette are presented for the Commission's consideration.

New additions should respect the architectural expression of the historic building type.

Analysis: The subject, one-part vertical block theater building retains its identity and design integrity. The proposed building design would introduce a contemporary, mid-rise style building that is complimentary of the historic theater without mimicking its special design character.

Other ways of differentiating a new addition from the historic building may be used as long (as) they maintain the primacy of the historic building.

Analysis: The Commission can discuss other means of distinguishing the California Theater façade from the proposed new construction and provide these comments to the applicant.

B. Landmarks Preservation Ordinance (LPO) Review Standards and Criteria

The analysis below summarizes staff’s preliminary findings for this project with respect to the requirements for SAP approval in accordance with the LPO.

BMC Section 3.24.260, Paragraph C.1

“For applications relating to landmark sites, the proposed work shall not adversely affect the exterior architectural features of the landmark and, where specified in the designation for a publicly owned landmark, its major interior architectural features...”

Analysis: The proposed scope of work includes the demolition of the California Theater building and retention of the historic Art Deco façade. While incorporating the façade into a new development, the applicant would rehabilitate the façade and its architectural and decorative features; see Table 1, above. By preserving and rehabilitating the façade, the project appears to achieve the standards of this SAP requirement.

“...nor shall the proposed work adversely affect the special character or special historical, architectural or aesthetic interest or value of the landmark and its site, as viewed both in themselves and in their setting.”

Analysis: The special character, interest and historic value of this City Landmark property lay in its ability to convey its early 20th century identity and connection to a formative period of Downtown development. This identity is most strongly exhibited in the Art Deco architectural design of the primary building façade. The project would alter the spatial relationship of the property to its setting, where it is currently the tallest structure on the 2100-block of Kittredge Street. However, as designed, the height and scale of the original façade would remain clearly delineated in the new project.

The Commission may discuss these ordinance requirements for SAP application approval and how best to ensure that the proposal aligns with them.

C. Berkeley Downtown Design Guideline

The City's adopted Downtown Design Guidelines (DDG) include a section for *Building Design*, with design directives for building facades, materials and historic features in the Downtown; see DDG pages 25 through 44. There are at least six guidelines applicable to the proposed development at the California Theater site and this SAP application request; see the analysis below.

Facades – 5: *Architecturally distinguish the ground floor from the upper façade, to form a visual base for the building. Create an intimate scale for the pedestrians.* (Page 28)

Analysis: Like early 20th Century buildings already in the Downtown, this project also refers to a base, middle and top for its composition, but utilizes the existing landmark structure for the visual base of the building as it meets Kittredge Street.

Landmark Facades – L1: *Preserve existing original facades. Make necessary repairs in a manner which does not harm historic building details.* (Page 31)

Analysis: Historic façade and marquee will be kept intact with an 18-story mixed use building constructed behind it and set back 10'. The proposed project will rise vertically. The 18th floor is set back on all sides except the east, and the next two floors below that are set back on the south and west sides.

Facades – 1: *Reflect and reinforce the scale, massing, proportions, rhythm and attention to detailing which are established by the facades of Landmark and Significant buildings.* (Page 28)

Analysis: The composition of the Kittredge façade (south) for the new project has been inspired from the existing landmark below, also with a tripartite design and a strong center bay. Side façades (east and west) have a similar composition but with quieter vertical proportions and some balcony recesses. The rear façade (north) is even quieter, but has a recessed focal point at the top of the center bay.

Roof Forms – 2: *Provide termination to the top of the building in a way that complements and enhances the character of the building and the Downtown.* (Page 33)

Analysis: The walls of the proposed project step back significantly above the 15th floor where a parapet cap detail is proposed. Trellises, railings, and lighter mechanical screens are arranged above at the top of the building.

Materials – 5: *Desirable façade materials for new or renovated façades include brick, concrete, stucco, marble, granite, tile or terra cotta.* (Page 39)

Analysis: Several shades of Ceraclad siding are proposed on the Kittredge façade, as well as some accent bays and recesses on the east and west facades. Stucco finish is proposed further back from the landmark structure and nearby street views.

Lighting – 3: Design and locate light fixtures which coordinate with and complement the architectural style of the building. (Page 43)

Analysis: Fixtures are proposed that highlight the historic façade, the western ground floor setback between the theater and Kittredge, the amenity and open space areas on the upper floors, and some balconies, and all are shown as downcast. There are also vertical accent LED strips proposed in the center bay on the south elevation, as well as on several upper floors of the east and north facades.

C. Suggested Discussion Topics

At tonight's hearing, the Commission will conduct the first of a two-part LPC review of the pending development proposal, which is subject to a limited number of hearings in accordance with state provisions for streamlined-review of housing projects (SB 330).

Staff suggests that the Commission consider the proposed project design, its potential to adversely affect the architectural merit of the City Landmark California Theater's Art Deco façade, and whether improvements or revisions must occur prior to final SAP approval at a subsequent meeting.

In addition to the topics outlined in the SOI Guidelines analyses (above), there are other issues related to the project's design that staff recommends the Commission consider; please see the full list of topics, below:

- Context, including historic site and neighborhood
- Massing
- Building materials
- Façade design, including level of detail for each elevation
- Color Palette
- Advise on the conclusions of the SOI Standards Compliance (Attachment 3) and Guidelines for New Construction (above).
- Other Commissioner concerns.

VI. Recommendation

In accordance with BMC Section 3.24.200 and Section 23.406.070, staff recommends that the Commission:

- Open and hold a hearing on this SAP application.
- Consider the proposed scope of demolition and the design of the new building.
- Provide comments, feedback and direction to the project applicant for improvements and revisions as needed.
- Continue the hearing on this matter while awaiting the applicant's response.

Attachments

1. Project Plans, received May 17, 2023
2. Applicant Statement, received May 17, 2023
3. Secretary of the Interior Standards Analysis prepared by Mark Hulbert; dated May 16, 2023.
4. Notice of Decision for City Landmark designation of the California Theater, dated July 27, 2022.
5. Correspondences

Prepared by: Fatema Crane, Principal Planner; fcrane@berkeleyca.gov ; 510-981-7410
Anne Burns, Senior Design Review Planner; aburns@berkeleyca.gov ; 510-981-7410

2115 KITTREDGE ST

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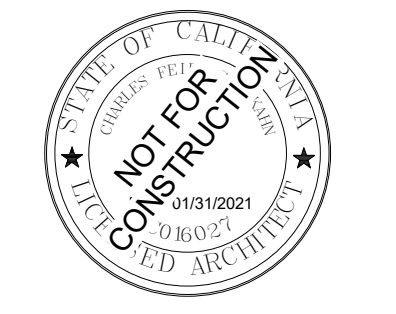
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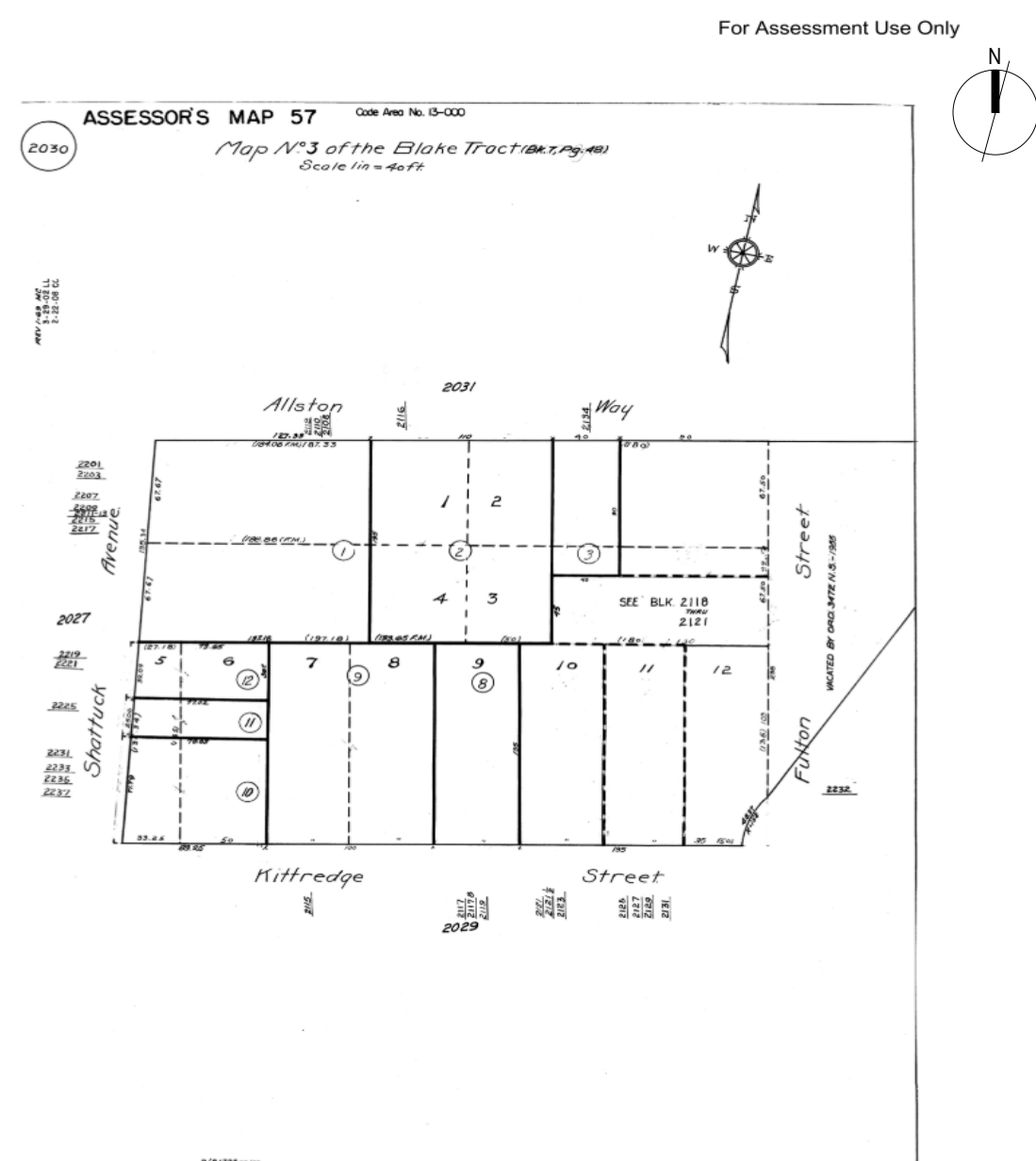


5 LOCATION MAP
G000 NOT TO SCALE



PROJECT LOCATION

4 VICINITY MAP
G000 NOT TO SCALE



3 ASSESSOR'S PARCEL MAP
G000 12" = 1'-0"

ZONING CODE INFORMATION					
SITE INFORMATION					
ADDRESS 2115 KITTREDGE ST BERKELEY, CA					
APN 057-2030-009					
ZONING DISTRICT C-DMU					
OVERLAY / SPECIAL DISTRICT					
SEISMIC SAFETY					
ALQUIST PRIOLO NO			LIQUEFACTION ZONE NO		
LANDSLIDE ZONE NO			UNREINFORCED MASONRY NO		
HISTORIC INFO					
HISTORIC PRESERVATION					
LANDMARK / STRUCTURE OF MERIT YES					
ENVIRONMENTAL SAFETY					
CREEK BUFFER NONE			FIRE ZONE 1		
ENVIRONMENTAL MGMT AREA YES			FLOOD ZONE NO		
BUILDING DATA PER PLANNING CODE					
	EXISTING	PERMITTED / REQUIRED	BASE PROJECT CALCULATION	NEW PROPOSED PROJECT CALCULATION	NOTES / CODE REFERENCE
BUILDING / LOT INFO					
LOT AREA	13,500 SF	-	NO CHANGE	NO CHANGE	
BUILDING FOOTPRINT	8,680 SF	-	12,972 SF	12,016	
LOT COVERAGE	64%	-	96%	89%	
AREAS					
COMMERCIAL FLOOR AREA	- SF	-	20,591 SF	24,014 SF	
RESIDENTIAL FLOOR AREA	0 SF	-	91,100 SF	136,648 SF	
GROSS FLOOR AREA	13,500+ SF	-	111,691 SF	160,662 SF	
COMMERCIAL USABLE OPEN SPACE	0 SF	20,591 SF / 50 SF = 412 SF	457 SF	-	1 SQ.FT / 50 SF
		24,014 SF / 50 SF = 480 SF	-	563 SF	BMC TABLE 23.204-40
RESIDENTIAL USABLE OPEN SPACE	0 SF	146 UNITS X 80 SF = 11,680 SF	11,680 SF	-	80 SF/UNIT
		211 UNITS X 80 SF = 16,880 SF	-	9,750 SF	BMC TABLE 23.204-40
					DENSITY BONUS CONCESSION REQUESTED
LANDSCAPED OPEN SPACE	0 SF	40% OF 16,880 SF = 6,752 SF	-	7% OF 16,880 SF = 1,129 SF	DENSITY BONUS CONCESSION REQUESTED
IMPERVIOUS SURFACE AREA	100%	-	100%	100%	
HEIGHT					
# STORIES	3	-	8	18	
MAX BLDG HEIGHT	60'-0" +	75'-0"	75'-0"	212'-10"	BMC:23.204-38: C-DMU DENSITY BONUS WAIVER REQUESTED
SETBACKS					
FRONT YARD SETBACK	0'-0"	0 - 20'-0" BLDG HT= NO MIN. 21' - 75' BLDG HT= NO MIN.	0'	MIN 0' VARIES MIN 0' VARIES	BMC: TABLE 23.204-39
INTERIOR EAST	8'-4.5"	0 - 20'-0" BLDG HT= NO MIN. 21' - 75' BLDG HT= 0' - 5'-0"	0'	MIN 3' VARIES MIN 3' VARIES	BMC: TABLE 23.204-39 USE PERMIT - 23.204.130B
INTERIOR WEST	11'-8.5"	0 - 20'-0" BLDG HT= NO MIN. 21' - 75' BLDG HT= 0' - 5'-0"	0'	MIN 3' VARIES MIN 3' VARIES	BMC: TABLE 23.204-39 USE PERMIT - 23.204.130B
REAR YARD SETBACK	2'-8"	0 - 20'-0" BLDG HT= NO MIN. 21' - 75' BLDG HT= 5'-0"	0'	MIN 0' VARIES MIN 3' VARIES	BMC: TABLE 23.204-39 USE PERMIT - 23.204.130B
UNITS					
RESIDENTIAL DENSITY (UNIT COUNT)					
UNIT COUNT					
STUDIO	0	-	-	121	
2-BEDROOM	0	-	-	90	
TOTAL	0	-	-	211	
BELOW MARKET RATE UNITS					
	0	-	-	22	15% OF BASE PROJECT UNITS ARE AFFORDABLE FOR VLI = ELIGIBLE 50% DENSITY BONUS (SEE...
PARKING					
RESIDENTIAL CAR PARKING	0	0	0	0	BMC 23.322-1
COMMERCIAL CAR PARKING	0	24,014 SF / 1,000 SF X 1.5 = 36	-	0	USE PERMIT BMC 23.322.030(J)(2)
ADA PARKING	0	-	0	0	
BIKE PARKING (COMMERCIAL)	0	24,014 SF / 2,000 SF = 12	-	0	DENSITY BONUS WAIVER REQUESTED
BIKE PARKING (SHORT TERM RESIDENTIAL)	1	301 / 40 = 7	-	7	2, OR 1 PER 40 BEDROOMS,WHICHEVER IS GREATER
BIKE PARKING (LONG TERM RESIDENTIAL)	2	301 / 3 = 100	-	100	1/3 BEDROOMS, BMC TABLE 23.322-90

UNIT MIX:
15% VLI FOR 50% DENSITY BONUS =
15% VLI OF 141 (BASE UNITS) = 21,15 = 22

	MR	BMR	TOTAL
STUDIO:	108	13	121
2-BEDROOM:	80	9	90

PER BMC SECTION 12.80.040 NATURAL GAS INFRASTRUCTURE SHALL BE PROHIBITED IN NEWLY CONSTRUCTED BUILDINGS.



1 PROJECT DESCRIPTION
G000

THE PROPOSED PROJECT AT 2115 KITTREDGE WILL RETAIN THE ORIGINAL PRIMARY SOUTH FACADE OF THE BUILDING AND CONSTRUCT A 18-STORY MIXED-USE BUILDING WITH APPROX. 160,000 SF WITH ADDITIONAL BASEMENT. THE PROPOSED BUILDING WILL INCLUDE A THEATRE OF APPROX. 20,000 SF IN THE GROUND AND SECOND FLOORS, AND (211) DWELLING UNITS. THIS DENSITY BONUS PROJECT WILL HAVE 22 AFFORDABLE UNITS. THERE WILL BE AMENITY USABLE OPEN SPACES FOR THE RESIDENTS ON THE SECOND, 16TH, 17TH, AND 18TH FLOORS.

2 PROJECT TEAM
G000

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PROJECT ISSUE RECORD:	

PROJECT #: GDC01
ISSUE DATE: 05/16/2023

PROJECT INFORMATION

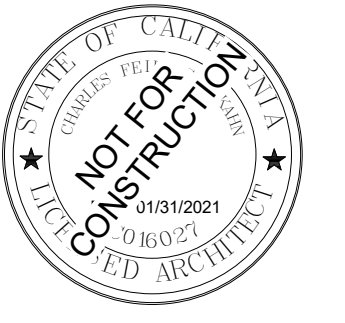
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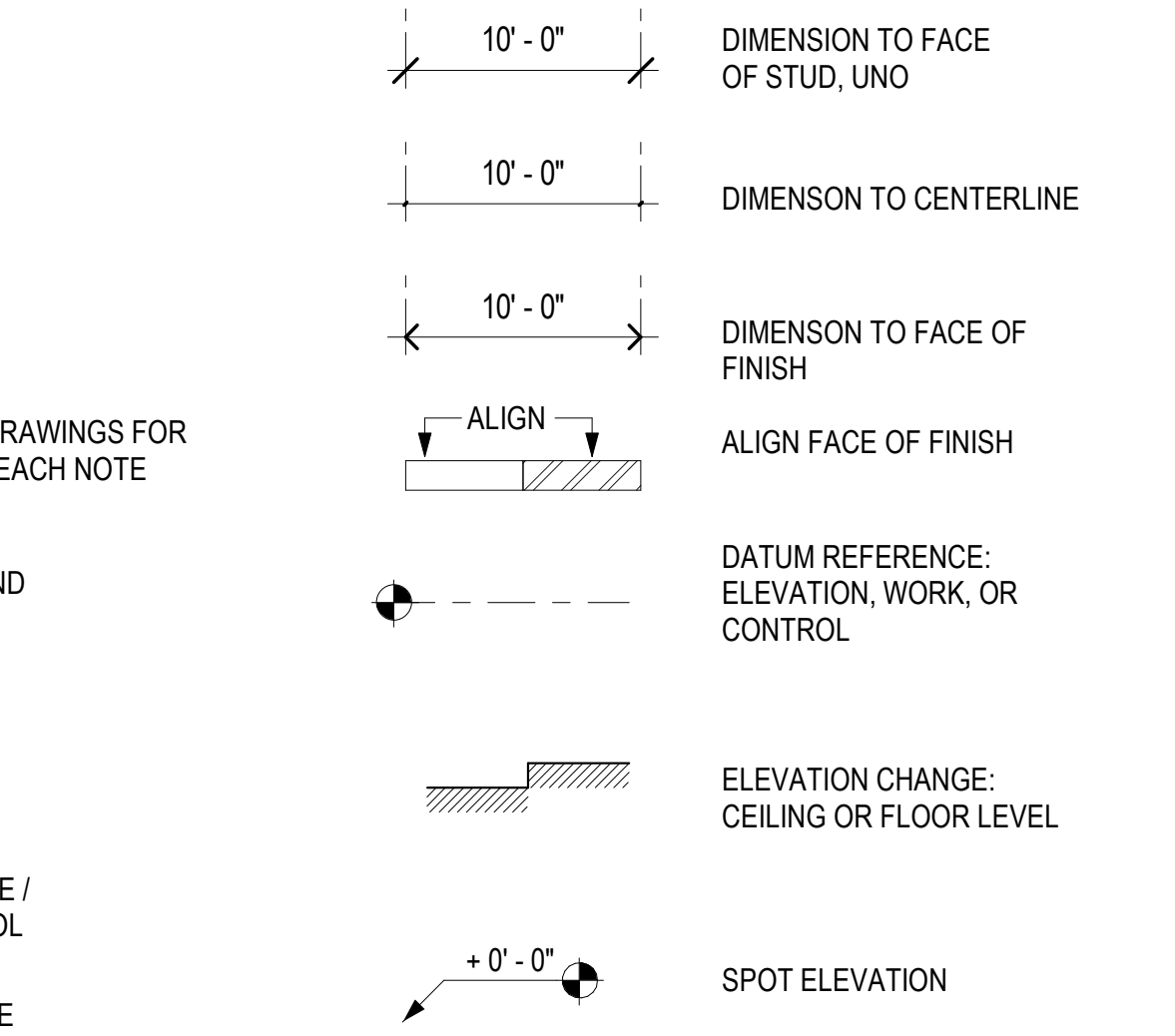
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USE PERMIT

ABBREVIATIONS	ABBREVIATIONS	ABBREVIATIONS	ABBREVIATIONS	ABBREVIATIONS
&	AND	(E)	EXISTING	ID
@	AT	EA	EACH	INSIDE DIAMETER or DIMENSION
Ø	DIAMETER OR ROUND	EIFS	EXTERIOR INSULATION AND FINISH SYSTEM	IN or "
ABV	ABOVE	EGSB	EXTERIOR GYPSUM SHEATHING BOARD	INCL
A/C	AIR CONDITIONING	EJ	EXPANSION JOINT	INFO
AC	ASPHALTIC CONCRETE	EL	ELEVATION	INSUL
ACC	ACCESSIBLE	ELEC	ELECTRICAL	INT
ACOUS	ACOUSTICAL	ELEV	ELEVATOR or ELEVATION	INV
ACT	ACOUSTICAL CEILING TILE	ELEVS	ELEVATIONS	J-BOX
AD	AREA DRAIN	EMER	EMERGENCY	JS
ADA	AMERICAN W/ DISABILITIES ACT	ENCL	ENCLOSURE	JST
ADDM	ADDENDUM	EOS	EDGE OF SLAB	KEC
ADJ	ADJACENT OR ADJUSTABLE	EP	ELECTRICAL PANEL BOARD	L
AFF	ABOVE FINISHED FLOOR	EQ	EQUAL	LAM
AGG	AGGREGATE	EQUIP	EQUIPMENT	LH
AL or ALUM	ALUMINIUM	EST	ESTIMATE	LP
ALT	ALTERNATE	EXCAV	EXCAVATE	LT
L or <	ANGLE	EXF	EXTERIOR FINISH SYSTEM	LTG
A.P.	ACCESS PANEL	EXH	EXHAUST	LVL
APPROX	APPROXIMATE	EXP	EXPANSION	LVR
ARCH	ARCHITECT(URAL)	EXT	EXTERIOR	LZR
ASPH	ASPHALT	FA	FIRE ALARM	MAS
ASTM	AMERICAN SOCIETY FOR TESTING AND MATERIALS	FBO	FURNISHED BY OTHERS	MAT
BB	BULLETIN BOARD	FD	FLOOR DRAIN	MAX
BD	BOARD	FDC	FIRE DEPARTMENT CONNECTION	MBSM
BF	BRACE FRAME	FDMPR	FIRE DAMPER	MC
BITUM	BITUMINOUS	FDN	FOUNDATION	MDF
BLDG	BUILDING	FDR	FIRE DOOR	MECH
BLK	BLOCK	FE	FIRE EXTINGUISHER	MEMB
BLKG	BLOCKING	FEC	FIRE EXTINGUISHER CABINET	MTL
BLKHD	BULKHEAD	FF	FACTORY FINISH, FINISH FACE, FINISH	MFR
BM	BEAM	FLR	FLOOR	MIN
BN	BULLNOSE	FG	FINISHED GRADE	MISC
BO	BOTTOM OF	FHC	FIRE HOSE CABINET	MUL
BOH	BACK OF HOUSE	FIN	FINISH (ED)	MTD
BOT	BOTTOM	FL	FLOOR	MWP
BS	BOTTOM OF STAIR	FLX	FLEXIBLE	(N)
BUR	BUILT-UP ROOF	FLUOR	FLUORESCENT	N
BW	BOTTOM OF WALL	FO	FACE OF	NIC
BDRY	BOUNDARY	FOC	FACE OF CONCRETE	NO or #
CAB	CABINET	FOF	FACE OF FINISH	NOM
CAP	CAPACITY	FOF	FACE OF FINISH	NTS
CB	CATCH BASIC	FOS	FACE OF MASONRY	NR
CBU	CEMENTITIOUS BACKER UNIT	FR	FACE OF STUD	O/
CEM	CEMENT	FRFP	FIRE RATED	OC
CER	CERAMIC	FRP	FIRE PROOF	OCC
CG	CORNER GUARD	FRT	FIBERGLASS REINFORCED STEEL	OD
CIP	CAST-IN-PLACE	FS	FINISH SLAB	OFD
CJ	CONTROL JOINT	FSEC	FOOD SERVICE QUIP. CONTRACTOR	OH
c	CENTER LINE	FSR	FIRE SPRINKLER RISER	OPNG
CLG	CEILING	FT or '	FOOT or FEET	OPP
CLO	CLOSET	FTG	FOOTING	OPT
CLR	CLEAR	FOH	FRONT OF HOUSE	ORD
CMU	CONCRETE MASONRY UNIT	FURN	FURNITURE	OSCI
CO	CLEANOUT OR CASED OPENING	FUT	FUTURE	OZ
COL	COLUMN	GA	GAUGE	PART BD
CONC	CONCRETE	GALV	GALVANIZED	PBO
CONST	CONSTRUCTION	GC	GENERAL CONTRACTOR	PCC
CONT	CONTINUOUS	GEN	GENERAL	PCP
CORR	CORRIDOR	GFRC	FIBER REINFORCED CONCRETE	PERF
CPT	CARPET	GFRG	FIBER REINFORCED GYPSUM	PL
CT	CERAMIC TILE	GL	GLAZING	P-LAM
C.T.	COLLAR TIE	GR	GUARD RAIL	PLAS
CTRL	CONTROL	GSB	GYPSUM SHEATHING BOARD	PLYWD
CU FT	CUBIC FOOT (FEET)	GSM	GALVANIZED METAL SHEET	POL
CU YD	CUBIC YARD(S)	GYP	GYPSUM	PR
CW	COLD WATER	GSB	GYPSUM WALLBOARD	PRC
D	DRYER	H or HT	HEIGHT	PREFAB
d	DEGREE	HC	HOLLOW CORE	PRKG
DBH	DIAMETER AT BREAST HEIGHT	HCP	HANDICAP	PSD
DEMO	DEMOLITION	HDR	HEADER	PSF
DEPT	DEPARTMENT	HDWD	HARDWOOD	PSI
DET	DETAIL	HDW	HARDWARE	PTD
DF	DRINKING FOUNTAIN	HMD	HOLLOW METAL	PT
D.F.	DOUGLAS FIR	HORIZ	HORIZONTAL	PTN
DIA	DIAMETER	HR	HOUR or HANDRAIL	PVMT
DIAG	DIAGONAL	HSS	HOLLOW STRUCTURAL SECTION	R
DIM	DIMENSION	HVAC	HEATING, VENTILATING, & AIR CONDITIONING	(R)
DISP	DISPENDER	HW	HOT WATER	RA
DIV	DIVISION			RC
DR	DOOR			RD
DS	DOWNSPOUT			
DSP	DRY STANDPIPE			
DWG	DRAWING			
E	EAST			

SHEET LIST		
SHEET #	SHEET NAME	SB330 & ENTITLEMENTS 01/12/2023
GENERAL		
G000	PROJECT INFORMATION	.
G001	DRAWING INDEX, SYMBOLS & ABBREVIATIONS	.
G002.A	DENSITY BONUS CALCS - BASE	.
G002.B	DENSITY BONUS CALCS - PROPOSED	.
G003	LOT COVERAGE, USABLE OPEN SPACE CALCS	.
G004	EXISTING SITE PHOTOS	.
G005	THEATER FACADE PRESERVATION	.
G006	THEATER FACADE LIGHTING PROPOSAL	.
G007	STREET STRIP ELEVATION	.
G008	SHADOW STUDIES - DEC 22	.
G009	SHADOW STUDIES - JUNE 21	.
G010	SHADOW STUDIES - SEPT 22	.
G011	GREENPOINT RATED CHECKLIST	.
G012	AERIAL BUILDING PERSPECTIVES	.
G013	PERSPECTIVE CONTEXT RENDERINGS	.
CIVIL		
C101	TOPOGRAPHIC SURVEY	.
C201	SITE, GRADING & UTILITY PLAN	.
C301	STORMWATER MANAGEMENT PLAN	.
C302	STORMWATER SUPPLEMENTAL FORMS	.
C303	STORMWATER SUPPLEMENTAL FORMS	.
LANDSCAPE		
L100	CALGREEN / BAY FRIENDLY CHECKLIST	.
L101	GROUND FLOOR MATERIALS PLAN	.
L102	14TH FLOOR MATERIALS PLAN	.
L103	15TH FLOOR MATERIALS PLAN	.
L200	PLANTING SCHEDULE	.
L201	GROUND FLOOR PLANTING PLAN	.
L202	14TH FLOOR PLANTING PLAN	.
L203	15TH FLOOR PLANTING PLAN	.
L300	IRRIGATION SCHEDULE AND CALCULATIONS	.
L301	GROUND FLOOR IRRIGATION PLAN	.
L302	14TH FLOOR IRRIGATION PLAN	.
L303	15TH FLOOR IRRIGATION PLAN	.
L304	IRRIGATION DETAILS	.
ARCHITECTURAL		
A100	SITE PLAN	.
A101	BASEMENT 2 FLOOR PLAN	.
A102	BASEMENT 1 FLOOR PLAN	.
A103	GROUND FLOOR PLAN	.
A104	LEVEL 2 FLOOR PLAN	.
A105	LEVEL 3 FLOOR PLAN	.
A106	LEVEL 4 FLOOR PLAN	.
A107	LEVEL 5 FLOOR PLAN	.
A108	LEVEL 6-8 FLOOR PLAN	.
A110	LEVEL 9 FLOOR PLAN	.
A111	LEVEL 10-13 FLOOR PLAN	.
A112	LEVEL 14-15 FLOOR PLAN	.
A113	LEVEL 16 FLOOR PLAN	.
A114	LEVEL 17 FLOOR PLAN	.
A115	LEVEL 18 FLOOR PLAN	.
A116	ROOF FLOOR PLAN	.
A201	SOUTH EXTERIOR ELEVATION	.
A202	EAST EXTERIOR ELEVATION	.
A203	WEST EXTERIOR ELEVATION	.
A204	NORTH EXTERIOR ELEVATION	.
A205	EXTERIOR ELEVATION MATERIALS	.
A211	SOUTH FACADE LIGHTING & SIGNAGE	.
A212	EAST FACADE LIGHTING & SIGNAGE	.
A213	WEST FACADE LIGHTING & SIGNAGE	.
A214	NORTH FACADE LIGHTING & SIGNAGE	.
A215	SOUTH FACADE SIGNAGE REFERENCE	PROJECT
A310	BUILDING SECTIONS	NORTH



PROJECT ISSUE RECORD:

DATE	ISSUE	STATUS

PROJECT #: GDC01
ISSUE DATE: 05/16/2023

DRAWING INDEX, SYMBOLS & ABBREVIATIONS

G001

DENSITY BONUS TABLE									
Base Project	Base # Units	Base # Units	% VLI Units	# VLI Units	#VLI Units	Bonus %	# DB Units	# DB Units	Total Units
sq. ft. - see calculation below	base project/avg. unit size	Base Units/Max. Residential...	VLI = Vary Low Income...	% VLI x Base # Units			% Bonus x Base # Units (rounded up)	% Bonus x Base # Units (rounded up)	base unit + DB Units (rounded up)
91,100	140.82	141.00	15%	21.15	22.00	50.00%	70.50	71	212

Base Project Square Footage	Floor	Residential Sq. Footage Proposed	# of studio units	# of 2-bed units	%VLI	%DB
0	basement 2	999	0	0	5%	20.0%
0	basement 1	1,469	0	0	6%	22.5%
11,664	first	2,296	0	0	7%	25%
11,348	second	2,496	1	1	8%	27.5%
11,348	third	4,436	4	3	9%	30.0%
11,348	fourth	9,842	11	6	10%	32.5%
11,348	fifth	9,305	8	7	11%	35.0%
11,348	sixth	9,305	8	7	12%	38.75%
11,348	seventh	9,305	8	7	13%	42.5%
11,348	eighth	9,305	8	7	14%	46.25%
11,348	ninth	9,305	8	7	15%	50.0%
	tenth	9,305	8	7		
	eleventh	9,305	8	7		
	twelfth	9,305	8	7		
	thirteenth	9,305	8	7		
	fourteenth	9,294	8	7		
	fifteenth	9,294	8	7		
	sixteenth	5,430	6	1		
	seventeenth	3,795	6	1		
	eighteenth	3,552	5	1		
91,100	TOTAL	136,648	121	90		

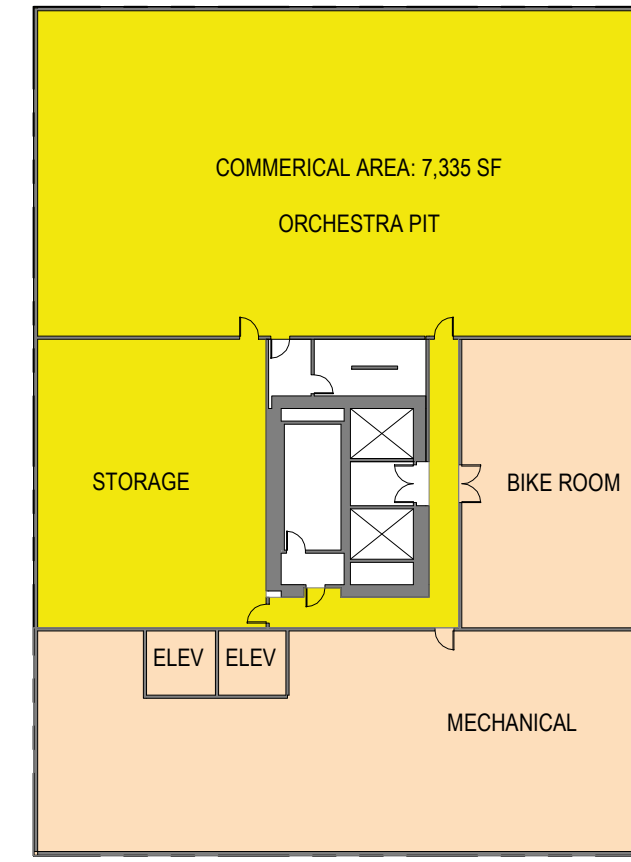
LEGEND:

- COMMERCIAL AREA
- RESIDENTIAL AREA (BASE)
- NON-QUALIFYING RESIDENTIAL AREA (BASE)
- RESIDENTIAL AREA (DENSITY BONUS)
- COMMERCIAL USABLE OPEN SPACE
- RESIDENTIAL USABLE OPEN SPACE
- PRIVATE USABLE OPEN SPACE

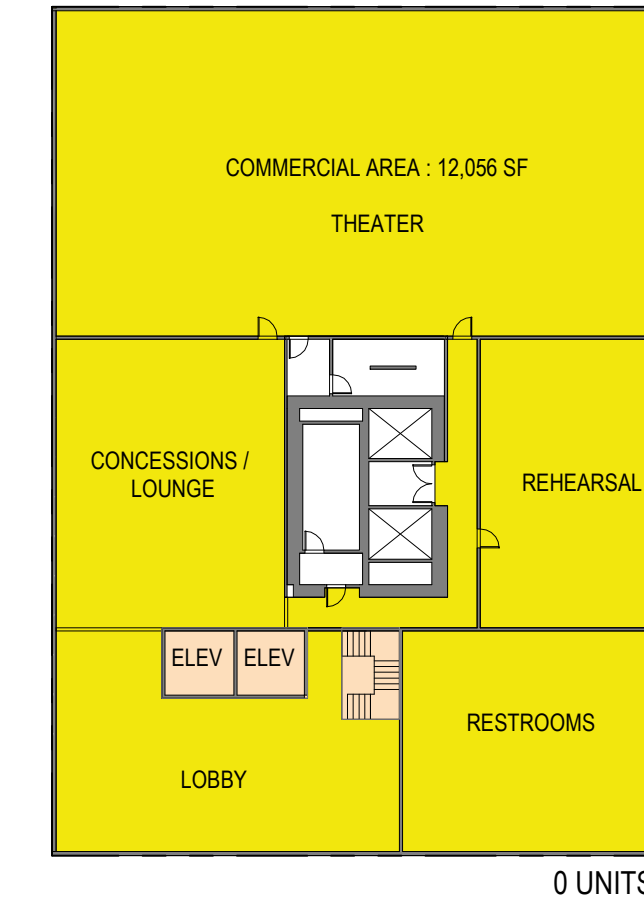
Total Square Footage: **136,648**

Proposed Units: **211**

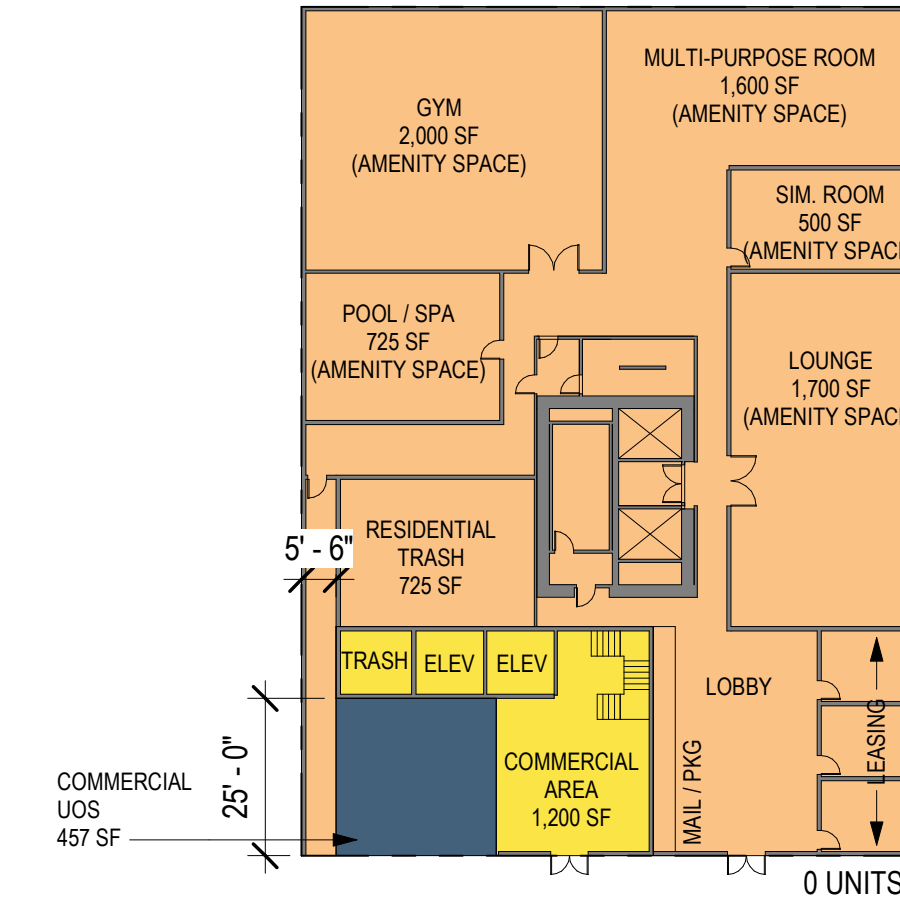
Average Unit Size: **648**



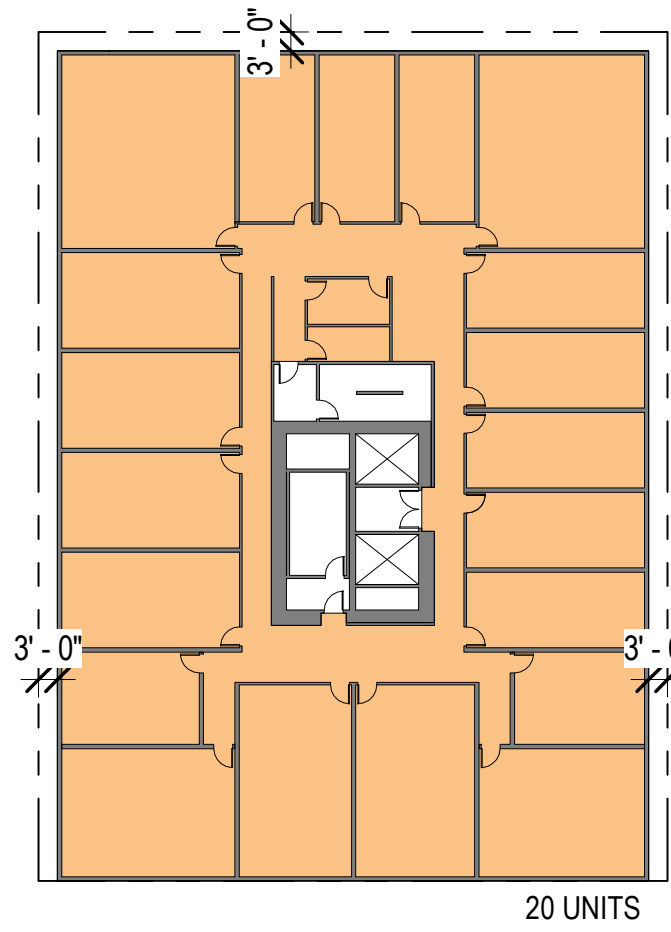
B2 BASEMENT
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



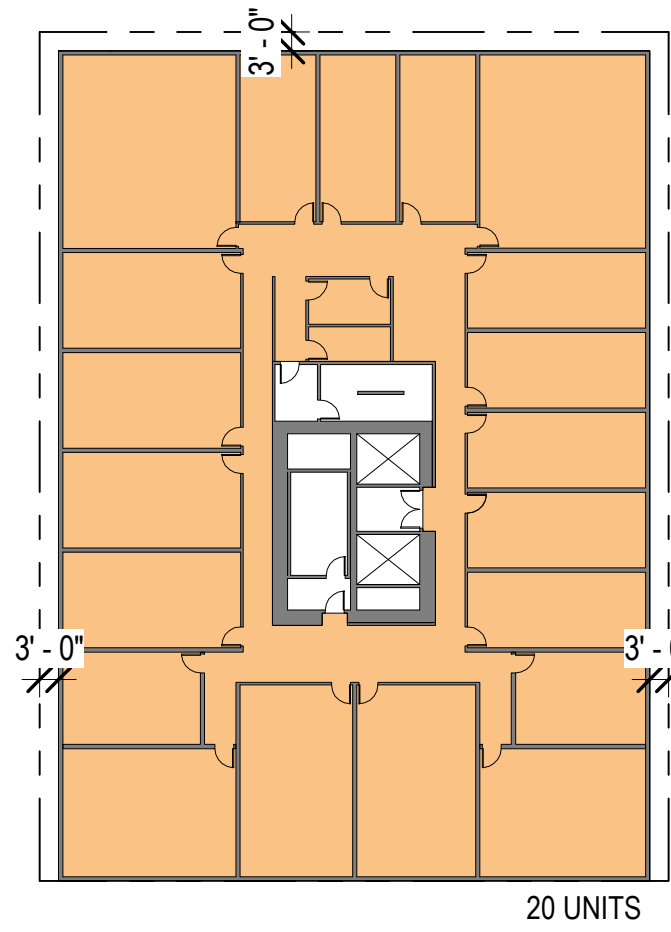
B1 BASEMENT
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



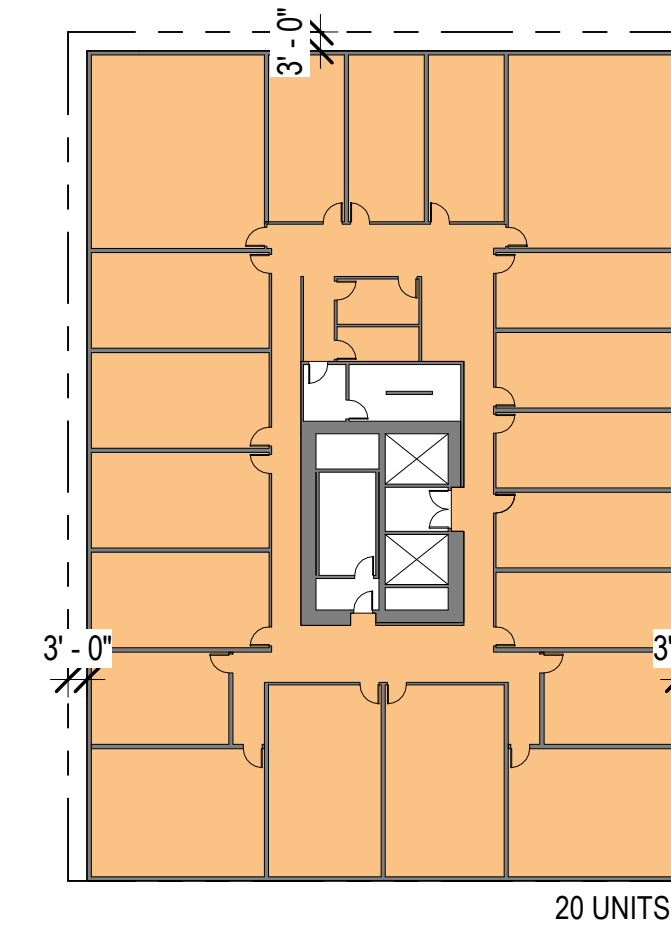
1 1ST FLOOR
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



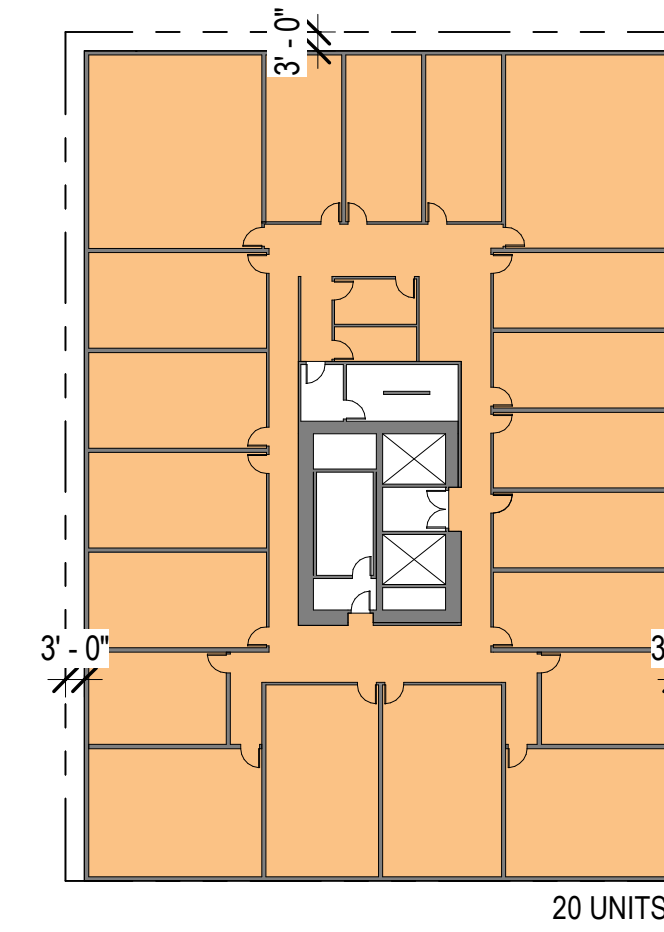
2 2ND FLOOR
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



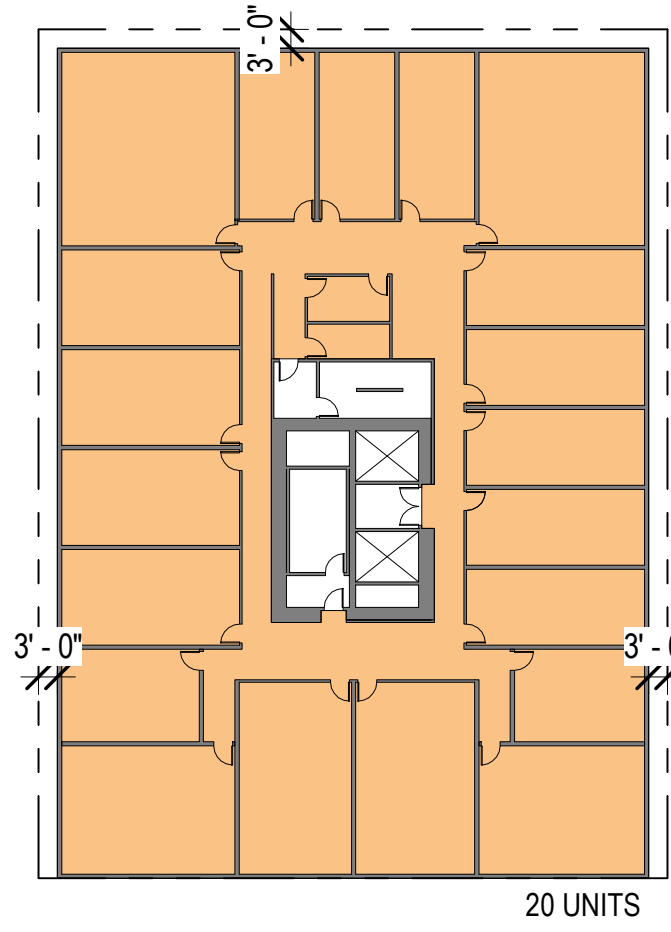
3 3RD FLOOR
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



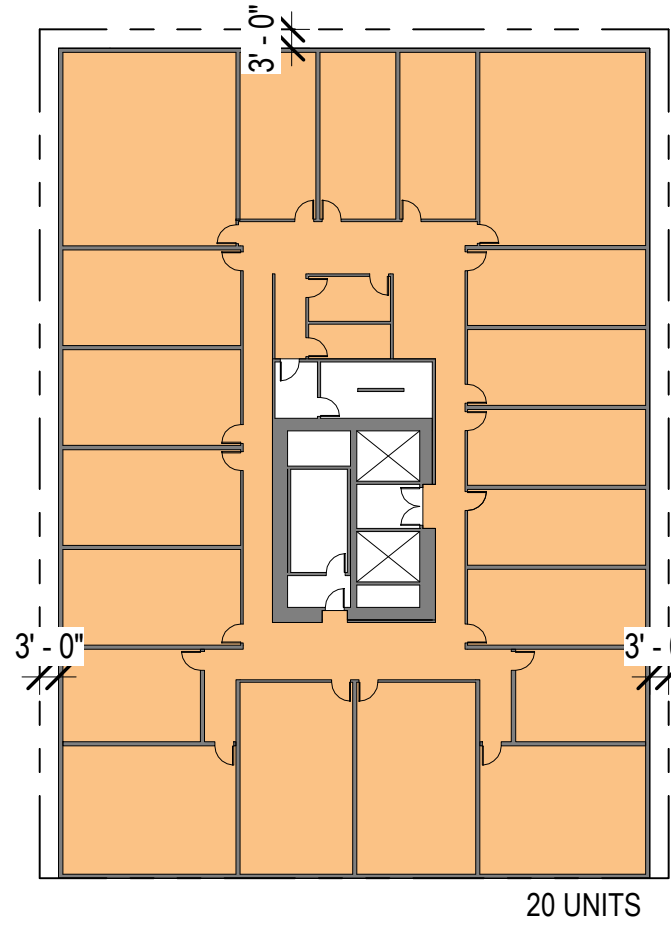
4 4TH FLOOR
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



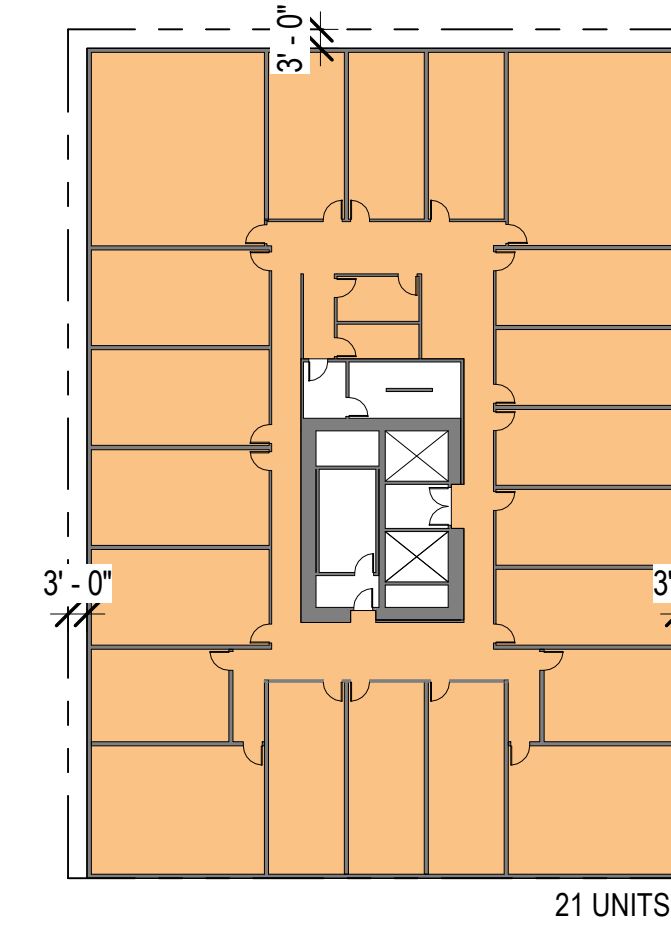
5 5TH FLOOR
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



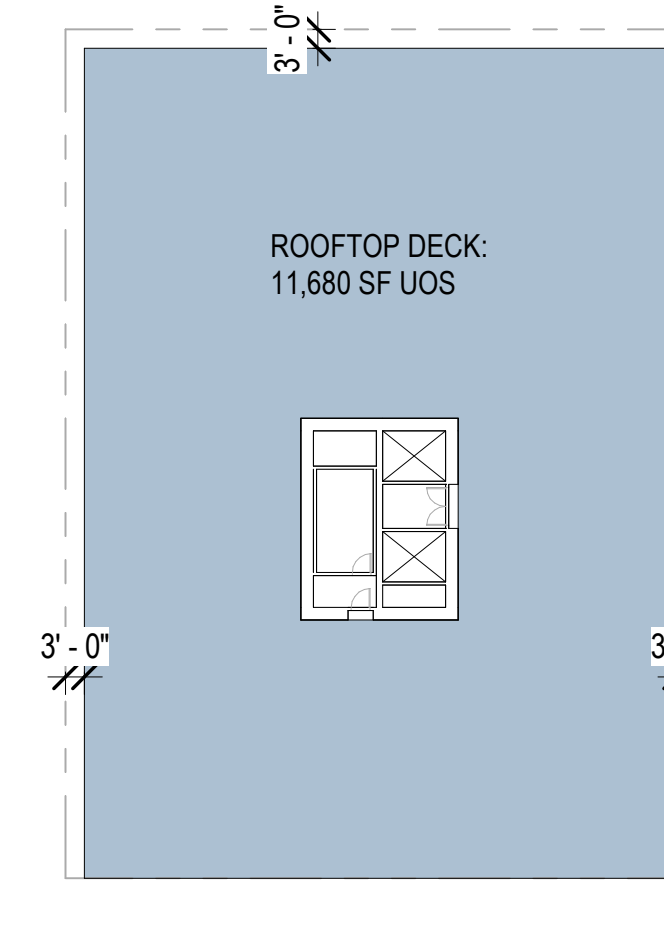
6 6TH FLOOR
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



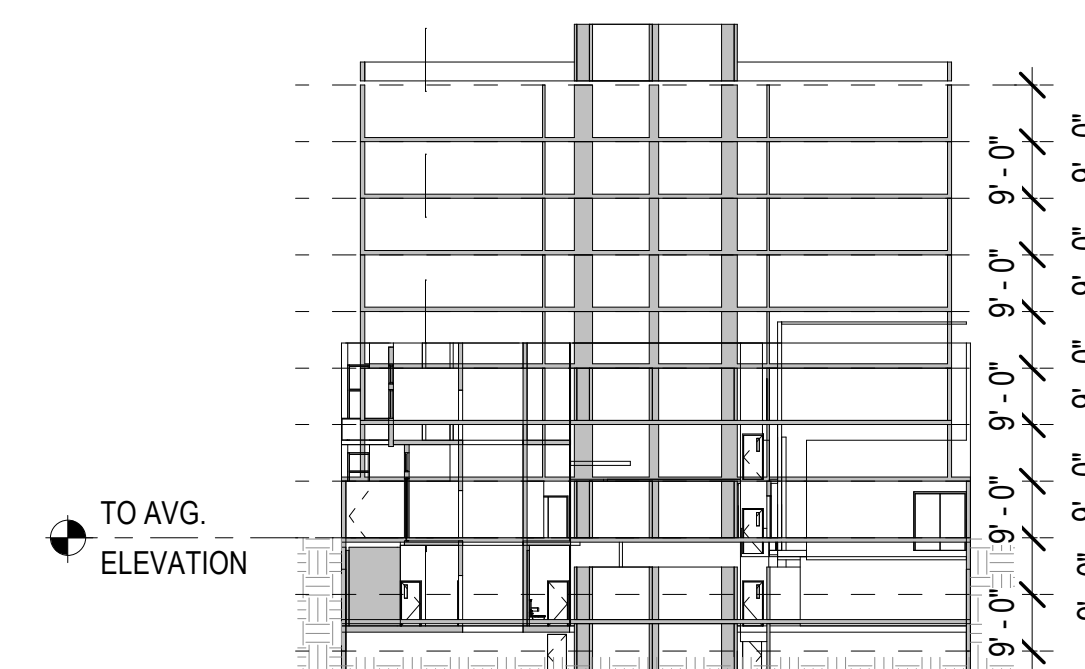
7 ROOF TOP
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



8 8TH FLOOR
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



9 ROOFTOP DECK
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



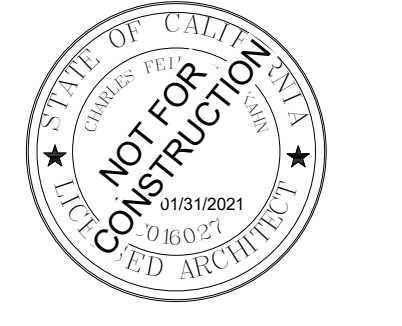
10 Density Bonus Base
G002.A 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



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PROJECT ISSUE RECORD:	

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

DENSITY BONUS CALCS - BASE

G002.A

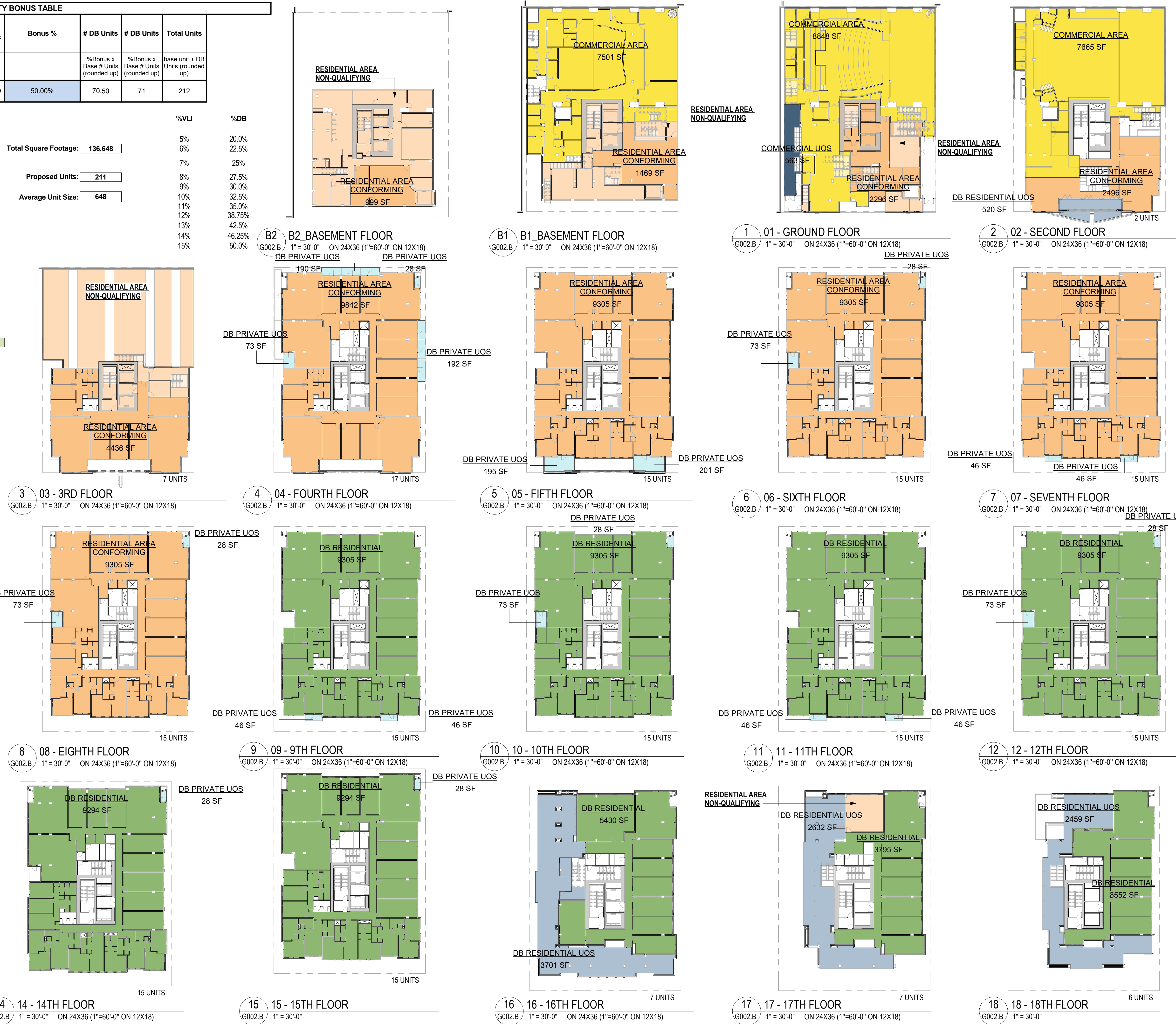
DENSITY BONUS TABLE									
Base Project	Base # Units	Base # Units	% VLI units	# VLI Units	#VLI Units	Bonus %	# DB Units	# DB Units	Total Units
sq. ft. - see calculation below	base project/avg. unit size	Base Units/Max. Residential...	VLI = Very Low Income...	% VLI x Base # Units			% Bonus x Base # Units	% Bonus x Base # Units	base unit + DB Units (rounded up)
91,100	140.82	141.00	15%	21.15	22.00	50.00%	70.50	71	212

Base Project Square Footage	Floor	Residential Sq. Footage Proposed	# of studio units	# of 2-bed units
0	basement 2	999	0	0
0	basement 1	1,469	0	0
11,664	first	2,296	0	0
11,348	second	2,496	1	1
11,348	third	4,436	4	3
11,348	fourth	9,842	11	6
11,348	fifth	9,305	8	7
11,348	sixth	9,305	8	7
11,348	seventh	9,305	8	7
11,348	eighth	9,305	8	7
11,348	ninth	9,305	8	7
11,348	tenth	9,305	8	7
11,348	eleventh	9,305	8	7
11,348	twelfth	9,305	8	7
11,348	thirteenth	9,305	8	7
11,348	fourteenth	9,294	8	7
11,348	fifteenth	9,294	8	7
11,348	sixteenth	5,430	6	1
11,348	seventeenth	3,795	6	1
11,348	eighteenth	3,552	5	1
91,100	TOTAL	136,648	121	90

REQUIRED... 211

LEGEND:

- COMMERCIAL AREA
- RESIDENTIAL AREA (BASE)
- NON-QUALIFYING RESIDENTIAL AREA (BASE)
- RESIDENTIAL AREA (DENSITY BONUS)
- COMMERCIAL USABLE OPEN SPACE
- RESIDENTIAL USABLE OPEN SPACE
- PRIVATE USABLE OPEN SPACE



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STATE OF CALIFORNIA
NOT FOR CONSTRUCTION
11/13/2021
REGISTERED ARCHITECT

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PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION	STATUS

PROJECT #: GDC01
ISSUE DATE: 05/16/2023
DENSITY BONUS CALCS - PROPOSED

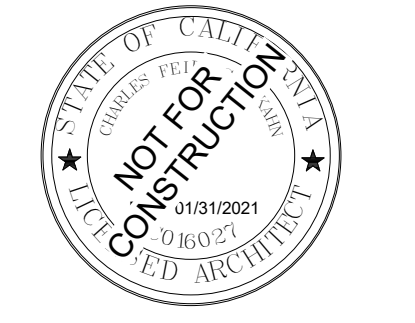
G002.B

5/16/2023 9:40:27 PM

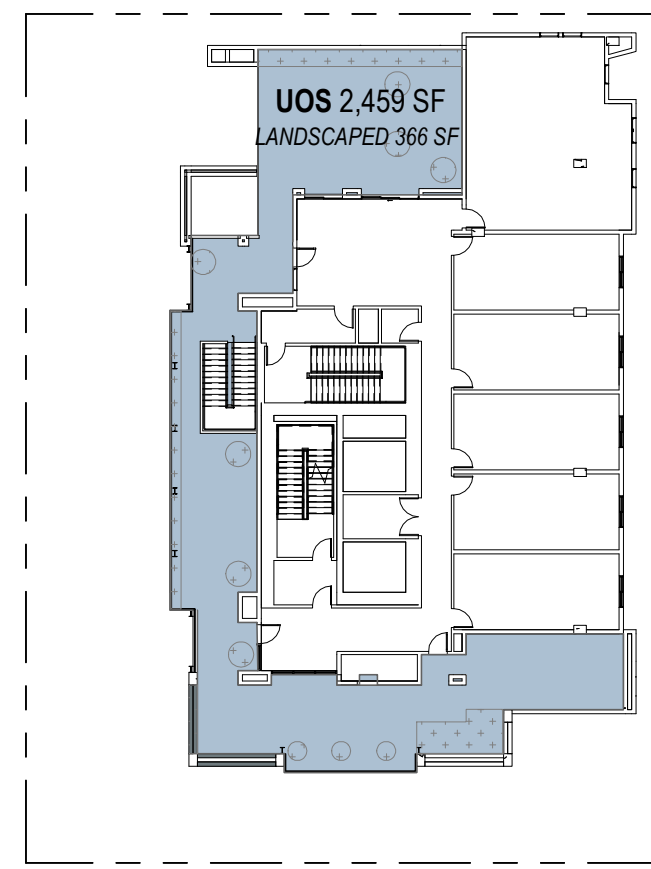


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9 18 - 18TH FLOOR
G003 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)

UOS REQUIREMENTS:
NON-RESIDENTIAL USES:
1 sq. ft. of privately-owned public open space per 50 sq. ft. of commercial floor area.
*Each square foot of usable open space provided as privately-owned public open space is counted as two square feet of required on-site open space.

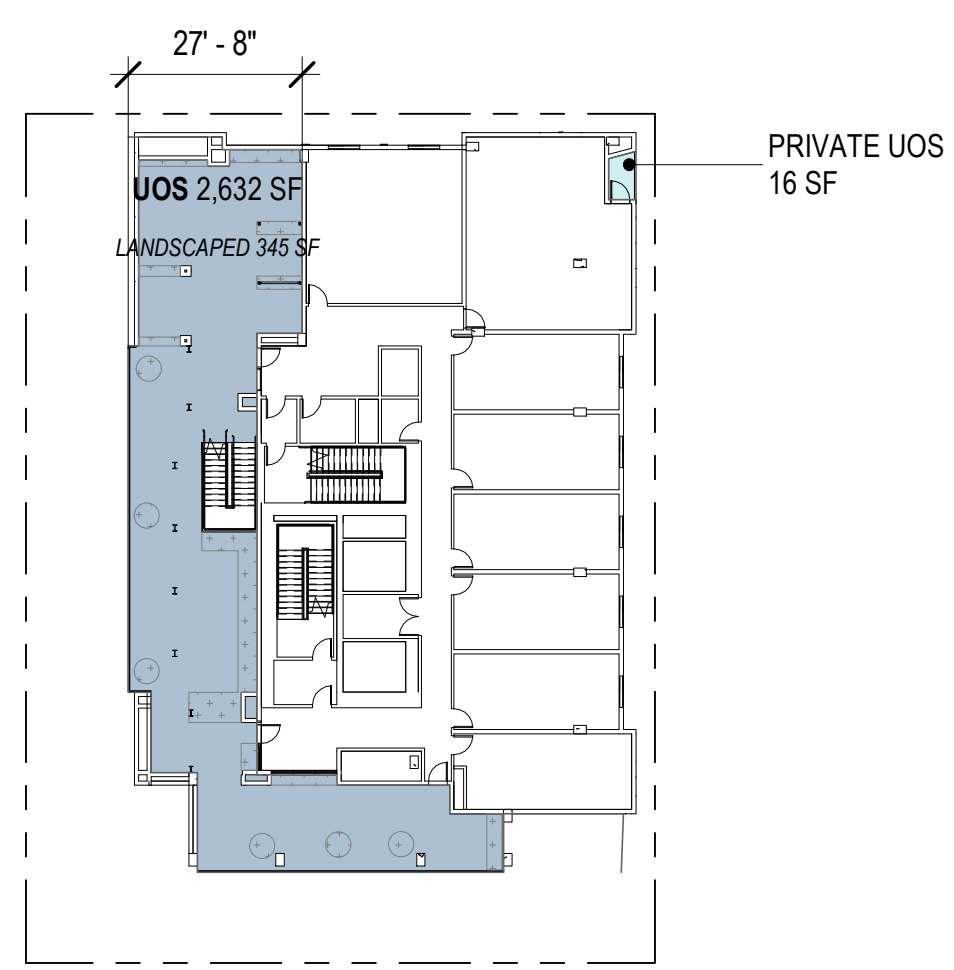
RESIDENTIAL:
80 FT PER UNIT

UOS CALCS:
NON-RESIDENTIAL USES:
23,210 SF / 50 = 464 SF UOS
PROPOSED COMMERCIAL = 563 SF

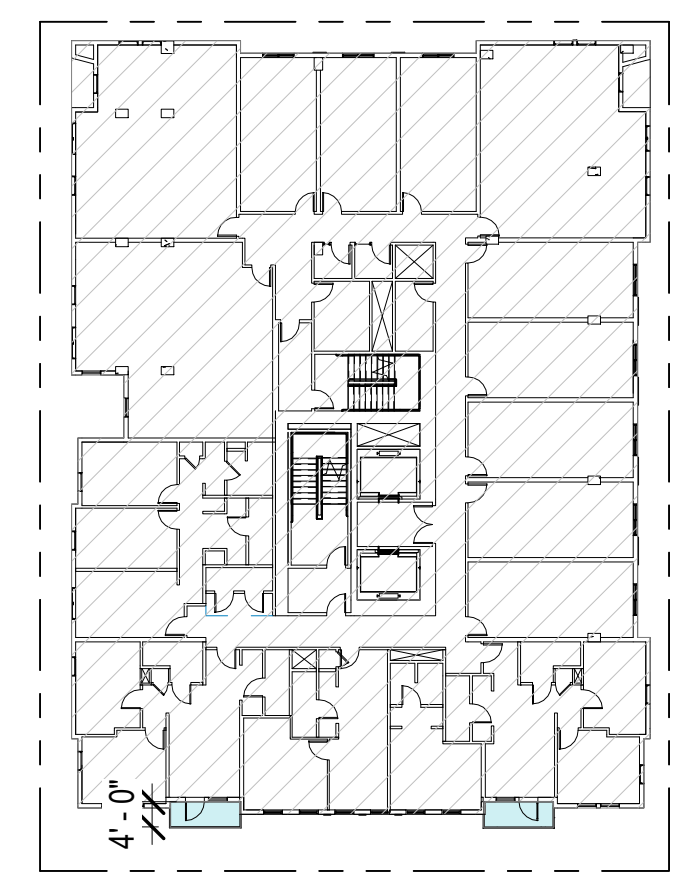
RESIDENTIAL:
211 UNITS x 80 SF = 16,880 SF
PROPOSED COMMON = 9,312 SF
PROPOSED PRIVATE 73 SF X 6 = 438 SF
RESIDENTIAL TOTAL = 9,750 SF

LANDSCAPED UOS (RESIDENTIAL):
40% OF COMMON UOS
REQUIRED: 40% OF 9,312 (COMMON) = 3,725
PROPOSED: 12% OF 9,312 (COMMON) = 1,129

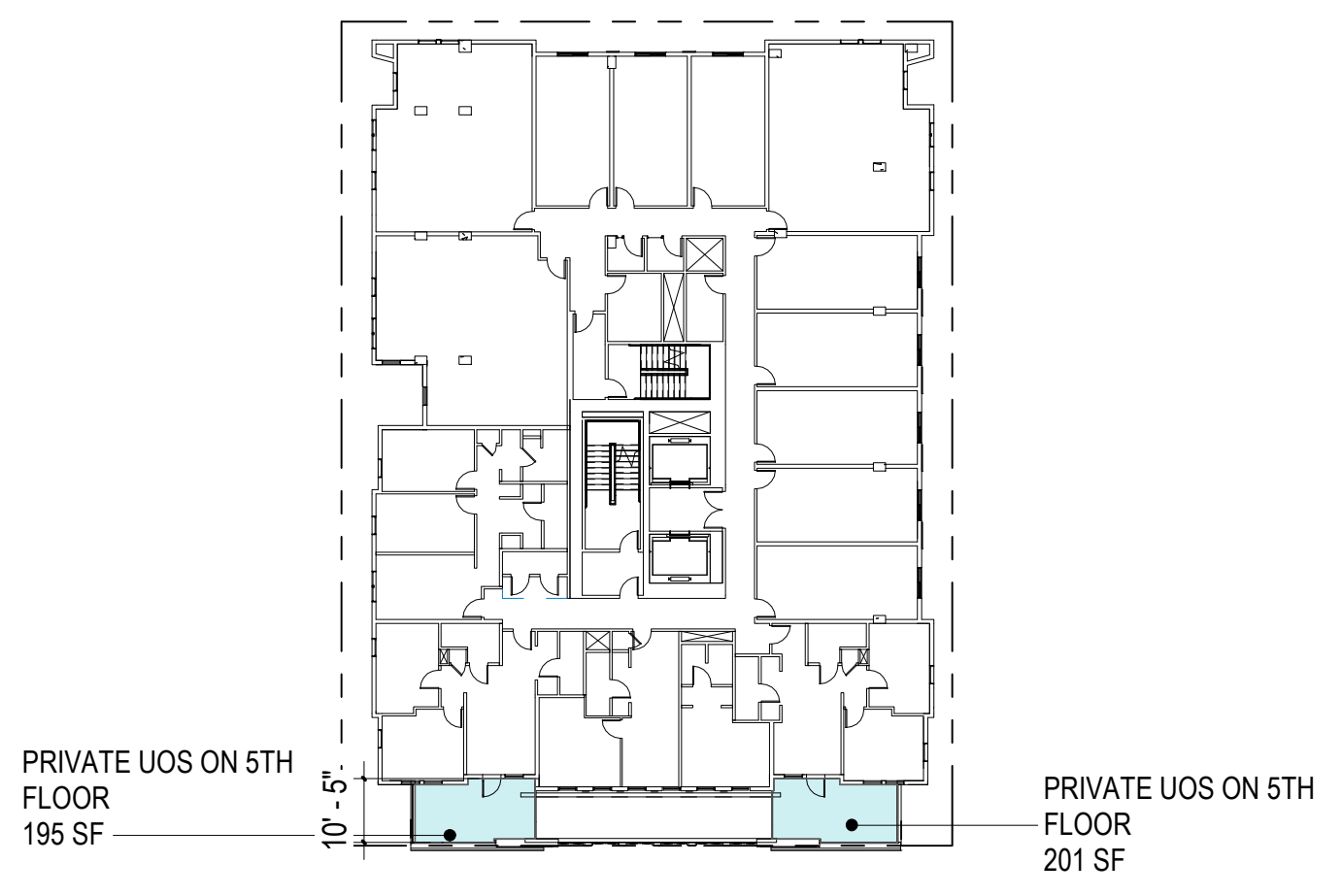
LOT COVERAGE CALCULATIONS
MAX. BLDG. BOUNDARY AREA = 12,016 SF
11,470 SF + 546 SF = 12,016 SF
LOT SIZE = 13,500 SF
LOT COVERAGE = 12,016/13,500 = 89%



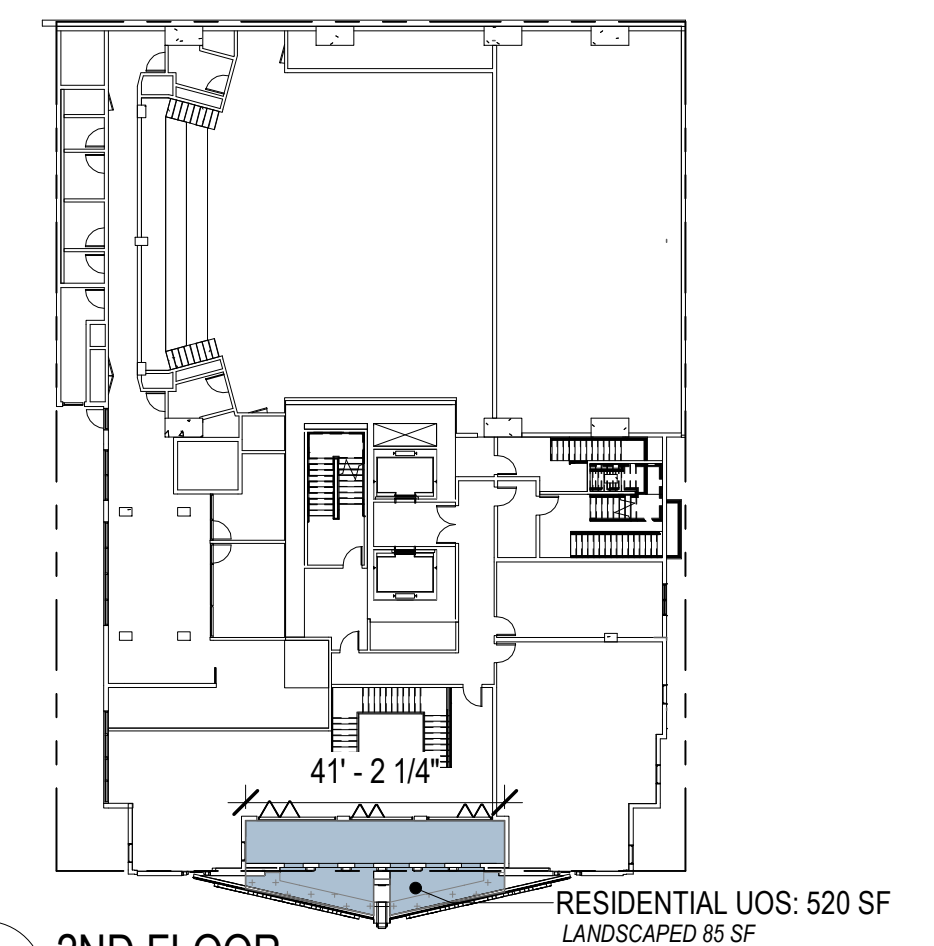
8 17 - 17TH FLOOR
G003 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



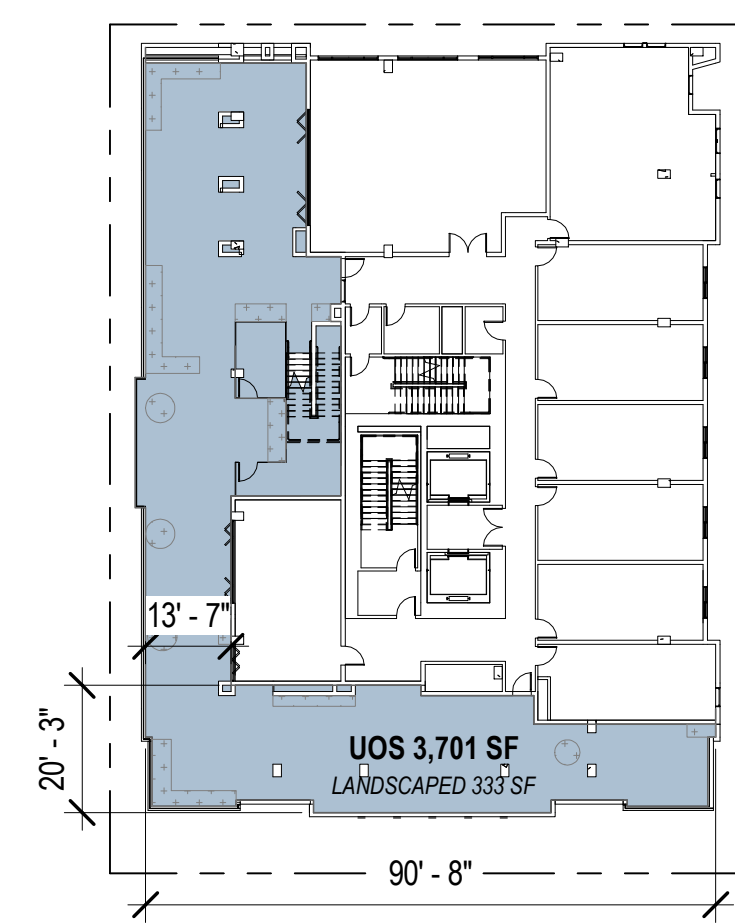
6 7TH, 9TH, 11TH, & 13TH FLOOR
G003 1" = 30'-0"



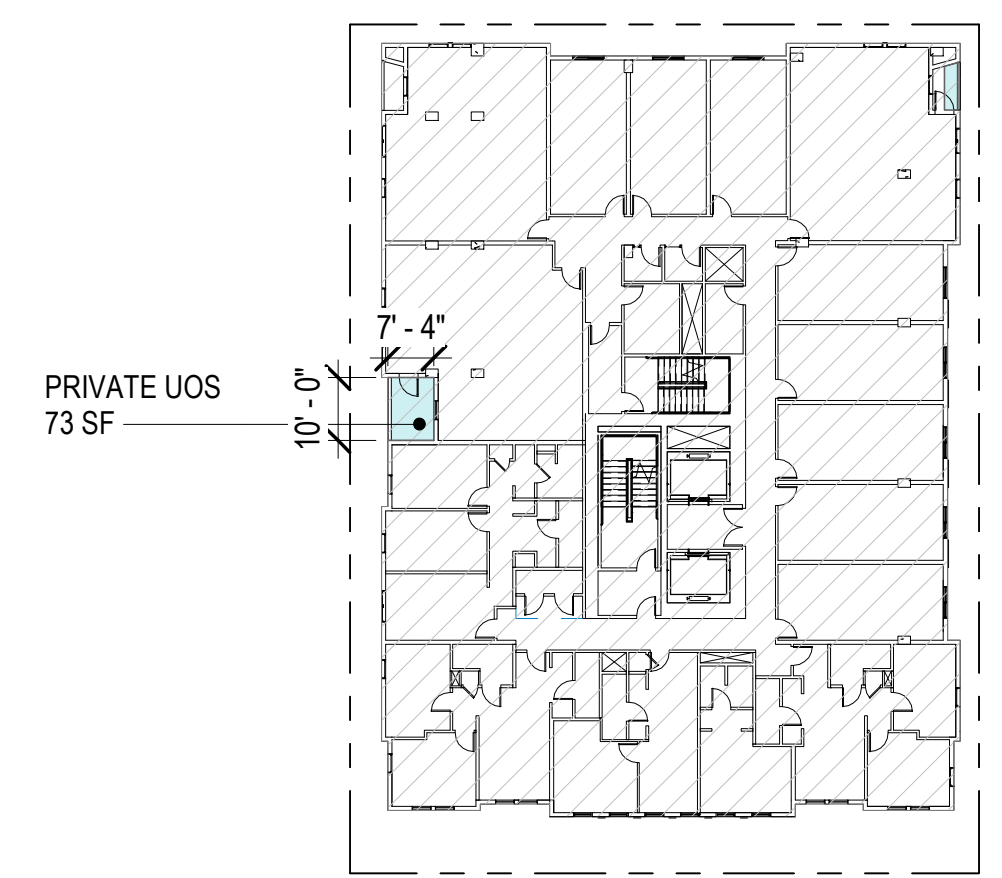
4 05 - FIFTH FLOOR
G003 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



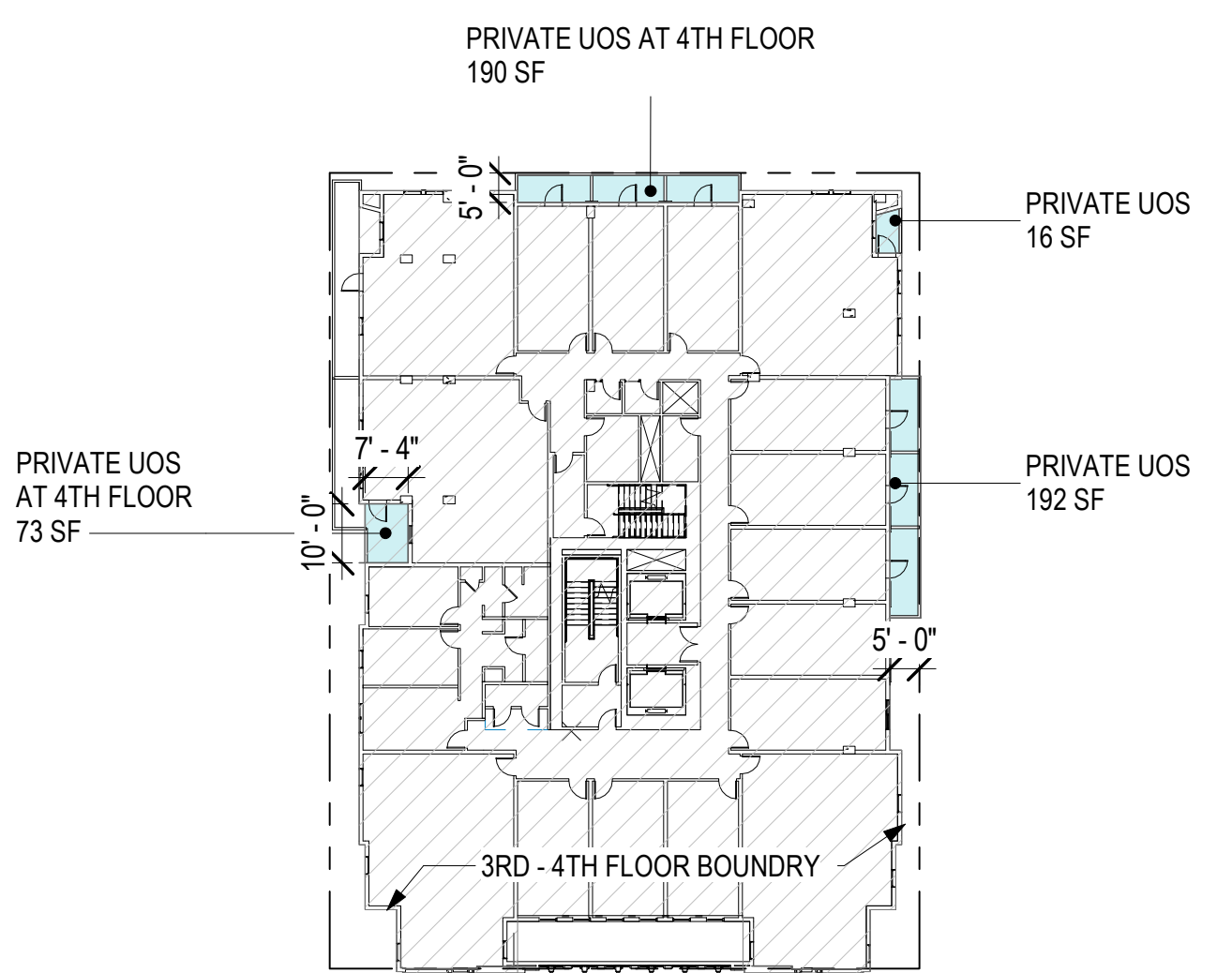
2 2ND FLOOR
G003 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)



7 16 - 16TH FLOOR
G003 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)

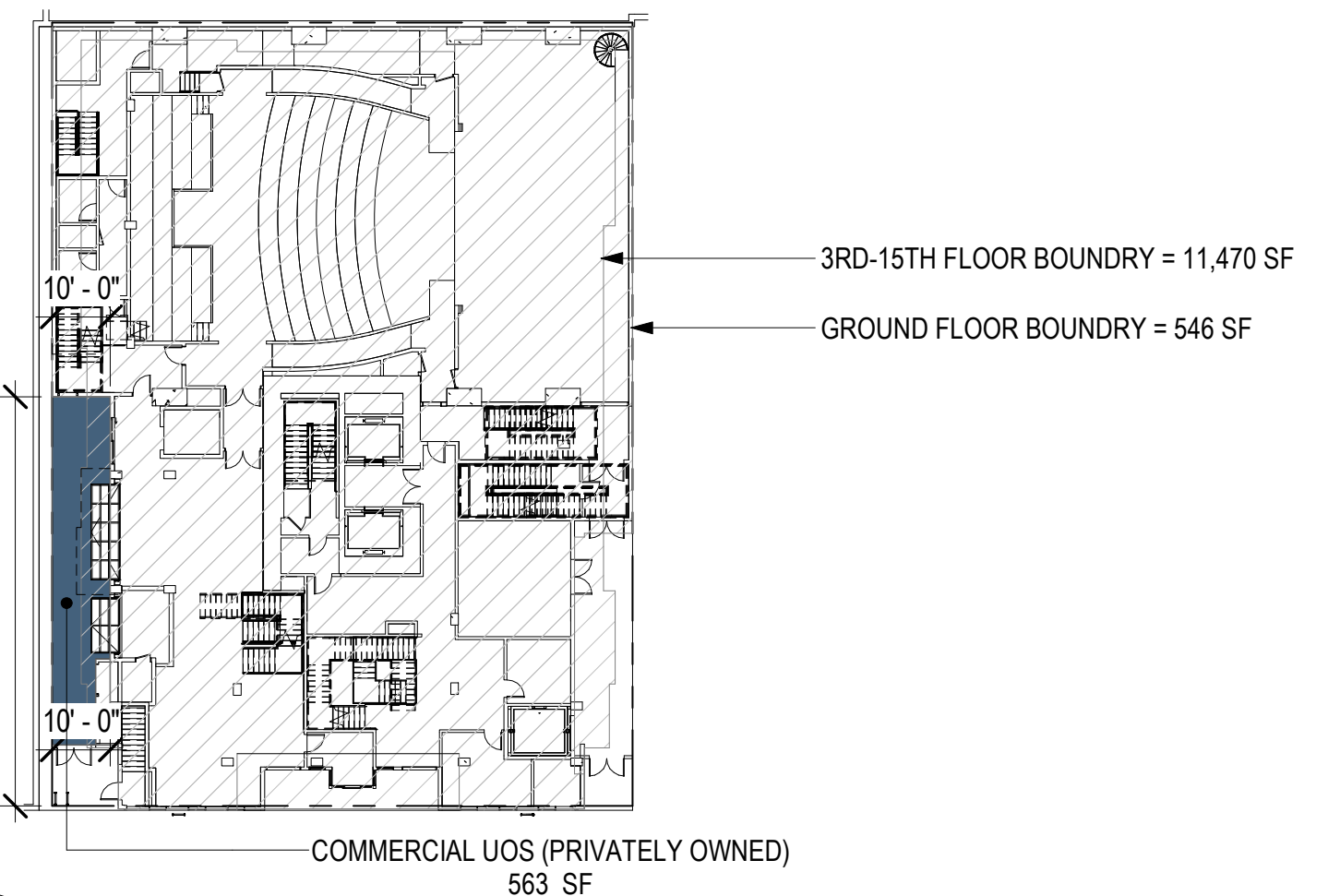


5 6TH, 8TH, 10TH, 12TH, & 14TH FLOOR
G003 1" = 30'-0"



3 3RD AND 4TH FLOOR
G003 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)

LOT COVERAGE
MAX. BLDG. BOUNDARY AREA = 12,650 SF
11,900 SF + 750 SF = 12,650 SF
LOT SIZE = 13,500 SF
LOT COVERAGE = 12,650/13,500 = 93.7%



1 GROUND FLOOR
G003 1" = 30'-0" ON 24X36 (1"=60'-0" ON 12X18)

PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

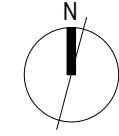
PROJECT #: GDC01
ISSUE DATE: 05/16/2023
LOT COVERAGE, USABLE OPEN SPACE CALCS

G003



1 2115 KITTREDGE STREET SITE CONTEXT PHOTO KEY

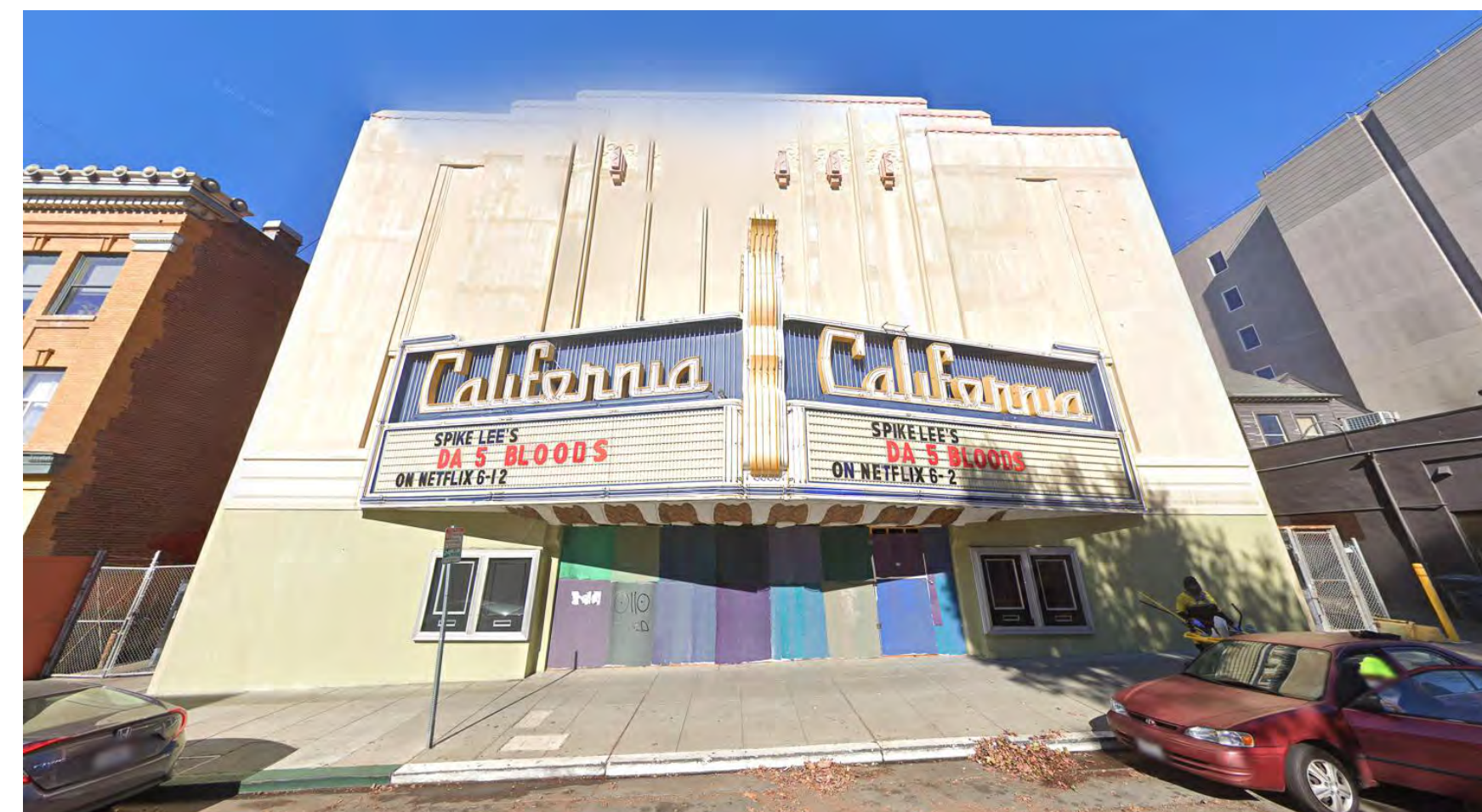
1" = 1'-0"



2 STREET VIEW LOOKING NORTH



3 STREET VIEW LOOKING WEST



4 STREET VIEW LOOKING NORTHWEST



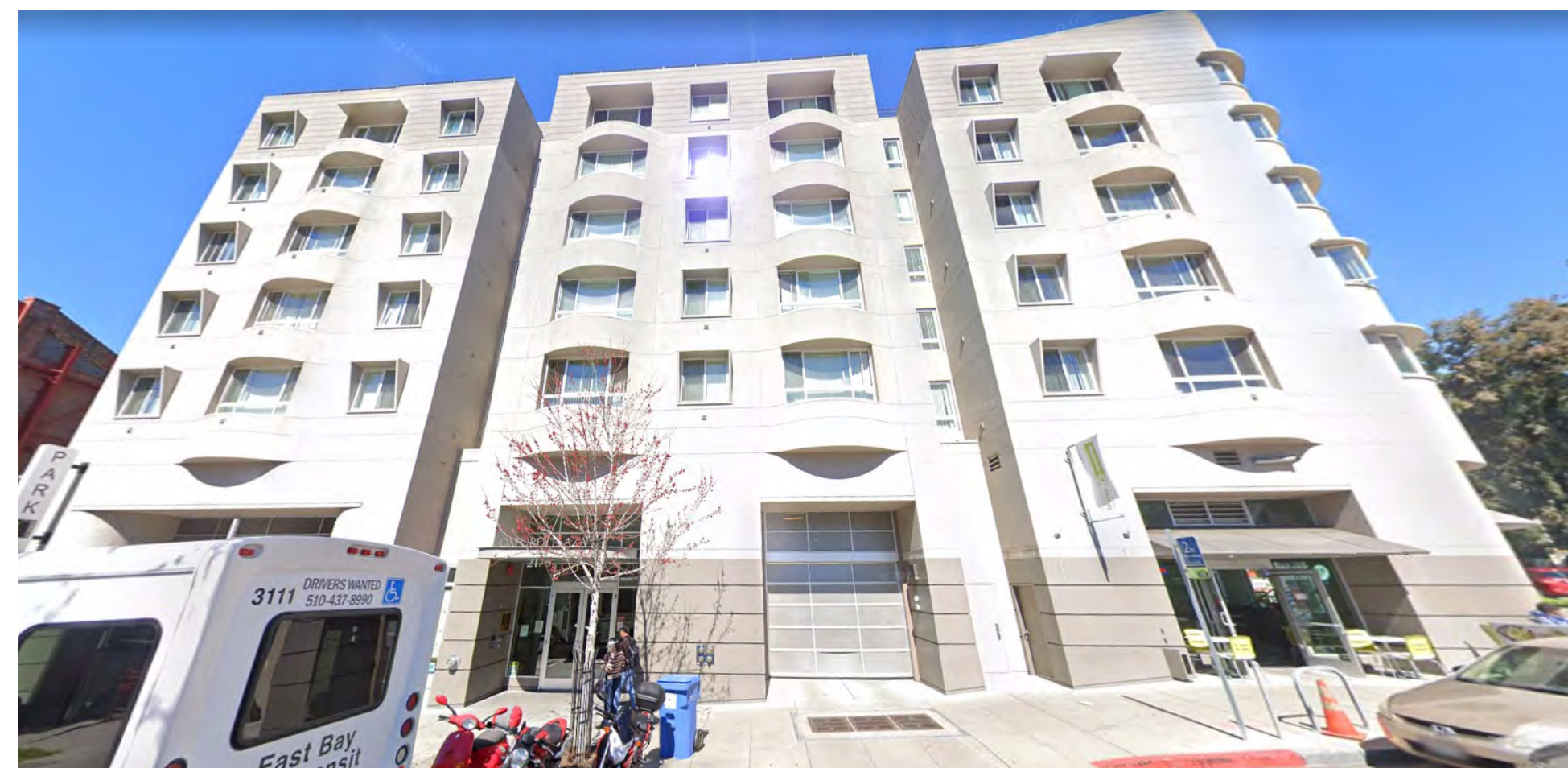
5 EAST SIDERYARD LOOKING WEST



6 2231 SHATTUCK



7 2115 & 2119 KITTREDGE



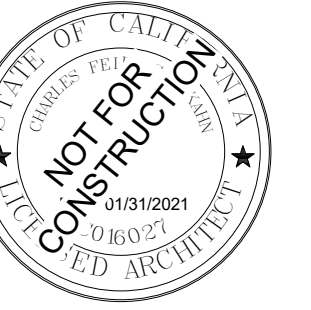
8 2165 & 2177 KITTREDGE

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 BERKELEY, CA



USE PERMIT

PROJECT ISSUE RECORD:

NO.	DATE	ISSUE

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

EXISTING SITE PHOTOS

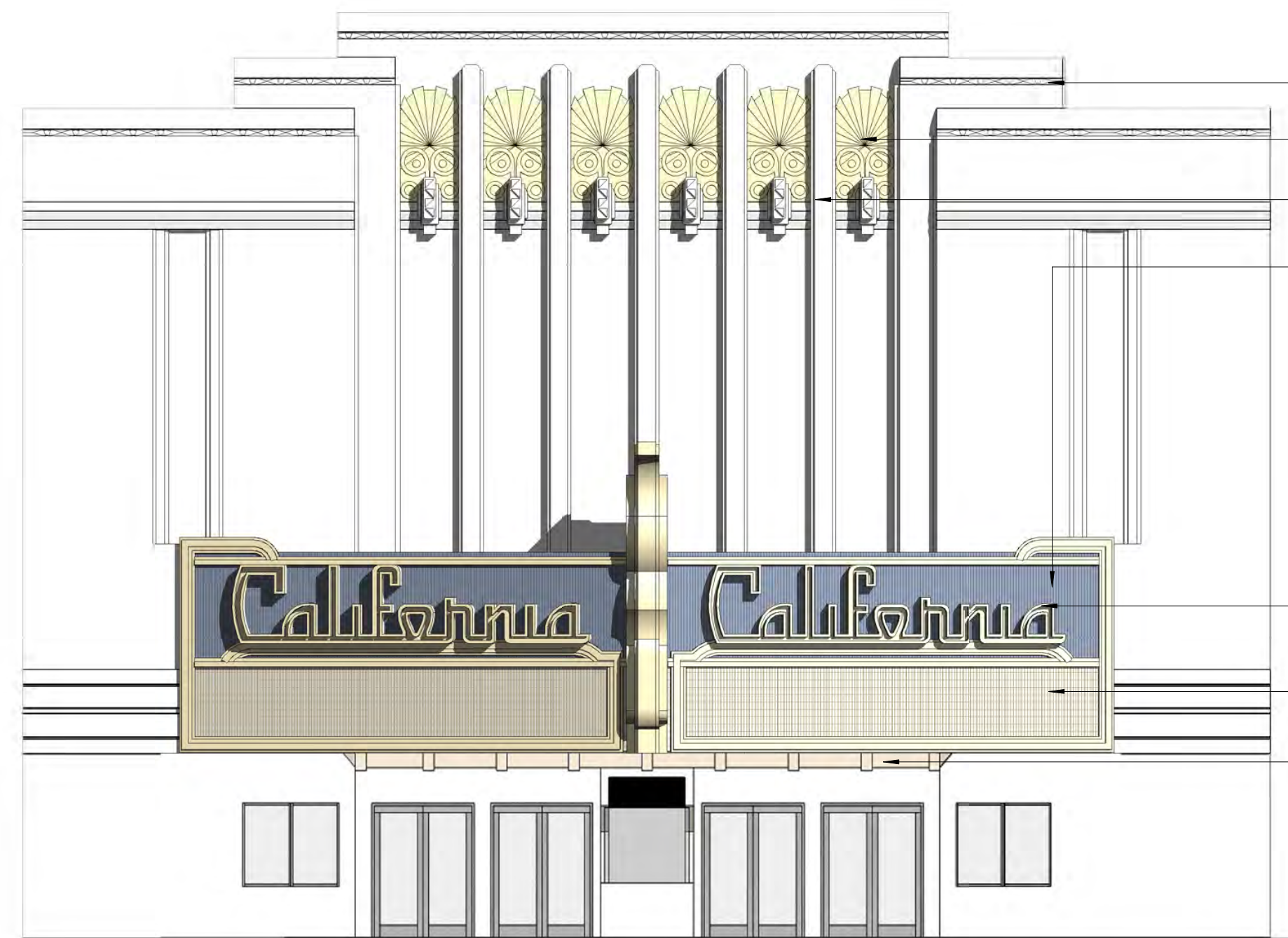
G004



EXISTING THEATER FACADE



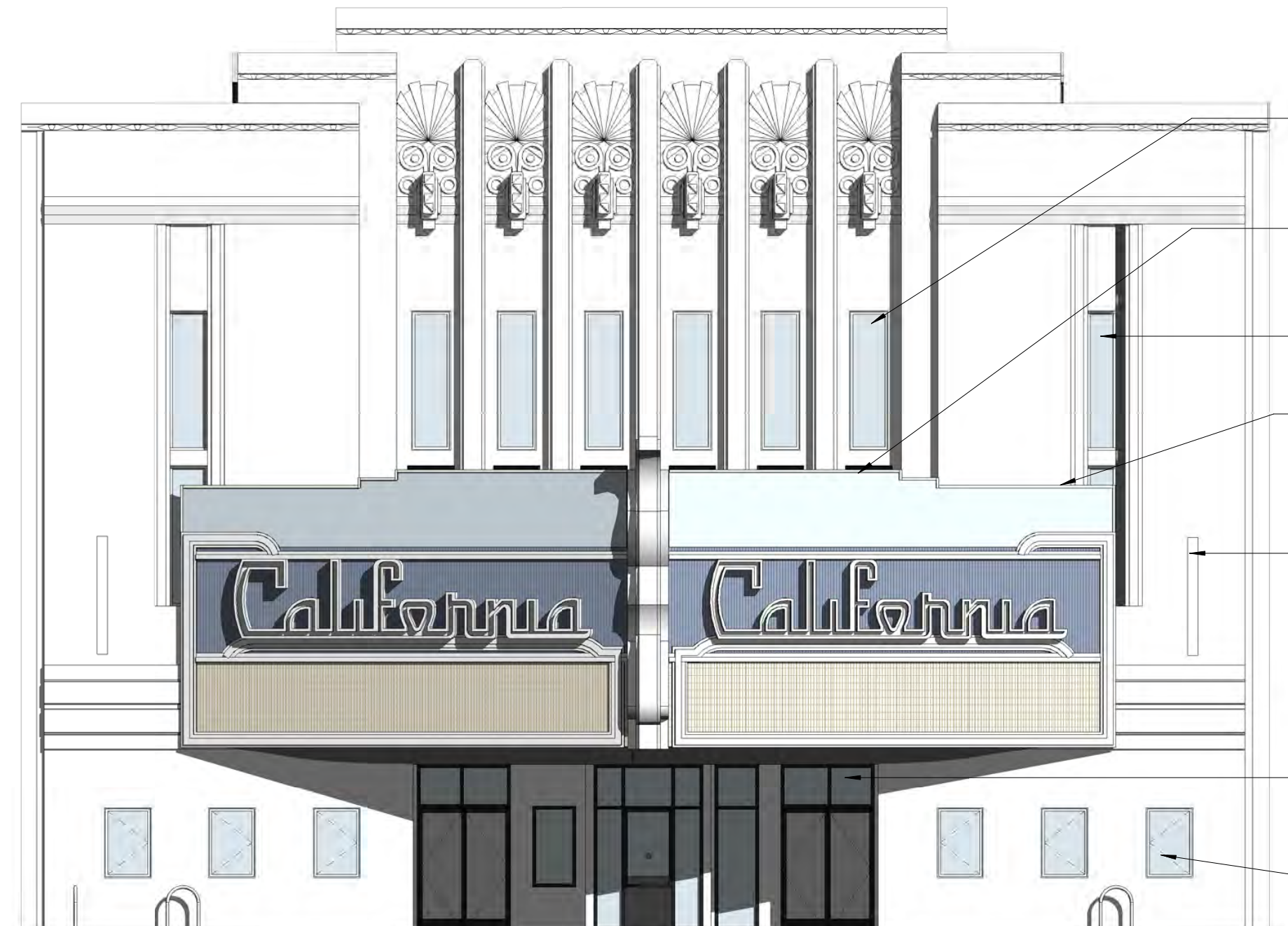
HISTORICAL THEATER FACADE



- PRESERVE AND RESTORE EXISTING DECORATIVE CORNICE ELEMENTS
- PRESERVE AND RESTORE EXISTING DECORATIVE COINS
- PRESERVE AND RESTORE EXISTING DECORATIVE PILASTERS
- RESTORE EXISTING NEON WITH LED NEON

- PRESERVE AND RESTORE EXISTING THEATER MARQUEE
- RESTORE EXISTING DISPLAY WITH LED
- REPLACE & RECREATE EXISTING THEATER MARQUEE SOFFIT (REMOVAL REQUIRED FOR CONSTRUCTION)

3 EXISTING THEATER FACADE MODIFICATIONS
G005 1/8" = 1'-0"



- PROPOSED SAWCUT AND WINDOW INFILL AT EXISTING FACADE
- PROPOSED SAWCUT AND OPENING AT EXISTING FACADE FOR 2ND FLOOR MARQUEE BALCONY ACCESS
- PROPOSED SAWCUT AND WINDOW INFILL AT EXISTING FACADE RECESS
- PROPOSED GLASS RAILING WITH BACKLIT EDGE AT MARQUEE BALCONY
- PROPOSED MATTE FINISH PROJECTING SIGN. FACE OF SIGN TO BE MAXIMUM 12 S.F.
- REPLACE & RECREATE STOREFRONT AT RESIDENTIAL LOBBY, THEATER ENTRANCE AND THEATER TICKET BOOTH
- RESTORE EXISTING POSTER DISPLAY WITH NEW WINDOW INFILL

1 PROPOSED THEATER FACADE MODIFICATIONS
G005 1/8" = 1'-0"



USE PERMIT

PROJECT ISSUE RECORD:

NO.	DATE	ISSUE

PROJECT #: GDC01
ISSUE DATE: 05/16/2023

THEATER FACADE
PRESERVATION

G005

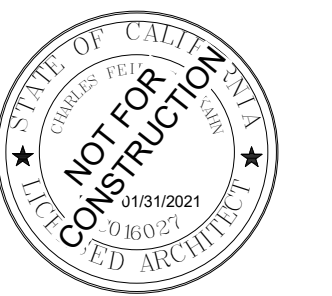
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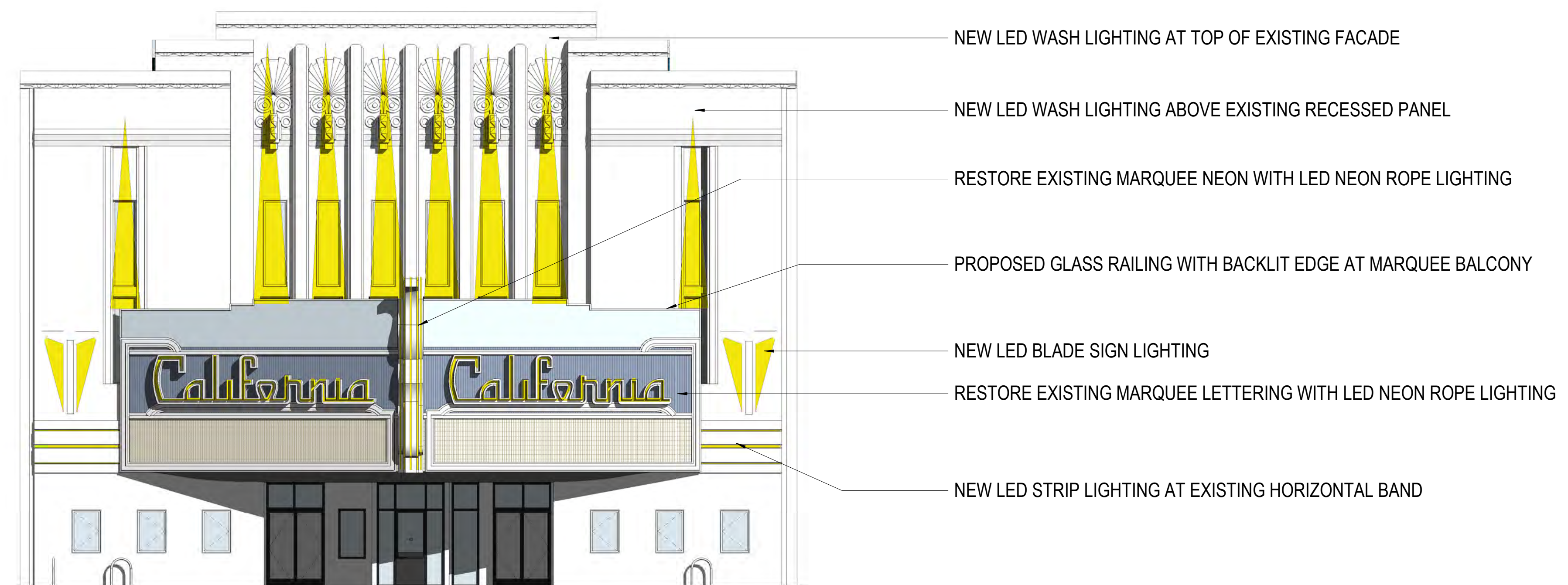
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EXISTING THEATER FACADE



HISTORICAL THEATER FACADE



1 PROPOSED THEATER FACADE MODIFICATIONS
G006 1/8" = 1'-0"

PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

THEATER FACADE
LIGHTING PROPOSAL

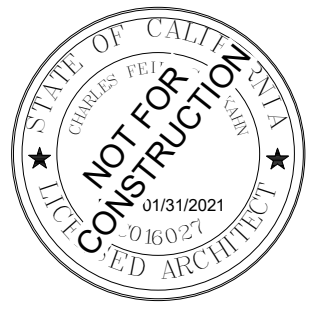
G006



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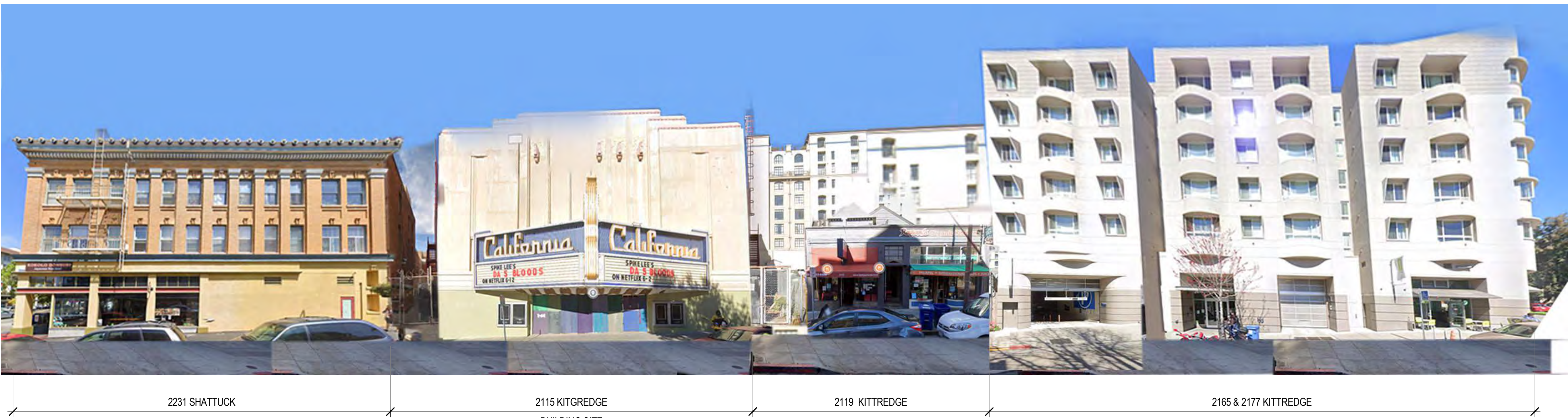
2231 SHATTUCK

2115 KITGREDGE BUILDING SITE

2119 KITTREDGE

2165 & 2177 KITTREDGE

2 (N) STREET STRIP ELEVATIONS
G007 3/4" = 1'-0"



2231 SHATTUCK

2115 KITGREDGE BUILDING SITE

2119 KITTREDGE

2165 & 2177 KITTREDGE

1 (E) STREET STRIP ELEVATIONS
G007 NOT TO SCALE

△ PROJECT ISSUE RECORD:

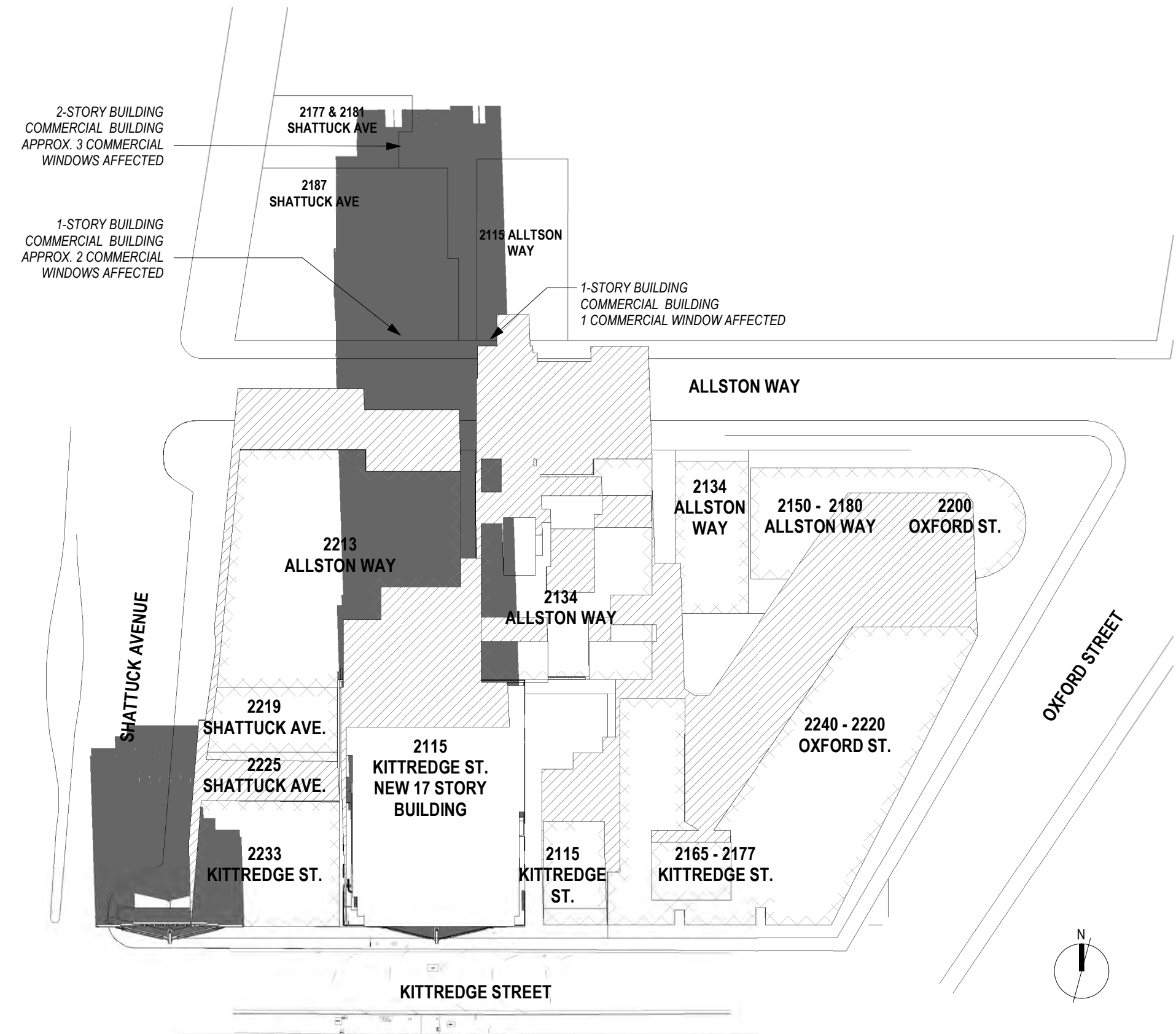
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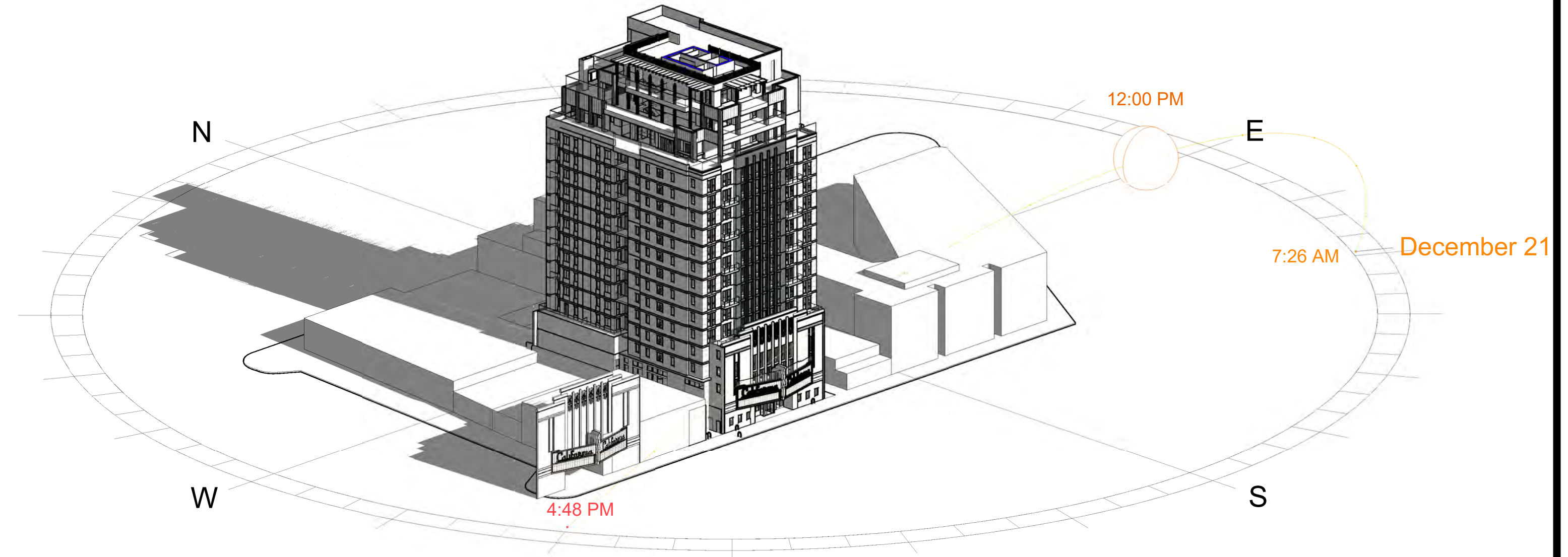
ISSUE DATE: 05/16/2023

STREET STRIP ELEVATION

G007



1 12/21 PROPOSED NOON
G008 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)



2 SHADOW STUDY - DEC 21
G008

SHADOW LEGEND:

EXISTING SHADOW

NEW SHADOW

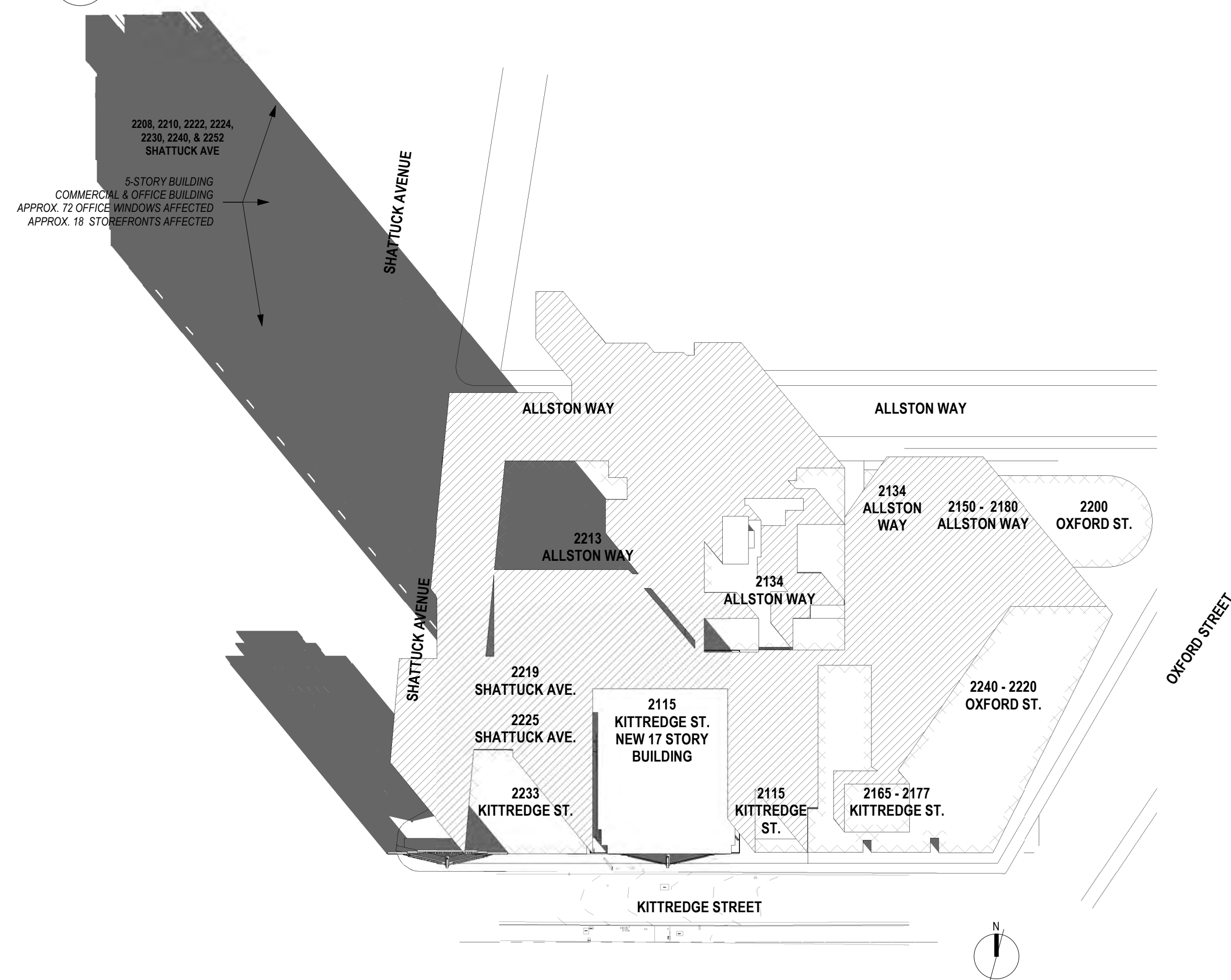
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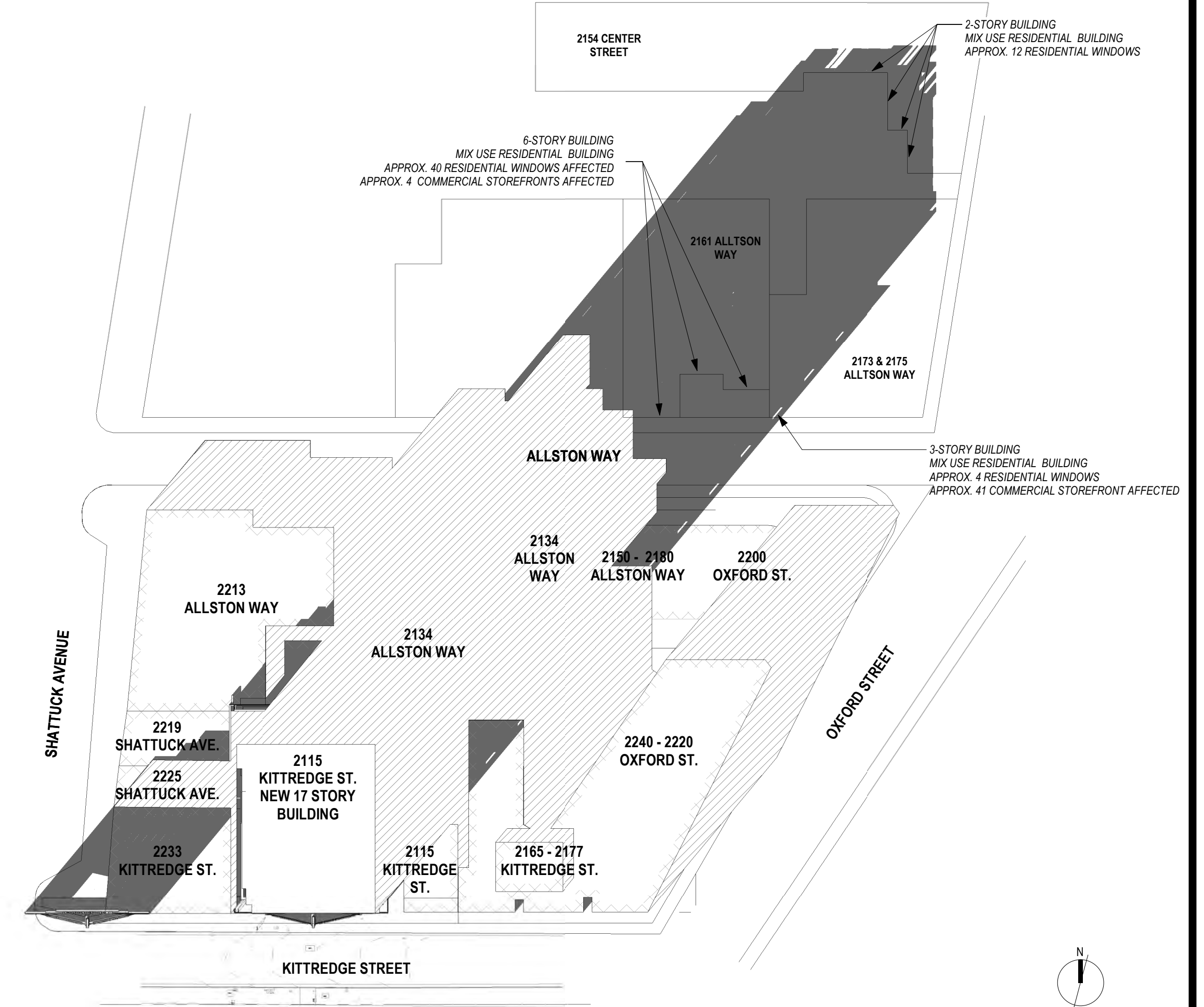
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3 12/21 PROPOSED 9 21 AM
G008 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)



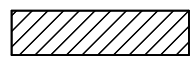

4 12/21 PROPOSED 2 54 PM
G008 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)

PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

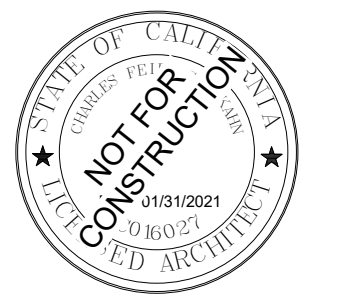
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ISSUE DATE: 05/16/2023
SHADOW STUDIES - DEC 22

G008

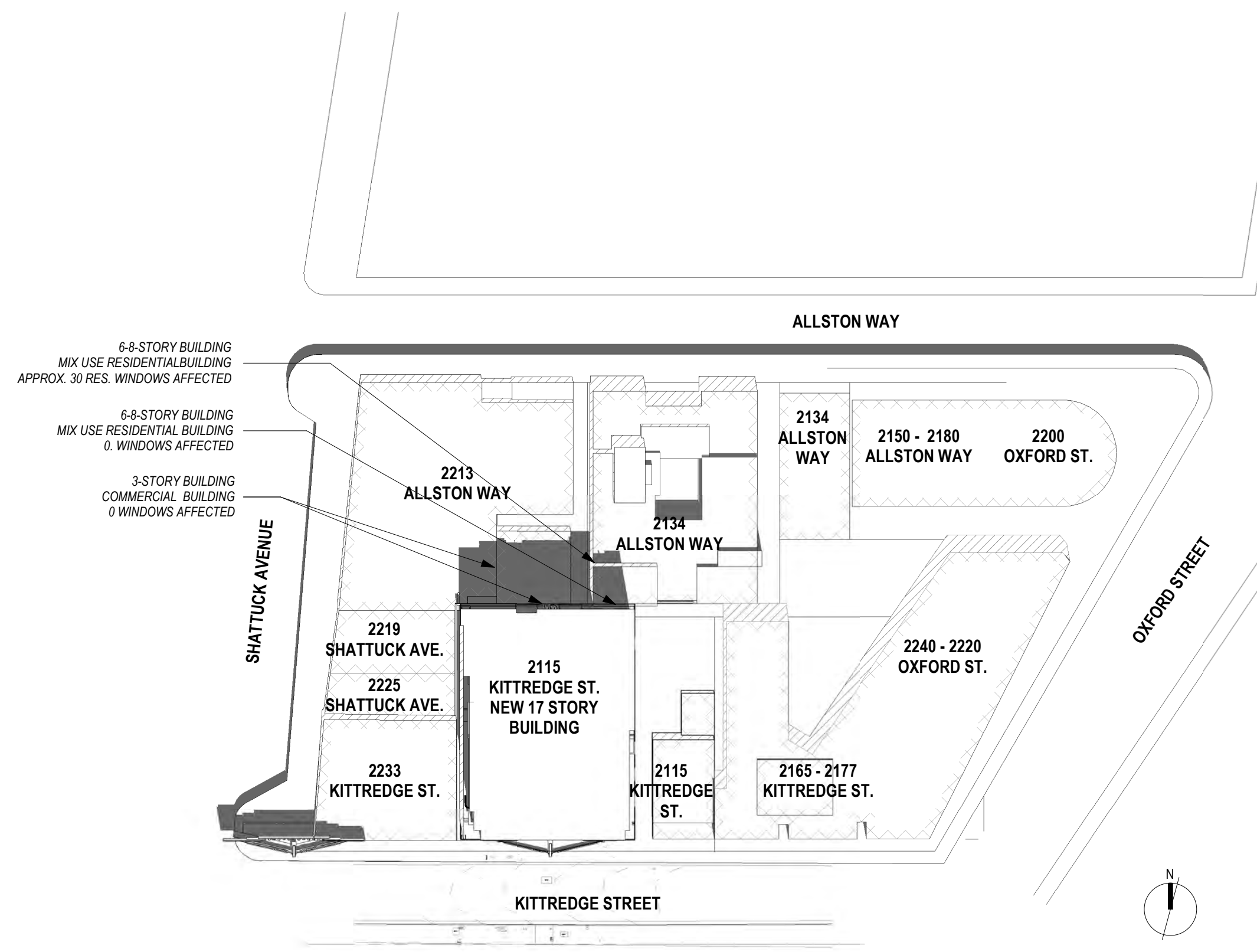
SHADOW LEGEND:
 EXISTING SHADOW
 NEW SHADOW

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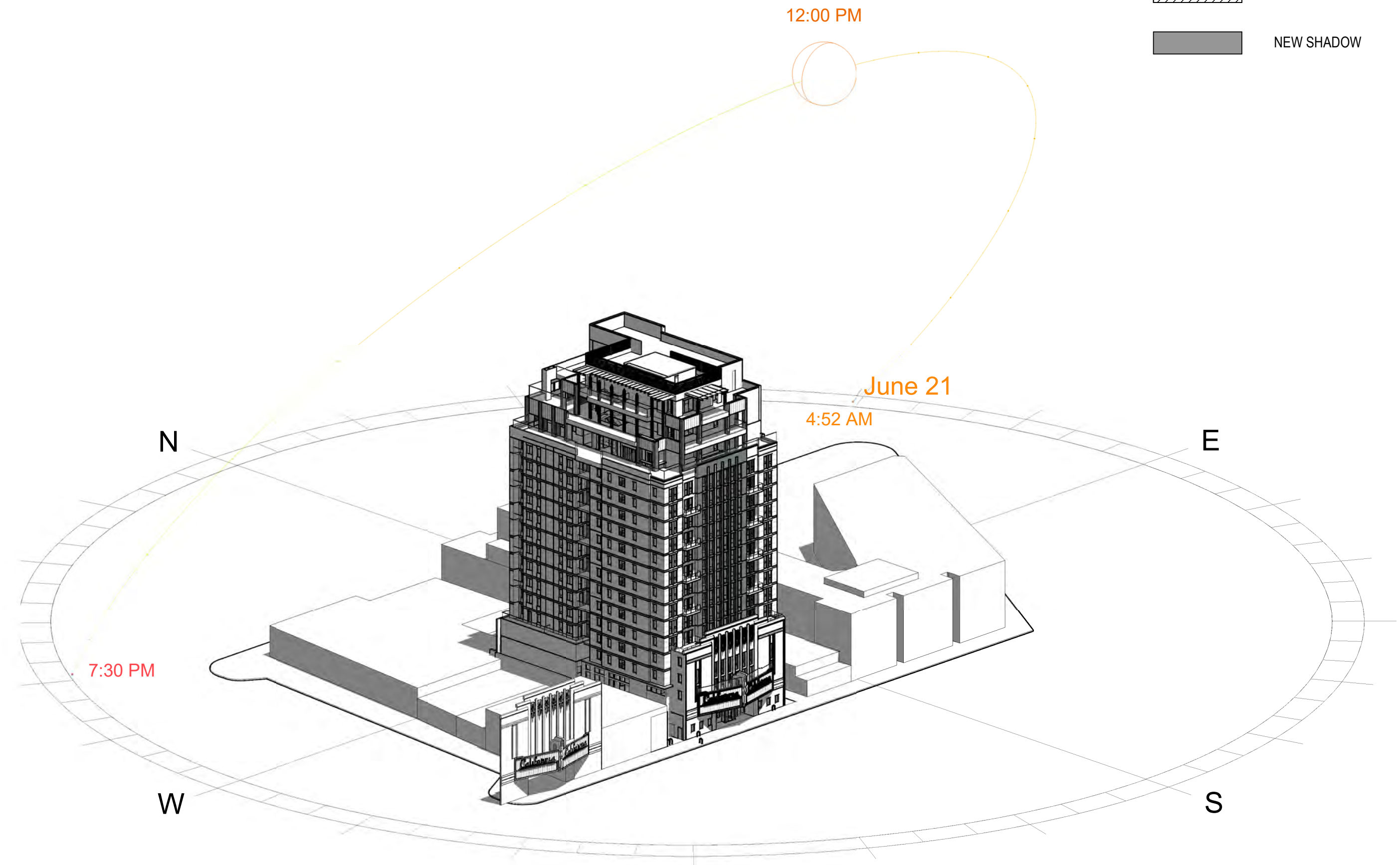
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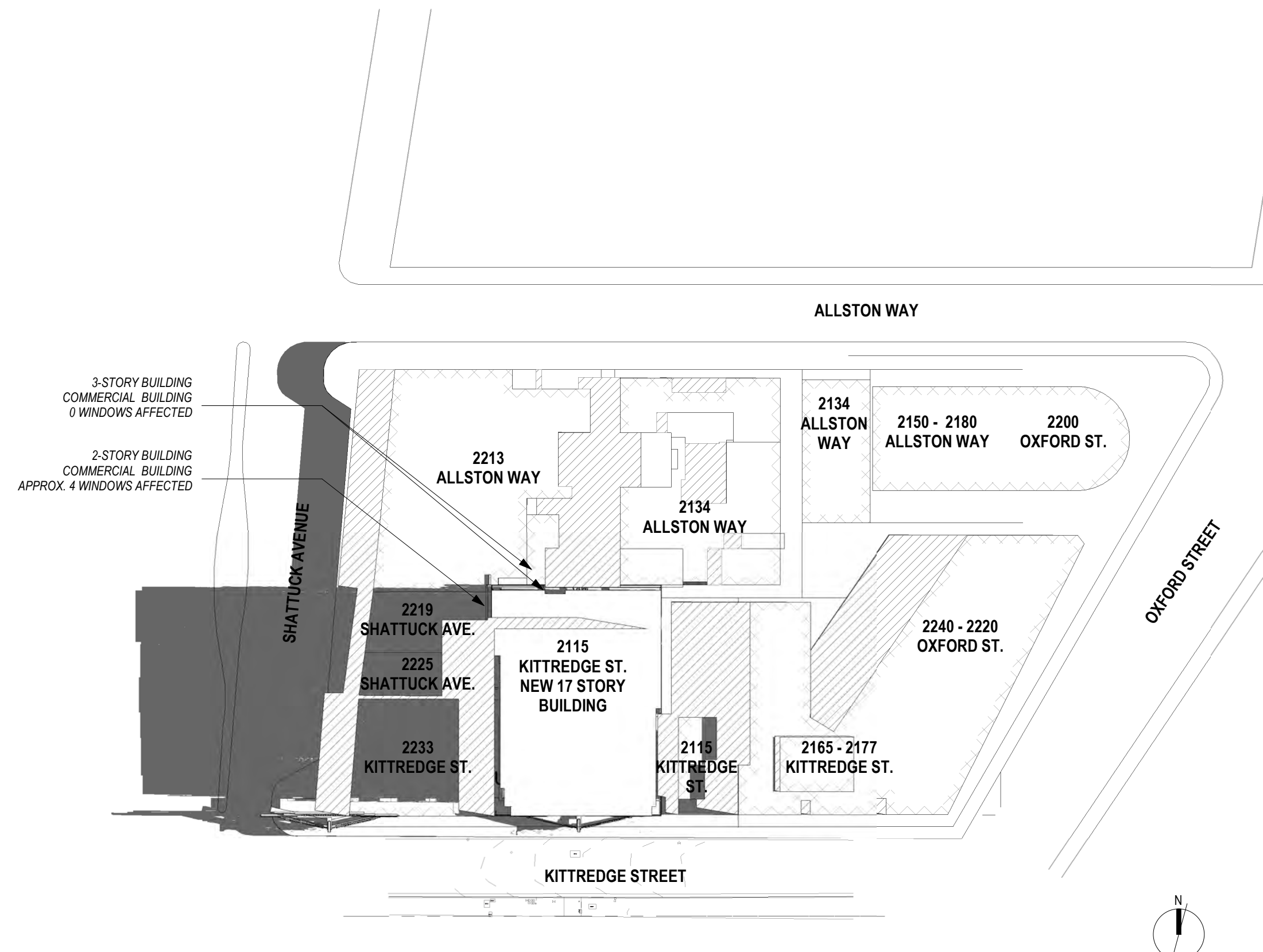
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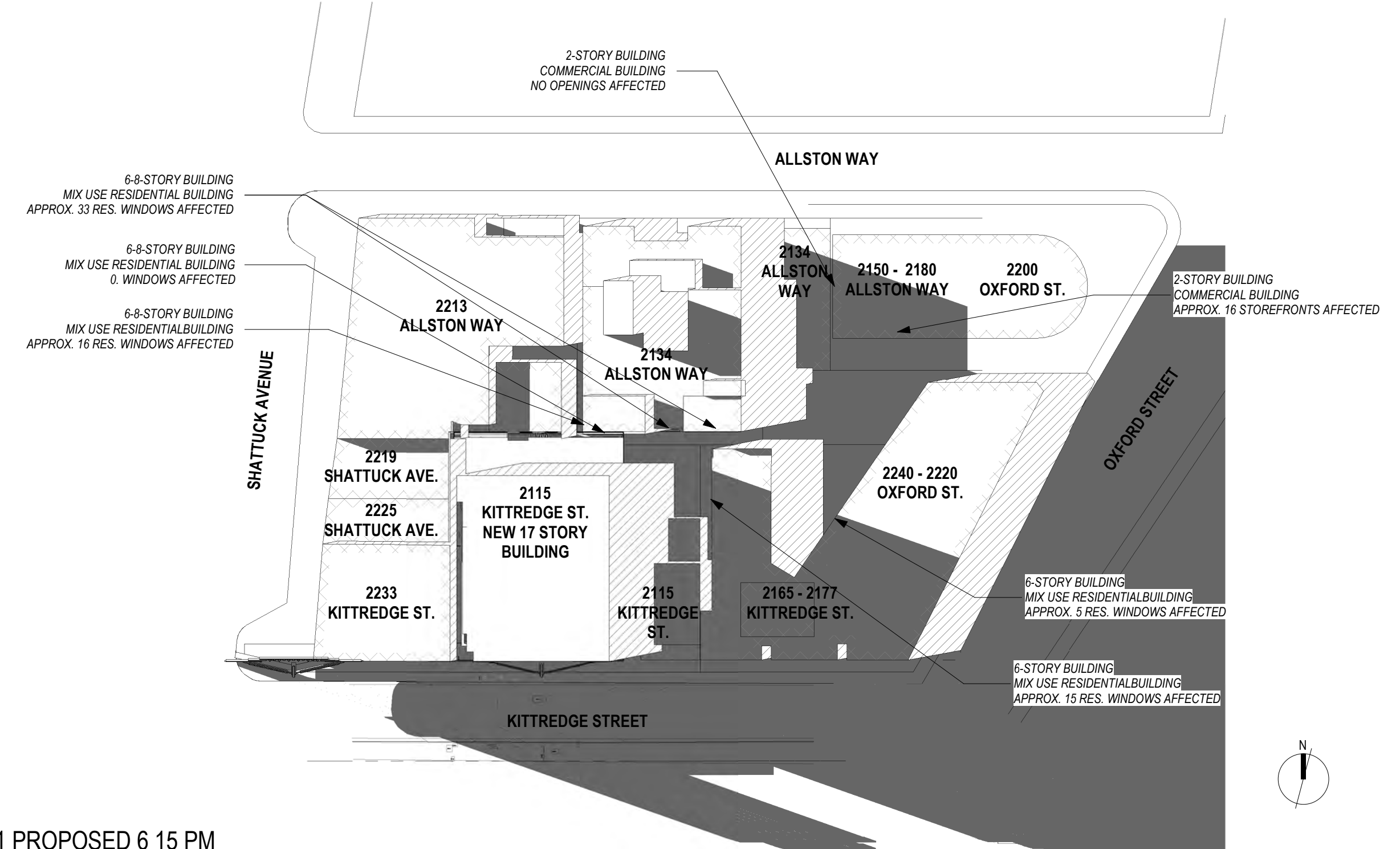
1 06/21 PROPOSED NOON
 G009 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)



2 SHADOW STUDY - JUNE 21
 G009



3 06/21 PROPOSED 8 30 AM
 G009 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)



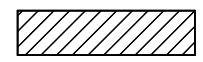

4 06/21 PROPOSED 6 15 PM
 G009 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)

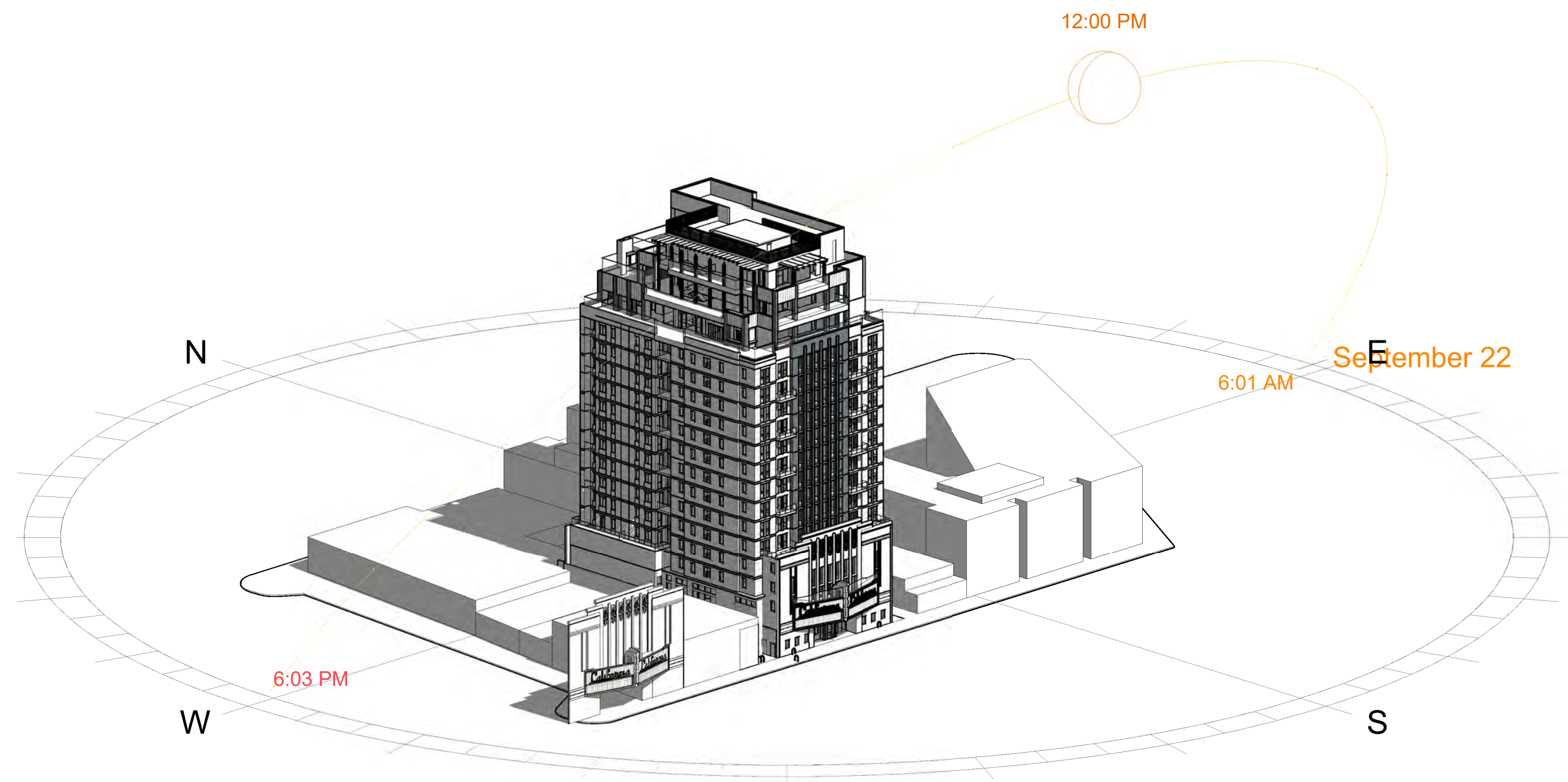
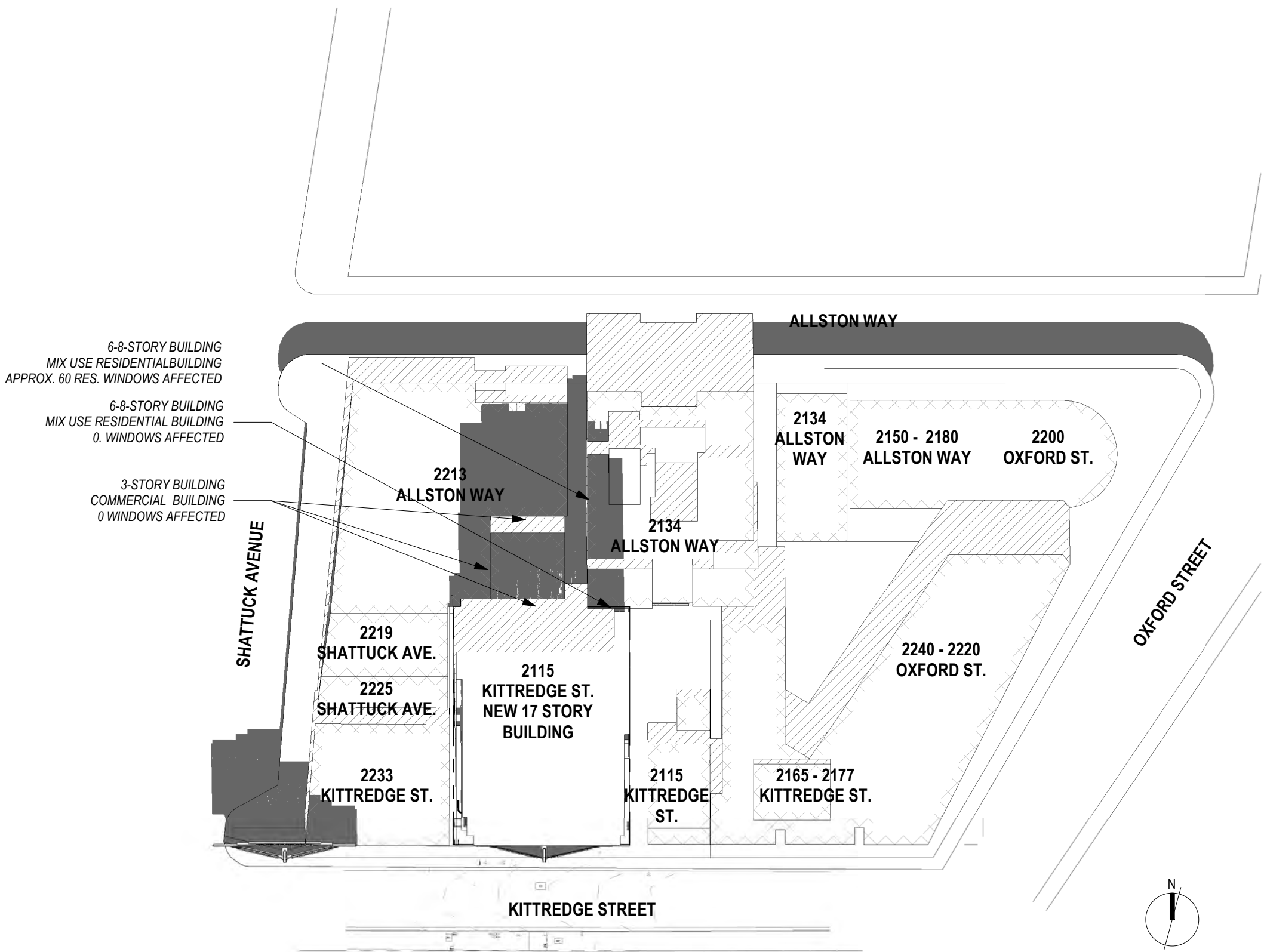
PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01
 ISSUE DATE: 05/16/2023
 SHADOW STUDIES - JUNE 21

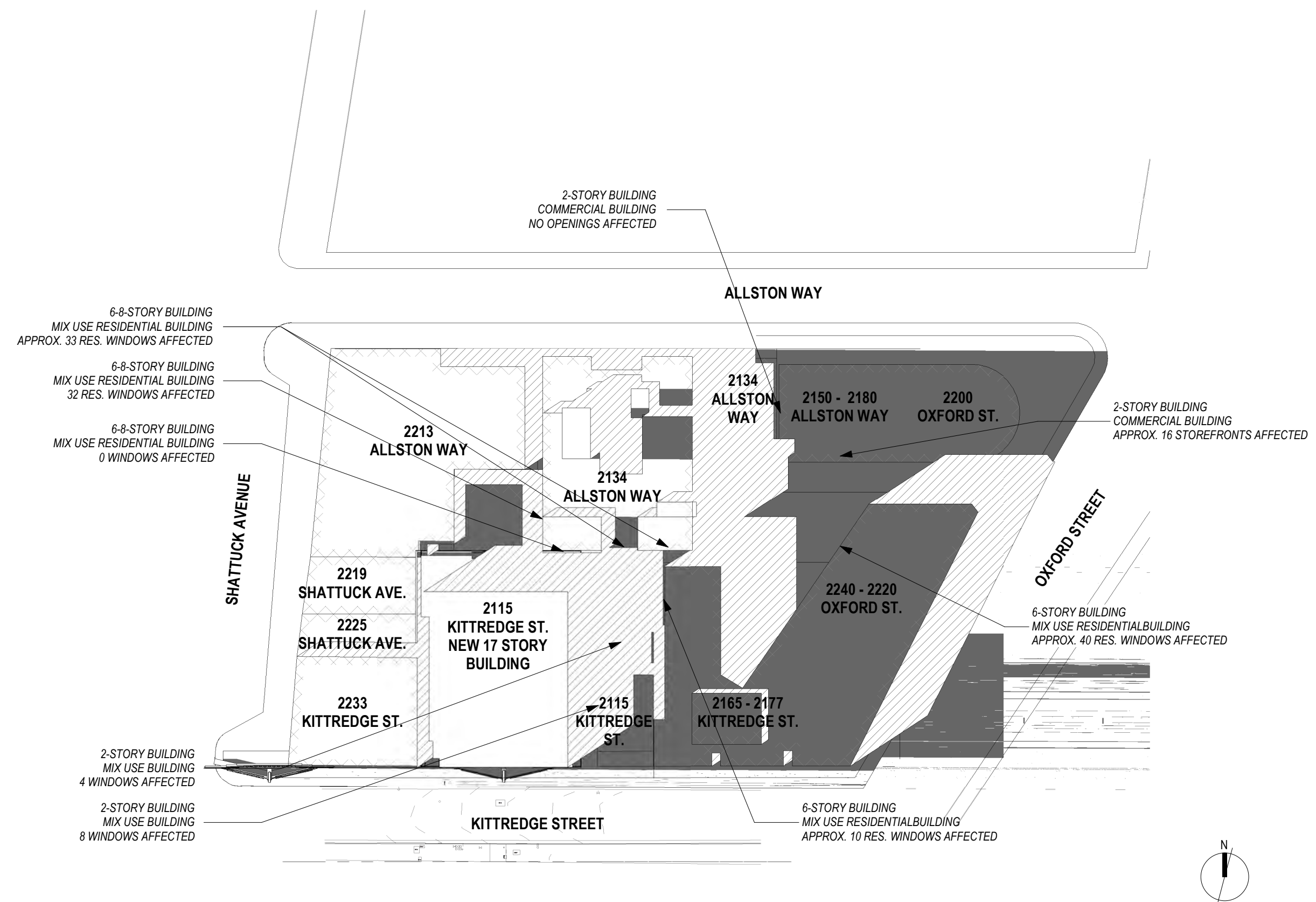
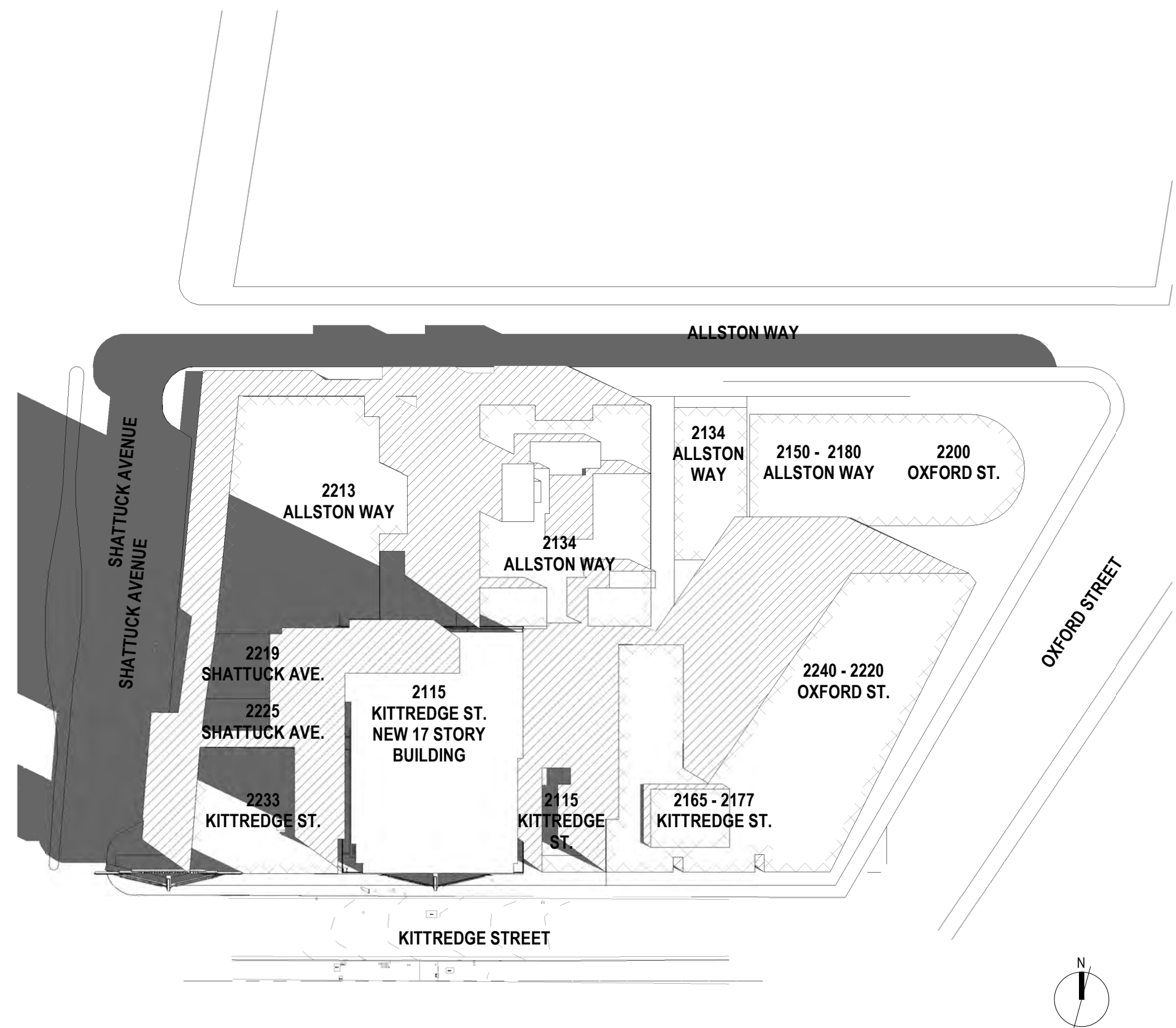
G009

SHADOW LEGEND:
 EXISTING SHADOW
 NEW SHADOW



1 09/22 PROPOSED NOON
 G010 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)

2 SHADOW STUDY - SEPT 22
 G010



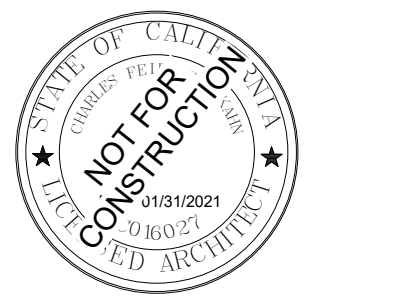
3 09/22 PROPOSED 8 35 AM
 G010 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)

4x 09/22 PROPOSED 6 15 PM
 G010 1" = 60'-0" ON 24X36 (1"=120'-0" ON 12X18)

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PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01

ISSUE DATE: 09/16/2023

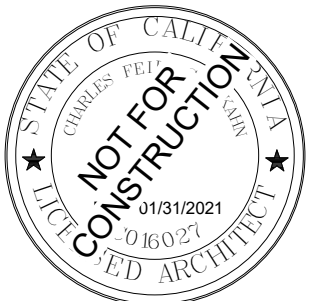
SHADOW STUDIES - SEPT 22

G010



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4 AERIAL NORTH VIEW
 G012 1/8" = 1'-0"



2 AERIAL EAST VIEW
 G012 1/8" = 1'-0"



3 AERIAL WEST VIEW
 G012 1/8" = 1'-0"



1 AERIAL SOUTH VIEW
 G012 1/8" = 1'-0"



5 ROOF DECK
 G012 1/8" = 1'-0"

PROJECT ISSUE RECORD	

PROJECT #: GDC01
 ISSUE DATE: 05/16/2023
 AERIAL BUILDING
 PERSPECTIVES

G012



1 CONTEXT VIEW MAP
 G013 1" = 1'-0"



2 NE CONTEXT VIEW
 G013 NOT TO SCALE



4 SE CONTEXT VIEW
 G013 1" = 1'-0"



3 SW CONTEXT VIEW
 G013 1" = 1'-0"

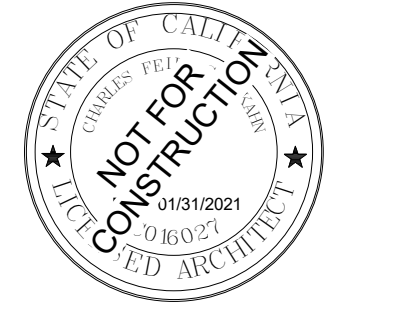


5 NW CONTEXT VIEW
 G013 1" = 1'-0"

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PERSPECTIVE CONTEXT RENDERINGS

G013

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ENTITLEMENT

LEGEND

	BUILDING LINE
	BUILDING OVERHANG
	CURB LINE
	FENCE LINE
	PROPERTY LINE
	CONTOUR LINES
	COMMUNICATION LINE
	ELECTRIC LINE
	GAS LINE
	SANITARY SEWER LINE
	UNKNOWN LINE
	WATER LINE

SYMBOLS & ABBREVIATIONS

	AREA DRAIN
	BOLLARD
	BOTTOM OF STAIRS
	BACK OF WALK
	CABLE PULL BOX
	COMMUNICATION PULL BOX
	CONCRETE
	DOWN SPOUT
	ELECTRIC MANHOLE
	ELECTRIC VAULT
	FLOW LINE
	GAS METER
	GAS VALVE
	MISCELLANEOUS PULL BOX
	SIGNS
	SANITARY CLEANOUT
	SANITARY MANHOLE
	STREET LIGHT SINGLE ARM
	TOP OF CURB
	TOP OF STAIRS
	WATER METER
	WATER VALVE

SURVEY NOTES

- EXISTING TOPOGRAPHIC SURVEY INFORMATION SHOWN HEREON IS BASED UPON TOPOGRAPHIC SURVEYS COMPLETED BY SANDIS, UNDER THE DIRECTION OF LAURA CABRAL, PLS 7756.
- UTILITIES SHOWN ON THIS SURVEY ARE BASED ON SURFACE OBSERVATIONS. NO WARRANTIES ARE EXPRESSED OR IMPLIED CONCERNING THE EXISTENCE, SIZE, DEPTH, CONDITION, CAPACITY, OR LOCATION OR ANY UTILITY EXISTING ON THE SITE, WHETHER PRIVATE, MUNICIPAL, OR PUBLIC OWNED.
- CONTRACTOR SHALL VERIFY ALL UTILITIES PRIOR TO CONSTRUCTION AND REPORT BACK TO CIVIL ENGINEER ANY DISCREPANCIES WITH PLAN PRIOR TO COMMENCEMENT OF WORK.
- TREE LOCATIONS SHOWN HEREON ARE SHOWN SYMBOLICALLY WITH SYMBOL SIZES BASED UPON TRUNK DIAMETER AT CHEST HEIGHT, AT THE LOCATION WHERE THE TREE ENTERS THE GROUND SURFACE. LOCATIONS AND SIZES OF TREE TRUNKS CAN ONLY BE CONSIDERED APPROXIMATE UNLESS OTHERWISE STATED ON THE MAP.
- ALL DISTANCES AND DIMENSIONS ARE SHOWN IN FEET AND DECIMALS THEREOF.
- DATES OF FIELD SURVEY: 04/13/2022, 04/15/2022, AND 04/22/2022.

BASIS OF BEARINGS

THE BEARING OF NORTH 80°33'00" EAST ALONG THE MONUMENT LINE OF DURANT AVENUE AS SHOWN UPON THAT CERTAIN MAP ENTITLED PARCEL MAP 9108 RECORDED IN BOOK 296, MAPS, PAGES 60-65, ALAMEDA COUNTY RECORDS, WAS TAKEN AS THE BASIS OF BEARINGS SHOWN UPON THIS SURVEY.

BENCHMARK

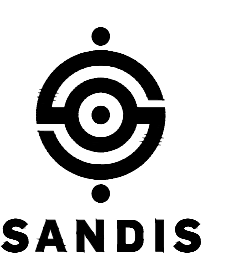
THE ELEVATION REFERENCE FOR THIS SURVEY IS A CITY OF BERKELEY BENCHMARK B3560, DESCRIBED AS 1 1/2" BRASS DISK IN CONCRETE AT THE NORTH NOSE OF THE MEDIAN ISLAND ON SHATTUCK AVENUE AT THE SOUTH SIDE OF KITTREDGE STREET
ELEV=178.28 FEET (CITY OF BERKELEY DATUM)

UNDERGROUND UTILITY NOTE

THE TYPES, LOCATIONS, SIZES AND/OR DEPTHS OF EXISTING UNDERGROUND UTILITIES AS SHOWN ON THIS TOPOGRAPHIC SURVEY ARE APPROXIMATE AND WERE OBTAINED FROM SOURCES OF VARYING RELIABILITY. ONLY ACTUAL EXCAVATION WILL REVEAL THE TYPES, EXTENT, SIZES, LOCATIONS AND DEPTHS OF SUCH UNDERGROUND UTILITIES. A REASONABLE EFFORT HAS BEEN MADE TO LOCATE AND DELINEATE ALL KNOWN UNDERGROUND UTILITIES. HOWEVER, THE ENGINEER CAN ASSUME NO RESPONSIBILITY FOR THE COMPLETENESS OR ACCURACY OF ITS DELINEATION OF SUCH UNDERGROUND UTILITIES WHICH MAY BE ENCOUNTERED, BUT WHICH ARE NOT SHOWN ON THIS SURVEY.

BOUNDARY NOTE

THE PARCEL LINES SHOWN HEREON ARE THE RESULT OF A BOUNDARY SURVEY MADE IN CONFORMANCE WITH THE REQUIREMENTS OF THE PROFESSIONAL LAND SURVEYOR'S ACT.



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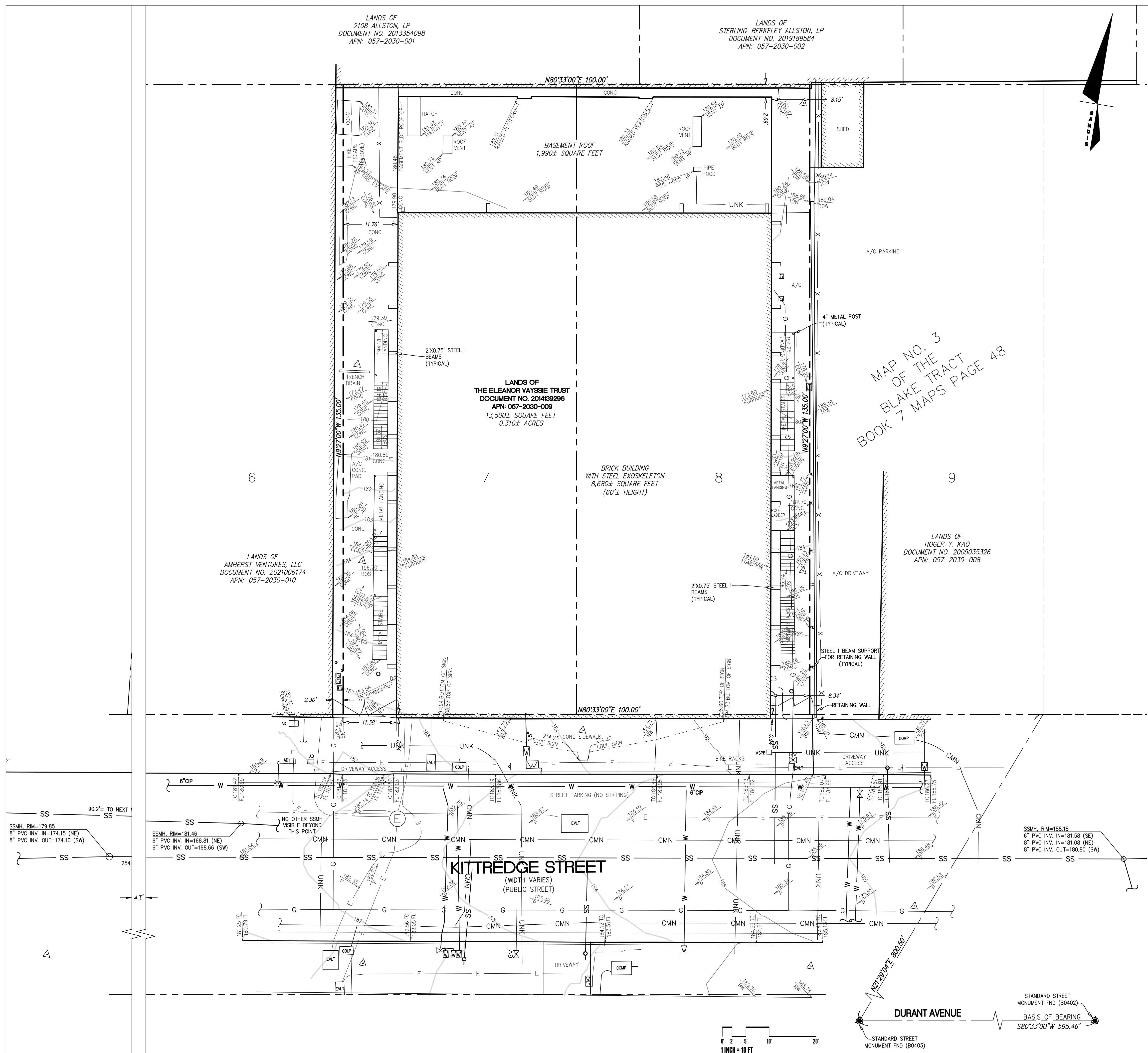
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PROJECT #: GDC01

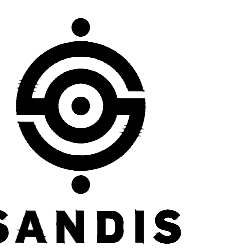
ISSUE DATE: 01/12/23

TOPOGRAPHIC SURVEY

C101



ENTITLEMENT



PROJECT ISSUE RECORD:

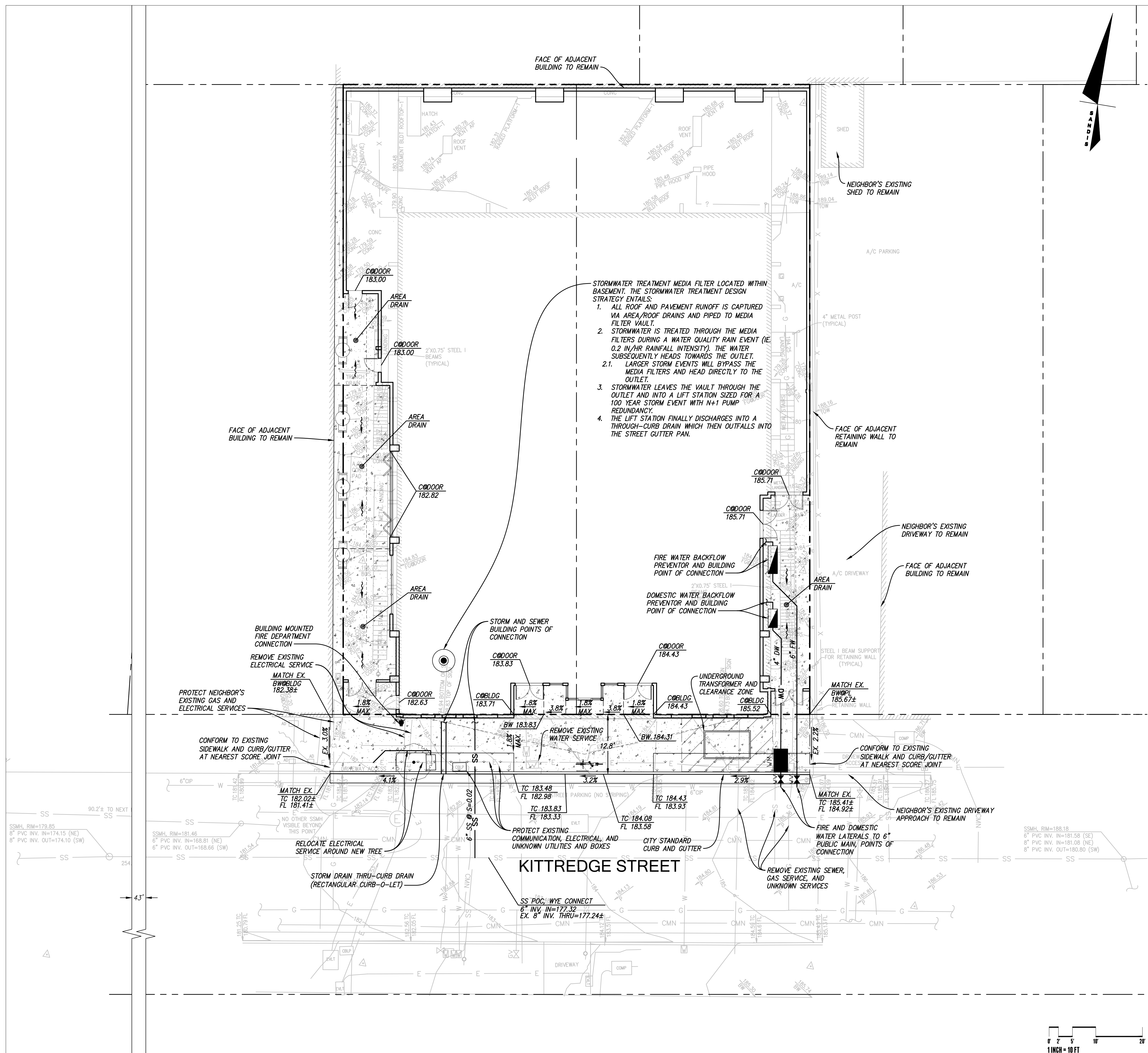
NO.	DATE	DESCRIPTION

PROJECT # GD001

ISSUE DATE: 01/12/23

SITE, GRADING & UTILITY PLAN

C201



LEGEND

- PROPERTY LINE
- SAWCUT LINE
- GRADE BREAK
- HARDSCAPE
- LANDSCAPING

UTILITY NOTES

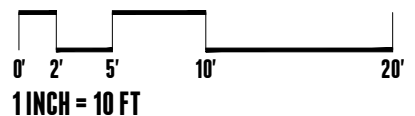
1. ALL AREA DRAINS AND CATCH BASINS GRATES WITHIN PEDESTRIAN ACCESSIBLE AREAS SHALL MEET ADA REQUIREMENTS.
2. ALL UTILITY TRENCHES SHALL BE BACK FILLED PER THE SPECIFICATIONS WITH APPROPRIATE TESTS BY THE GEOTECHNICAL ENGINEER TO VERIFY COMPACTION VALUES.
3. POTHOLING IS STRONGLY RECOMMENDED FOR NEW GRAVITY FLOW SYSTEMS TO VERIFY THE DEPTH OF ALL EXISTING CROSSING UTILITIES. POTHOLING CAN ALSO VERIFY THE SIZE AND MATERIAL OF ANY OTHER UTILITIES THE PROJECT IS CONNECTING ONTO.
4. ALL SEWER WORK SHALL BE IN CONFORMANCE WITH THE COUNTY ENVIRONMENTAL HEALTH DEPARTMENT STANDARDS.
5. ALL SEWER LATERALS SHALL HAVE A TWO WAY CLEANOUT AT FACE OF BUILDING.
6. ALL WATER SERVICE CONNECTIONS SHALL BE INSTALLED IN ACCORDANCE WITH THE APPLICABLE EBMUD STANDARDS.
7. ALL WATER LINES SHALL BE INSTALLED WITH 36" MINIMUM COVER.
8. THRUST RESTRAINTS SHALL BE DESIGNED AND INSTALLED AT ALL TEES, CROSSES, BENDS (HORIZONTAL AND VERTICAL), AND AT SIZE CHANGES.

SITE AND GRADING NOTES

1. ALL SITE WORK SHALL BE IN CONFORMANCE WITH TITLE 24 OF THE CALIFORNIA CODE OF REGULATIONS AND WITH THE AMERICANS WITH DISABILITIES ACT.
2. PATH OF TRAVEL TO BUILDING SHALL NOT EXCEED A SLOPE OF 1:20 (5%) UNLESS RAILINGS ARE SHOWN, IN WHICH CASE THE SLOPE SHALL NOT EXCEED 1:12 (8.33%).
3. A 2% MAXIMUM SLOPE LANDING SHALL BE PROVIDED AT PRIMARY ENTRANCES TO THE BUILDING. THE LANDINGS SHALL HAVE A MINIMUM WIDTH OF 60" AND A MINIMUM DEPTH OF 60" WHEN THE DOOR OPENS INTO THE BUILDING, AND 42" PLUS THE WIDTH OF THE DOOR WHEN THE DOORS OPEN ONTO THE LANDING.
4. MAXIMUM CROSS SLOPE ALONG SIDEWALK OR PATHWAY SHALL BE 2% MAXIMUM.
5. THE SIDEWALK SHALL HAVE A 4' MINIMUM CLEAR WIDTH FOR ACCESSIBLE CONFORMANCE.

STORMWATER TREATMENT MEDIA FILTER LOCATED WITHIN BASEMENT. THE STORMWATER TREATMENT DESIGN STRATEGY ENTAILS:

1. ALL ROOF AND PAVEMENT RUNOFF IS CAPTURED VIA AREA/ROOF DRAINS AND PIPED TO MEDIA FILTER VAULT.
2. STORMWATER IS TREATED THROUGH THE MEDIA FILTERS DURING A WATER QUALITY RAIN EVENT (IE 0.2 IN/HR RAINFALL INTENSITY). THE WATER SUBSEQUENTLY HEADS TOWARDS THE OUTLET.
- 2.1. LARGER STORM EVENTS WILL BYPASS THE MEDIA FILTERS AND HEAD DIRECTLY TO THE OUTLET.
3. STORMWATER LEAVES THE VAULT THROUGH THE OUTLET AND INTO A LIFT STATION SIZED FOR A 100 YEAR STORM EVENT WITH N+1 PUMP REDUNDANCY.
4. THE LIFT STATION FINALLY DISCHARGES INTO A THROUGH-CURB DRAIN WHICH THEN OUTFALLS INTO THE STREET GUTTER PAN.



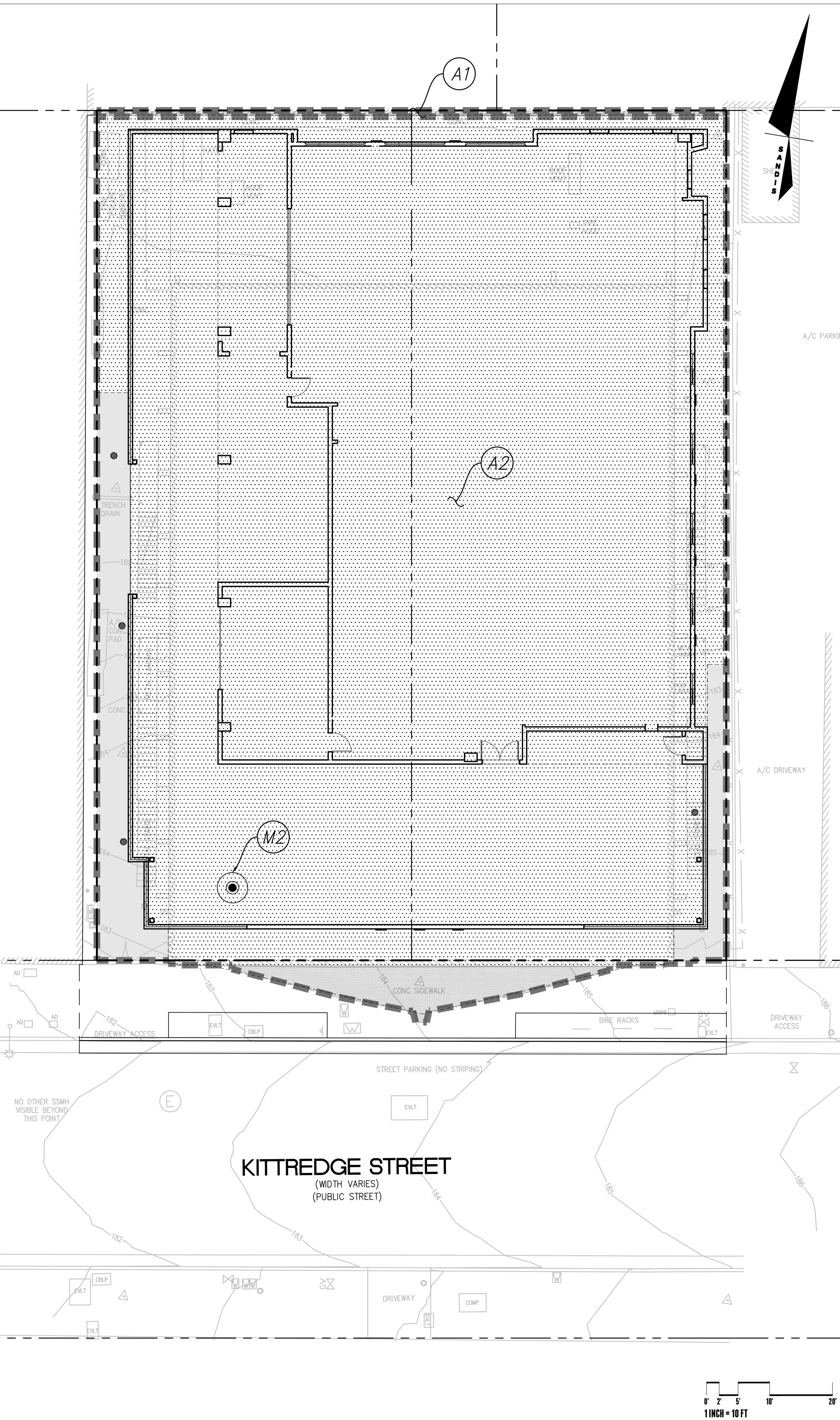
File: \\sandisv2\Oak\2\2023\4_ENGINEERING\2_PLAN SETS\3_SHEET SET\ONSITE\C201 SITE GRADING AND UTILITY PLAN.dwg Date: Jan 13, 2023



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ENTITLEMENT



LEGEND

[Pattern]	PROPOSED HARDSCAPE
[Pattern]	PROPOSED ROOF
[Pattern]	EXISTING ROOF
[Pattern]	DRAINAGE AREA BOUNDARY

STORMWATER MANAGEMENT NOTES:

THE PROPOSED PROJECT WILL INCLUDE MORE THAN 10,000 SQUARE FEET OF IMPERVIOUS SURFACE ADDITION AND REPLACEMENT. GIVEN THAT THE PROJECT SURPASSES THIS THRESHOLD, THE PROJECT IS CONSIDERED A REGULATED PROJECT PER THE REQUIREMENTS OF PROVISION C.3 OF THE MUNICIPAL REGIONAL STORMWATER PERMIT (ORDER NO. R2-2022-0018 AND R2-2015-0049). THIS PLAN PRESENTS THE METHODS AND CALCULATIONS FOR COMPLYING WITH THESE REQUIREMENTS, IN ACCORDANCE WITH THE CITY OF BERKELEY AND ALAMEDA COUNTY STORMWATER PROGRAMS. MOREOVER, GIVEN THAT THIS PROJECT IS REPLACING MORE THAN 50% OF THE EXISTING IMPERVIOUS AREA, THE PROJECT MUST TREAT THE ENTIRE SITE.

- THIS PROJECT IS CONSIDERED A SPECIAL PROJECT CATEGORY "A" PER THE CHARACTERISTICS LISTED IN ALAMEDA COUNTY'S SPECIAL PROJECTS WORKSHEET:
- PROJECT IS IN A DOWNTOWN CORE AREA.
 - PROJECT CREATES/REPLACES < 1/2 ACRE IMPERVIOUS SURFACE.
 - PROJECT INCLUDES NO SURFACE AREA PARKING.
 - PROJECT HAS AT LEAST 85% COVERAGE BY PERMANENT STRUCTURES.

A NARRATIVE IS INCLUDED AS PART OF THE PLANNING SUBMITTAL WHICH DESCRIBES HOW LID TREATMENT IS NOT FEASIBLE ONSITE, AND WHY THE PROJECT MUST USE A MEDIA FILTER TO REGULATE THE QUALITY OF STORMWATER LEAVING THE SITE. THIS TREATMENT DEVICE IS DESCRIBED BELOW:

- MEDIA FILTER - RUNOFF FROM THE CONTRIBUTING IMPERVIOUS SURFACE FLOWS THROUGH A MEDIA FILTER SIZED TO TREAT THE RUNOFF BASED ON A 0.2 IN/HR INTENSITY (TREATMENT STORM EVENT). THIS IS A NON-LID TREATMENT MEASURE WHICH REMOVES POLLUTANTS FROM RUNOFF THROUGH SCREENING AND FILTER CARTRIDGES MADE UP OF MANUFACTURED MEDIA. THIS TREATMENT DEVICE IS ONLY ALLOWED FOR "SPECIAL PROJECTS". THIS PROJECT QUALIFIES AS A CATEGORY A SPECIAL PROJECT.

C.3 STORMWATER TREATMENT MEASURES

AREA ID	PROPOSED IMPERVIOUS AREA (SF)	EXISTING IMPERVIOUS AREA (SF)	TOTAL AREA (SF)	BMP ID	BMP TYPE
A1	0	75	75	-	IN-LIEU CREDIT ¹
A2	13,461	270 ²	13,731	M2	MEDIA FILTER ³

TABLE FOOTNOTES:

- EXISTING UNTREATED IMPERVIOUS SURFACE INCLUDES NEIGHBORING BUILDING ROOF WITHIN PROJECT PROPERTY. EXISTING IMPERVIOUS AREA WITHIN DRAINAGE AREA A2 WILL BE TREATED IN LIEU OF THIS AREA.
- THIS AREA REPRESENTS THE EXISTING FOOTPRINT OF THE EXISTING MARQUEE SIGN TO REMAIN. 75 SF OF THE OVERALL 270 SF TREATED AREA WILL BE USED AS IN-LIEU CREDIT FOR DRAINAGE AREA A1.
- SEE EXAMPLE MEDIA FILTER PRODUCT, THIS SHEET, SIZED USING RATIONAL METHOD (Q=CIA):

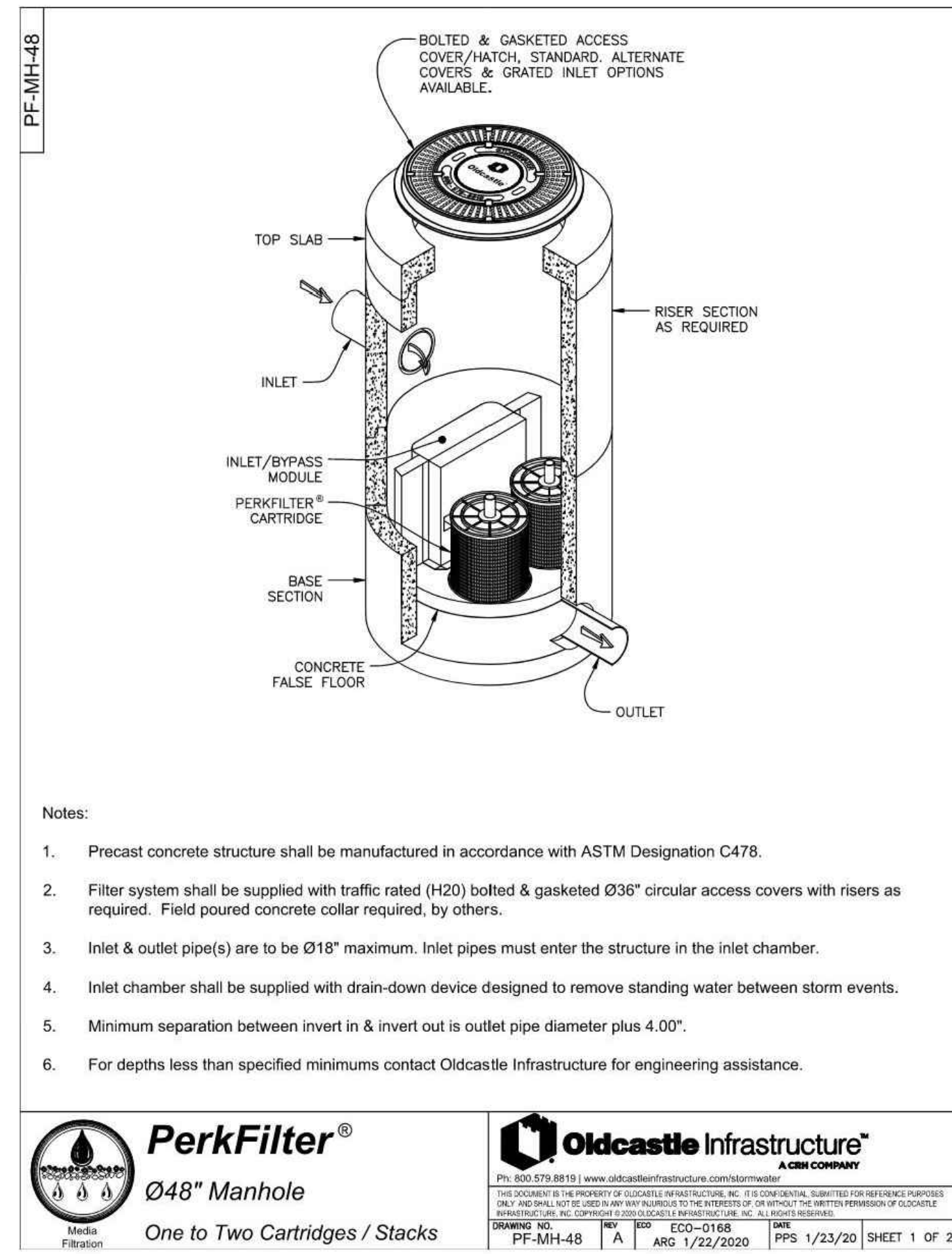
$C=0.85$ (ROOF/HARDSCAPE)
 $i_{treat}=0.2$ IN/HR (TREATMENT RAINFALL INTENSITY)
 $i_{avg}=2.05$ IN/HR (10 YEAR/10 MIN RAINFALL INTENSITY PER NOAA)
 $A=0.32$ ACRES
 $Q_{treat}=0.05$ CFS
 $Q_{10YR}=0.56$ CFS

FEMA FLOOD ZONE DESIGNATION

THE PROPOSED PROJECT SITE RESIDES IN FEMA'S FLOOD INSURANCE RATE MAP (FIRM) 06001C0057G, EFFECTIVE AUGUST 3, 2009. THE ENTIRE PROJECT AREA IS LOCATED IN ZONE X, 'OTHER AREAS' (AREAS DETERMINED TO BE OUTSIDE THE 0.2% ANNUAL CHANCE FLOODPLAIN).

HYDROMODIFICATION NOTE:

THE PROJECT IS EXEMPT FROM HYDROMODIFICATION REQUIREMENTS PER THE ALAMEDA COUNTY C.3 TECHNICAL GUIDANCE DOCUMENT. THE PROJECT IS EXEMPT FROM HYDROMODIFICATION DUE TO IMPERVIOUS AREA ADDED OR REPLACED BEING LESS THAN 1 ACRE.

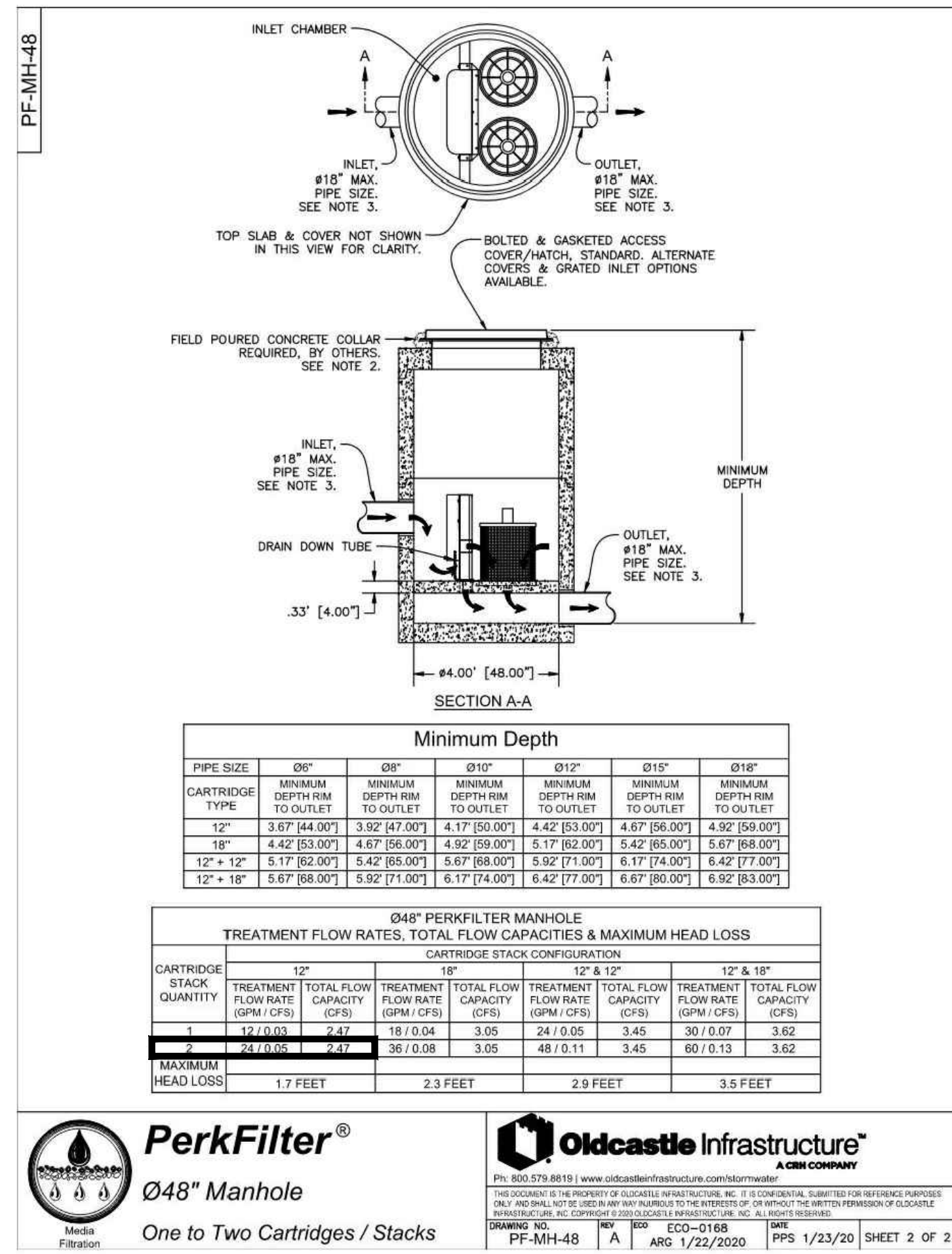


- Notes:**
- Precast concrete structure shall be manufactured in accordance with ASTM Designation C478.
 - Filter system shall be supplied with traffic rated (H20) bolted & gasketed Ø36" circular access covers with risers as required. Field poured concrete collar required, by others.
 - Inlet & outlet pipe(s) are to be Ø18" maximum. Inlet pipes must enter the structure in the inlet chamber.
 - Inlet chamber shall be supplied with drain-down device designed to remove standing water between storm events.
 - Minimum separation between invert in & invert out is outlet pipe diameter plus 4.00".
 - For depths less than specified minimums contact Oldcastle Infrastructure for engineering assistance.

PerkFilter®
Ø48" Manhole
One to Two Cartridges / Stacks

Oldcastle Infrastructure®
A CMI COMPANY
Ph: 800.579.8819 | www.oldcastleinfrastructure.com/stormwater
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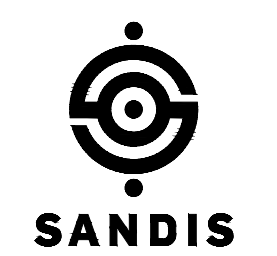
DRAWING NO. PF-MH-48 REV. 1/23/2020 SHEET 1 OF 2



PerkFilter®
Ø48" Manhole
One to Two Cartridges / Stacks

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DRAWING NO. PF-MH-48 REV. 1/23/2020 SHEET 2 OF 2



PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01
ISSUE DATE: 01/12/23

STORMWATER MANAGEMENT PLAN

C301



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2115 KITTREDGE
ST
2115 KITTREDGE ST
BERKELEY, CA

ENTITLEMENT

Name: Christian Cerria
Address: 649 Mission Street 5th Floor, San Francisco, CA, 94105
Phone: (571) 212-1733 Email: ccerria@gilbaneo.com

Name of applicant completing the form: Christian Cerria
Signature: _____ Date: 9/22/2022

¹³ Hydromodification is the modification of a stream's hydrograph, caused in general by increases in flows and durations that result when land is developed (made more impervious). The effects of hydromodification include, but are not limited to, increased bed and bank erosion, loss of habitat, increased sediment transport and deposition, and increased flooding. Hydromodification management control measures are designed to reduce these effects.

STORMWATER REQUIREMENTS CHECKLIST

Stormwater Requirements Checklist
II.C. Select appropriate source controls (Applies to C.3 Regulated Projects; encouraged for other projects. Consult municipal staff.¹⁴)
Are these features in project? Features that require source control measures Source control measures (Refer to Local Source Control List for detailed requirements) Is source control measure included in project plans? Plan Sheet No.
Yes No
Storm Drain Mark on-site inlets with the words "No Dumping! Flows to Bay" or equivalent.
Floor Drains Plumb interior floor drains to sanitary sewer¹⁵ (or prohibit).
Parking garage Plumb interior parking garage floor drains to sanitary sewer.¹⁶
Landscaping Retain existing vegetation as practicable. Select diverse species appropriate to the site. Include plants that are pest- and/or disease-resistant, drought-tolerant, and/or attract beneficial insects. Minimize use of pesticides and quick-release fertilizers. Use efficient irrigation system; design to minimize runoff.
Pool/Spa/Fountain Provide connection to the sanitary sewer to facilitate draining.¹⁷
Food Service Equipment (non-residential) Provide sink or other area for equipment cleaning, which is: Connected to a grease interceptor prior to sanitary sewer discharge. Large enough for the largest mat or piece of equipment to be cleaned. Indoors or in an outdoor runoff area designed to prevent stormwater run-on and run-off, and signed to require equipment washing in this area.
Refuse Areas Provide a roofed and enclosed area for dumpsters, recycling containers, etc., designed to prevent stormwater run-on and runoff. Connect any drains in or beneath dumpsters, compactors, and tallow bin areas serving food service facilities to the sanitary sewer.¹⁸
Outdoor Process Activities Perform process activities either indoors or in a roofed outdoor area, designed to prevent stormwater run-on and runoff, and to drain to the sanitary sewer.¹⁹
Outdoor Equipment/Materials Storage Cover the area or design to avoid pollutant contact with stormwater runoff. Locate area only on paved and contained areas. Roof storage areas that will contain non-hazardous liquids, drain to sanitary sewer²⁰, and contain by berms or similar.
Vehicle/Equipment Cleaning Roofed, paved and berm wash area to prevent stormwater run-on and runoff, plumb to the sanitary sewer²¹, and sign as a designated wash area. Commercial car wash facilities shall discharge to the sanitary sewer.²²
Vehicle/Equipment Repair and Maintenance Designate repair/maintenance areas indoors, or an outdoors area designed to prevent stormwater run-on and runoff and provide secondary containment. Do not install drains in the secondary containment areas. No floor drains unless pre-treated prior to discharge to the sanitary sewer.²³ Connect containers or sinks used for parts cleaning to the sanitary sewer.²⁴
Fuel Dispensing Areas Fueling areas shall have impermeable surface that is a) minimally graded to prevent ponding and b) separated from the rest of the site by a grade break. Canopy shall extend at least 10 ft in each direction from each pump and drain away from fueling area.
Loading Docks Cover and/or grade to minimize run-on and runoff from the loading area. Position downspouts to direct stormwater away from the loading area. Drain water from loading dock areas to the sanitary sewer.²⁵ Install door skirts between the trailers and the building.
Fire Sprinklers Design for discharge of fire sprinkler test water to landscape or sanitary sewer.²⁶
Miscellaneous Drain or Wash Water Drain condensate of air conditioning units to landscape. Large air conditioning units may connect to the sanitary sewer.²⁷ Hood drains shall drain to unpaved area where practicable. Drain boiler drain lines, roof top equipment, all wastewater to sanitary sewer.²⁸
Architectural Copper Discharge rinse water to sanitary sewer²⁹, or collect and dispose properly offsite. See flyer "Requirements for Architectural Copper."

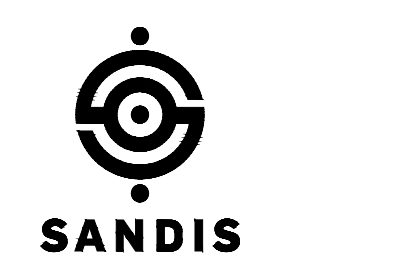
Stormwater Requirements Checklist
II.D. Implement Construction Best Management Practices (BMPs) (Applies to all projects - see Provision C.6 for more details.)
Yes No Best Management Practice (BMP)
Attach the municipality's construction BMP plan sheet to project plans and require contractor to implement the applicable BMPs on the plan sheet.
Temporary erosion controls to stabilize all denuded areas until permanent erosion controls are established.
Delineate with field markers clearing limits, easements, setbacks, sensitive or critical areas, buffer zones, trees, and drainage courses.
Provide notes, specifications, or attachments describing the following:
Construction, operation and maintenance of erosion and sediment controls, include inspection frequency.
Methods and schedule for grading, excavation, filling, clearing of vegetation, and storage and disposal of excavated or cleared material.
Specifications for vegetative cover & mulch, include methods and schedules for planting and fertilization.
Provisions for temporary and/or permanent irrigation.
Perform clearing and earth moving activities only during dry weather.
Use sediment controls or filtration to remove sediment when dewatering and obtain all necessary permits.
Protect all storm drain inlets in vicinity of site using sediment controls such as berms, fiber rolls, or filters.
Trap sediment on-site, using BMPs such as sediment basins or traps, earthen dikes or berms, silt fences, check dams, soil blankets or mats, covers for soil stock piles, etc.
Divert on-site runoff around exposed areas; divert off-site runoff around the site (e.g., swales and dikes).
Protect adjacent properties and undisturbed areas from construction impacts using vegetative buffer strips, sediment barriers or filters, dikes, mulching, or other measures as appropriate.
Limit construction access routes and stabilize designated access points.
No cleaning, fueling, or maintaining vehicles only during dry weather.
Store, handle, and dispose of construction materials/wastes properly to prevent contact with stormwater.
Contractor shall train and provide instruction to all employees/subcontractors re: construction BMPs.
Control and prevent the discharge of all potential pollutants, including pavement cutting wastes, paints, concrete, petroleum products, chemicals, washwater or sediments, rinse water from architectural copper, and non-stormwater discharges to storm drains and watercourses.
PROJECTS THAT ARE NOT C.3 REGULATED PROJECTS STOP HERE!

Stormwater Requirements Checklist
II.E. Bioretention, Infiltration and Rain Water Harvesting and Use.
MRP 2.0 no longer requires that a feasibility analysis of infiltration and rainwater harvesting be conducted. However, applicants using bioretention are encouraged to maximize infiltration of stormwater if site conditions allow. If feasible and desired, infiltration and rainwater harvesting may be cost effective solutions depending on the project.
II.F. Stormwater Treatment Measures (Applies to C.3 Regulated Projects)
II.F.1 Check the applicable box and indicate the treatment measures to be included in the project.
Yes No Is the project a Special Project? (See Appendix K of the C.3 Technical Guidance for criteria.) If Yes, complete the Special Projects Worksheet (go to the program website at: www.cleanwaterprogram.org and click on "Resources") and consult with municipal staff about the need to prepare a discussion of the feasibility and infeasibility of 100% LID treatment. Indicate the type of non-LID treatment to be used, the hydraulic sizing method, and percentage of the amount of runoff specified in Provision C.3.d that is treated:
Non-LID Treatment Hydraulic sizing method* % of C.3.d amount of runoff treated
Media filter Flow based approach (2.c) 100%
Tree well filter
Is the project using bioretention to treat the C.3.d amount of runoff? For more information on infiltration and rainwater harvesting and use of stormwater, refer to the C3 Technical Guidance downloadable at the program website: www.cleanwaterprogram.org If Yes, indicate the bioretention measures to be used, and the hydraulic sizing method:
Bioretention Measures Hydraulic sizing method*
Bioretention area
Flow-through planter
Other (specify):
Is the project using infiltration or rainwater harvesting? For more information on infiltration and rainwater harvesting and use of stormwater, refer to the C3 Technical Guidance downloadable at the program website: www.cleanwaterprogram.org If Yes, indicate the measures to be used, and hydraulic sizing method:
LID Treatment Measures (non-bioretention) Hydraulic sizing method*
Rainwater harvesting and use
Biorretention¹³
Infiltration trench
Other (specify):
*Hydraulic Sizing Method: Indicate which of the following Provision C.3.d.i hydraulic sizing methods were used:
1 Volume based approaches - Refer to Provision C.3.d.i.(1):
1(a) Urban Runoff Quality Management approach, or
1(b) 80% capture approach (recommended volume-based approach).
2 Flow-based approaches - Refer to Provision C.3.d.i.(2):
2(a) 10% of 50-year peak flow approach, or
2(b) Percentile rainfall intensity approach, or
2(c) 0.2-inch-per-hour intensity approach (this is recommended flow-based approach AND the basis for the 4% rule of thumb described in Section 5.1 of the C.3 Technical Guidance).
3 Combination hydraulic sizing approach - Refer to Provision C.3.d.i.(3).
If a combination flow and volume design basis was used, indicate which flow-based and volume-based criteria were used.
¹³ See Section 6.1 of the C.3 Technical Guidance for conditions in which bioretention areas provide biorretention.

Stormwater Requirements Checklist
II.G. Is the project a Hydromodification Management¹³ (HM) Project? (Complete this section for C.3 Regulated Projects)
II.G.1 Does the project create and/or replace 1 acre (43,560 sq. ft.) or more of impervious surface? (Refer to Item I.B.1.)
No. The project is NOT required to incorporate HM measures. Skip to Item II.G.6 and check "No."
Yes. The project is required to incorporate HM measures. Skip to Item II.G.2 and check "Yes."
II.G.2 Is the total impervious area increased over the pre-project condition? (Refer to Item I.B.1.)
No. The project is NOT required to incorporate HM measures. Skip to Item II.G.6 and check "No."
Yes. Continue to Item II.G.3.
II.G.3 Is the site located in a tidally influenced/depositional area, or in the extreme eastern portion of the county that is not subject to HM requirements? (See HMP Susceptibility Map in Appendix I of the C.3 Technical Guidance.)
Yes. Project is exempt from HM requirements. Attach map indicating project location. Skip to II.G.6 and check "No".
No. Continue to II.G.4.
II.G.4 Is the site located in a high slope zone or special consideration watershed, as shown on the HMP Susceptibility Map?
Yes. Project is subject to HM requirements. Attach map indicating project location. Skip to II.G.6 and check "Yes."
No. Continue to II.G.5.
II.G.5 For sites located in a white area on the HMP Susceptibility Map, has an engineer or qualified environmental professional determined that runoff from the project flows only through a hardened channel or enclosed pipe along its entire length before emptying into a waterway in the exempt area?
Yes. Project is exempt from HM requirements. Attach signed statement by qualified professional. Go to II.G.6 and check "No."
No. Project is subject to HM requirements. Attach map indicating project location. Go to Item G.6 and check "Yes."
II.G.6 Is the project a Hydromodification Management Project?
Yes. The project is subject to HM requirements in Provision C.3.g of the Municipal Regional Stormwater Permit.
No. The project is EXEMPT from HM requirements.
HM requirements are impracticable. (Attach documentation needed to comply with the impracticability provision in MRP Attachment B.)
If the project is subject to the HM requirements, incorporate in the project flow duration stormwater control measures designed such that post-project stormwater discharge rates and durations match pre-project discharge rates and durations. The Bay Area Hydrology Model (BAHM) has been developed to size flow duration controls. See www.baymahydrology.com. Guidance is provided in Chapter 7 of the C.3 Technical Guidance.
II.H Stormwater Treatment Measure and HM Control Owner or Operator's Information:
Name: Christian Cerria
Address: 649 Mission Street 5th Floor, San Francisco, CA, 94105
Phone: (571) 212-1733 Email: ccerria@gilbaneo.com
Applicant must call for inspection and receive inspection within 45 days of installation of treatment measures and/or hydromodification management controls.
Name of applicant completing the form: Christian Cerria
Signature: _____ Date: 9/22/2022

Stormwater Requirements Checklist
III. For Completion By Municipal Staff
III.1 Alternative Certification: Was the treatment system sizing and design reviewed by a qualified third-party professional that is not a member of the project team or agency staff?
Yes No Name of Reviewer: _____
III.2 Confirm Operations and Maintenance (O&M) Submittal:
The following questions apply to C.3 Regulated Projects and Hydromodification Management Projects.
III.2.a Was maintenance plan submitted? Yes No N/A
III.2.b Was maintenance plan approved? Yes No N/A
III.2.c Was maintenance agreement submitted? (Date executed: _____) Yes No N/A
Attach the executed maintenance agreement as an appendix to this checklist.
III.3 Incorporate HM Controls (if required)
Are the applicable items for HM compliance included in the plan submittal?
Yes No NA Documentation for HM Compliance
Site plans with pre- and post-project impervious surface areas, surface flow directions of entire site, locations of flow duration controls and site design measures per HM site design requirement
Soils report or other site-specific document showing soil types at all parts of site
If project uses the Bay Area Hydrology Model (BAHM), a list of model inputs.
If project uses custom modeling, a summary of the modeling calculations with corresponding graph showing curve matching (existing, post-project, and post-project with HM controls curves), goodness of fit, and (allowable) low flow rate.
If project uses the Impracticability Provision, a listing of all applicable costs and a brief description of the alternative HM project (name, location, date of start up, entity responsible for maintenance).
If the project uses alternatives to the default BAHM approach or settings, a written description and rationale.
Municipal staff: Refer to the "Flow Duration Control Review Worksheet for HM Submittals" to review the documentation submitted for HM compliance.
III.4 Annual Operations and Maintenance (O&M) Submittals:
For C.3 Regulated Projects and Hydromodification Management Projects, indicate the dates on which the Applicant submitted annual reports for project O&M:
III.5 Comments:
III.6 Notes:
Section I Notes: _____
Section II Notes: _____
Section III Notes: _____
III.7 Project Close-Out:
III.7.a Were final Conditions of Approval met? Yes No

Stormwater Requirements Checklist
III.7.b Was initial inspection of the completed treatment/HM measure(s) conducted? (Date of inspection: _____) Yes No
III.7.c Was maintenance plan submitted? (Date executed: _____) Yes No
III.7.d Was project information provided to staff responsible for O&M verification inspections? (Date provided to inspection staff: _____) Yes No
Name of staff confirming project is closed out: _____
Signature: _____ Date: _____
Name of O&M staff receiving information: _____
Signature: _____ Date: _____
Appendices
Appendix A: O&M Agreement
Appendix B: O&M Annual Report Form



PROJECT ISSUE RECORD:
Table with 3 columns: Date, Description, Status

PROJECT #: G001
ISSUE DATE: 01/12/23

STORMWATER SUPPLEMENTAL FORMS

C303



2115 KITTREDGE ST.
BERKELEY, CA

STAMP/SEAL
HERE

ENTITLEMENTS
PHASE

Bay-Friendly Basics Landscape Checklist



This Bay-Friendly Basics Checklist is for all new construction and renovation of landscapes that are 2,500 square feet of irrigated area or greater and requires a permit. The Bay-Friendly Basics represents the 9 required practices from the Bay-Friendly Landscape Scorecard. It is considered a minimum set of practices to improve the environmental performance of the landscape. Projects are recommended to meet all applicable measures on the checklist. For measures that are not applicable or are not in the project's scope of work, check "N/A" and make a note of why the measure does not apply to the project (attach additional sheets if necessary). For electronic copies of this checklist, and other Bay-Friendly Landscaping resources, visit: www.BayFriendly.org

Project: 2115 Kittredge Street
Address: Berkeley, CA Date: 9/29/22

Yes No N/A	Measure & Requirement	Documentation	Notes
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	1. Mulch Requirement All soil on site is protected with a minimum of 3 inches of mulch after construction. Recommendation Use recycled or grasswaste mulch instead of landscape fabric. Trees identified for removal are chipped and used on site as mulch, on-site storage space permitting. Reference Bay-Friendly Landscape Guidelines, Practice 4.1: Bay-Friendly Guide to Mulch, available at www.BayFriendly.org . Provides sources of recycled mulch and proper application of mulch and information on sheet mulching.	• Submit square footage of planting areas as well as cubic yards required to cover planting areas to a minimum three-inch (3") depth. • Submit a delivery ticket or receipt of purchased mulch and/or: • Submit receipt for sheet mulching materials and/or, • (Optional) Submit photos of trees being chipped for mulch (if applicable).	See L2.00 for SF of planting areas and CY of mulch. Remaining information to be submitted during construction.
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	2. Amend the Soil with Compost Before Planting Requirement Compost is specified as the soil amendment, at the rates indicated by a soil analysis to bring the soil organic matter content to a minimum of 3.5% by dry weight or 1 inch of compost. If the imported site soil meets the organic content of 3.5% or more, then the requirement is waived. Recommendation Purchase compost from a producer who participates in the U.S. Composting Council's Standard Testing Assurance (STA) program to ensure quality. Reference Bay-Friendly Landscape Guidelines, Practice 4.1: Model Bay-Friendly Soil specifications, at www.BayFriendly.org ; U.S. Composting Council Standard Testing Assurance program explanation and list of participating producers can be found at www.compostingcouncil.org .	• Submit the site soil or imported topsoil analysis. No soils analysis is required if 1" of compost is used. • Submit H35 compost details from construction documents. • Submit the receipt or delivery ticket for the compost, indicating the amount of the compost delivered/purchased. <i>If a waiver is requested based on soil organic matter content or the needs of plant palette:</i> • Submit a completed plant palette with species that need little to no organic matter identified, and include the source of information on their soil needs OR • Submit a soils report that indicates the soil has an organic matter content of 3.5% or greater.	Soil analysis to be submitted with building permit application.

Bay-Friendly Basics Landscape Checklist

Yes No N/A	Measure & Requirement	Documentation	Notes
<input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	3. Reduce and Recycle Landscape Construction Waste Requirement Divert 50% of landscape construction and demolition waste by weight. Verify the local jurisdiction's minimum requirement and reporting procedures for construction and demolition (C&D) recycling. Reference: StopWaste.Org, Builders' Guide to Reuse & Recycling; A Directory for Construction and Demolition Materials; and sample Waste Management Plan for recycling C&D materials at www.BuildGreenNow.Org .	• State the percent diversion goal in the design documents. • List specific goals and recycling and reuse requirements in plans and specifications. • Require contractors to review the waste management plan with subcontractors and to include contract language requiring subcontractors comply with the plan. • Prior to construction, complete a construction waste management plan. The City should provide a sample template, or one can be downloaded at www.BuildGreenNow.org . • After construction, provide final waste management plan with backup documentation. If materials were sent to a C&D Recycling facility, apply a facility average diversion rate because not all materials can be recycled. Most large C&D facilities have a calculated diversion rate and can provide you with documentation stating the percentage of materials recycled at that facility (typically 50% to 90%).	Percent diversion to be included in project specifications.
<input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	4. Choose & Locate Plants to Grow to Natural Size Requirement Species will be selected and plants spaced to allow them to grow to their mature size and shape. Pruning for structural integrity and health of plant is permitted. In addition, plants located in a row or adjacent to buildings, sidewalks or roads will be spaced between their minimum and maximum mature plant spread according to a published reference plant book and still fit into their planting area without significant overhang. Trees must meet the spacing requirements only when adjacent to buildings. In a row or other adjacent to other vertical obstructions, vines are not subject to spacing requirements. Reference Bay-Friendly Landscape Guidelines, Practices 2.1, Bay-Friendly Plant lists are available at www.BayFriendly.org ; Bromwell Carol, David Frost and Bart O'Brien, California Native Plants for the Garden; East Bay Municipal Utility District, Plants and Landscapes for Summer Dry Climates; Sunset/Western Garden Book.	• Submit plant legend indicating plant species, spacing and mature spread of plant. Indicate the source of information on spacing and spread. • Submit a statement signed by the Landscape Architect, Designer or Contractor verifying that installed plants meet this requirement.	Signed statement to be provided upon completion of construction.

Bay-Friendly Basics Landscape Checklist

Yes No N/A	Measure & Requirement	Documentation	Notes
<input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	5. Do Not Plant Invasive Plant Species Requirement None of the plant species listed by CAL-IPC's Don't Plant a Pest as Invasive in the San Francisco Bay Area are included in the planting plan. Definition An invasive species is defined as a species that is non-native (or alien) to the ecosystem under consideration and whose introduction causes or is likely to cause economic or environmental harm or harm to human health. Federal Executive Order 13111. Reference Bay-Friendly Landscape Guidelines, Practice 2.1d: Don't Plant A Pest/brochures for trees and plants available at www.cal-ipc.org . www.cal-ipc.org/invasive/specieslist.php .	• Compare the complete list of plants in the plant palette to the Cal-IPC list of plants that are invasive to the San Francisco Bay Area. • Submit the complete plant palette. • Submit a statement signed by the Landscape Architect, Designer or Contractor confirming that no invasive species were substituted for specified species.	Signed statement to be provided upon completion of construction.
<input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	6. Grow drought tolerant CA native, Mediterranean or climate adapted plants Requirement A minimum of 75% of the total number of plants in non-turf areas must be species that require no or little summer watering once established. Species should be adapted to the climate in which they will be planted, as referenced by a published plant reference. If plants are given a range of water needs from "occasional to moderate" for example, the landscape designer must determine if the plant will require either occasional or moderate watering based on site, soil, and climate conditions and categorize the plant appropriately. Recommendation California native or Mediterranean species are strongly recommended. Reference Bay-Friendly Landscape Guidelines Practice 4.2: www.napa.water.ca.gov/soils/vev0600.pdf .	• Submit a plant legend that identifies species, number of plants, irrigation requirements (and reference source of the water requirement), and total number of drought tolerant plants and total number of non-turf plants. (download a Bay-Friendly plant legend template to facilitate this process at www.BayFriendly.org). • Submit a statement signed by the Landscape Architect, Designer or Contractor verifying that installed plants meet this requirement.	Bay Friendly plant legend is included in drawing set. Signed statement to be provided upon completion of construction.

Bay-Friendly Basics Landscape Checklist

Yes No N/A	Measure & Requirement	Documentation	Notes
<input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/>	7. Minimize the lawn Requirement A maximum of 25% of total irrigated area is specified as turf, with sports or multiple use fields exempted. Reference Bay-Friendly Landscape Guidelines, Practice 4.3; Bay-Friendly Lawn Alternatives plant list at www.BayFriendly.org ; Brooklyn Botanic Garden Publications, Easy Lawns, Low Maintenance Native Grasses for Gardeners Everywhere.	• Submit calculations of square feet of turf, excluding sports and multiple use fields, and square feet of total irrigated area. • Submit planting plans with sports and multiple use fields identified. Include a statement about the purpose of multiple use fields. • Submit a statement signed by the Landscape Architect, Designer or Contractor that installed turf meets the requirements for this credit.	No turf included in project.
<input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/>	8. Specify Weather-Based Irrigation Controllers (automatic, self-adjusting) that includes a Moisture & Rain Sensor Shutoff Requirement Weather-based irrigation controllers, soil moisture based controllers or other self-adjusting irrigation controllers, shall be required for all irrigation systems. Reference Bay-Friendly Landscape Guidelines, Practice 4.8; EBMUD website has a list of recommended self adjusting controllers at www.ebmud.com .	• Submit the make and model and product sheet of the irrigation controller. • Provide a statement signed by the Landscape Architect, Designer or Contractor that the installed controller is a self-adjusting model and includes shut off capacity.	See sheet L3.04 Signed statement to be provided upon completion of construction.
<input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/>	9. Sprinkler & Spray Heads are Not Specified for Areas Less Than 8 Feet Wide Requirement Sprinkler and spray heads are not specified in areas less than or equal to 8 feet wide to prevent overspray and runoff. Acceptable alternatives include drip, subsurface drip, bubblers or no irrigation. Bubblers shall not exceed 1.5 gallons per minute per bubbler. Reference • Submit statement signed by the Landscape Architect, Designer or Contractor verifying that irrigation as installed does not have sprinkler or spray heads in planted areas less than 8 feet wide.	• Submit statement signed by the Landscape Architect, Designer or Contractor verifying that irrigation as installed does not have sprinkler or spray heads in planted areas less than 8 feet wide.	See sheet L3.04 Signed statement to be provided upon completion of construction.

Bay-Friendly Basics: Bay-Friendly Basics represents the 9 required practices in the Bay-Friendly Landscape Scorecard. Landscapes that achieve the Bay-Friendly Basics will achieve significant environmental benefits for the project and community as well as taking the first step toward becoming a Bay-Friendly Rated Landscape. If a project is interested in seeking to qualify as a Bay-Friendly Rated Landscape, it must also earn a minimum of 60 points on the Bay-Friendly Landscape Scorecard and be evaluated by a qualified Bay-Friendly Rater. Please visit www.BayFriendlyCoalition.org to learn more about taking this next step in sustainability. The Bay-Friendly Basics is not a substitute for exercising sound judgment in particular circumstances. Rather, the Bay-Friendly Basics is designed to help local governments ease the minimum environmental requirements for landscape projects that require a permit.

This checklist works well with the Small Commercial Green Building Checklist available at www.stopwaste.org/smallcommercial.

PROJECT ISSUE RECORD

NO.	ISSUE	STATUS

PROJECT # GDC01

ISSUE DATE: 03/03/23

CAL GREEN CHECKLIST

L100

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ENTITLEMENTS
 PHASE

PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION	STATUS

PROJECT #: GDC01
 ISSUE DATE: 03/03/23
 GROUND FLOOR
 PLANS

L101



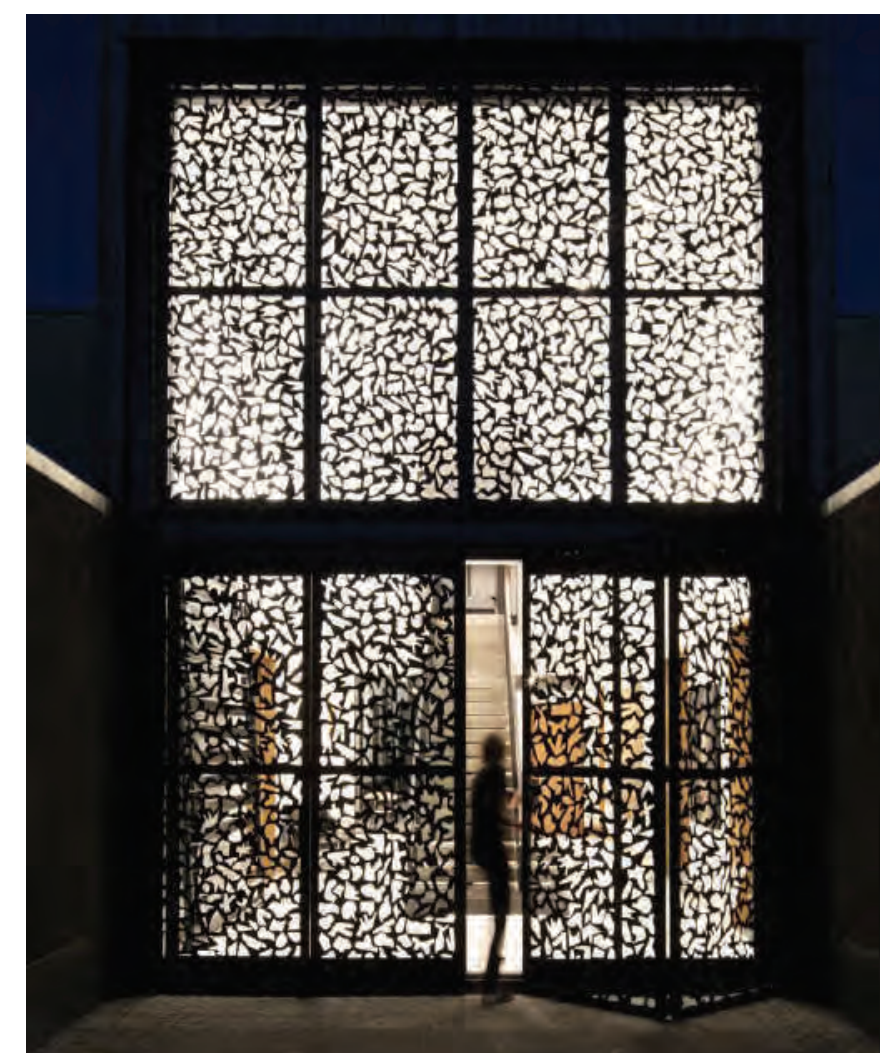
MURAL



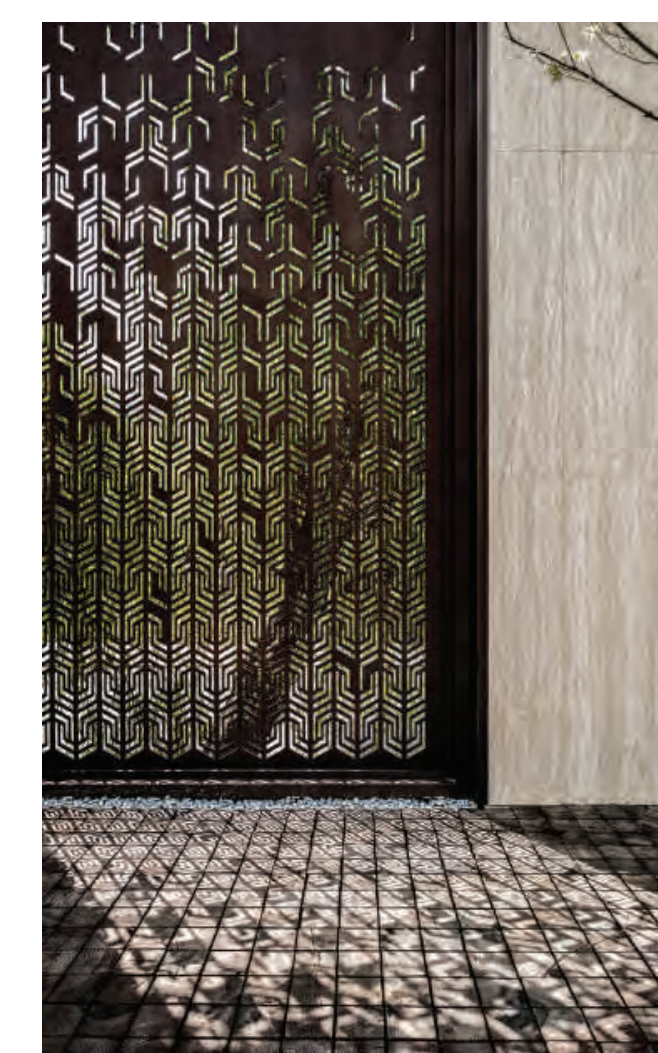
FESTOON LIGHTING



BISTRO TABLES AND BOX TREES



DOUBLE HEIGHT BACKLIT STEEL GATE



STREET SIDE PLANTINGS



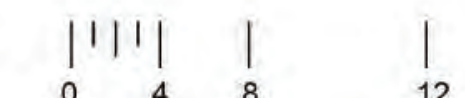
COLORED CONCRETE WITH
 DECORATIVE SCORING AND SILICA CARBIDE

NOTES:

- MAX. 2% CROSS SLOPE AT ALL PAVED AREAS.
- CONCRETE PAVEMENT SLOPED TOWARD PLANTED AREAS WHERE POSSIBLE.



SCALE 1/8"=1'-0"



OPEN SPACE: 1,115 SQUARE FEET



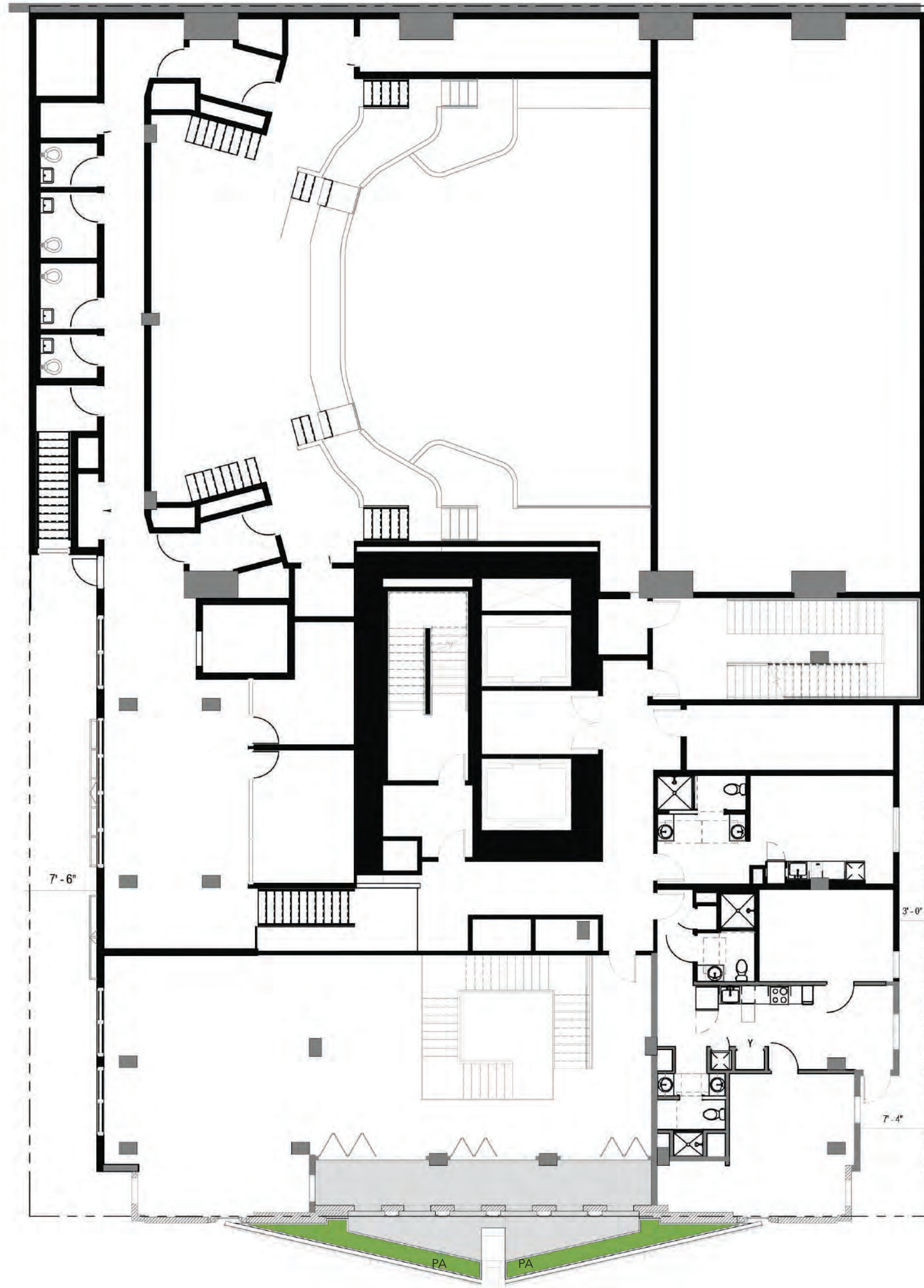
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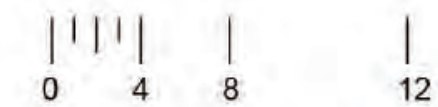
ENTITLEMENTS
PHASE



OPEN SPACE: 225 SQUARE FEET

N

SCALE 1/8"=1'-0"



PROJECT ISSUE RECORD	

PROJECT # GDC01
ISSUE DATE: 03/03/23

2ND FLOOR
PLANS

L102

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△	PROJECT ISSUE RECORD:

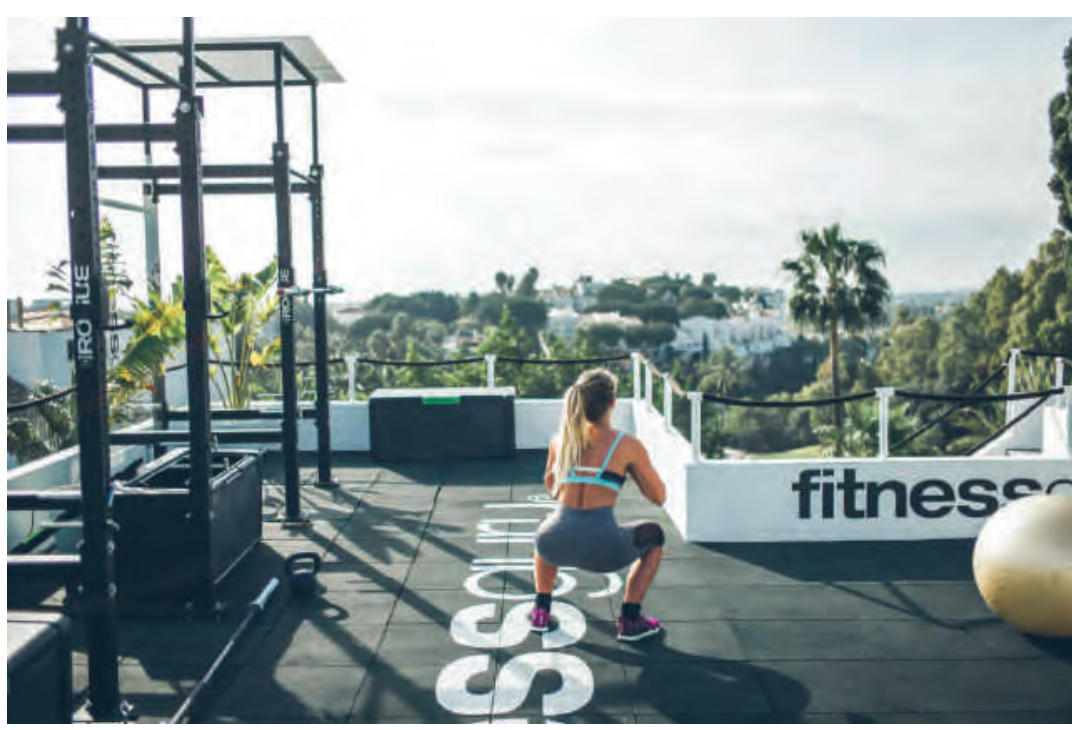
PROJECT #: GDC01
 ISSUE DATE: 03/03/23

15TH FLOOR PLANS

L103



HIIT



CROSSFIT



PING PONG TABLE



FOOS BALL



FIRE PIT



KITCHEN ISLAND



CORNHOLE



SCALE 1/8"=1'-0"



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ENTITLEMENTS PHASE

PROJECT ISSUE RECORD

NO.	DATE	DESCRIPTION	STATUS

PROJECT # GDC01

ISSUE DATE: 03/03/23

16TH FLOOR PLANS

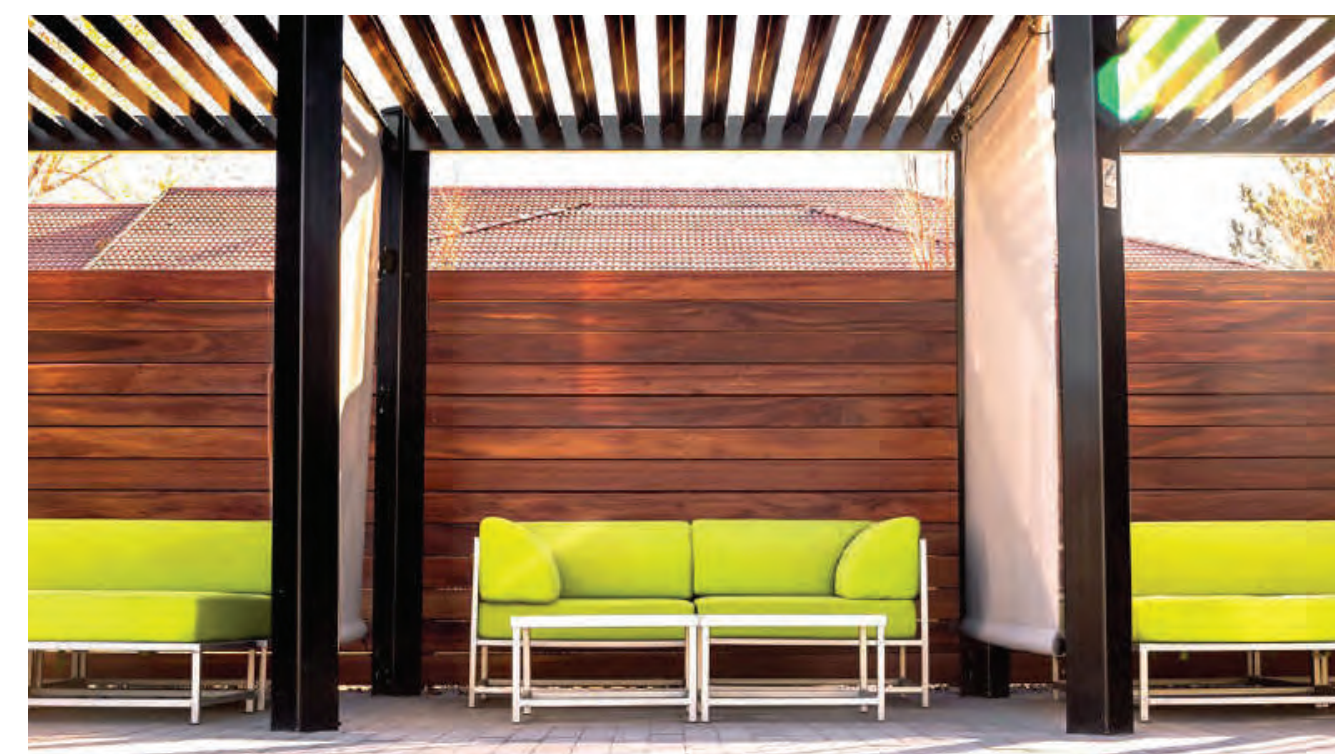
L104



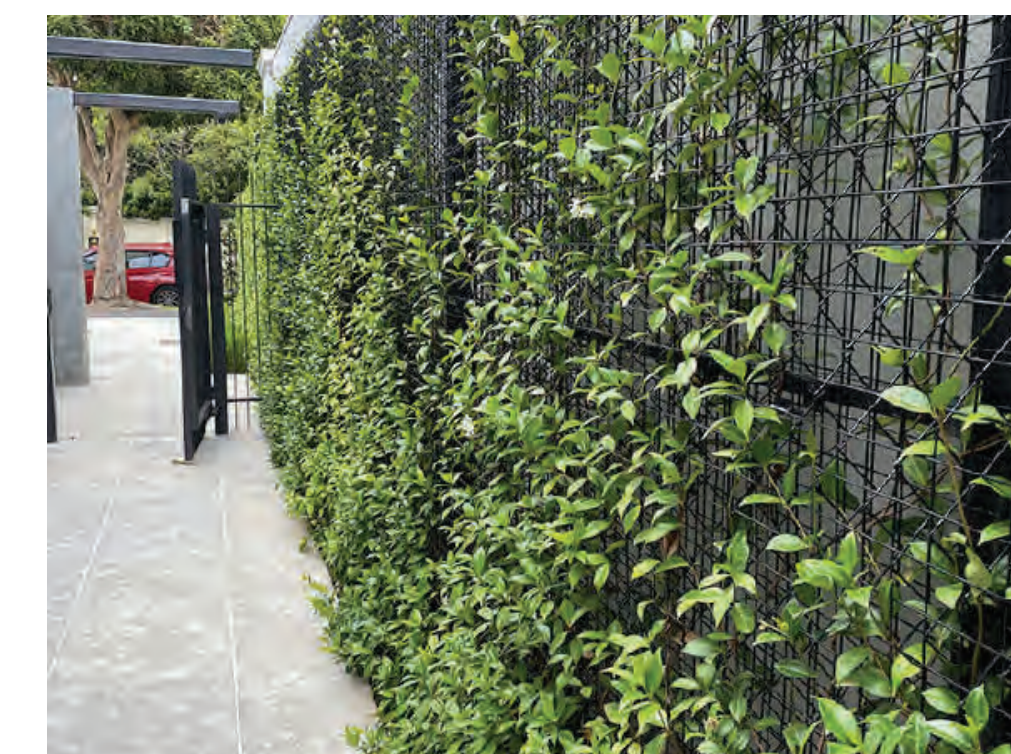
OPEN SPACE: 2,688 SQUARE FEET



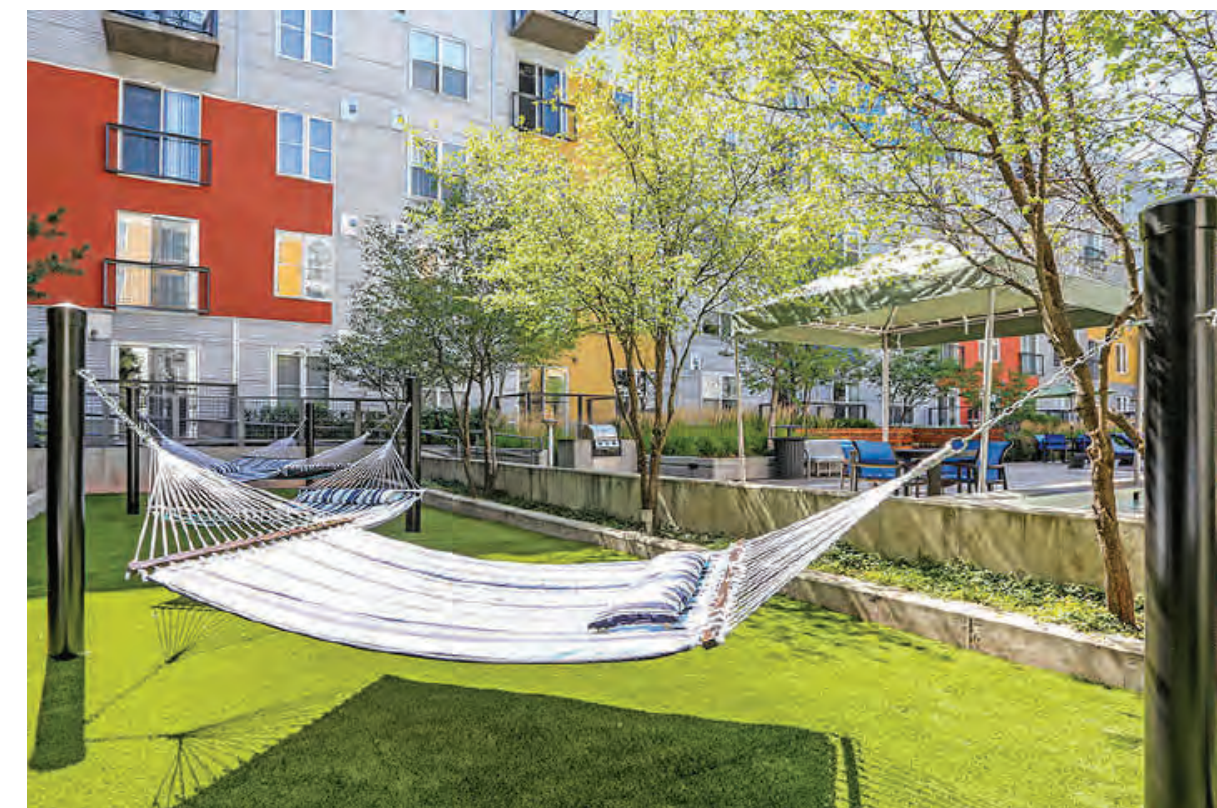
POOL WITH VIEW



SHADED LOUNGE AREAS



VINE WALL



HAMMOCKS



MOVEABLE SEATING



OVERSIZED AMPHITHEATER LOUNGE CHAIRS



SCALE 1/8"=1'-0"



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ENTITLEMENTS
 PHASE



POOL WITH VIEW



TV/ ENTERTAINMENT AREA



FIRE PIT



MOVEABLE SEATING

OPEN SPACE: 2,649 SQUARE FEET



SCALE 1/8"=1'-0"



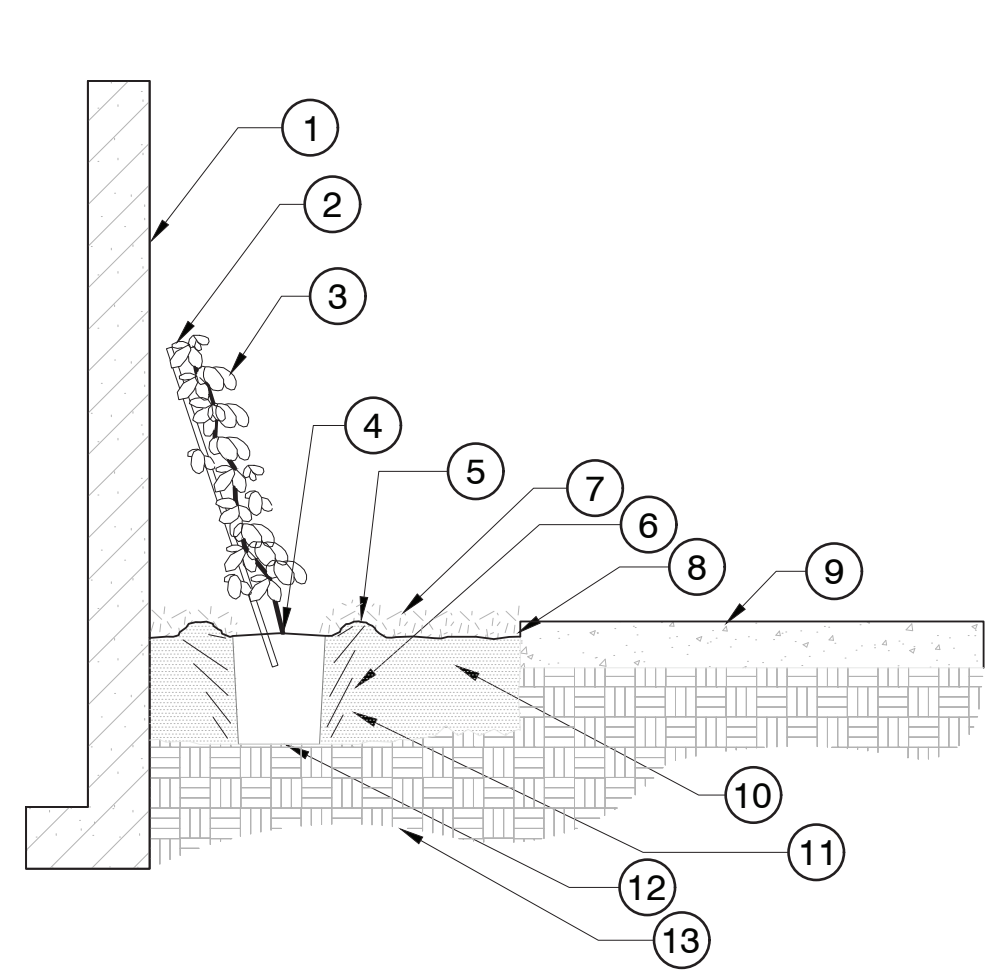
PROJECT ISSUE RECORD:

NO.	DESCRIPTION	DATE

PROJECT #: GDC01
 ISSUE DATE: 03/03/23

17TH FLOOR
 PLANS

L105



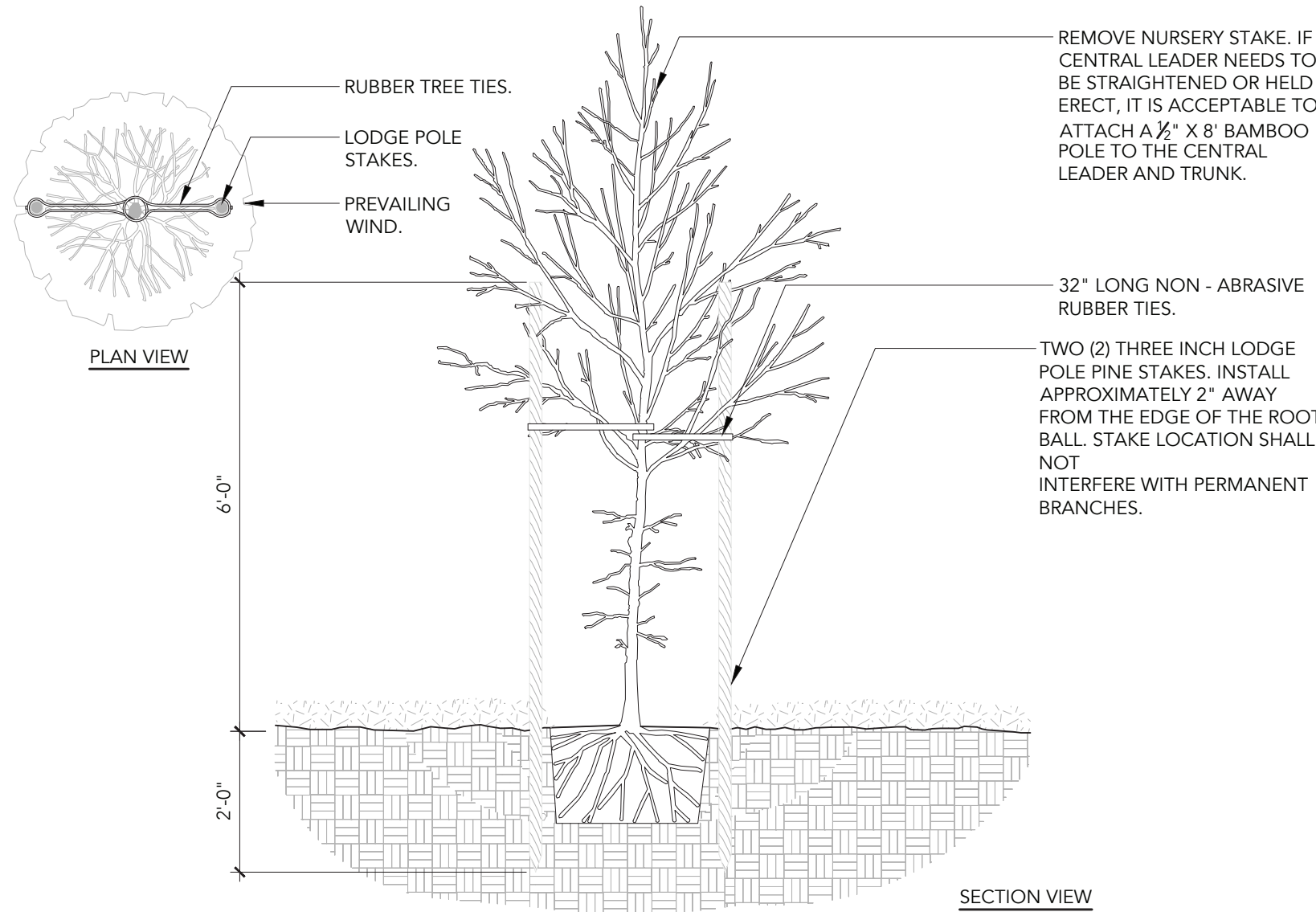
- 1 FACE OF WALL OR BUILDING.
- 2 LEAN NURSERY STAKE AGAINST THE WALL. STAKE TO BE REMOVED AT THE END OF THE MAINTENANCE (WARRANTY) PERIOD AFTER THE VINE HAS ATTACHED TO THE WALL.
- 3 VINE.
- 4 ROOT BALL.
- 5 4" X 8" WIDE ROUND - TOPPED SOIL BERM ABOVE ROOT BALL SURFACE SHALL BE CONSTRUCTED AROUND THE ROOT BALL. BERM SHALL BEGIN AT ROOT BALL PERIPHERY.
- 6 PRIOR TO MULCHING, LIGHTLY TAMP SOIL AROUND THE ROOT BALL IN 6" LIFTS TO BRACE SHRUB. DO NOT OVER COMPACT. WHEN THE PLANTING HOLE HAS BEEN BACKFILLED, POUR WATER AROUND THE ROOT BALL TO SETTLE THE SOIL.
- 7 4" LAYER OF MULCH. NO MORE THAN 1" OF MULCH ON THE TOP OF THE ROOT BALL. (SEE SPECIFICATIONS FOR MULCH).
- 8 FINISHED GRADE.
- 9 PAVEMENT.
- 10 MODIFIED SOIL. DEPTH VARIES. (SEE SPECIFICATIONS FOR SOIL MODIFICATION).
- 11 LOOSENED SOIL DIG AND TURN THE SOIL TO REDUCE THE COMPACT TO THE AREA AND DEPTH SHOWN.
- 12 ROOT BALL RESTS ON EXISTING OR RECOMPACTED SOIL.
- 13 EXISTING SOIL.

NOTES:
 1- VINES SHALL BE OF QUALITY AS PRESCRIBED IN THE ROOT OBSERVATIONS DETAIL AND SPECIFICATIONS.
 2- SEE SPECIFICATIONS FOR FURTHER REQUIREMENTS RELATED TO THIS DETAIL.

3 VINE - MODIFIED SOIL

1/2" = 1'-0"

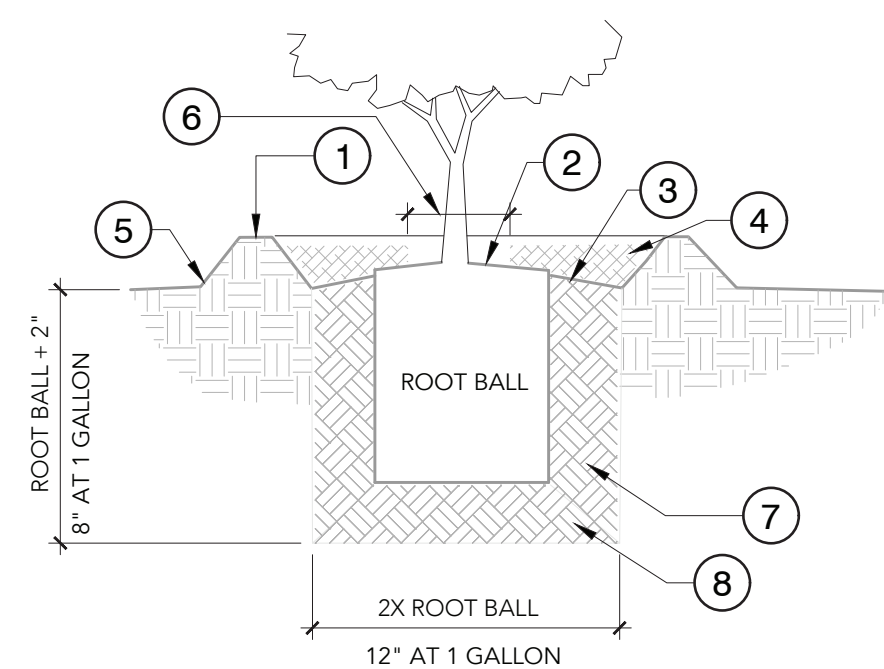
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 FX-PL-FX-SHRB-06



2 TREE STAKING - LODGE POLES (2)

1/2" = 1'-0"

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- 1 4" HIGH WATER WELL.
- 2 SET ROOT BALL CROWN 1" HIGHER THAN SURROUNDING FINISHED GRADE.
- 3 SLOPE FINISHED GRADE AT BACKFILL AWAY FROM ROOT BALL.
- 4 MULCH TO 2" DEPTH AT WATER WELL.
- 5 FINISHED GRADE.
- 6 KEEP MULCH FREE FROM A 6" RADIUS AT THE PLANT TRUNK.
- 7 BACKFILL WITH NATIVE SOILD WITHOUT ANY SOIL AMENDMENT.
- 8 NATIVE SOIL MIX FIRMLY COMPACTED.

1 SHRUB PLANTING

1" = 1'-0"

FX-PL-FX-SHRB-09

PLANT SCHEDULE

TREES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	HET ARB	HETEROMELES ARBUTIFOLIA	TOYON	15 GAL.	26
	UMB CAL	UMBELLULARIA CALIFORNICA	BAY LAUREL	---	12
VINE/ESPALIER	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	CLY CAL	CLYSTOMA CALLISTEGIOIDES	VIOLET TRUMPET VINE	5 GAL.	4
SHRUB AREAS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	IRI IRI	IRIS DOUGLASIANA	DOUGLAS IRIS	1 GAL.	56 SF
GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	ACH MIL	ACHILLEA MILLEFOLIUM	COMMON YARROW	1 GAL.	40
	ART PCN	ARTEMISIA PYCNOCEPHALA	BEACH SAGEWORT	1 GAL.	8
	CEA YAN	CEANOTHUS GRISEUS HORIZONTALIS 'YANKEE POINT'	YANKEE POINT CARMEL CREEPER	1 GAL.	55
	EPI HUM	EPILOBIUM CANUM	CALIFORNIA FUCHSIA	1 GAL.	13
	ESC CAL	ESCHSCHOLZIA CALIFORNICA	CALIFORNIA POPPY	1 GAL.	87
	FES ELJ	FESTUCA GLAUCA 'ELIJAH BLUE'	ELIJAH BLUE FESCUE	1 GAL.	147
	HOR CAL	HORDEUM BRACHYANTHERUM CALIFORNICUM	CALIFORNIA MEADOW BARLEY	1 GAL.	75
	LUP ARB	LUPINUS ARBOREUS	YELLOW TREE LUPINE	1 GAL.	30
	SAL SPA	SALVIA SPATHACEA	HUMMINGBIRD SAGE	1 GAL.	40
	STI PUL	STIPA PULCHRA	PURPLE NEEDLE GRASS	1 GAL.	66
MEDIUM GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	POL MUN	POLYSTICHUM MUNITUM	WESTERN SWORD FERN	---	80 SF
VINES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	LON HO5	LONICERA HISPIDULA	CALIFORNIA HONEYSUCKLE	1 GAL.	5

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PROJECT #: GDC01

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PLANTING SCHEDULE

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ENTITLEMENTS
 PHASE



TOYON



CEANOTHUS GRISEUS 'YANKEE POINT'



ACHILLEA MILLEFOLIUM



ARTEMESIA PYCNOCEPHALA



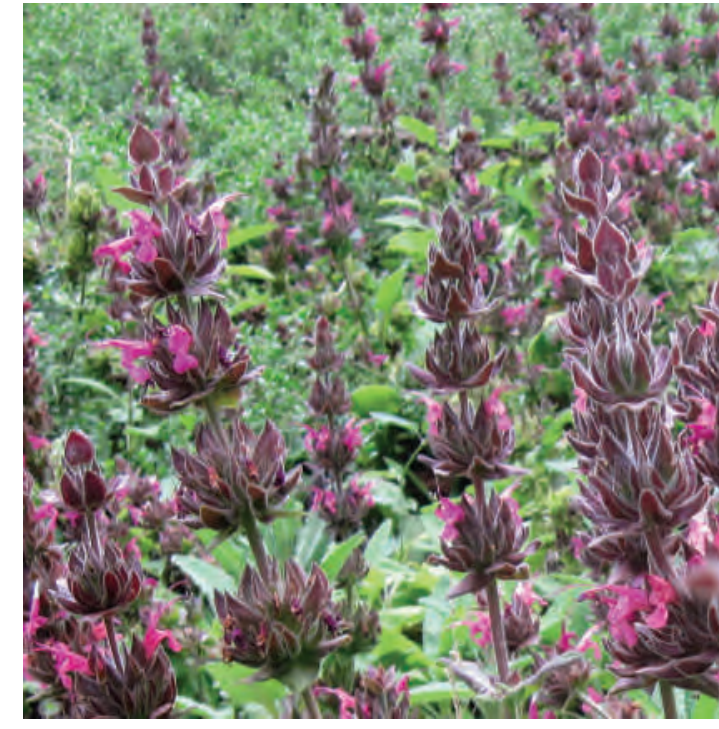
EPIOBIUM CANUM



POLYSTICHUM MUNITUM



STIPA PULCHRA

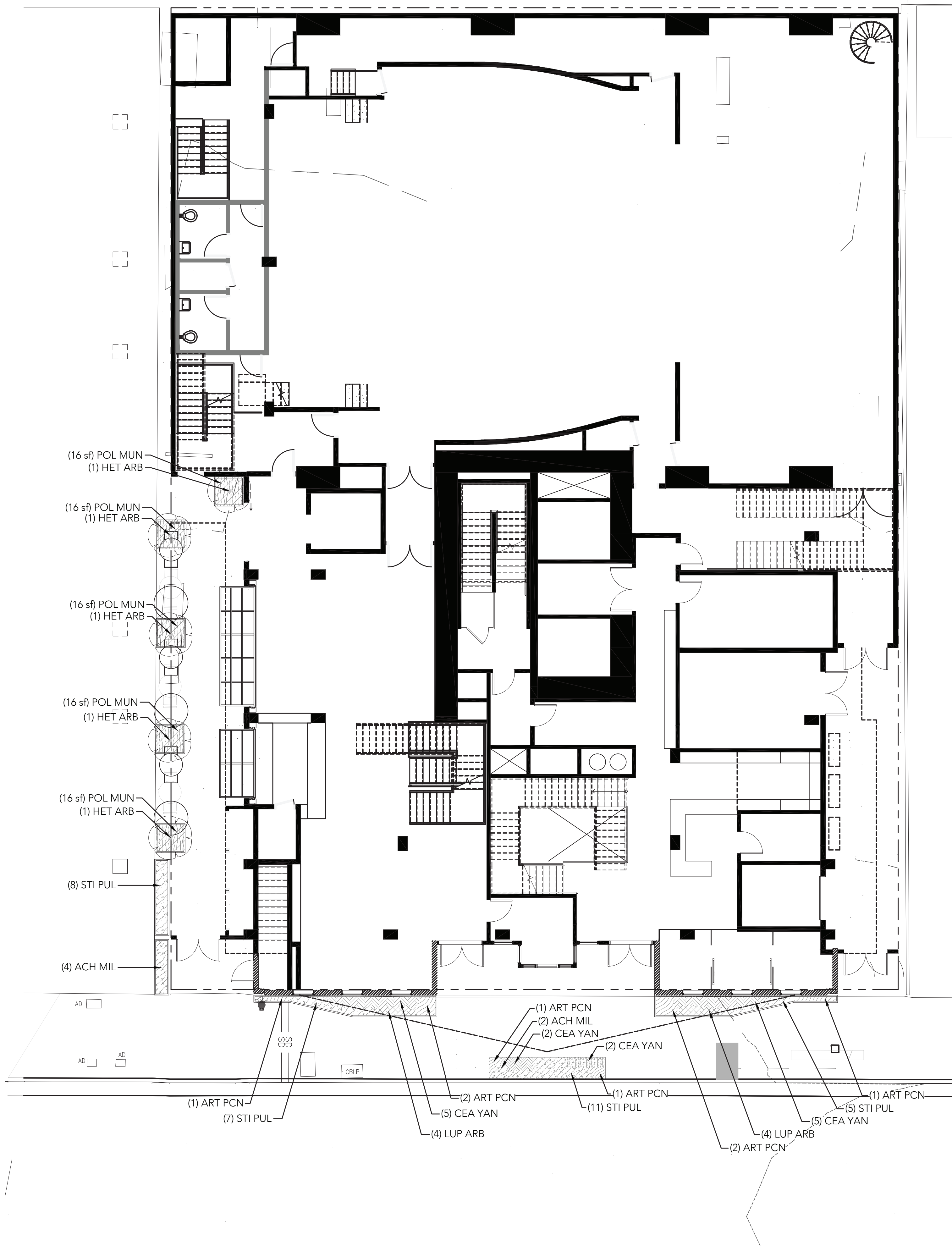


SALVIA SPATHACEA

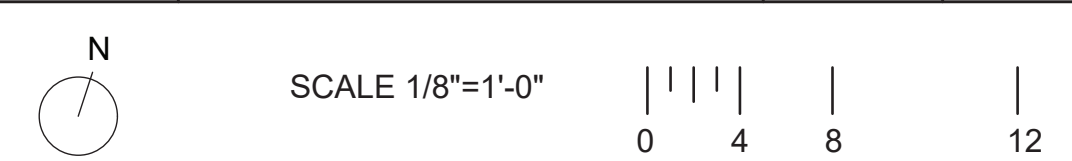


LUPINUS ARBOREUS

*Location/feasibility of street trees to be confirmed by Public Works



PLANT SCHEDULE GROUND FLOOR					
TREES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	HET ARB	HETEROMELES ARBUTIFOLIA	TOYON	15 GAL.	5
GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	ACH MIL	ACHILLEA MILLEFOLIUM	COMMON YARROW	1 GAL.	6
	ART PCN	ARTEMESIA PYCNOCEPHALA	BEACH SAGEWORT	1 GAL.	8
	CEA YAN	CEANOTHUS GRISEUS HORIZONTALIS 'YANKEE POINT'	YANKEE POINT CARMEL CREEPER	1 GAL.	14
	LUP ARB	LUPINUS ARBOREUS	YELLOW TREE LUPINE	1 GAL.	8
	STI PUL	STIPA PULCHRA	PURPLE NEEDLE GRASS	1 GAL.	31
MEDIUM GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	POL MUN	POLYSTICHUM MUNITUM	WESTERN SWORD FERN	---	80 SF



PROJECT ISSUE RECORD:	

PROJECT #: G0001
 ISSUE DATE: 03/03/23
 GROUND FLOOR
 PLANTING PLAN

L201

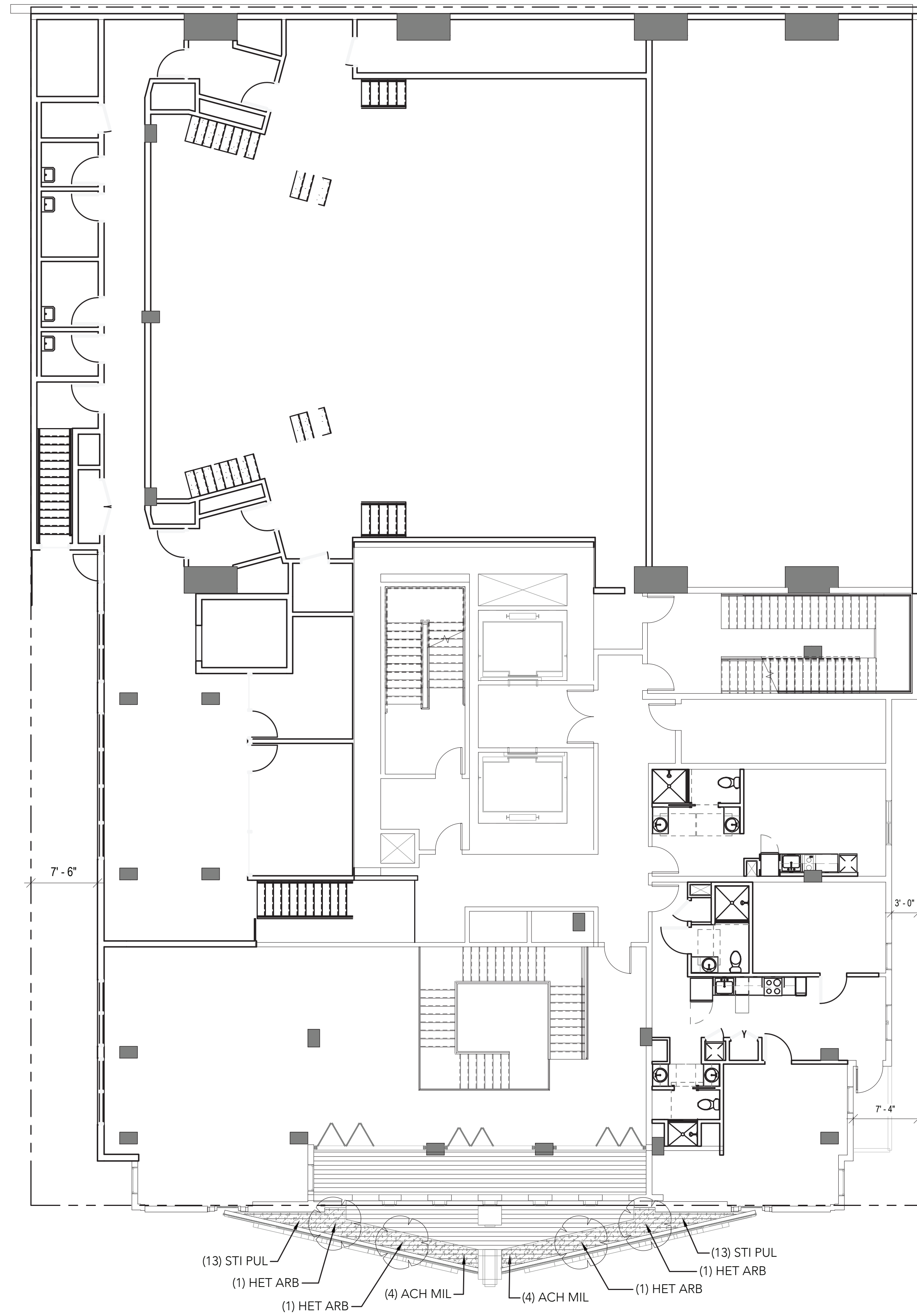
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 BERKELEY, CA

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ENTITLEMENTS
 PHASE



TOYON



COMMON YARROW



PURPLE NEEDLEGRASS

PLANT SCHEDULE SECOND FLOOR

TREES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	HET ARB	HETEROMELES ARBUTIFOLIA	TOYON	15 GAL.	4
GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	ACH MIL	ACHILLEA MILLEFOLIUM	COMMON YARROW	1 GAL.	8
	STI PUL	STIPA PULCHRA	PURPLE NEEDLE GRASS	1 GAL.	26



SCALE 1/8"=1'-0"



PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01
 ISSUE DATE: 03/03/23

2ND FLOOR
 PLANTING PLAN

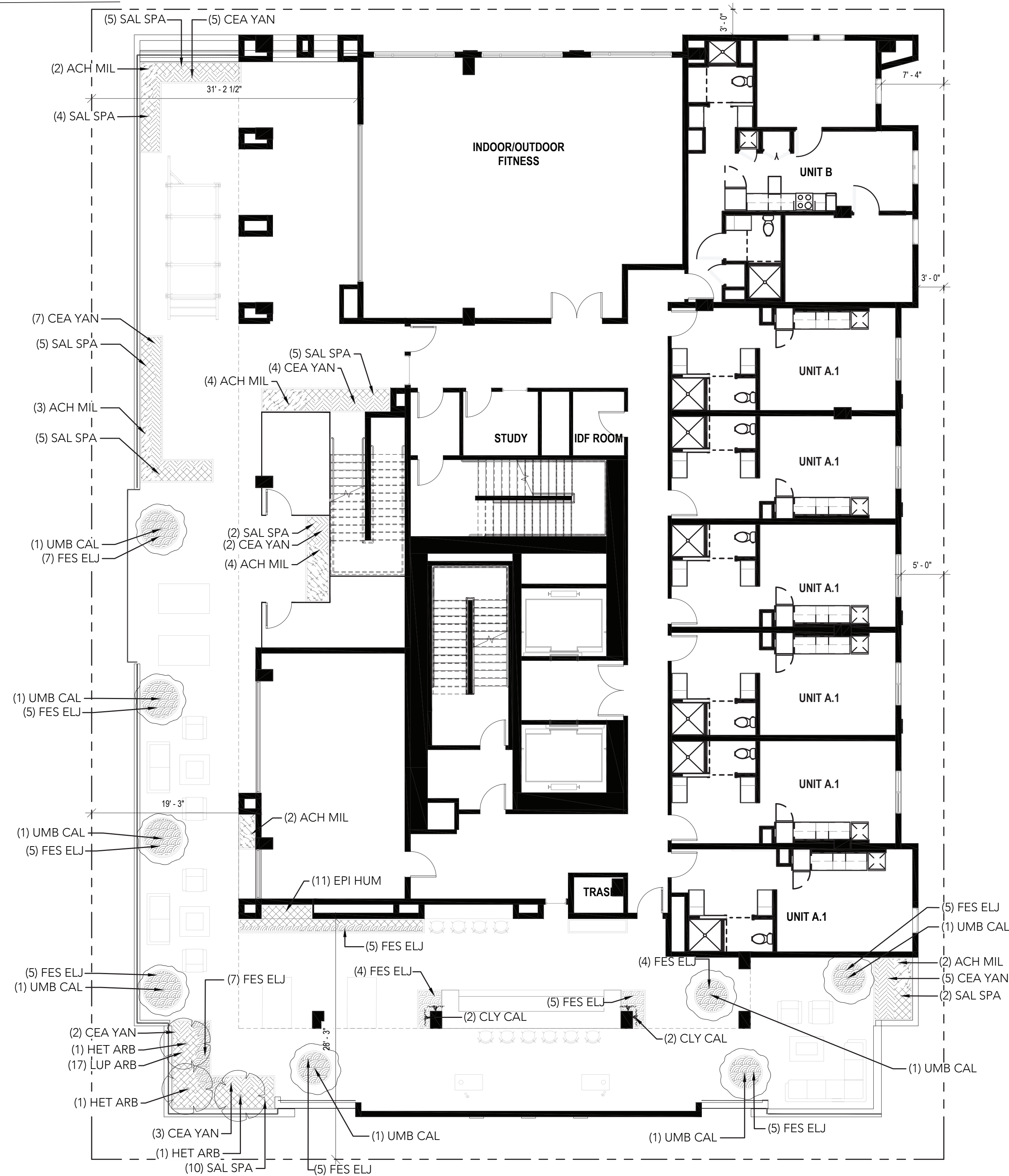
L202



2115 KITTREDGE ST.
BERKELEY, CA

STAMP/SEAL HERE

ENTITLEMENTS PHASE



TOYON



CALIFORNIA LAUREL



YANKEE PT. CEANOTHUS



CALIFORNIA FUSCHSIA



YELLOW TREE LUPINE



COMMON YARROW



BLUE FESCUE

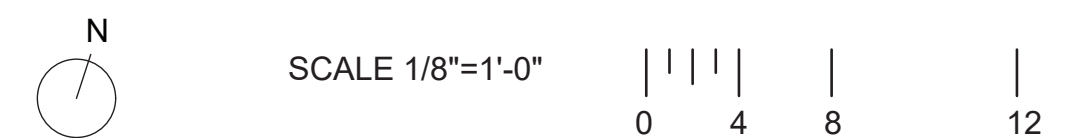


PURPLE NEEDLEGRASS

PLANT SCHEDULE FIFTEENTH					
TREES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	HET ARB	HETEROMELES ARBUTIFOLIA	TOYON	15 GAL.	3
	UMB CAL	UMBELLULARIA CALIFORNICA	BAY LAUREL	---	8
VINE/ESPALIER	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	CLY CAL	CLYTOSTOMA CALLISTEGIOIDES	VIOLET TRUMPET VINE	5 GAL.	4
GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	ACH MIL	ACHILLEA MILLEFOLIUM	COMMON YARROW	1 GAL.	17
	CEA YAN	CEANOTHUS GRISEUS HORIZONTALIS 'YANKEE POINT'	YANKEE POINT CARMEL CREEPER	1 GAL.	27
	EPI HUM	EPILOBIUM CANUM	CALIFORNIA FUCHSIA	1 GAL.	11
	FES ELJ	FESTUCA GLAUCA 'ELIJAH BLUE'	ELIJAH BLUE FESCUE	1 GAL.	70
	LUP ARB	LUPINUS ARBOREUS	YELLOW TREE LUPINE	1 GAL.	11
	SAL SPA	SALVIA SPATHACEA	HUMMINGBIRD SAGE	1 GAL.	40

PROJECT ISSUE RECORD:	

PROJECT #: GDC01
ISSUE DATE: 03/03/23
15TH FLOOR PLANTING PLAN



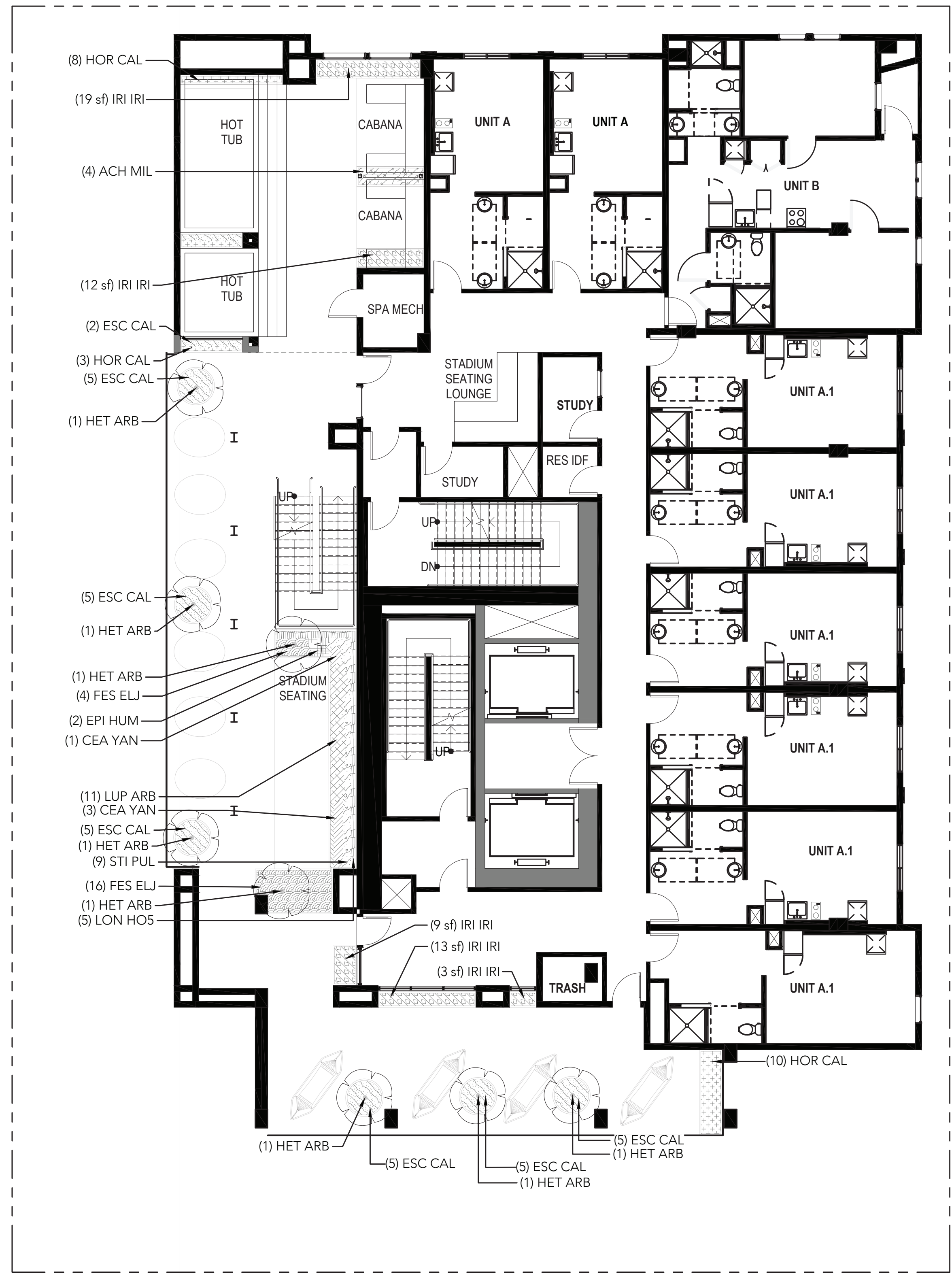
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TOYON



YANKEE PT. CEANOTHUS



CALIFORNIA FUSCHSIA



YELLOW TREE LUPINE



COMMON YARROW



BLUE FESCUE



MEADOW BARLEY

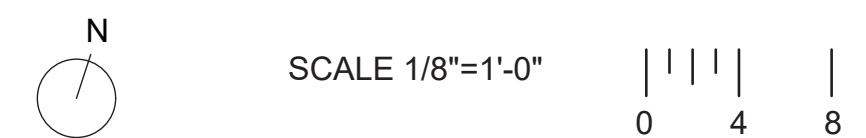
PLANT SCHEDULE SIXTEENTH					
TREES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	HET ARB	HETEROMELES ARBUTIFOLIA	TOYON	15 GAL.	8
SHRUB AREAS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	IRI IRI	IRIS DOUGLASIANA	DOUGLAS IRIS	1 GAL.	56 SF
GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	ACH MIL	ACHILLEA MILLEFOLIUM	COMMON YARROW	1 GAL.	4
	CEA YAN	CEANOTHUS GRISEUS HORIZONTALIS 'YANKEE POINT'	YANKEE POINT CARMEL CREEPER	1 GAL.	4
	EPI HUM	EPILOBIUM CANUM	CALIFORNIA FUCHSIA	1 GAL.	2
	ESC CAL	ESCHSCHOLZIA CALIFORNICA	CALIFORNIA POPPY	1 GAL.	35
	FES ELJ	FESTUCA GLAUCA 'ELIJAH BLUE'	ELIJAH BLUE FESCUE	1 GAL.	20
	HOR CAL	HORDEUM BRACHYANTHERUM CALIFORNICUM	CALIFORNIA MEADOW BARLEY	1 GAL.	36
	LUP ARB	LUPINUS ARBOREUS	YELLOW TREE LUPINE	1 GAL.	11
	STI PUL	STIPA PULCHRA	PURPLE NEEDLE GRASS	1 GAL.	9
VINES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	LON HO5	LONICERA HISPIDULA	CALIFORNIA HONEYSUCKLE	1 GAL.	5

PROJECT ISSUE RECORD:	

PROJECT #: GDC01

ISSUE DATE: 03/03/23

16TH FLOOR
PLANTING PLAN



L204

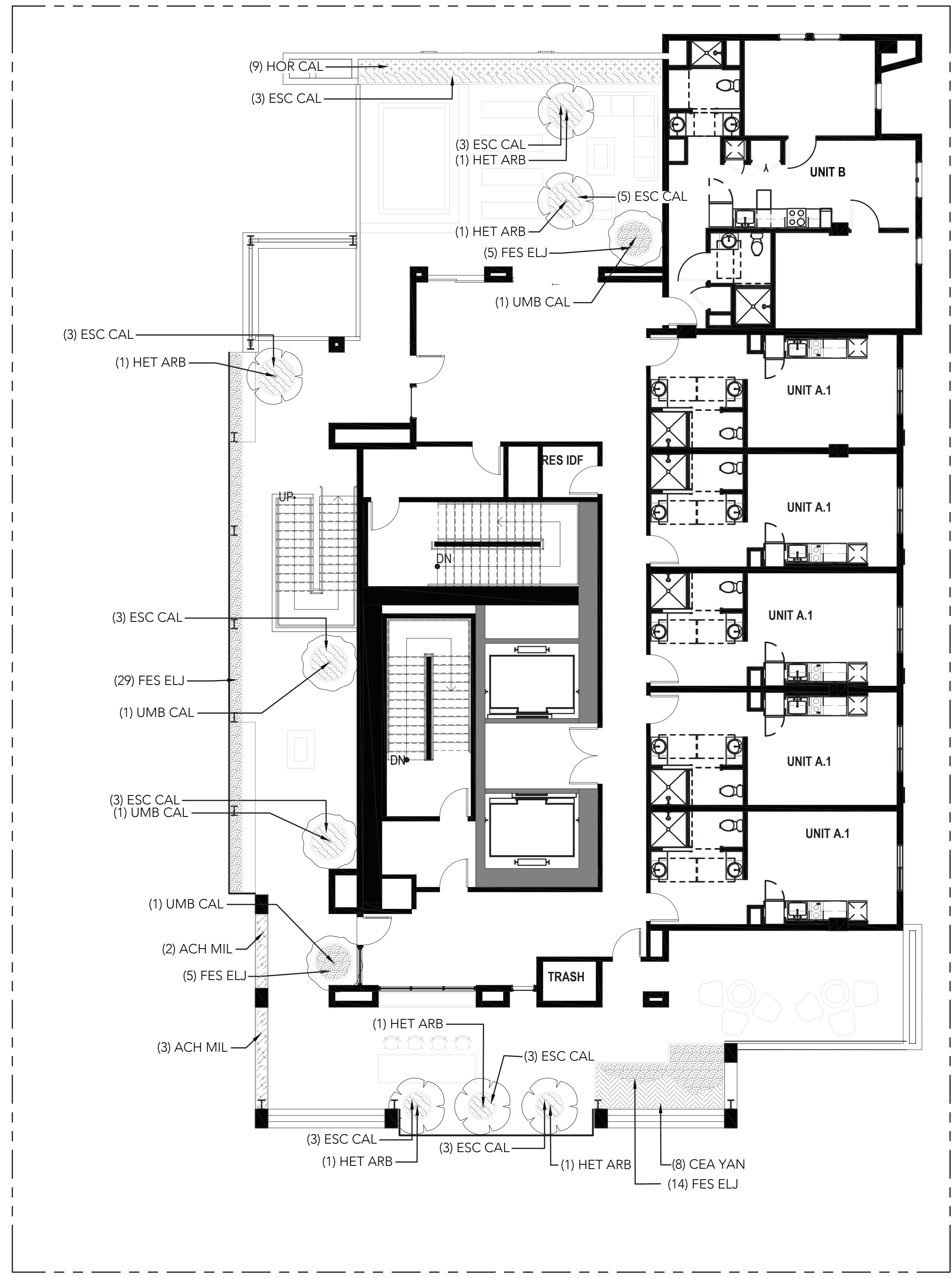
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ENTITLEMENTS
 PHASE



TOYON



CALIFORNIA LAUREL



YANKEE PT. CEANOTHUS



MEADOW BARLEY



CALIFORNIA POPPY



PURPLE NEEDLEGRASS



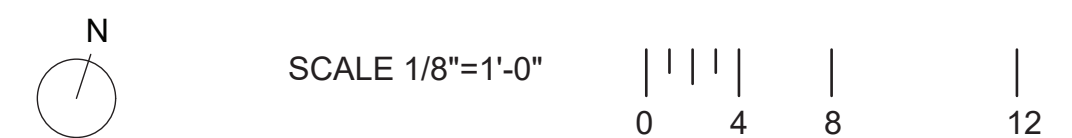
BLUE FESCUE

PLANT SCHEDULE 17TH FLOOR					
TREES	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	HET ARB	HETEROMELES ARBUTIFOLIA	TOYON	15 GAL.	6
	UMB CAL	UMBELLULARIA CALIFORNICA	BAY LAUREL	---	4
GROUND COVERS	CODE	BOTANICAL NAME	COMMON NAME	SIZE	QTY
	ACH MIL	ACHILLEA MILLEFOLIUM	COMMON YARROW	1 GAL.	5
	CEA YAN	CEANOTHUS GRISEUS HORIZONTALIS 'YANKEE POINT'	YANKEE POINT CARMEL CREEPER	1 GAL.	10
	ESC CAL	ESCHSCHOLZIA CALIFORNICA	CALIFORNIA POPPY	1 GAL.	52
	FES ELJ	FESTUCA GLAUCA 'ELIJAH BLUE'	ELIJAH BLUE FESCUE	1 GAL.	57
	HOR CAL	HORDEUM BRACHYANTHERUM CALIFORNICUM	CALIFORNIA MEADOW BARLEY	1 GAL.	39

PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

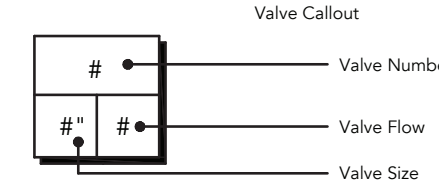
PROJECT #: GDC01
 ISSUE DATE: 03/03/23
 17TH FLOOR
 PLANTING PLAN



L205

IRRIGATION_SCHEDULE

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	PSI
∇	BUBBLER	23	10
■	RAIN BIRD LFV-100 1" 1" LOW FLOW DV VALVE	34	
[Hatched Box]	AREA TO RECEIVE DRIPLINE RAIN BIRD XFD-06-18 XFD ON-SURFACE PRESSURE COMPENSATING LANDSCAPE DRIPLINE. 0.6 GPH EMITTERS AT 18" O.C. DRIPLINE LATERALS SPACED AT 18" APART, WITH EMITTERS OFFSET FOR TRIANGULAR PATTERN. UV RESISTANT. SPECIFY XF INSERT FITTINGS.	1,375 L.F.	
SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	
⊕	RAIN BIRD 100-HV-MB 1" ELECTRIC REMOTE CONTROL VALVE 1" WITH MALE X BARB CONFIGURATION.	14	
HO	HOSE BIBB	1	
M	HUNTER IBV 1" 1", 1-1/2", 2", AND 3" BRASS ELECTRIC MASTER VALVE, GLOBE CONFIGURATION, WITH NPT THREADED INLET/OUTLET, FOR COMMERCIAL/MUNICIPAL USE.	1	
BF	NETAFIM 61BFG3G 3" NETAFIM BACKFLUSH VALVE SIZE 3". 16", 20", AND 24" EPOXY MEDIA, IRON BODY, 3-WAY HYDRAULICALLY OPERATED DIAPHRAGM VALVE WITH LOW PRESSURE LOSS.	1	
C	RAIN BIRD ESP-LXD 50 STATION, 2-WIRE DECODER BASED CONTROLLER. (1) ESP-LXD 50-STATION, INDOOR/OUTDOOR, PLASTIC WALL-MOUNT ENCLOSURE. SYSTEM REQUIREMENTS: RAIN BIRD FD-XXX-TURF FIELD DECODERS, PAIGE ELECTRIC CABLE P7072D & RAIN BIRD WC20 DRY SPLICES ONLY. GROUND SYSTEM W/ (X) LSP-1TURF LINE SURGE PROTECTORS. IN RAIN BIRD ROUND VALVE BOXES. INSTALL PER MANUFACTURERS RECOMMENDATIONS.	1	
RSD	RAIN BIRD RSD-BEX RAIN SENSOR, WITH METAL LATCHING BRACKET, EXTENSION WIRE.	1	
POC	POINT OF CONNECTION	1	
— — — — —	IRRIGATION MAINLINE: PVC SCHEDULE 40	123.5 L.F.	
— — — — —	IRRIGATION MAINLINE: PVC SCHEDULE 40 1/2"	384.2 L.F.	
== == == == ==	PIPE SLEEVE: PVC CLASS 200 SDR 21	169.7 L.F.	



WELo
Water Budget and Water Use Calculator

INSTRUCTIONS:
 1. Enable macros.
 2. Enter values in blue cells. Gray cells will automatically fill.
 3. For Eto, refer to Appendix A of the ordinance, available here: <https://www.water.ca.gov/Programs/Water-Use-And-Efficiency/Urban-Water-Use-Efficiency>.
 4. Print this sheet and submit with Landscape Document Package for the Comprehensive Performance Compliance Pathway.

Date: 2023.03.03
 Project Name: KITTREDGE - BERKELEY
 Project Contact: KAZUMITSU KAJIHARA
 Project Contact Email: kaji@groundworksoffice.com

Maximum Applied Water Allowance (MAWA)	Project Type	ETo	ETAF	Special Landscape Area (SLA)	Total Landscape Area including SLA	MAWA (gal/yr)
	Non-residential	39.6	0.45	241	1,595	20,877
MAWA = (ETo) * (0.62) * (ETAF * LA) + ((1-ETAF) * SLA)						

Estimated Total Water Use (ETWU)	ETo	(SF * PF) / IE	SLA	ETWU (gal/yr)	
	39.6	-	241	5,917	
ETWU = (ETo) * (0.62) * ((PF * SF) / IE) + SLA					
Difference between MAWA and ETWU: 14,960 Project meets water budget.					

ETWU Calculation (Regular landscape areas)	Zone #	Description	Select Irrigation	Square Feet (SF)	Plant Factor (PF)	Irrigation Efficiency (IE)	(SF * PF) / IE
	1	Ground Lvl	Drip	158	1.0	0.81	0
	2	Second Lvl	Drip	81	1.0	0.81	0
	3	15th Lvl	Drip	410	1.0	0.81	0
	4	19th Lvl	Drip	290	1.0	0.81	0
	5	17th Lvl	Drip	334	1.0	0.81	0
	6	Alley Farms	Bubbler	80	1.0	0.81	0
	Landscape area (not including SLA)			1,354			-

ETWU Calculation (Special Landscape Areas (SLA))	Description	Square Feet (SF)	Plant Factor / Irrigation Efficiency (PF/IE)	(SF * PF) / IE
	Edible planting area		1.0	-
	Multi-use and sports field turf area		1.0	-
	Area irrigated with recycled water		1.0	-
	Pool	241	1.0	241
	Total SLA	241		0

Total Landscape Area (including SLA) from ETWU Calculation: 1,595. Error: Value does not match Total Landscape Area in MAWA calculation.

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BERKELEY, CA

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ENTITLEMENTS PHASE

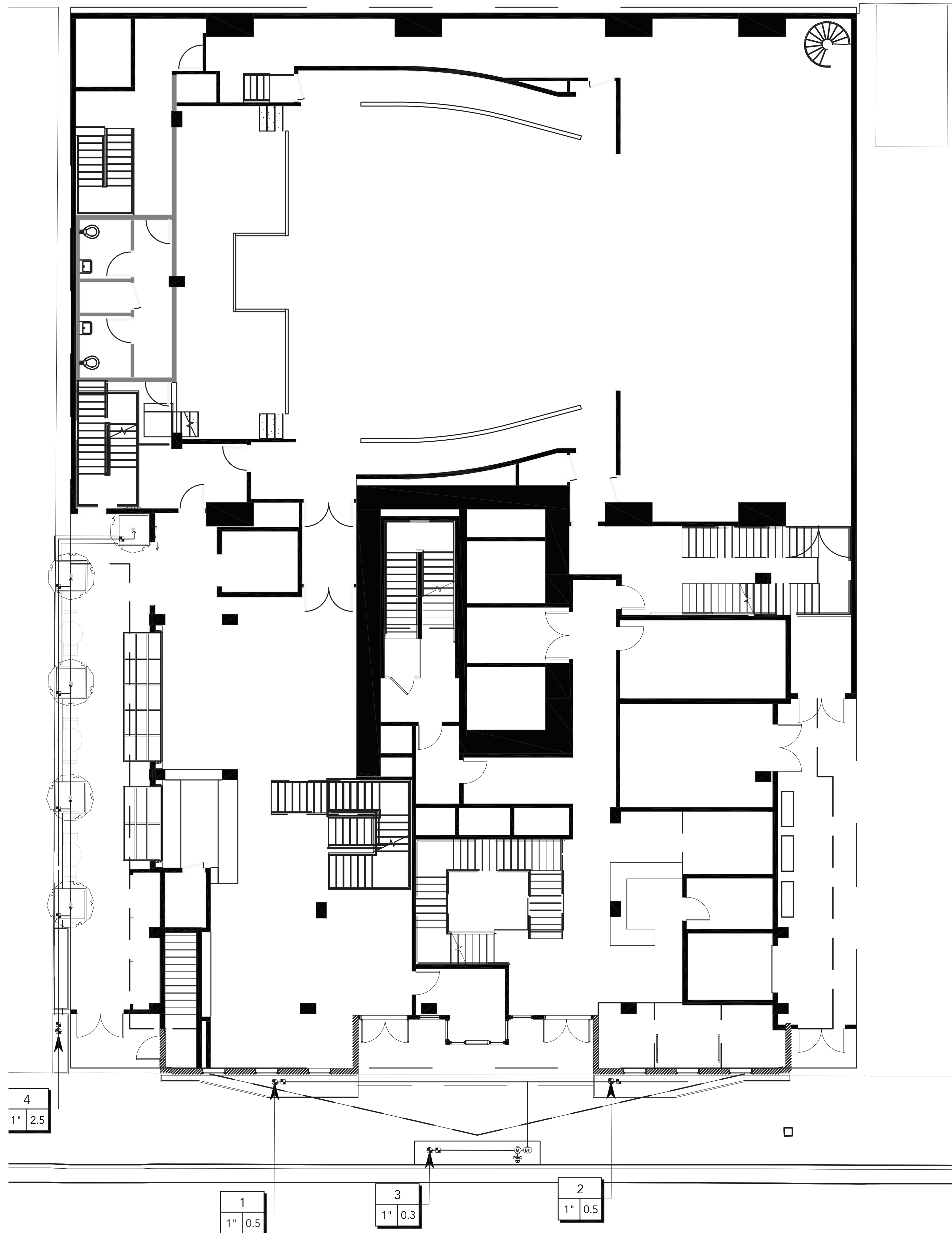
PROJECT ISSUE RECORD:

PROJECT #: GDC01
 ISSUE DATE: 01/23/23

IRRIGATION SCHEDULE AND CALCULATIONS

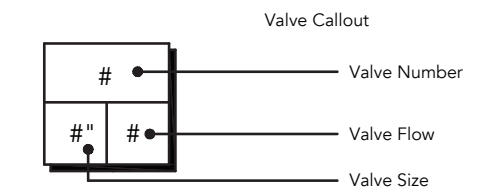
L300

***FOR SCHEMATIC PRICING PURPOSES ONLY,
 DESIGN AND CONSTRUCTION TO BE
 PROVIDED BY LICENSED IRRIGATION SPECIALIST***



IRRIGATION_SCHEDULE

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	PSI
∇	BUBBLER	23	10
■	RAIN BIRD LFV-100 1" 1" LOW FLOW DV VALVE	34	
[Hatched Box]	AREA TO RECEIVE DRIPLINE RAIN BIRD XFD-06-18 XFD ON-SURFACE PRESSURE COMPENSATING LANDSCAPE DRIPLINE. 0.6 GPH EMITTERS AT 18" O.C. DRIPLINE LATERALS SPACED AT 18" APART, WITH EMITTERS OFFSET FOR TRIANGULAR PATTERN. UV RESISTANT. SPECIFY XF INSERT FITTINGS.	1,375 L.F.	
SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	
⊗	RAIN BIRD 100-HV-MB 1" ELECTRIC REMOTE CONTROL VALVE 1" WITH MALE X BARB CONFIGURATION.	14	
⊕	HOSE BIBB	1	
M	HUNTER IBV 1" 1", 1-1/2", 2", AND 3" BRASS ELECTRIC MASTER VALVE, GLOBE CONFIGURATION, WITH NPT THREADED INLET/OUTLET, FOR COMMERCIAL/MUNICIPAL USE.	1	
BF	NETAFIM 61BFG3G 3" NETAFIM BACKFLUSH VALVE SIZE 3". 16", 20", AND 24" EPOXY MEDIA, IRON BODY, 3-WAY HYDRAULICALLY OPERATED DIAPHRAGM VALVE WITH LOW PRESSURE LOSS.	1	
C	RAIN BIRD ESP-LXD 50 STATION, 2-WIRE DECODER BASED CONTROLLER. (1) ESP-LXD 50-STATION, INDOOR/OUTDOOR, PLASTIC WALL-MOUNT ENCLOSURE. SYSTEM REQUIREMENTS: RAIN BIRD FD-XXX-TURF FIELD DECODERS, PAIGE ELECTRIC CABLE P7072D & RAIN BIRD WC20 DRY SPLICES ONLY. GROUND SYSTEM W/ (X) LSP-1TURF LINE SURGE PROTECTORS IN RAIN BIRD ROUND VALVE BOXES. INSTALL PER MANUFACTURERS RECOMMENDATIONS.	1	
⊕	RAIN BIRD RSD-BEX RAIN SENSOR, WITH METAL LATCHING BRACKET, EXTENSION WIRE.	1	
POC	POINT OF CONNECTION	1	
---	IRRIGATION MAINLINE: PVC SCHEDULE 40	123.5 L.F.	
---	IRRIGATION MAINLINE: PVC SCHEDULE 40 1/2"	384.2 L.F.	
----	PIPE SLEEVE: PVC CLASS 200 SDR 21	169.7 L.F.	



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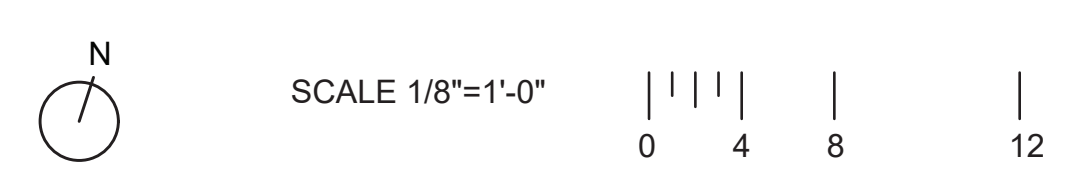
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ENTITLEMENTS PHASE

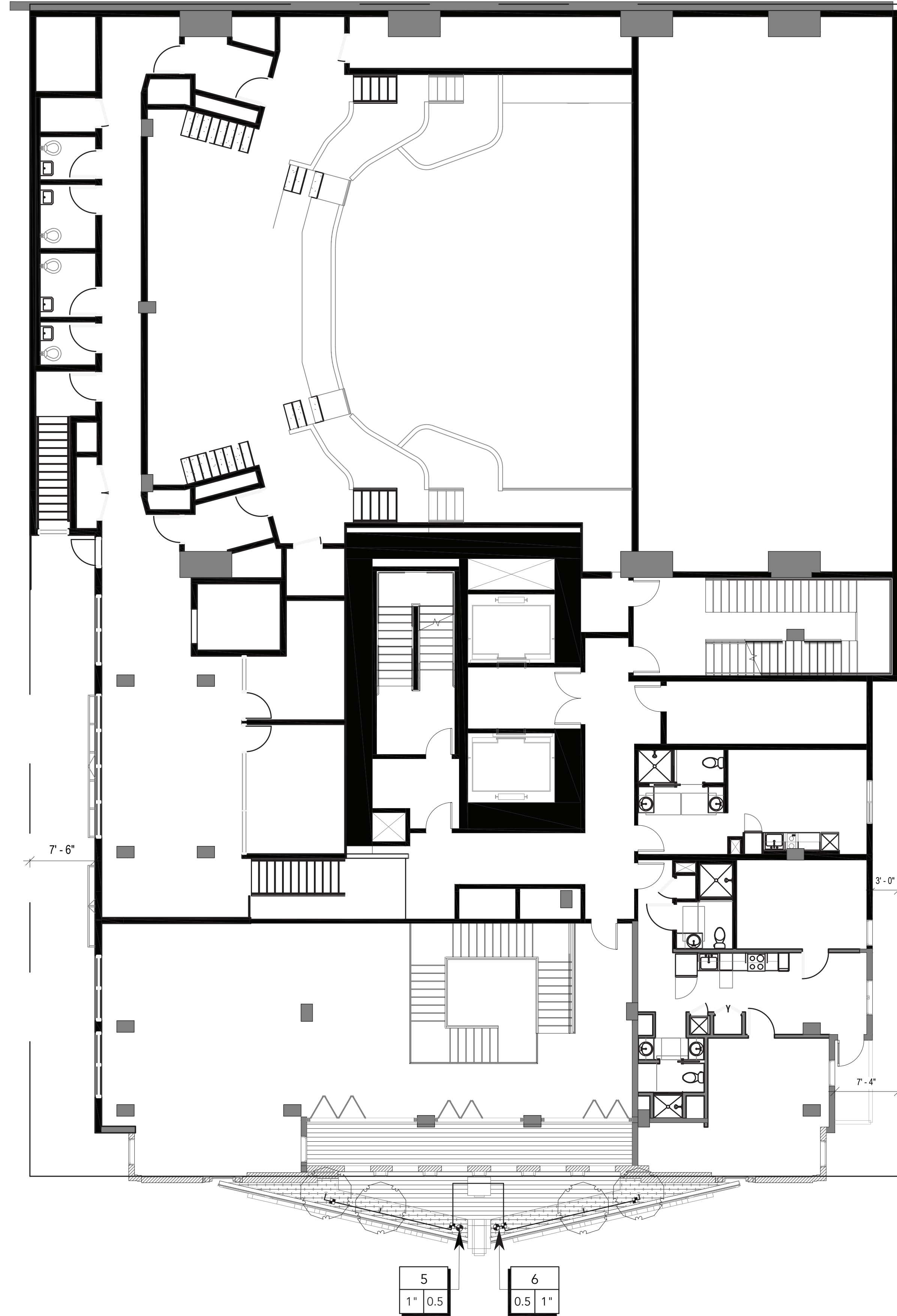
PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01
 ISSUE DATE: 03/03/23
 GROUND FLOOR IRRIGATION PLANS



L301



IRRIGATION_SCHEDULE

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	PSI
∇	BUBBLER	23	10

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY
■	RAIN BIRD LFV-100 1" 1" LOW FLOW DV VALVE	34

AREA TO RECEIVE DRIPLINE
 RAIN BIRD XFD-06-18
 XFD ON-SURFACE PRESSURE COMPENSATING
 LANDSCAPE DRIPLINE. 0.6 GPH EMITTERS AT 18"
 O.C. DRIPLINE LATERALS SPACED AT 18" APART,
 WITH EMITTERS OFFSET FOR TRIANGULAR
 PATTERN. UV RESISTANT. SPECIFY XF INSERT
 FITTINGS.

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY
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⊕	RAIN BIRD 100-HV-MB 1" ELECTRIC REMOTE CONTROL VALVE 1" WITH MALE X BARB CONFIGURATION.	14
---	---	----

⊗	HOSE BIBB	1
---	-----------	---

M	HUNTER IBV 1" 1", 1-1/2", 2", AND 3" BRASS ELECTRIC MASTER VALVE, GLOBE CONFIGURATION, WITH NPT THREADED INLET/OUTLET, FOR COMMERCIAL/MUNICIPAL USE.	1
---	--	---

BF	NETAFIM 61BFG3G 3" NETAFIM BACKFLUSH VALVE SIZE 3", 16", 20", AND 24" EPOXY MEDIA, IRON BODY, 3-WAY HYDRAULICALLY OPERATED DIAPHRAGM VALVE WITH LOW PRESSURE LOSS.	1
----	--	---

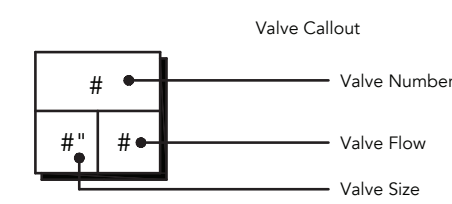
C	RAIN BIRD ESP-LXD 50 STATION, 2-WIRE DECODER BASED CONTROLLER. (1) ESP-LXD 50-STATION, INDOOR/OUTDOOR, PLASTIC WALL-MOUNT ENCLOSURE. SYSTEM REQUIREMENTS: RAIN BIRD FD-XXX-TURF FIELD DECODERS, PAIGE ELECTRIC CABLE P7072D & RAIN BIRD WC20 DRY SPLICES ONLY. GROUND SYSTEM W/ (X) LSP-1TURF LINE SURGE PROTECTORS IN RAIN BIRD ROUND VALVE BOXES. INSTALL PER MANUFACTURERS RECOMMENDATIONS.	1
---	--	---

⊗	RAIN BIRD RSD-BEX RAIN SENSOR, WITH METAL LATCHING BRACKET, EXTENSION WIRE.	1
POC	POINT OF CONNECTION	1

---	IRRIGATION MAINLINE: PVC SCHEDULE 40	123.5 L.F.
-----	--------------------------------------	------------

---	IRRIGATION MAINLINE: PVC SCHEDULE 40 1/2"	384.2 L.F.
-----	---	------------

---	PIPE SLEEVE: PVC CLASS 200 SDR 21	169.7 L.F.
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PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01

ISSUE DATE: 03/03/23

SECOND FLOOR
 IRRIGATION PLANS

L302



SCALE 1/8"=1'-0"

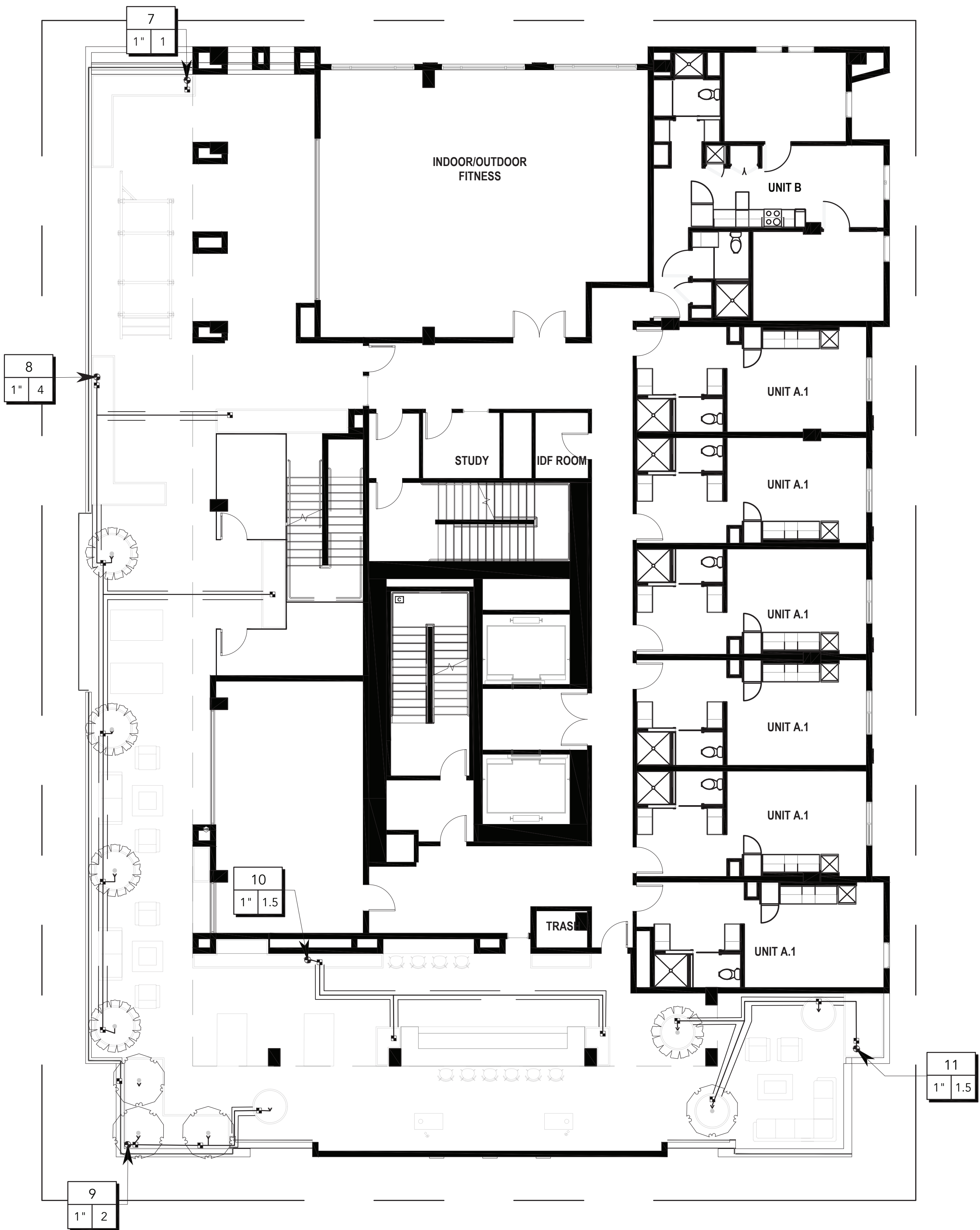




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BERKELEY, CA

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ENTITLEMENTS PHASE



IRRIGATION_SCHEDULE

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	PSI
▽	BUBBLER	23	10

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY
■	RAIN BIRD LFV-100 1" 1" LOW FLOW DV VALVE	34
[Hatched Area]	AREA TO RECEIVE DRIPLINE RAIN BIRD XFD-06-18 XFD ON-SURFACE PRESSURE COMPENSATING LANDSCAPE DRIPLINE. 0.6 GPH EMITTERS AT 18" O.C. DRIPLINE LATERALS SPACED AT 18" APART, WITH EMITTERS OFFSET FOR TRIANGULAR PATTERN. UV RESISTANT. SPECIFY XF INSERT FITTINGS.	1,375 L.F.

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY
⊗	RAIN BIRD 100-HV-MB 1" ELECTRIC REMOTE CONTROL VALVE 1" WITH MALE X BARB CONFIGURATION.	14
⊕	HOSE BIBB	1

M	HUNTER IBV 1" 1", 1-1/2", 2", AND 3" BRASS ELECTRIC MASTER VALVE, GLOBE CONFIGURATION, WITH NPT THREADED INLET/OUTLET, FOR COMMERCIAL/MUNICIPAL USE.	1
---	--	---

BF	NETAFIM 61BFG3G 3" NETAFIM BACKFLUSH VALVE SIZE 3". 16", 20", AND 24" EPOXY MEDIA, IRON BODY, 3-WAY HYDRAULICALLY OPERATED DIAPHRAGM VALVE WITH LOW PRESSURE LOSS.	1
----	--	---

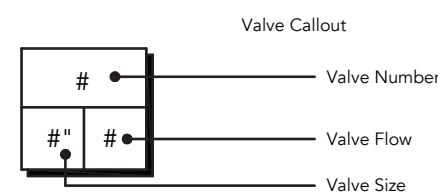
C	RAIN BIRD ESP-LXD 50 STATION, 2-WIRE DECODER BASED CONTROLLER. (1) ESP-LXD 50-STATION, INDOOR/OUTDOOR, PLASTIC WALL-MOUNT ENCLOSURE. SYSTEM REQUIREMENTS: RAIN BIRD FD-XXX-TURF FIELD DECODERS, PAIGE ELECTRIC CABLE P7072D & RAIN BIRD WC20 DRY SPLICES ONLY. GROUND SYSTEM W/ (X) LSP-1TURF LINE SURGE PROTECTORS IN RAIN BIRD ROUND VALVE BOXES. INSTALL PER MANUFACTURERS RECOMMENDATIONS.	1
---	--	---

⊕	RAIN BIRD RSD-BEX RAIN SENSOR, WITH METAL LATCHING BRACKET, EXTENSION WIRE.	1
POC	POINT OF CONNECTION	1

---	IRRIGATION MAINLINE: PVC SCHEDULE 40	123.5 L.F.
-----	--------------------------------------	------------

---	IRRIGATION MAINLINE: PVC SCHEDULE 40 1/2"	384.2 L.F.
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---	PIPE SLEEVE: PVC CLASS 200 SDR 21	169.7 L.F.
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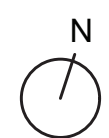
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NO.	DATE	DESCRIPTION

PROJECT #: GDC01

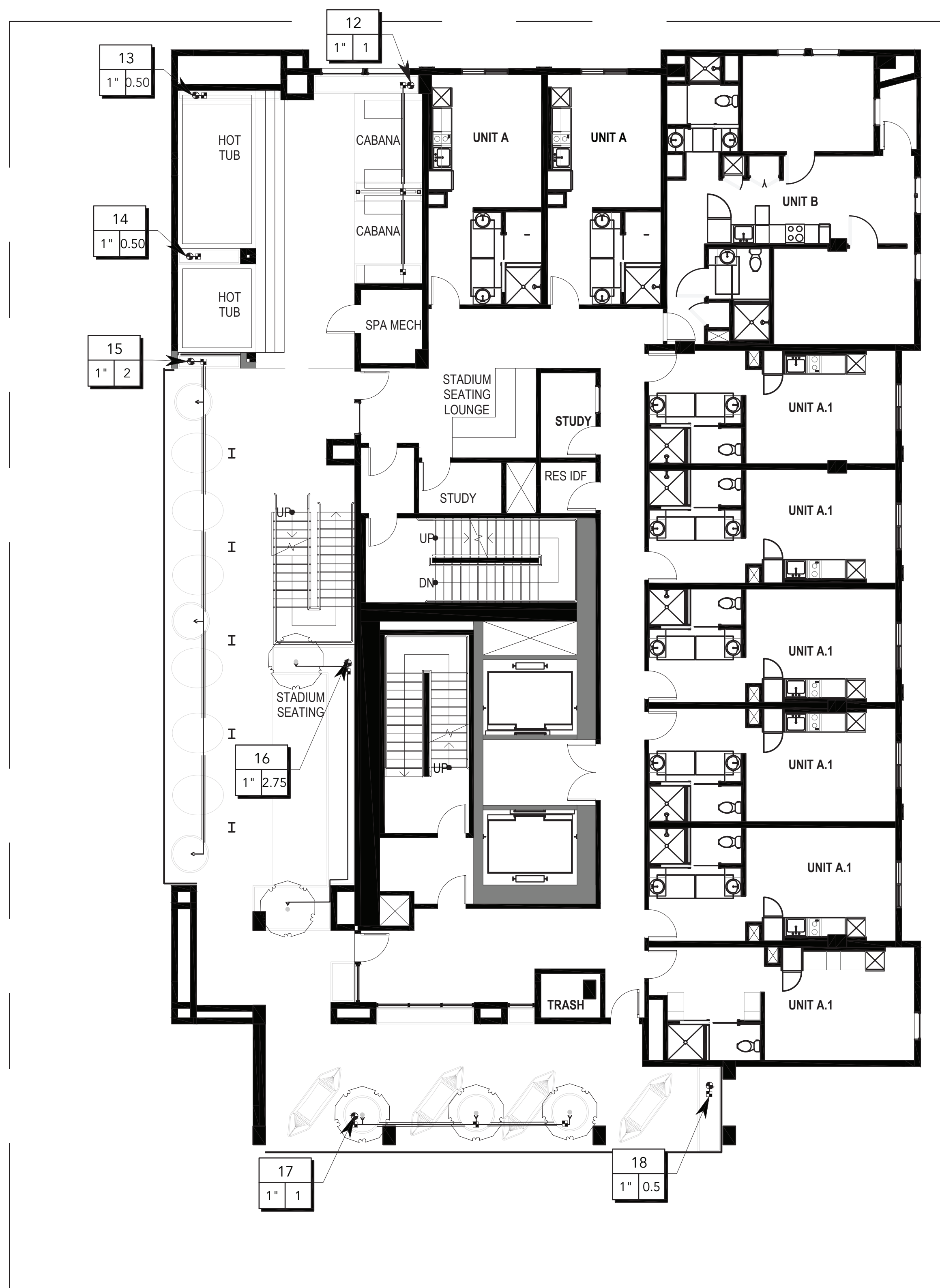
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15TH FLOOR IRRIGATION PLANS



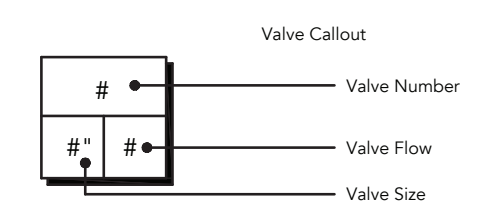
SCALE 1/8"=1'-0"





IRRIGATION_SCHEDULE

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	PSI
▼	BUBBLER	23	10
SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	
■	RAIN BIRD LFV-100 1" 1" LOW FLOW DV VALVE	34	
[Hatched Box]	AREA TO RECEIVE DRIPLINE RAIN BIRD XFD-06-18 XFD ON-SURFACE PRESSURE COMPENSATING LANDSCAPE DRIPLINE. 0.6 GPH EMITTERS AT 18" O.C. DRIPLINE LATERALS SPACED AT 18" APART, WITH EMITTERS OFFSET FOR TRIANGULAR PATTERN. UV RESISTANT. SPECIFY XF INSERT FITTINGS.	1,375 L.F.	
SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	
⊙	RAIN BIRD 100-HV-MB 1" ELECTRIC REMOTE CONTROL VALVE 1" WITH MALE X BARB CONFIGURATION.	14	
⊙	HOSE BIBB	1	
M	HUNTER IBV 1" 1", 1-1/2", 2", AND 3" BRASS ELECTRIC MASTER VALVE, GLOBE CONFIGURATION, WITH NPT THREADED INLET/OUTLET, FOR COMMERCIAL/MUNICIPAL USE.	1	
BF	NETAFIM 61BFG3G 3" NETAFIM BACKFLUSH VALVE SIZE 3". 16", 20", AND 24" EPOXY MEDIA, IRON BODY, 3-WAY HYDRAULICALLY OPERATED DIAPHRAGM VALVE WITH LOW PRESSURE LOSS.	1	
C	RAIN BIRD ESP-LXD 50 STATION, 2-WIRE DECODER BASED CONTROLLER. (1) ESP-LXD 50-STATION, INDOOR/OUTDOOR, PLASTIC WALL-MOUNT ENCLOSURE. SYSTEM REQUIREMENTS: RAIN BIRD FD-XXX-TURF FIELD DECODERS, PAIGE ELECTRIC CABLE P7072D & RAIN BIRD WC20 DRY SPLICES ONLY. GROUND SYSTEM W/ (X) LSP-1TURF LINE SURGE PROTECTORS IN RAIN BIRD ROUND VALVE BOXES. INSTALL PER MANUFACTURERS RECOMMENDATIONS.	1	
⊙	RAIN BIRD RSD-BEX RAIN SENSOR, WITH METAL LATCHING BRACKET, EXTENSION WIRE.	1	
POC	POINT OF CONNECTION	1	
---	IRRIGATION MAINLINE: PVC SCHEDULE 40	123.5 L.F.	
---	IRRIGATION MAINLINE: PVC SCHEDULE 40 1/2"	384.2 L.F.	
---	PIPE SLEEVE: PVC CLASS 200 SDR 21	169.7 L.F.	



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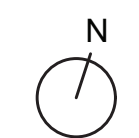
ENTITLEMENTS PHASE

PROJECT ISSUE RECORD:

PROJECT #: GDC01
 ISSUE DATE: 03/03/23

16TH FLOOR
 IRRIGATION PLANS

L304



SCALE 1/8"=1'-0"

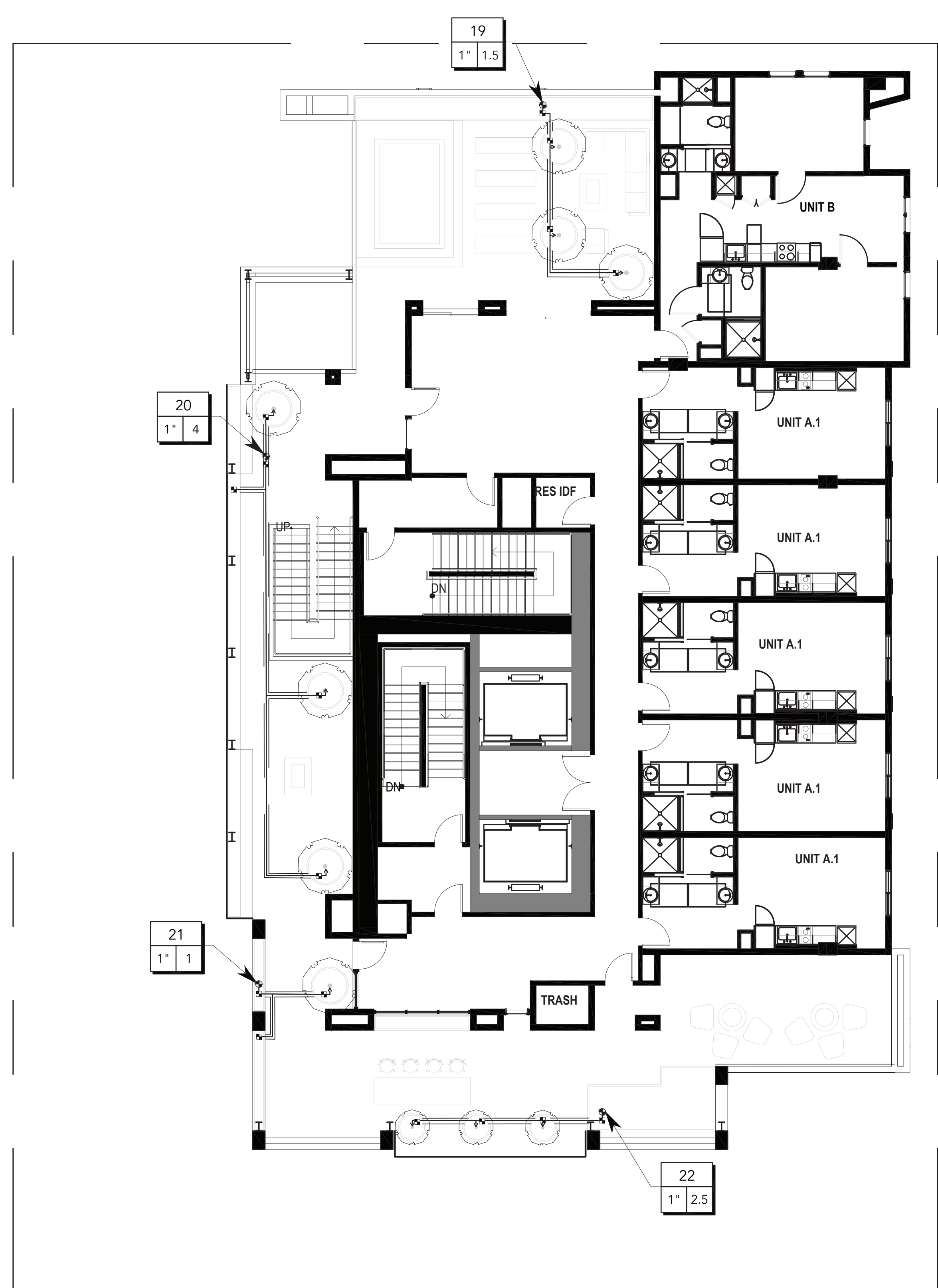




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 BERKELEY, CA

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ENTITLEMENTS
 PHASE



IRRIGATION_SCHEDULE

SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	PSI
∇	BUBBLER	23	10
SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	
■	RAIN BIRD LFV-100 1" 1" LOW FLOW DV VALVE	34	
[Hatched Area]	AREA TO RECEIVE DRIPLINE RAIN BIRD XFD-06-18 XFD ON-SURFACE PRESSURE COMPENSATING LANDSCAPE DRIPLINE. 0.6 GPH EMITTERS AT 18" O.C. DRIPLINE LATERALS SPACED AT 18" APART, WITH EMITTERS OFFSET FOR TRIANGULAR PATTERN. UV RESISTANT. SPECIFY XF INSERT FITTINGS.	1,375 L.F.	
SYMBOL	MANUFACTURER/MODEL/DESCRIPTION	QTY	
⊕	RAIN BIRD 100-HV-MB 1" ELECTRIC REMOTE CONTROL VALVE 1" WITH MALE X BARB CONFIGURATION.	14	
⊗	HOSE BIBB	1	
M	HUNTER IBV 1" 1", 1-1/2", 2", AND 3" BRASS ELECTRIC MASTER VALVE, GLOBE CONFIGURATION, WITH NPT THREADED INLET/OUTLET, FOR COMMERCIAL/MUNICIPAL USE.	1	
BF	NETAFIM 61BFG3G 3" NETAFIM BACKFLUSH VALVE SIZE 3". 16", 20", AND 24" EPOXY MEDIA, IRON BODY, 3-WAY HYDRAULICALLY OPERATED DIAPHRAGM VALVE WITH LOW PRESSURE LOSS.	1	
C	RAIN BIRD ESP-LXD 50 STATION, 2-WIRE DECODER BASED CONTROLLER. (1) ESP-LXD 50-STATION, INDOOR/OUTDOOR, PLASTIC WALL-MOUNT ENCLOSURE. SYSTEM REQUIREMENTS: RAIN BIRD FD-XXX-TURF FIELD DECODERS, PAIGE ELECTRIC CABLE P7072D & RAIN BIRD WC20 DRY SPLICES ONLY. GROUND SYSTEM W/ (X) LSP-1TURF LINE SURGE PROTECTORS IN RAIN BIRD ROUND VALVE BOXES. INSTALL PER MANUFACTURERS RECOMMENDATIONS.	1	
⊗	RAIN BIRD RSD-BEX RAIN SENSOR, WITH METAL LATCHING BRACKET, EXTENSION WIRE.	1	
POC	POINT OF CONNECTION	1	
---	IRRIGATION MAINLINE: PVC SCHEDULE 40	123.5 L.F.	
---	IRRIGATION MAINLINE: PVC SCHEDULE 40 1/2"	384.2 L.F.	
---	PIPE SLEEVE: PVC CLASS 200 SDR 21	169.7 L.F.	

Valve Callout

PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01
 ISSUE DATE: 03/03/23
 17TH FLOOR
 IRRIGATION PLANS



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BERKELEY, CA

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ENTITLEMENTS
PHASE

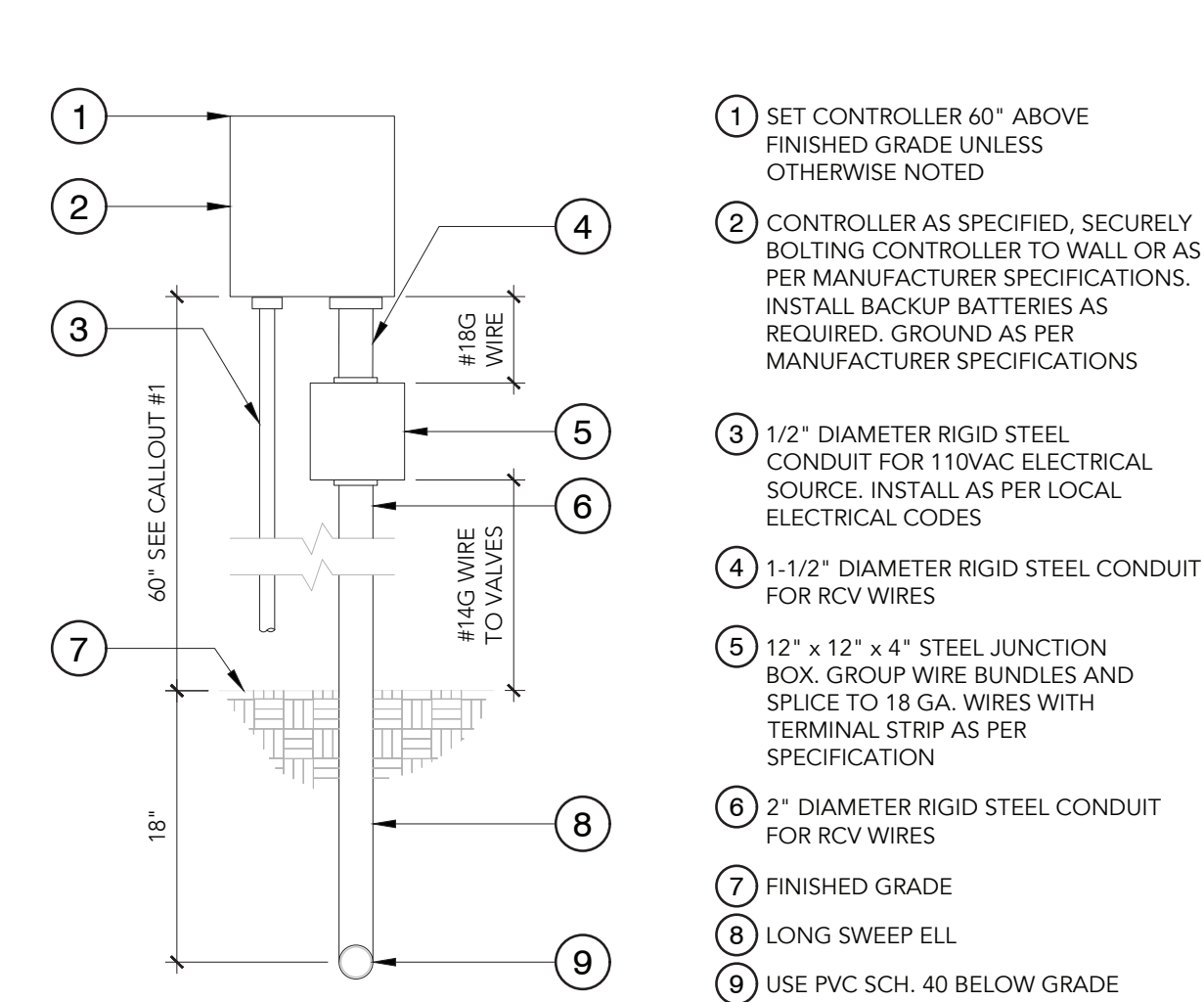
PROJECT ISSUE RECORD:

NO.	DESCRIPTION	DATE

PROJECT #: GDC01
ISSUE DATE: 03/03/23

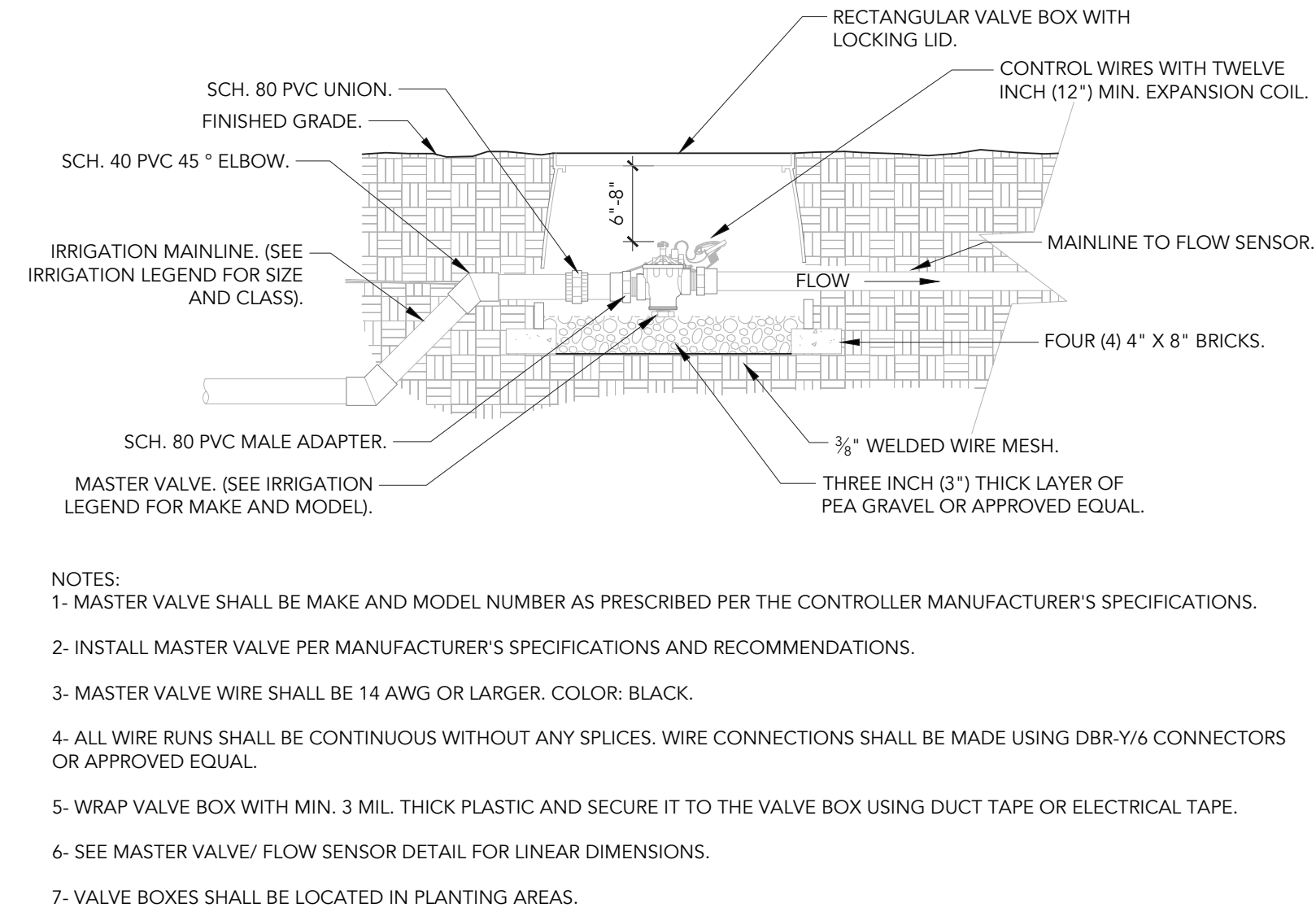
IRRIGATION
DETAILS

L306



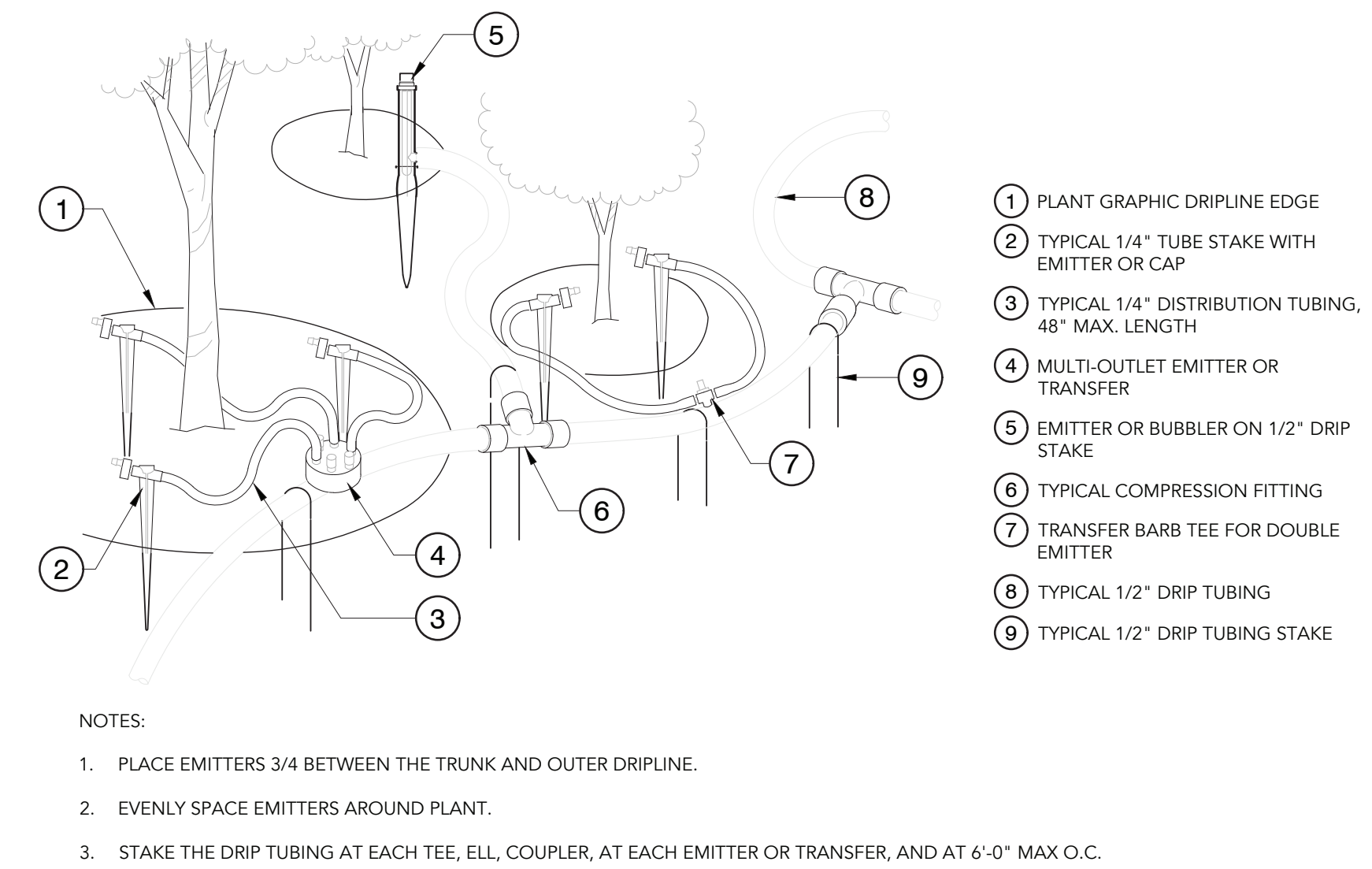
- 1 SET CONTROLLER 60" ABOVE FINISHED GRADE UNLESS OTHERWISE NOTED
- 2 CONTROLLER AS SPECIFIED, SECURELY BOLTING CONTROLLER TO WALL OR AS PER MANUFACTURER SPECIFICATIONS. INSTALL BACKUP BATTERIES AS REQUIRED. GROUND AS PER MANUFACTURER SPECIFICATIONS
- 3 1/2" DIAMETER RIGID STEEL CONDUIT FOR 110VAC ELECTRICAL SOURCE. INSTALL AS PER LOCAL ELECTRICAL CODES
- 4 1-1/2" DIAMETER RIGID STEEL CONDUIT FOR RCV WIRES
- 5 12" x 12" x 4" STEEL JUNCTION BOX. GROUP WIRE BUNDLES AND SPLICE TO 18 GA. WIRES WITH TERMINAL STRIP AS PER SPECIFICATION
- 6 2" DIAMETER RIGID STEEL CONDUIT FOR RCV WIRES
- 7 FINISHED GRADE
- 8 LONG SWEEP ELL
- 9 USE PVC SCH. 40 BELOW GRADE

8 WALL MOUNT CONTROLLER W/ J-BOX
1" = 1'-0" FX-IR-FX-CONT-07



- 1- MASTER VALVE SHALL BE MAKE AND MODEL NUMBER AS PRESCRIBED PER THE CONTROLLER MANUFACTURER'S SPECIFICATIONS.
- 2- INSTALL MASTER VALVE PER MANUFACTURER'S SPECIFICATIONS AND RECOMMENDATIONS.
- 3- MASTER VALVE WIRE SHALL BE 14 AWG OR LARGER. COLOR: BLACK.
- 4- ALL WIRE RUNS SHALL BE CONTINUOUS WITHOUT ANY SPLICES. WIRE CONNECTIONS SHALL BE MADE USING DBR-Y/6 CONNECTORS OR APPROVED EQUAL.
- 5- WRAP VALVE BOX WITH MIN. 3 MIL. THICK PLASTIC AND SECURE IT TO THE VALVE BOX USING DUCT TAPE OR ELECTRICAL TAPE.
- 6- SEE MASTER VALVE/ FLOW SENSOR DETAIL FOR LINEAR DIMENSIONS.
- 7- VALVE BOXES SHALL BE LOCATED IN PLANTING AREAS.

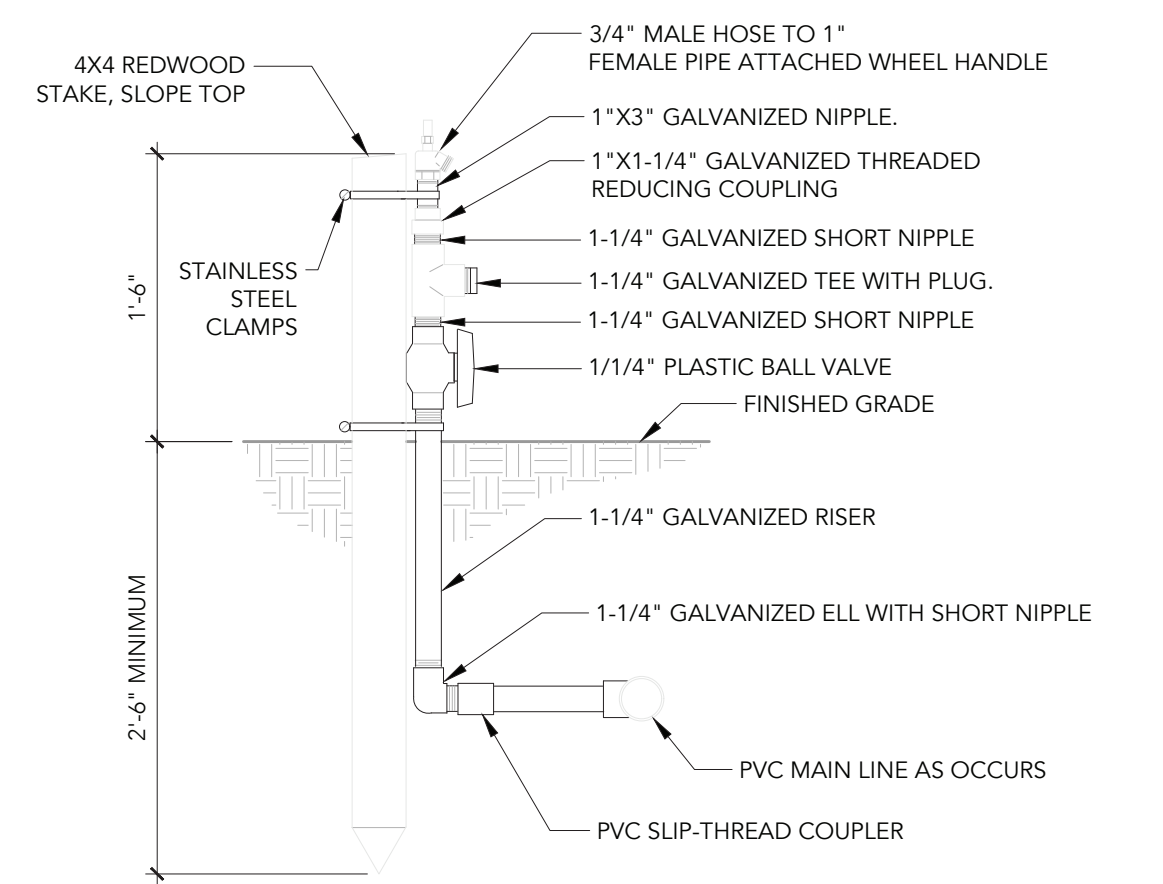
6 MASTER VALVE
1" = 1'-0" FX-IR-FX-MAST-02



- 1 PLANT GRAPHIC DRIPLINE EDGE
- 2 TYPICAL 1/4" TUBE STAKE WITH EMITTER OR CAP
- 3 TYPICAL 1/4" DISTRIBUTION TUBING, 48" MAX. LENGTH
- 4 MULTI-OUTLET EMITTER OR TRANSFER
- 5 EMITTER OR BUBBLER ON 1/2" DRIP STAKE
- 6 TYPICAL COMPRESSION FITTING
- 7 TRANSFER BARB TEE FOR DOUBLE EMITTER
- 8 TYPICAL 1/2" DRIP TUBING
- 9 TYPICAL 1/2" DRIP TUBING STAKE

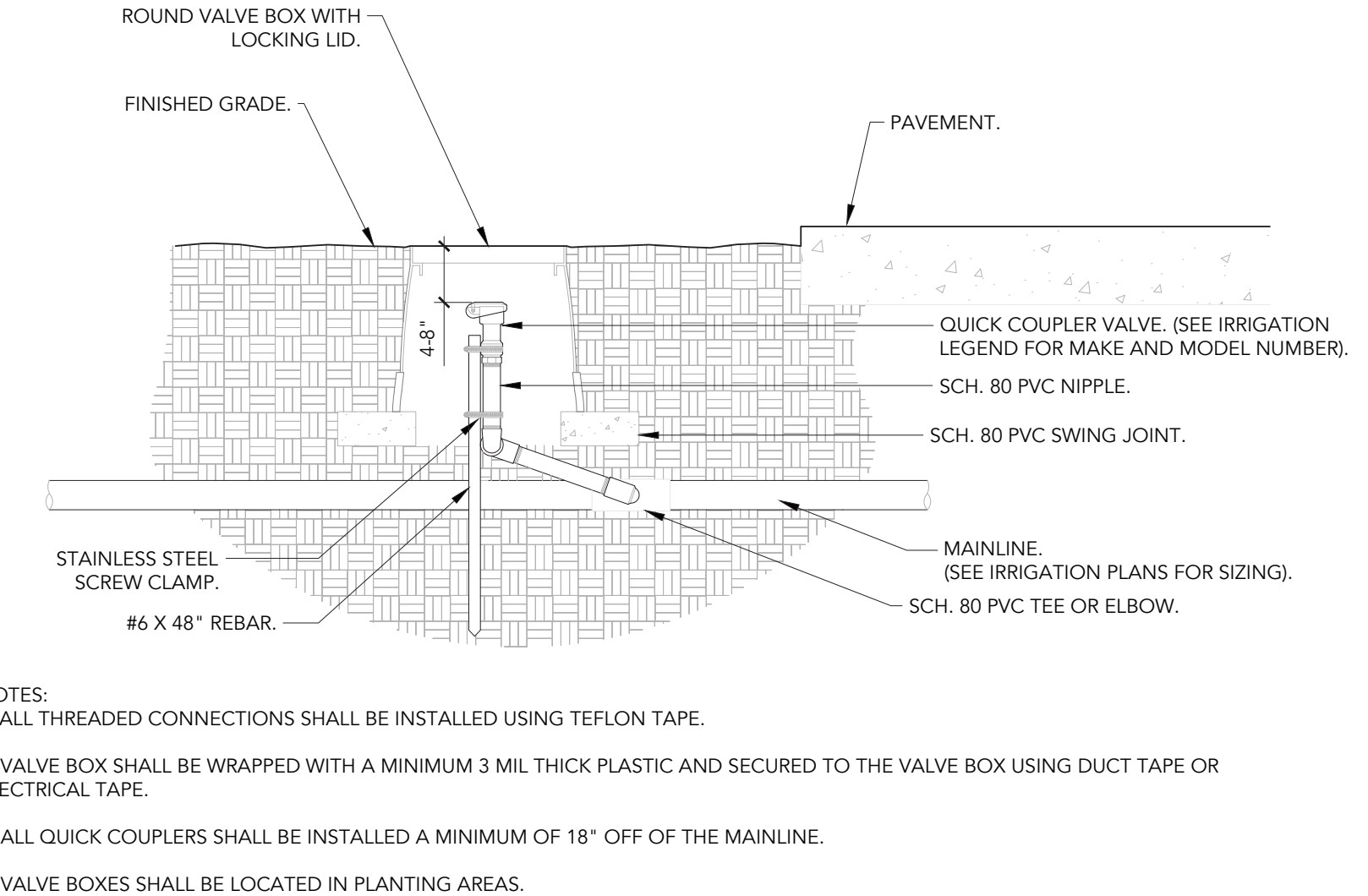
- NOTES:
1. PLACE EMITTERS 3/4 BETWEEN THE TRUNK AND OUTER DRIPLINE.
 2. EVENLY SPACE EMITTERS AROUND PLANT.
 3. STAKE THE DRIP TUBING AT EACH TEE, ELL, COUPLER, AT EACH EMITTER OR TRANSFER, AND AT 6'-0" MAX O.C.

3 TYPICAL DRIP TUBING
1 1/2" = 1'-0" FX-IR-FX-DRIP-01



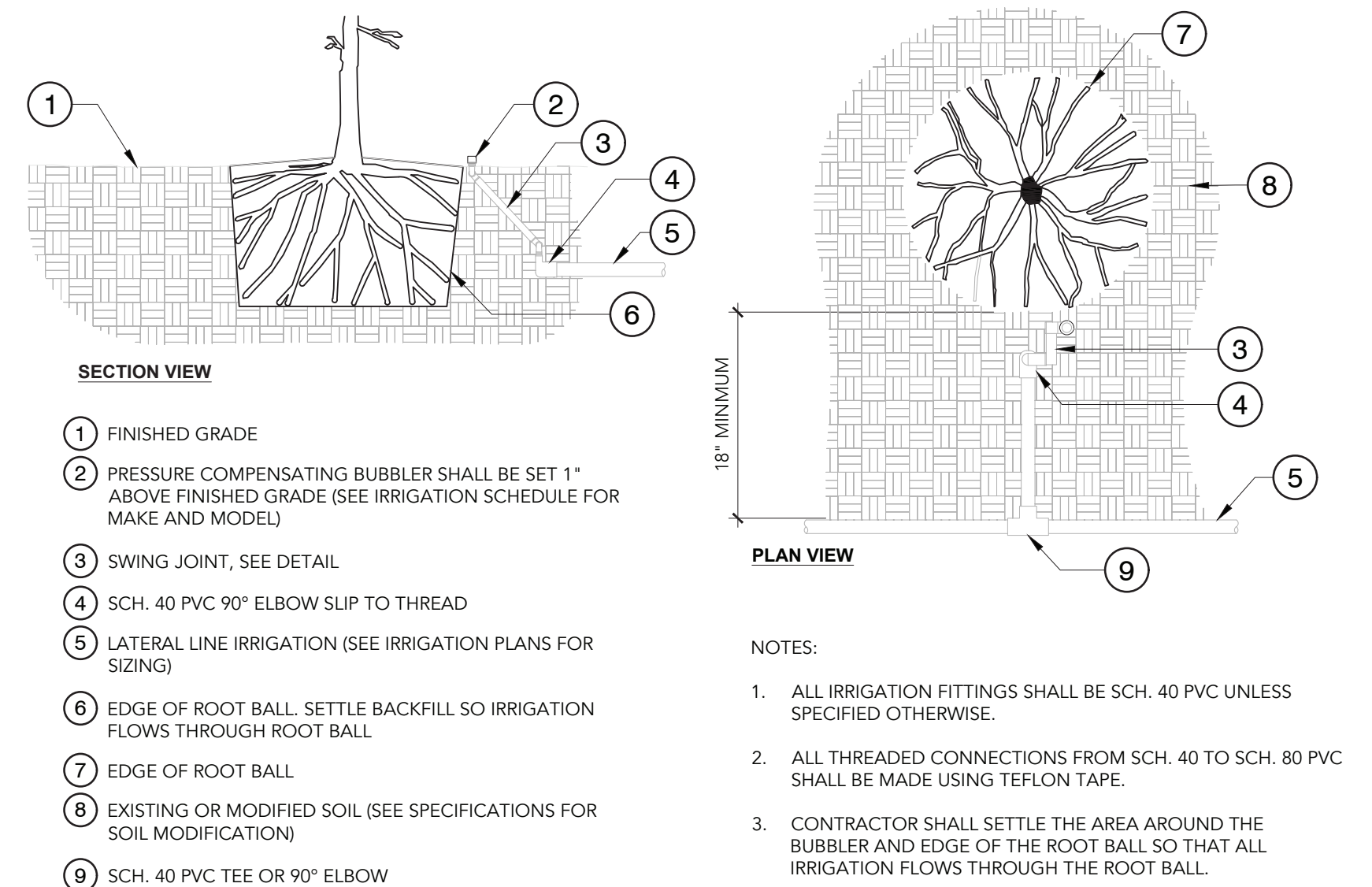
- 1 3/4" MALE HOSE TO 1" FEMALE PIPE ATTACHED WHEEL HANDLE
- 2 1"X3" GALVANIZED NIPPLE.
- 3 1"X1-1/4" GALVANIZED THREADED REDUCING COUPLING
- 4 1-1/4" GALVANIZED SHORT NIPPLE
- 5 1-1/4" GALVANIZED TEE WITH PLUG.
- 6 1-1/4" GALVANIZED SHORT NIPPLE
- 7 1/1/4" PLASTIC BALL VALVE
- 8 FINISHED GRADE
- 9 1-1/4" GALVANIZED RISER
- 10 1-1/4" GALVANIZED ELL WITH SHORT NIPPLE
- 11 PVC MAIN LINE AS OCCURS
- 12 PVC SLIP-THREAD COUPLER

7 HOSE BIBB AT GARDEN
1" = 1'-0" FX-IR-FX-HSB-04



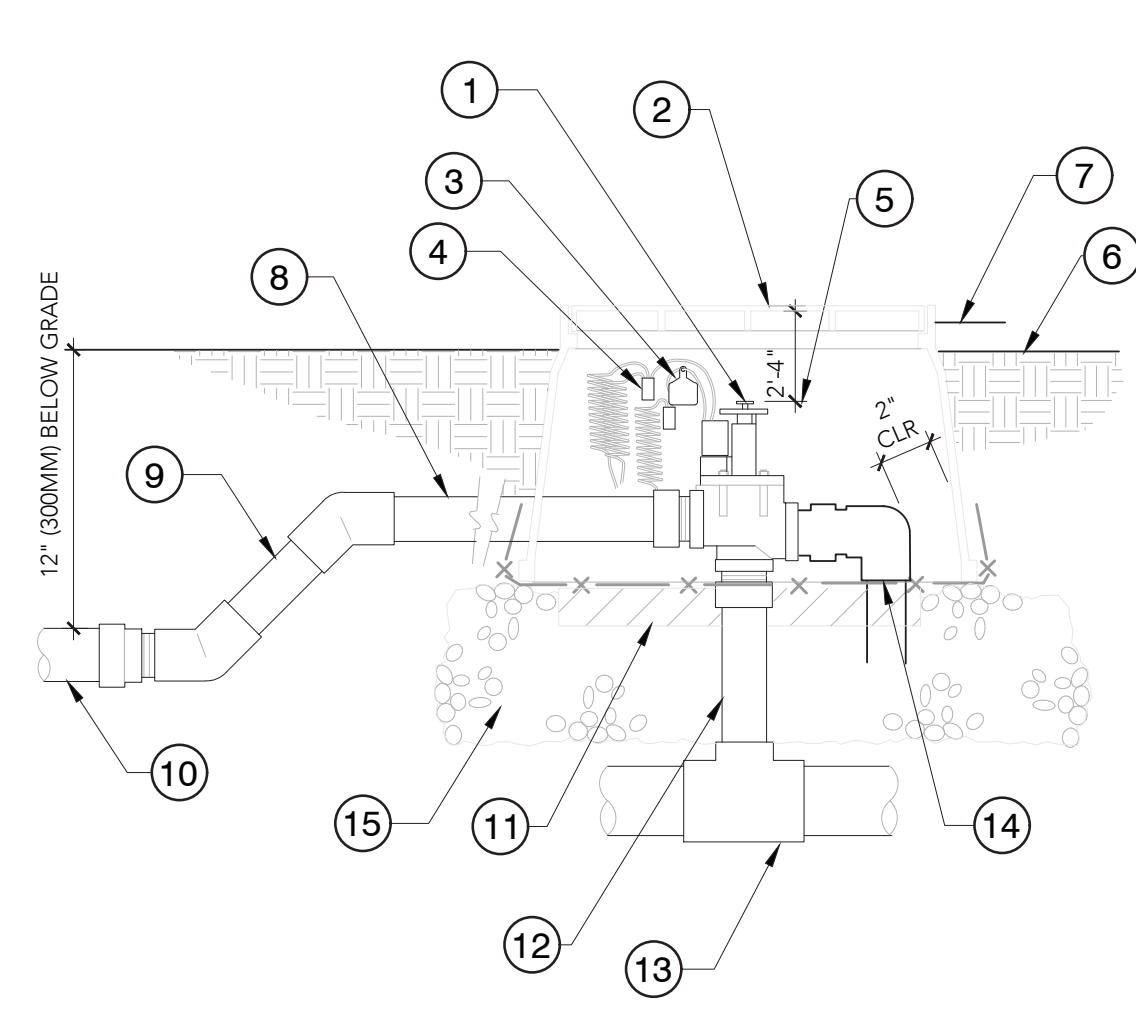
- NOTES:
- 1- ALL THREADED CONNECTIONS SHALL BE INSTALLED USING TEFLON TAPE.
 - 2- VALVE BOX SHALL BE WRAPPED WITH A MINIMUM 3 MIL THICK PLASTIC AND SECURED TO THE VALVE BOX USING DUCT TAPE OR ELECTRICAL TAPE.
 - 3- ALL QUICK COUPLERS SHALL BE INSTALLED A MINIMUM OF 18" OFF OF THE MAINLINE.
 - 4- VALVE BOXES SHALL BE LOCATED IN PLANTING AREAS.

5 QUICK COUPLER VALVE
1 1/2" = 1'-0" FX-IR-FX-QUIC-01



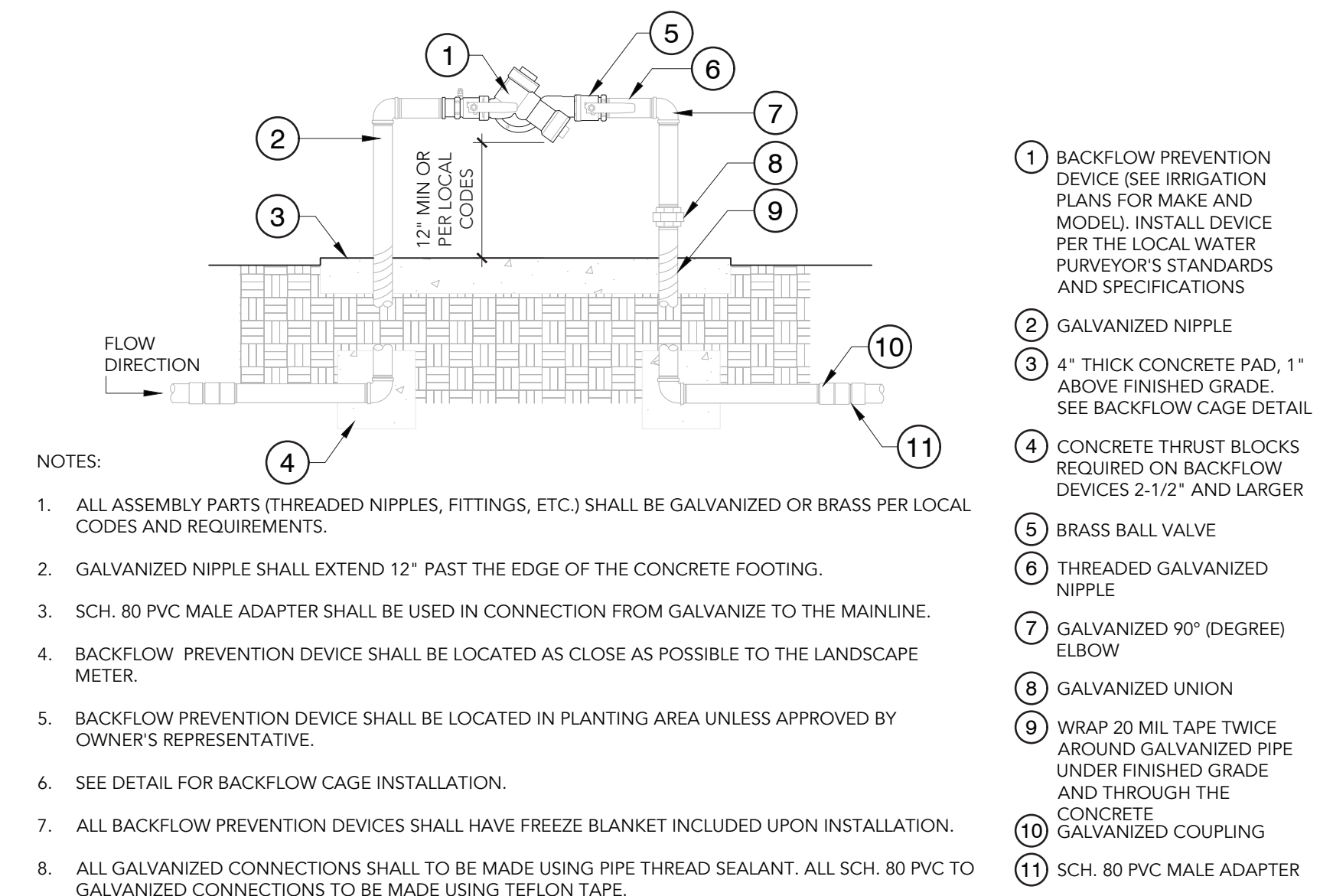
- SECTION VIEW
- 1 FINISHED GRADE
 - 2 PRESSURE COMPENSATING BUBBLER SHALL BE SET 1" ABOVE FINISHED GRADE (SEE IRRIGATION SCHEDULE FOR MAKE AND MODEL)
 - 3 SWING JOINT, SEE DETAIL
 - 4 SCH. 40 PVC 90° ELBOW SLIP TO THREAD
 - 5 LATERAL LINE IRRIGATION (SEE IRRIGATION PLANS FOR SIZING)
 - 6 EDGE OF ROOT BALL. SETTLE BACKFILL SO IRRIGATION FLOWS THROUGH ROOT BALL
 - 7 EDGE OF ROOT BALL
 - 8 EXISTING OR MODIFIED SOIL (SEE SPECIFICATIONS FOR SOIL MODIFICATION)
 - 9 SCH. 40 PVC TEE OR 90° ELBOW
- PLAN VIEW
- NOTES:
1. ALL IRRIGATION FITTINGS SHALL BE SCH. 40 PVC UNLESS SPECIFIED OTHERWISE.
 2. ALL THREADED CONNECTIONS FROM SCH. 40 TO SCH. 80 PVC SHALL BE MADE USING TEFLON TAPE.
 3. CONTRACTOR SHALL SETTLE THE AREA AROUND THE BUBBLER AND EDGE OF THE ROOT BALL SO THAT ALL IRRIGATION FLOWS THROUGH THE ROOT BALL.

2 IRRIGATION BUBBLER W/ LAYOUT
3/4" = 1'-0" FX-IR-FX-BUBB-04



- 1 REMOTE CONTROL VALVE AS SPECIFIED, ONE PER BOX.
- 2 10X15 RECTANGULAR VALVE BOX.
- 3 PLASTIC I.D. TAG AT EACH VALVE.
- 4 WATER PROOF WIRE CONNECTORS ON 30" LOOPED WIRES.
- 5 2" (50MM) MINIMUM, 4" (100MM) MAXIMUM BELOW TOP OF BOX.
- 6 2" (100MM) ABOVE FINISH GRADE AT SHRUBS.
- 7 3/4" (19MM) ABOVE FINISH GRADE AT LAWN.
- 8 OUTLET PIPE SAME SIZE AS VALVE, 24" MINIMUM (300MM) TO FIRST FITTING.
- 9 45 DEGREE DOWN AS REQUIRED TO LATERAL PIPE DEPTH.
- 10 INCREASE LATERAL LINE SIZE AS PER IRRIGATION PLAN.
- 11 TWO 6X2X16 CONCRETE BLOCK CAPS, ONE EACH SIDE OF THE BOX.
- 12 SCHEDULE 80 RISER.
- 13 MAIN LINE AS OCCURS.
- 14 1/2" WIRE CLOTH GOPHER SCREEN, WRAP UP SIDES.
- 15 6" (150MM) THICK LAYER OF PEA GRAVEL BASE.

4 REMOTE CONTROL VALVE
1 1/2" = 1'-0" FX-IR-FX-RCV-01



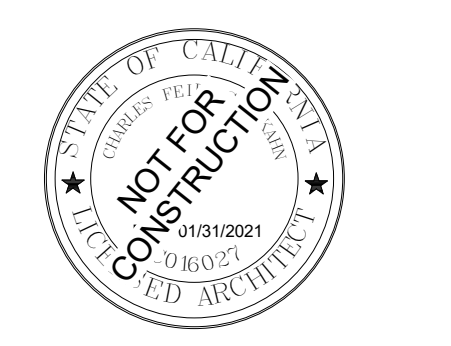
- NOTES:
1. ALL ASSEMBLY PARTS (THREADED NIPPLES, FITTINGS, ETC.) SHALL BE GALVANIZED OR BRASS PER LOCAL CODES AND REQUIREMENTS.
 2. GALVANIZED NIPPLE SHALL EXTEND 12" PAST THE EDGE OF THE CONCRETE FOOTING.
 3. SCH. 80 PVC MALE ADAPTER SHALL BE USED IN CONNECTION FROM GALVANIZE TO THE MAINLINE.
 4. BACKFLOW PREVENTION DEVICE SHALL BE LOCATED AS CLOSE AS POSSIBLE TO THE LANDSCAPE METER.
 5. BACKFLOW PREVENTION DEVICE SHALL BE LOCATED IN PLANTING AREA UNLESS APPROVED BY OWNER'S REPRESENTATIVE.
 6. SEE DETAIL FOR BACKFLOW CAGE INSTALLATION.
 7. ALL BACKFLOW PREVENTION DEVICES SHALL HAVE FREEZE BLANKET INCLUDED UPON INSTALLATION.
 8. ALL GALVANIZED CONNECTIONS SHALL TO BE MADE USING PIPE THREAD SEALANT. ALL SCH. 80 PVC TO GALVANIZED CONNECTIONS TO BE MADE USING TEFLON TAPE.
- 1 BACKFLOW PREVENTION DEVICE (SEE IRRIGATION PLANS FOR MAKE AND MODEL). INSTALL DEVICE PER THE LOCAL WATER PURVEYOR'S STANDARDS AND SPECIFICATIONS
 - 2 GALVANIZED NIPPLE
 - 3 4" THICK CONCRETE PAD, 1" ABOVE FINISHED GRADE. SEE BACKFLOW CAGE DETAIL
 - 4 CONCRETE THRUST BLOCKS REQUIRED ON BACKFLOW DEVICES 2-1/2" AND LARGER
 - 5 BRASS BALL VALVE
 - 6 THREADED GALVANIZED NIPPLE
 - 7 GALVANIZED 90° (DEGREE) ELBOW
 - 8 GALVANIZED UNION
 - 9 WRAP 20 MIL TAPE TWICE AROUND GALVANIZED PIPE UNDER FINISHED GRADE AND THROUGH THE CONCRETE GALVANIZED COUPLING
 - 10 SCH. 80 PVC MALE ADAPTER

1 BACKFLOW PREVENTION DEVICE
3/4" = 1'-0" FX-IR-FX-RAC-07



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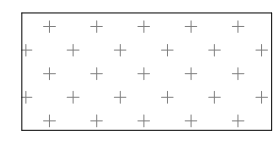
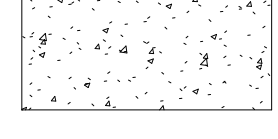
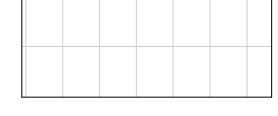


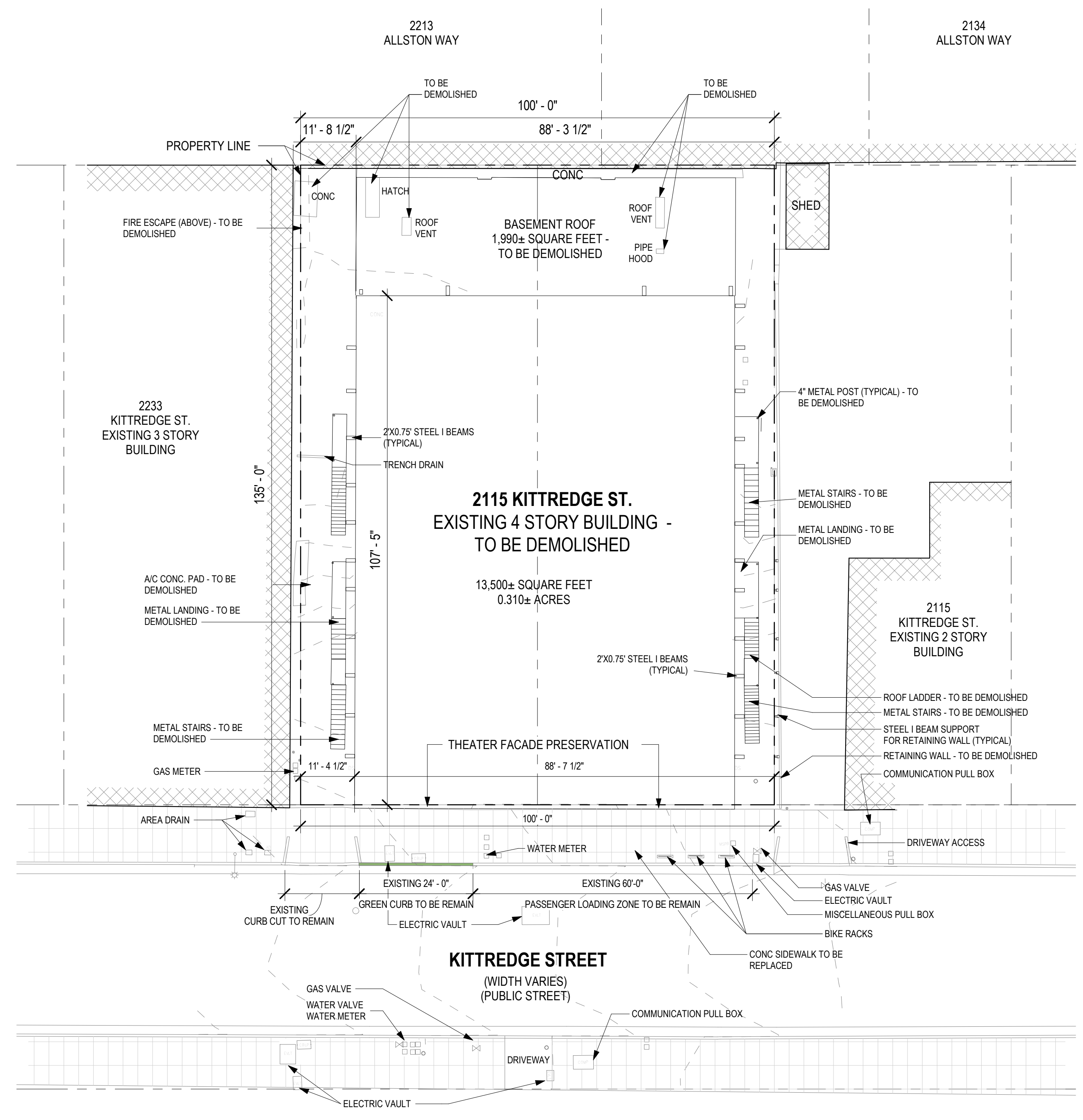
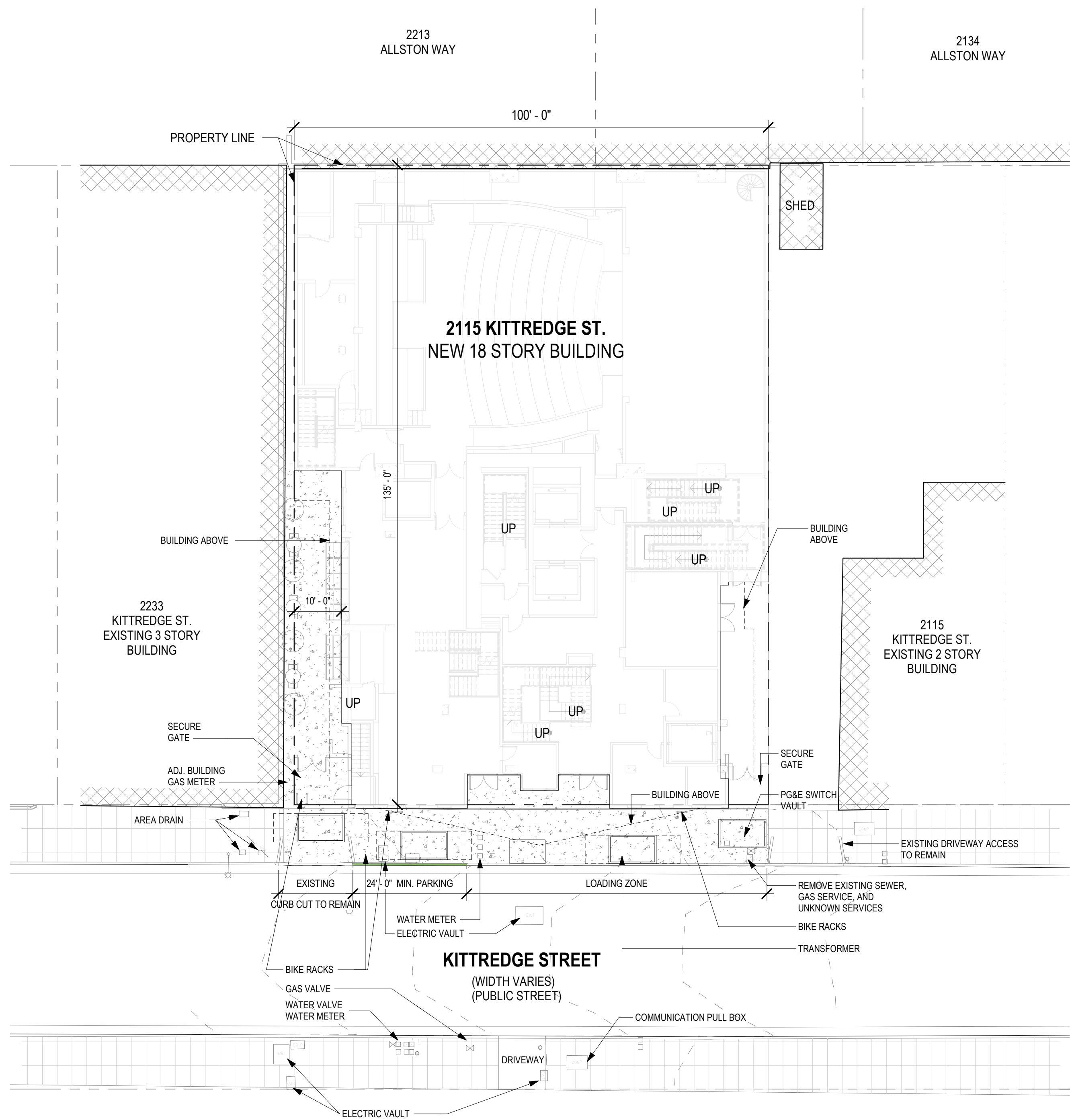
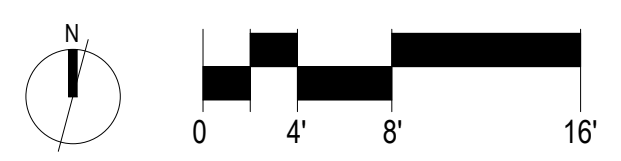
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GENERAL SITE PLAN NOTES

- 1. SEE CIVIL DRAWINGS FOR SITE AND FINISH SLAB ELEVATIONS.
- 2. PROVIDE SITE PREPARATION GRADING, FILL, AND COMPACTION PER GEOTECHNICAL REPORT AND STRUCTURAL DRAWINGS.

SITE PLAN LEGEND:

-  LANDSCAPED AREA, SLD
-  COLORED CONCRETE W/ DECORATIVE SCORING, SLD
-  EXISTING CONCRETE SIDEWALK



2 PROPOSED SITE PLAN
A100 1/16" = 1'-0" ON 24X36 (1/32"=1'-0" ON 12X18)

1 EXISTING SITE PLAN
A100 1/16" = 1'-0" ON 24X36 (1/32"=1'-0" ON 12X18)

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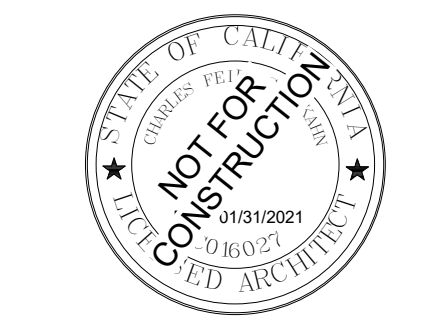
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SITE PLAN

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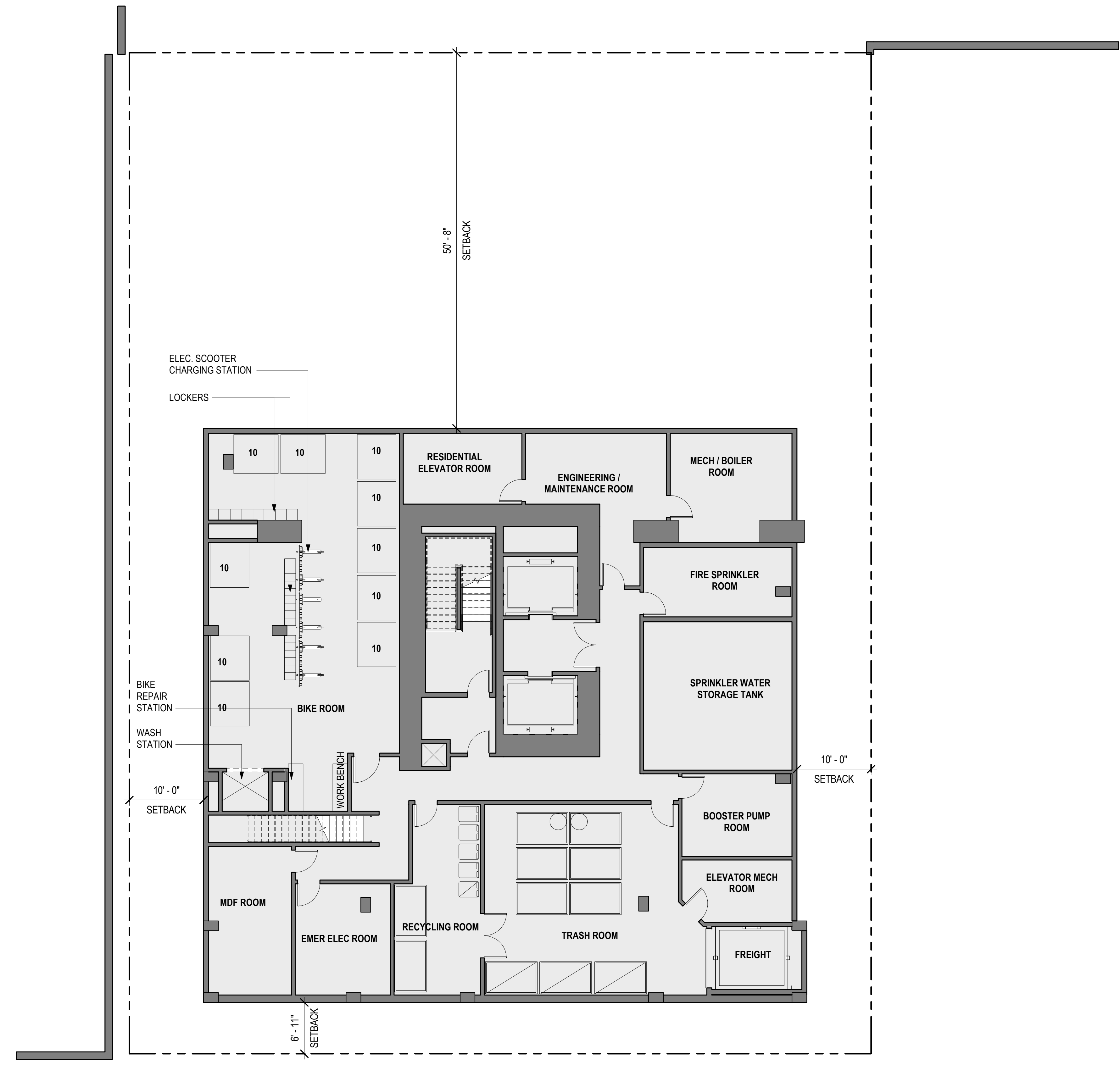
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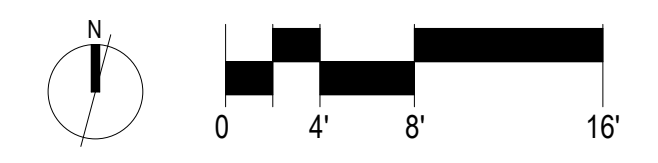
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FLOOR PLAN LEGEND:

- NEW CONSTRUCTION
- EXISTING CONSTRUCTION



1 B2_BASEMENT FLOOR PLAN
 A101 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)

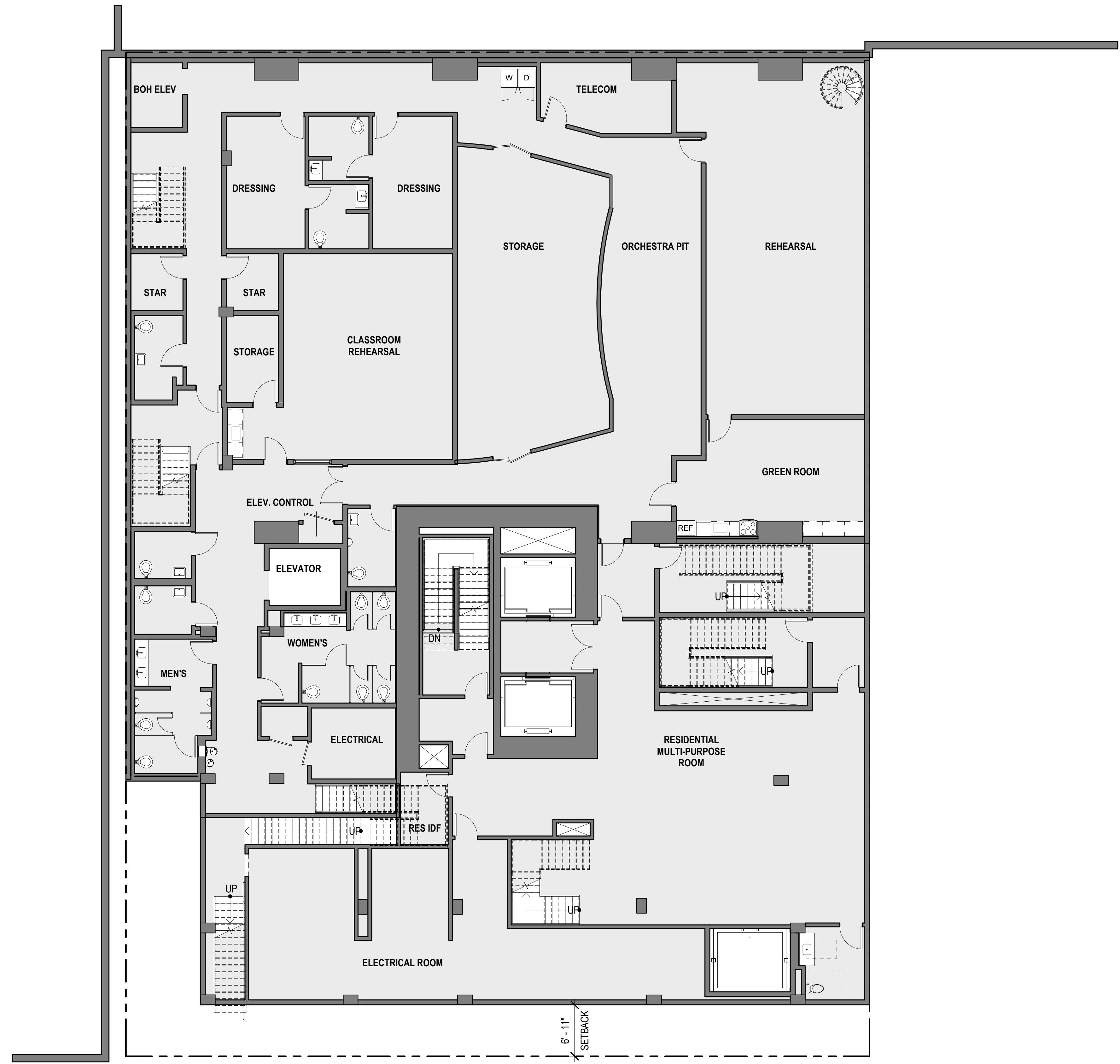


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 BASEMENT 2 FLOOR
 PLAN

A101



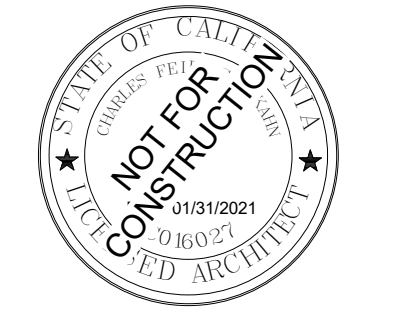
FLOOR PLAN LEGEND:
 ■ NEW CONSTRUCTION
 ▨ EXISTING CONSTRUCTION



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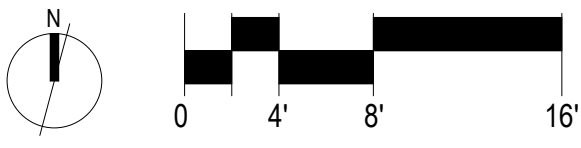
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 BASEMENT 1 FLOOR PLAN

A102

1 B1 BASEMENT FLOOR
 A102 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)

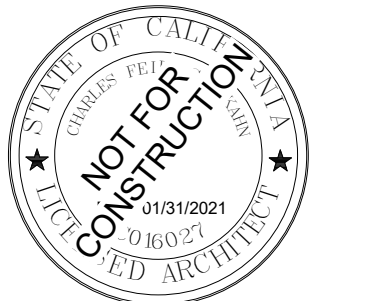




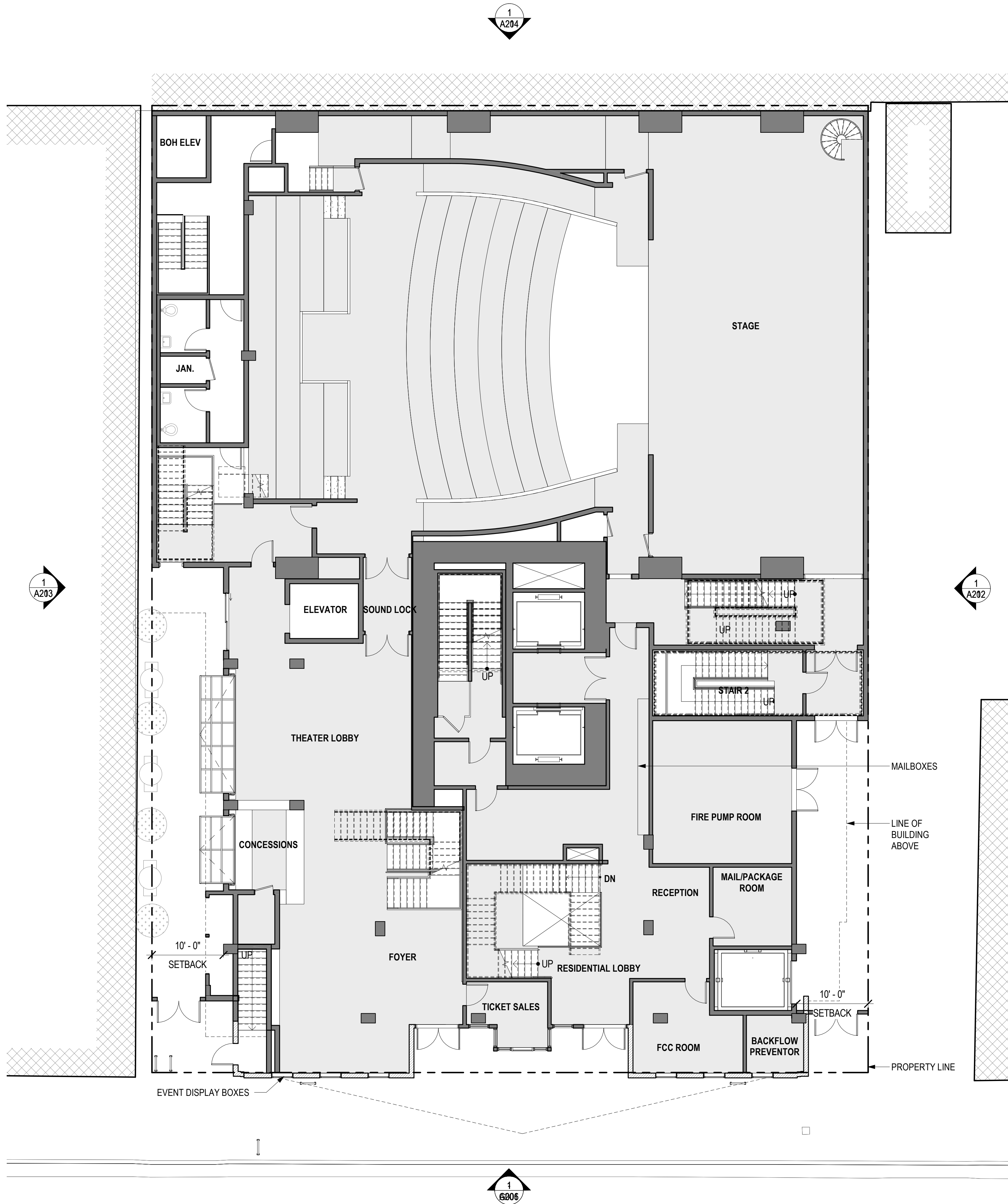
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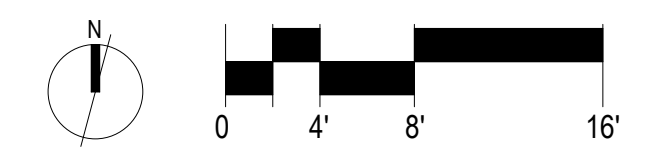


FLOOR PLAN LEGEND:
 ■ NEW CONSTRUCTION
 ▨ EXISTING CONSTRUCTION

5/16/2023 9:34:10 PM

1 00_GROUND FLOOR PLAN
 A103 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)

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 GROUND FLOOR PLAN

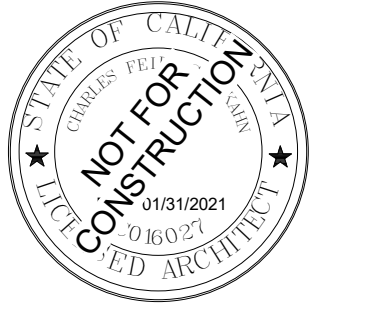
A103

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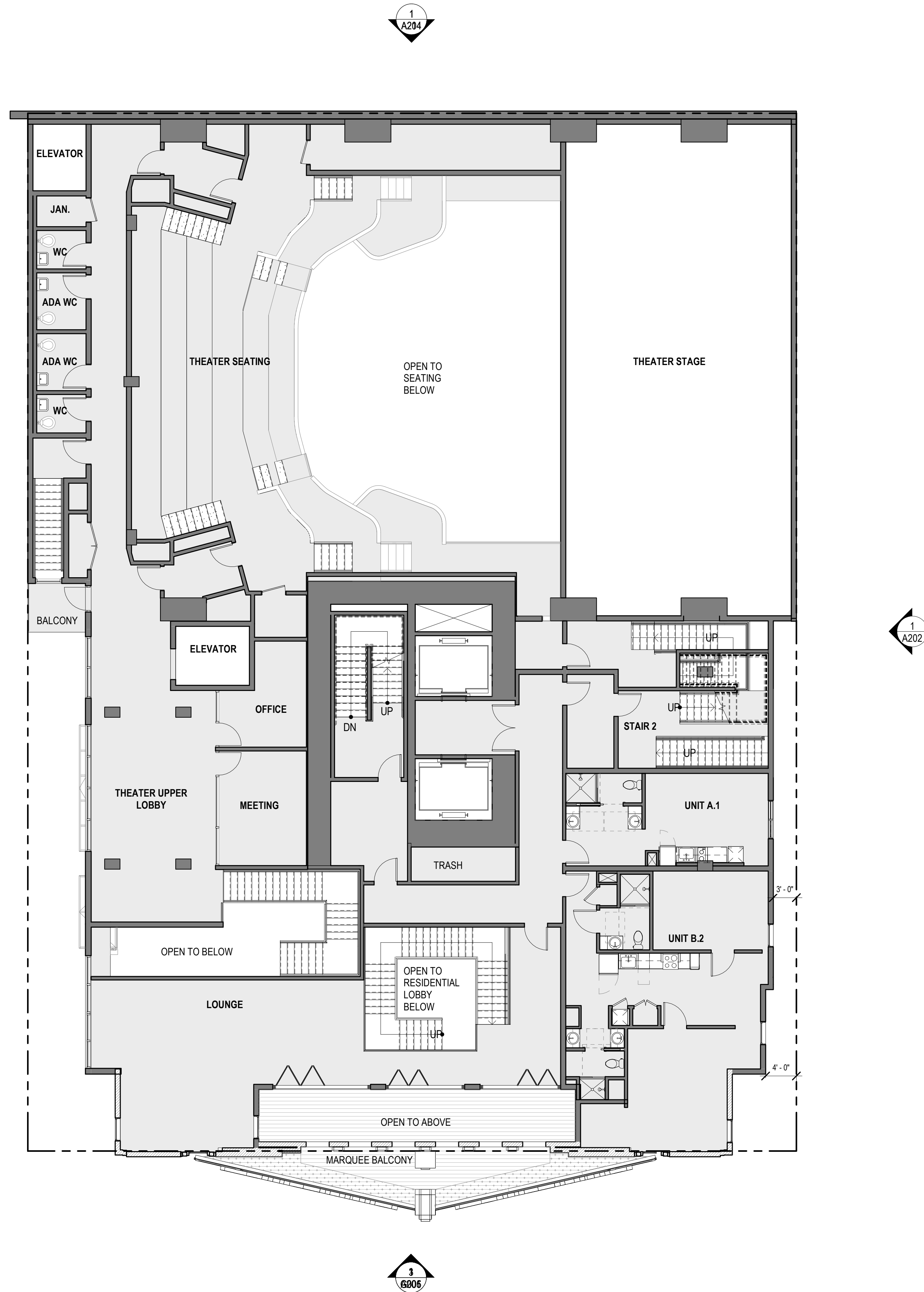
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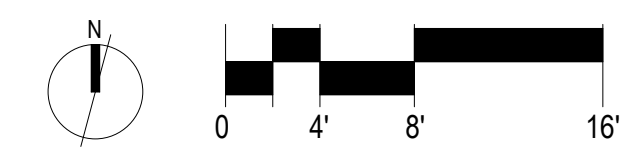
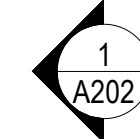


USE PERMIT



FLOOR PLAN LEGEND:

- [Solid Grey Box] NEW CONSTRUCTION
- [Hatched Box] EXISTING CONSTRUCTION



1 02_2ND FLOOR PLAN
A104 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)

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LEVEL 2 FLOOR PLAN

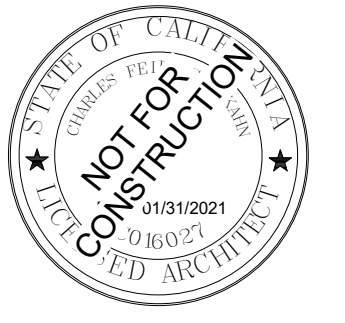
A104



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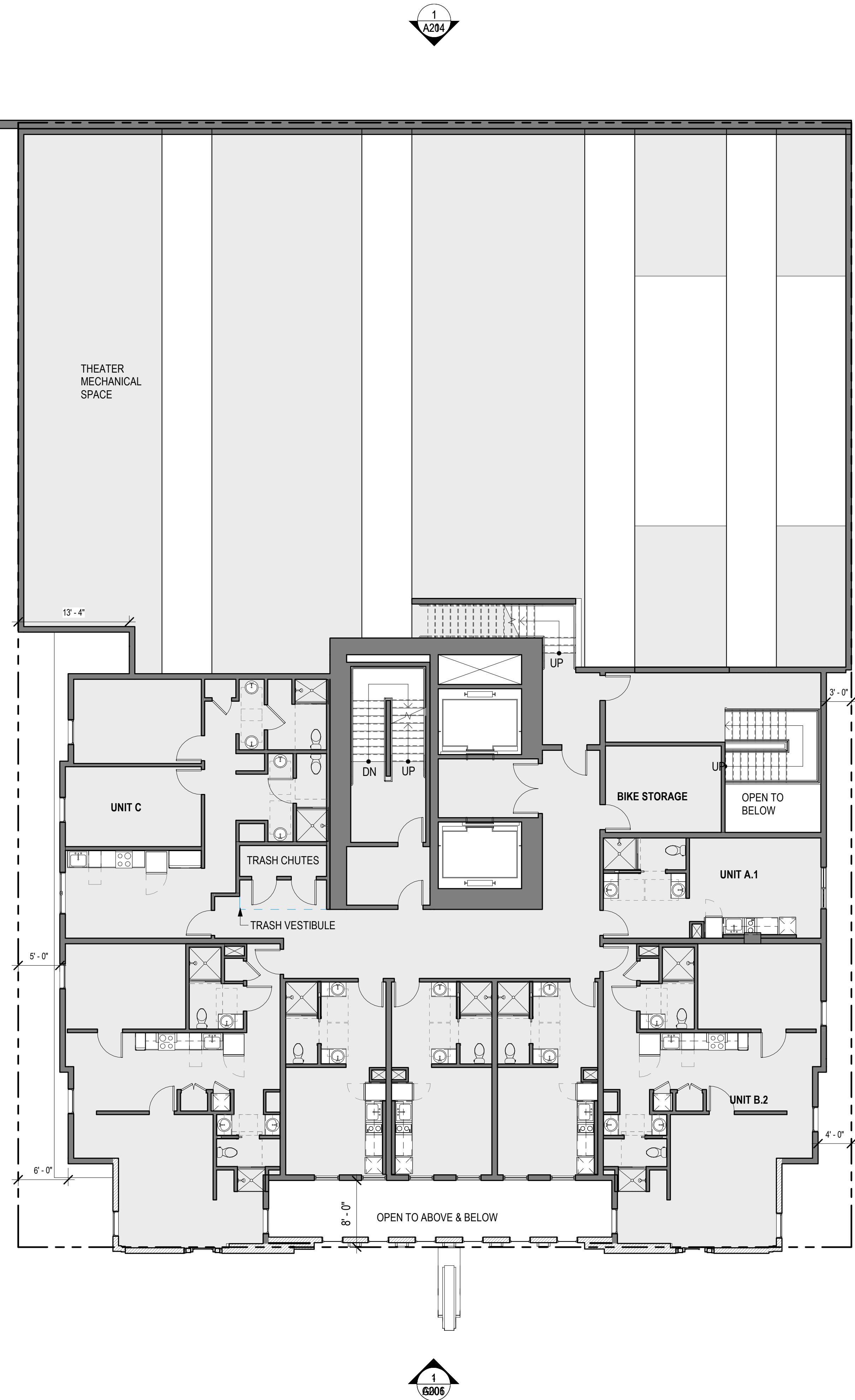
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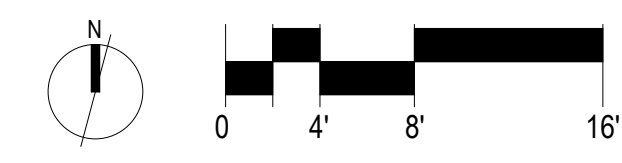


USE PERMIT

FLOOR PLAN LEGEND:
 [Solid Grey Box] NEW CONSTRUCTION
 [Hatched Box] EXISTING CONSTRUCTION



1 03_3RD FLOOR PLAN
 A105 1/8" = 1'-0" ON 24X36 (1/16" = 1'-0" ON 12X18)



PROJECT ISSUE RECORD:

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 LEVEL 3 FLOOR PLAN

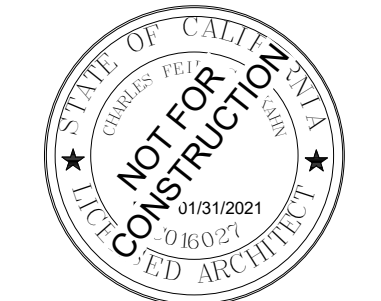
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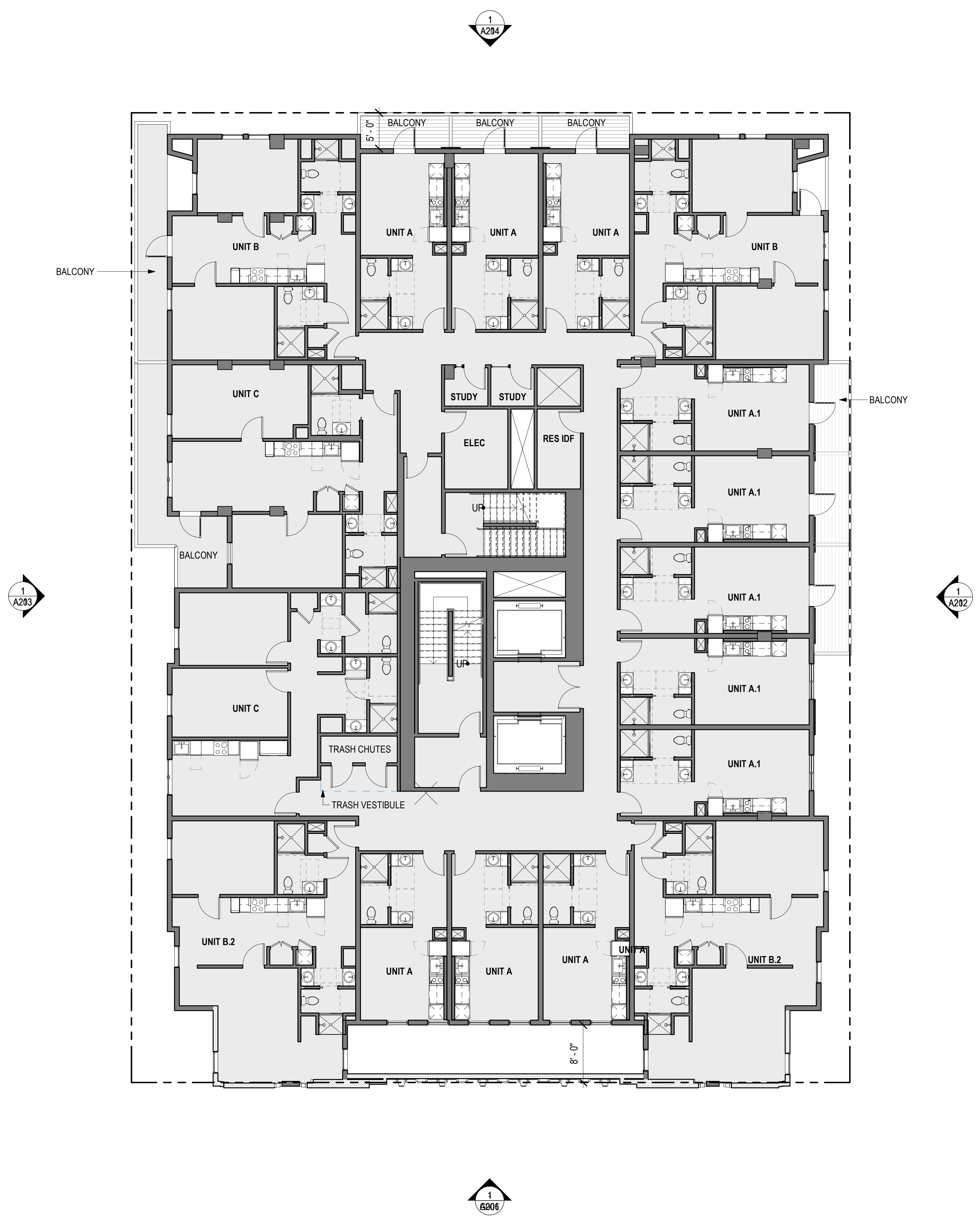
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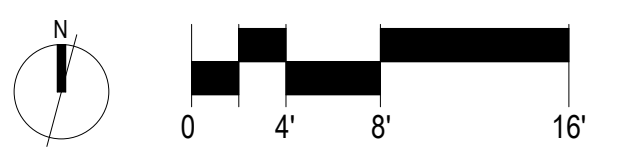
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FLOOR PLAN LEGEND:

- NEW CONSTRUCTION
- EXISTING CONSTRUCTION



1 LEVEL 4 FLOOR PLAN
A106 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)

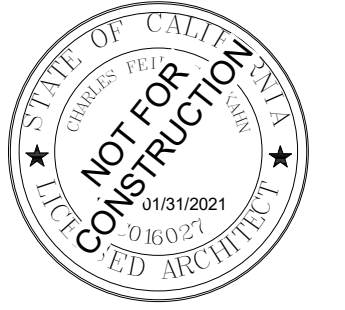


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PROJECT #: GDC01
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LEVEL 4 FLOOR PLAN

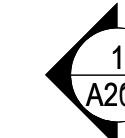
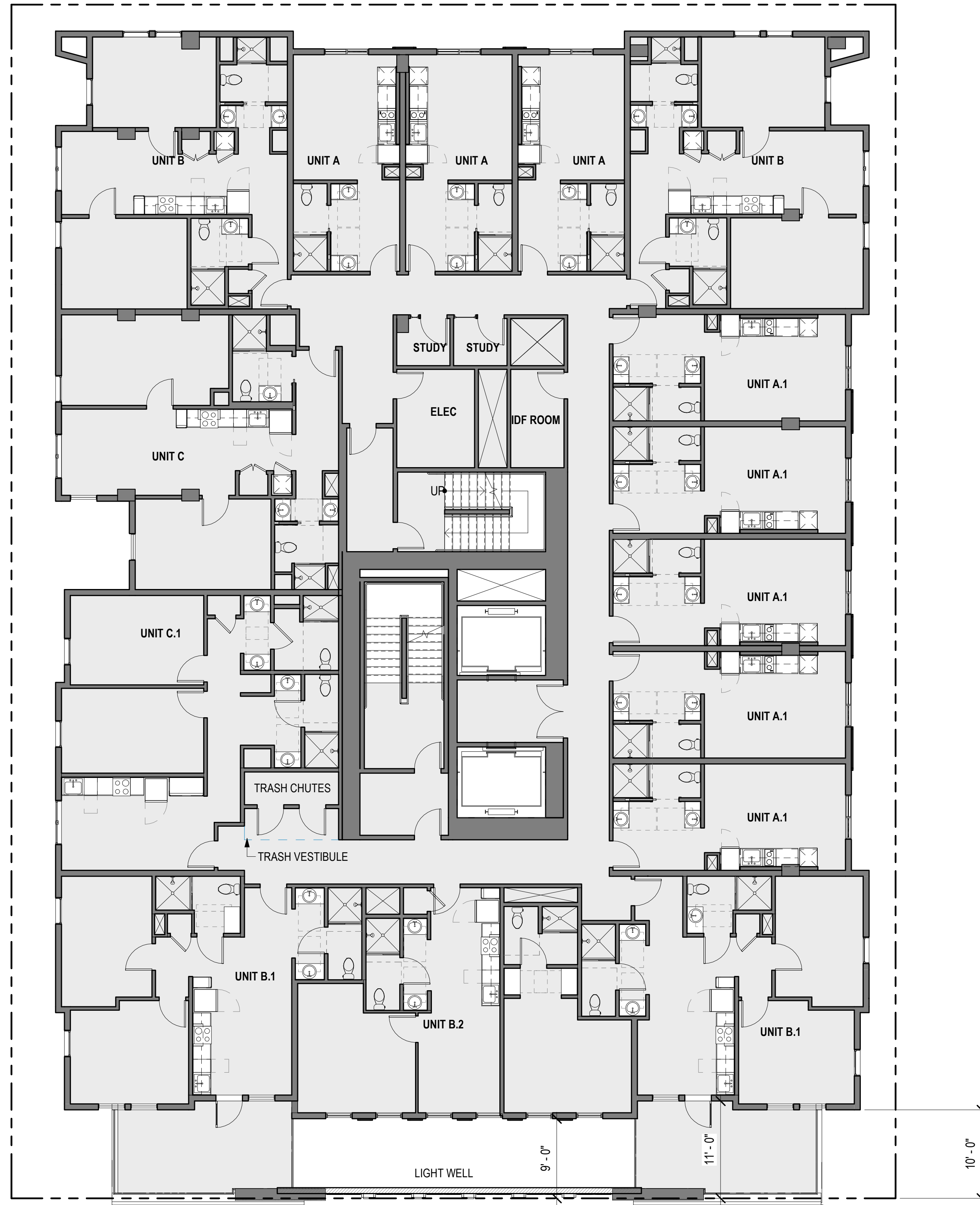
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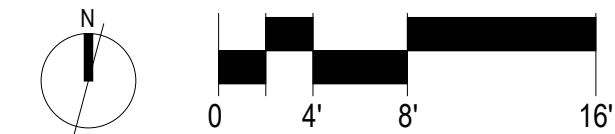
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FLOOR PLAN LEGEND:

-  NEW CONSTRUCTION
-  EXISTING CONSTRUCTION



1 05 - FIFTH FLOOR
A107 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)



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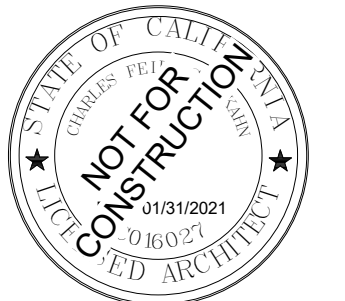
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LEVEL 5 FLOOR PLAN





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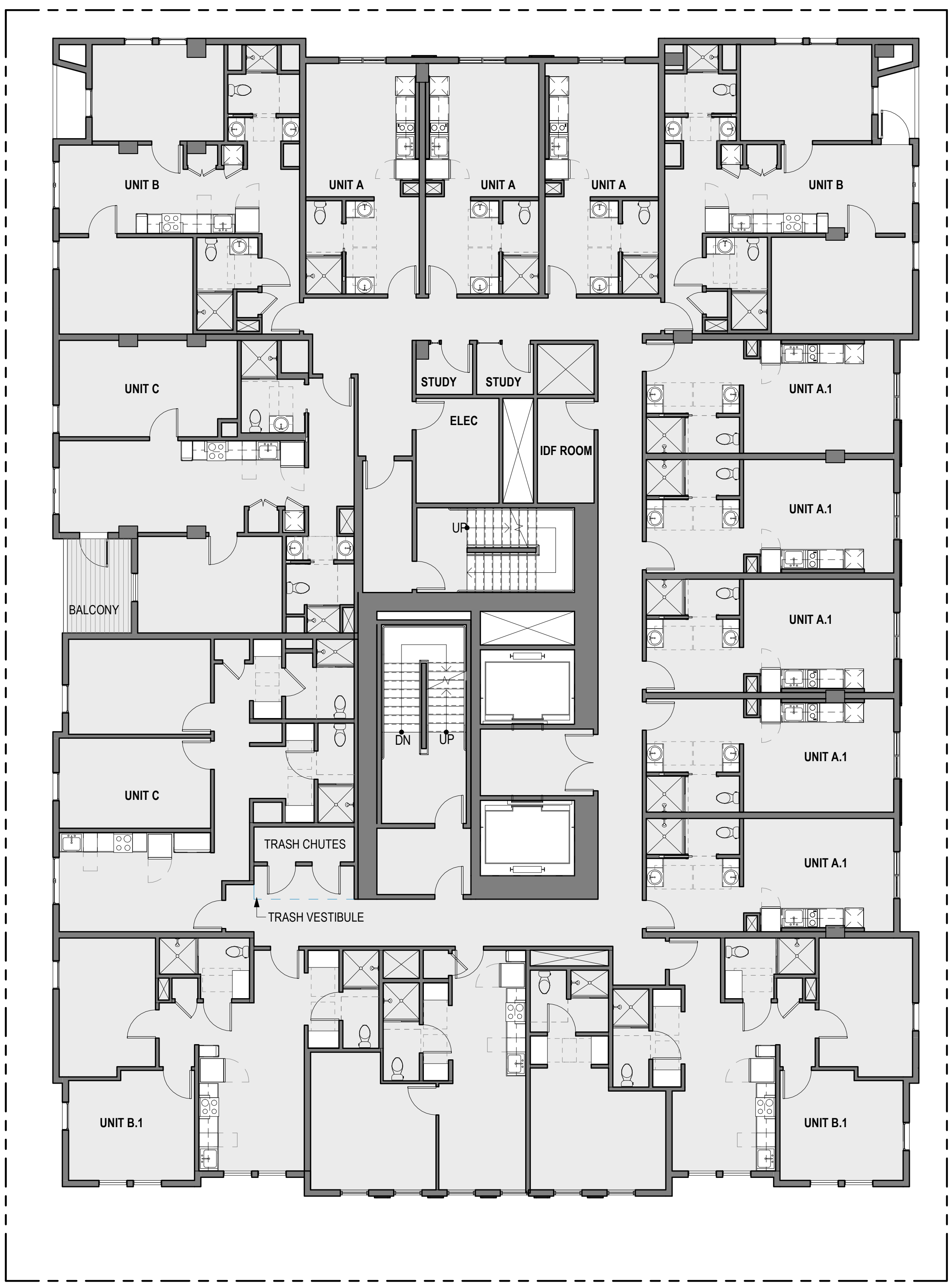
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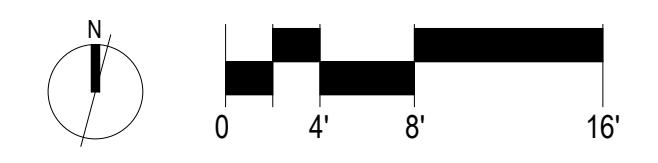
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FLOOR PLAN LEGEND:

-  NEW CONSTRUCTION
-  EXISTING CONSTRUCTION



1 TYPICAL FLOOR PLAN - LEVEL 6-8
A108 1/8" = 1'-0" ON 24X36 (1/16" = 1'-0" ON 12X18)



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LEVEL 6-8 FLOOR PLAN

A108



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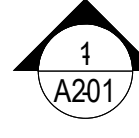
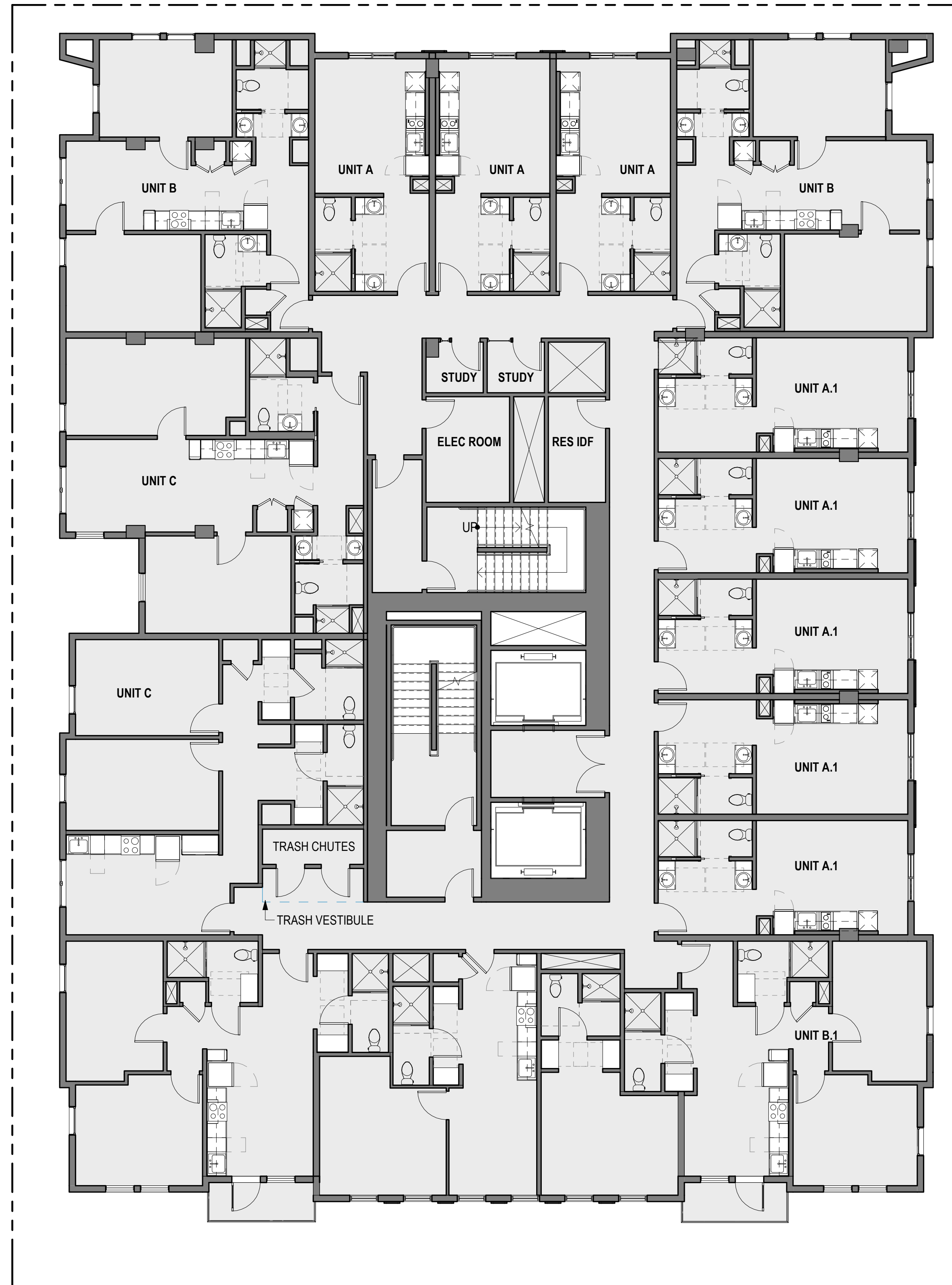
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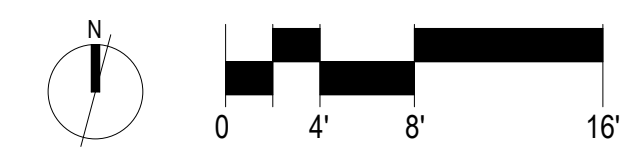
FLOOR PLAN LEGEND:

- NEW CONSTRUCTION
- EXISTING CONSTRUCTION



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1 09 - 9TH FLOOR
 A110 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)



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LEVEL 9 FLOOR PLAN

A110

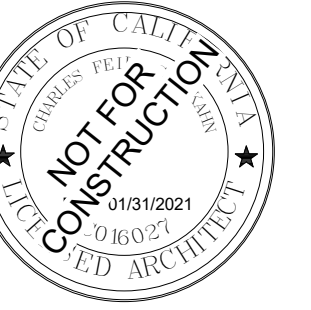
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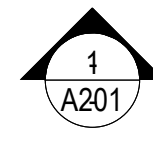
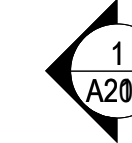
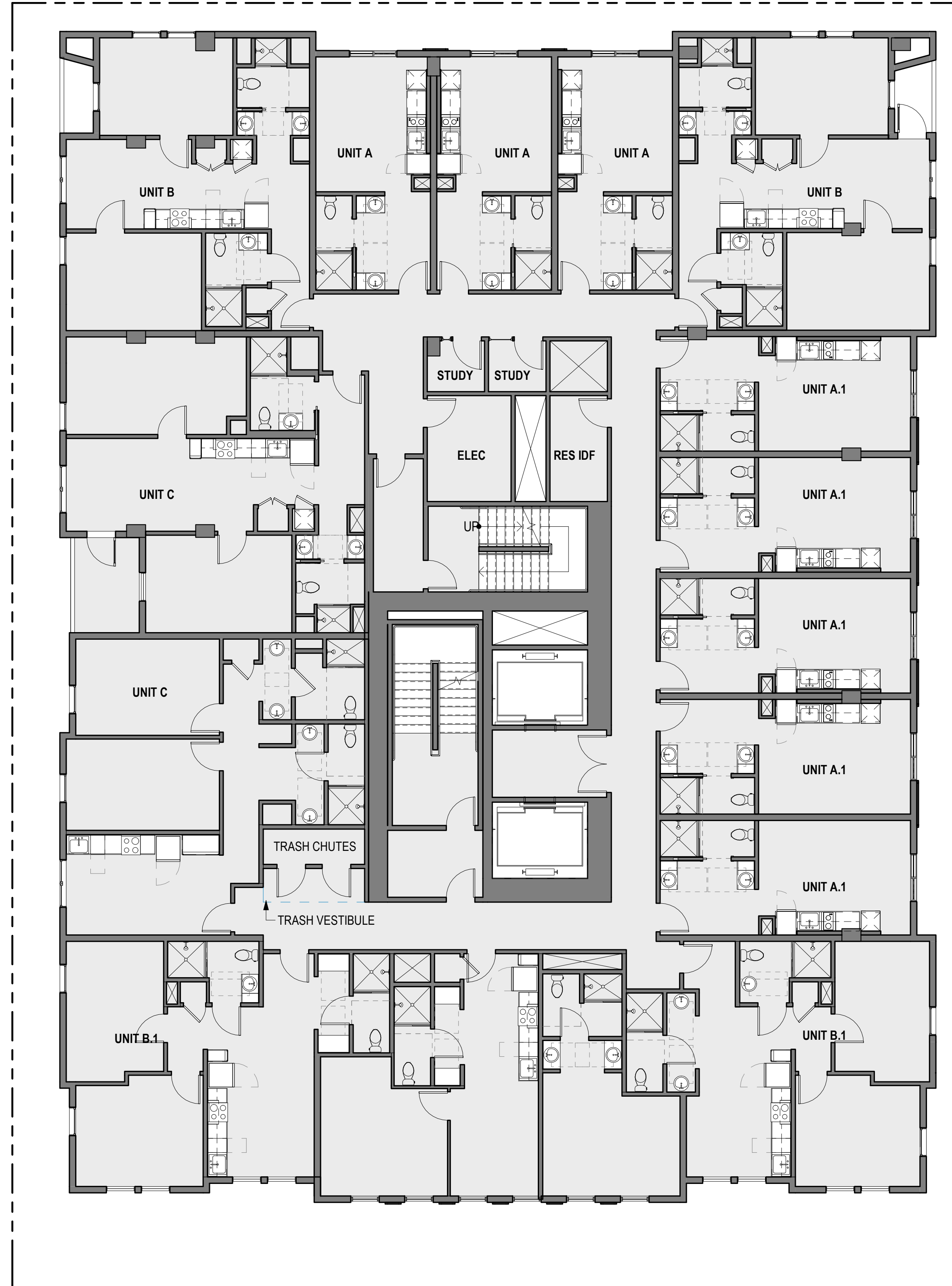
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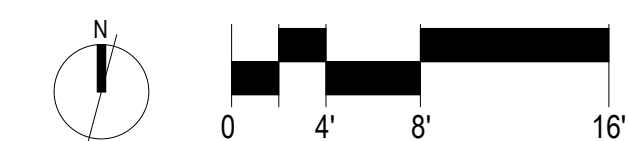
USE PERMIT

FLOOR PLAN LEGEND:

- NEW CONSTRUCTION
- EXISTING CONSTRUCTION



1 10-13_ 10TH-13TH FLOOR
 A111 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)



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LEVEL 10-13 FLOOR PLAN

A111

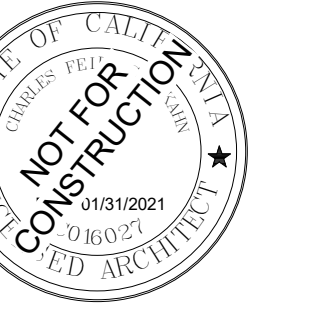
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**2115 KITTREDGE
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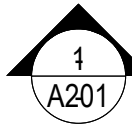
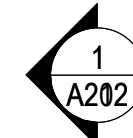
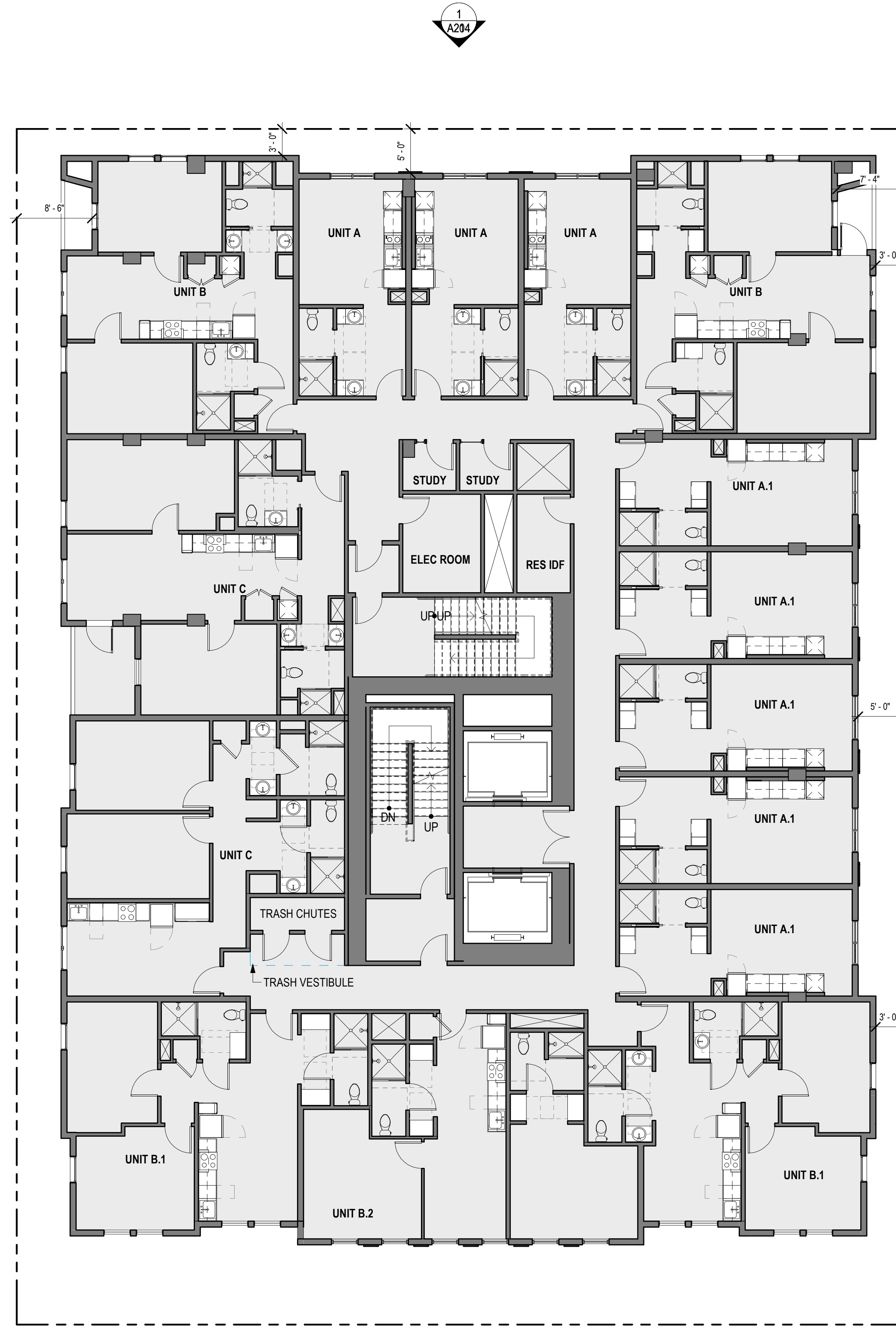
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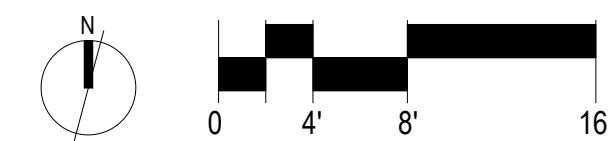
USE PERMIT

FLOOR PLAN LEGEND:

- NEW CONSTRUCTION
- EXISTING CONSTRUCTION



1 14_14TH - 15TH FLOOR PLAN
 A112 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)



PROJECT ISSUE RECORD:

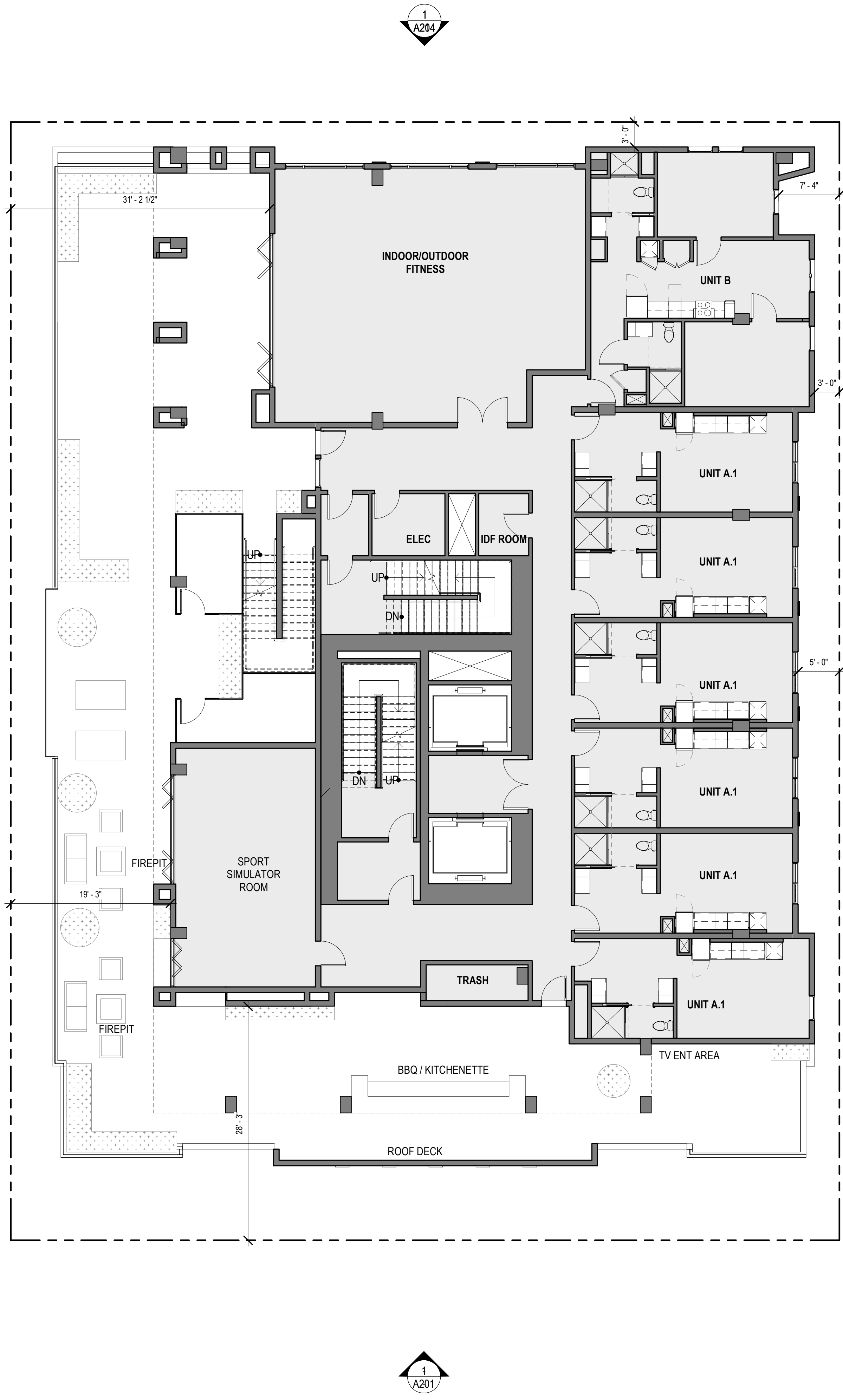
NO.	DATE	DESCRIPTION

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

LEVEL 14-15 FLOOR PLAN

A112



FLOOR PLAN LEGEND:

- NEW CONSTRUCTION
- EXISTING CONSTRUCTION

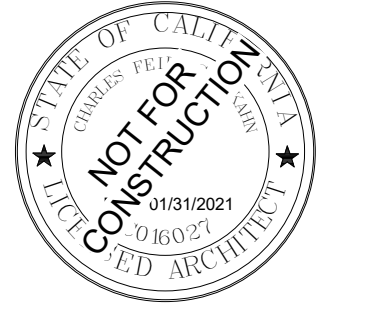
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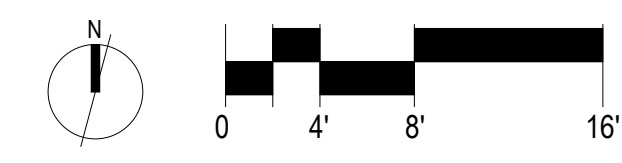
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NO.	DESCRIPTION	DATE

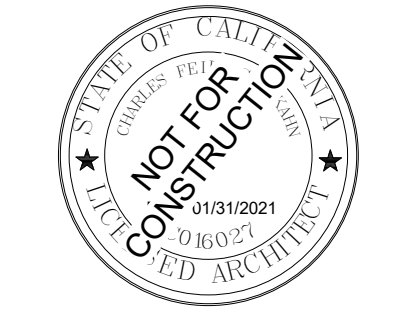
PROJECT #: GDC01

ISSUE DATE: 05/16/2023

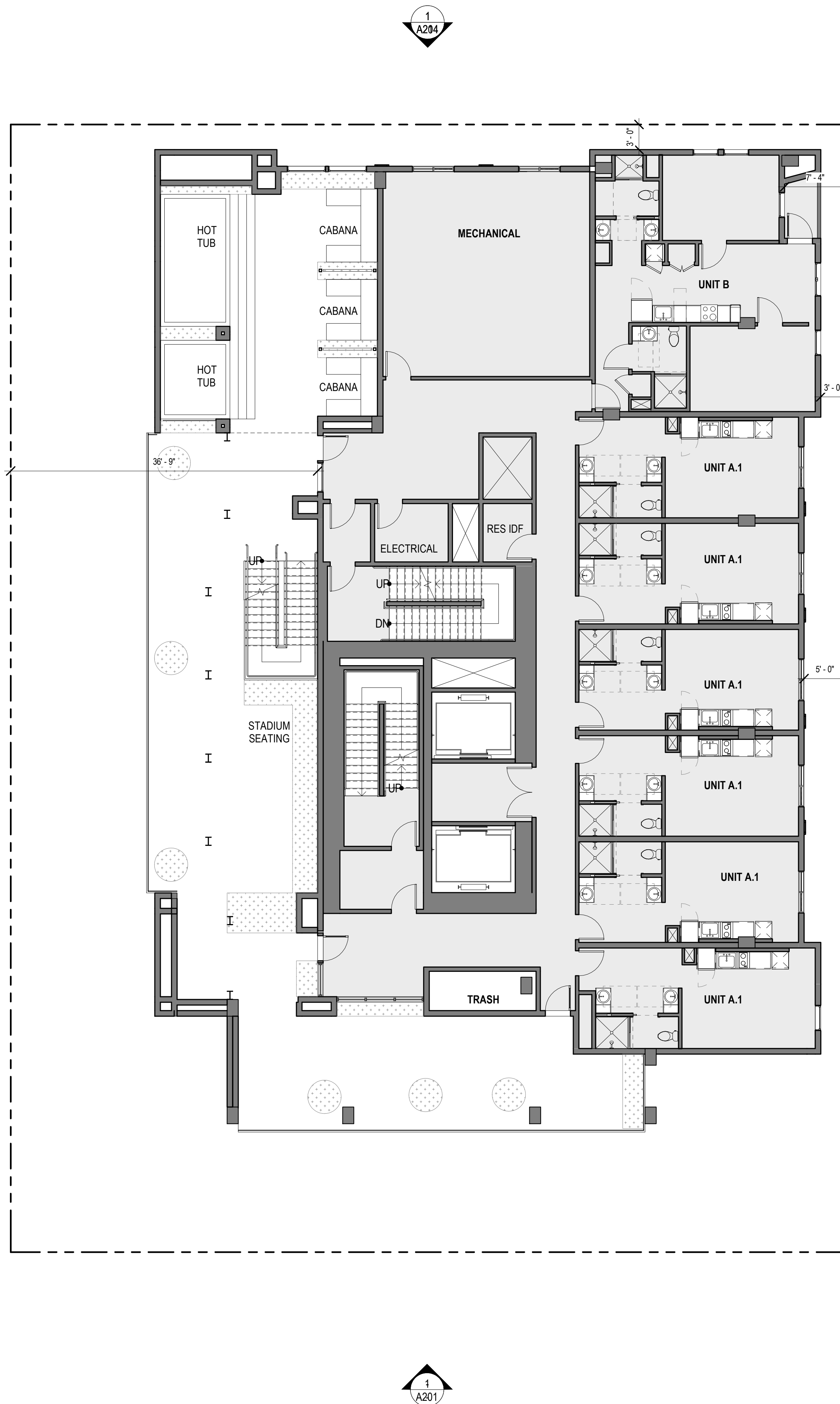
LEVEL 16 FLOOR PLAN





1 16_16TH FLOOR PLAN
 A113 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)

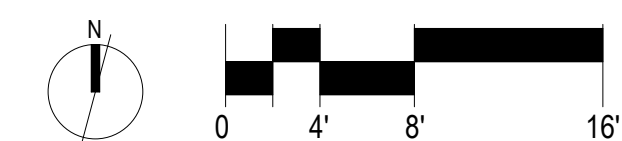
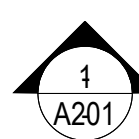
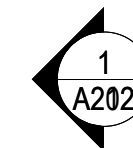


USE PERMIT



FLOOR PLAN LEGEND:

-  NEW CONSTRUCTION
-  EXISTING CONSTRUCTION



1 17_17TH FLOOR PLAN
A114 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)

PROJECT ISSUE RECORD:

NO.	DESCRIPTION	DATE	BY

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

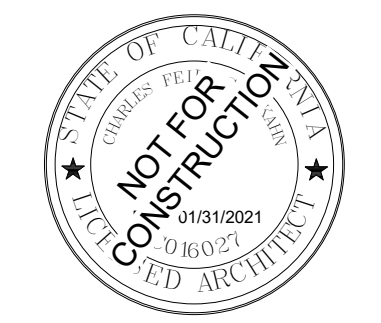
LEVEL 17 FLOOR PLAN

A114





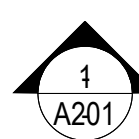
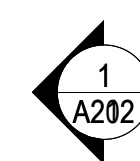
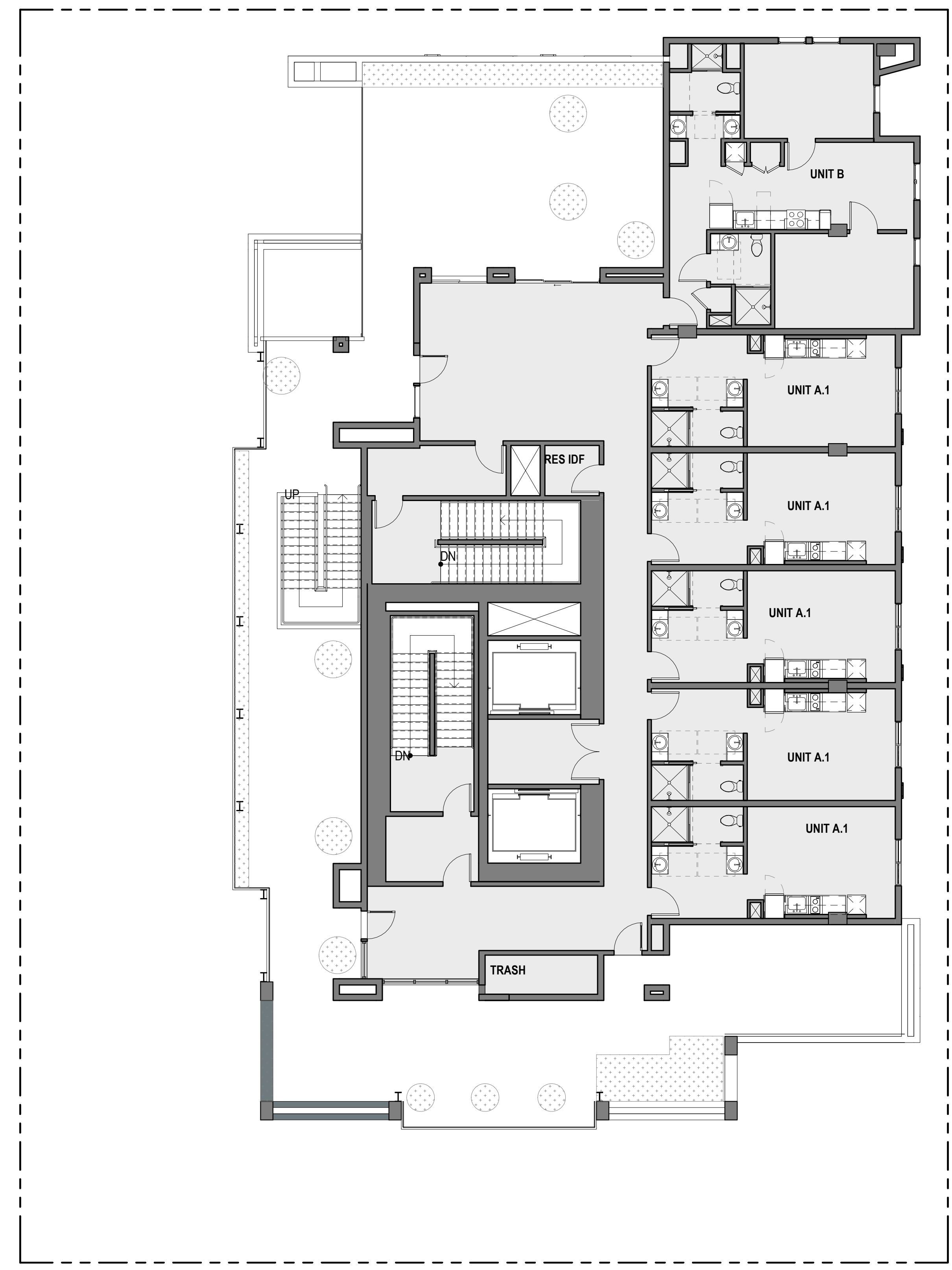
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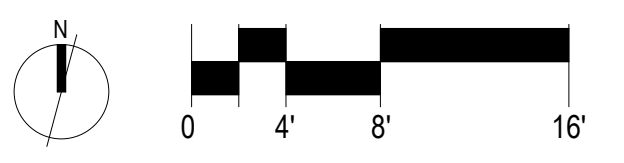


USE PERMIT

- FLOOR PLAN LEGEND:**
-  NEW CONSTRUCTION
 -  EXISTING CONSTRUCTION



1
 A115 **18 - 18TH FLOOR**
 1/8" = 1'-0" ON 24X36 (1/16"=1'-0" ON 12X18)



PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

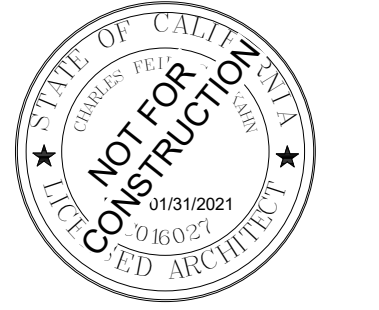
PROJECT #: GDC01

ISSUE DATE: 05/16/2023





LEVEL 18 FLOOR PLAN

A115

5/16/2023 9:27:29 PM



ROOF PLAN LEGEND:

-  NEW CONSTRUCTION
-  EXISTING CONSTRUCTION
-  SOLAR PANEL INSTALL AREA
-  MECHANICAL AREA

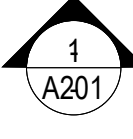
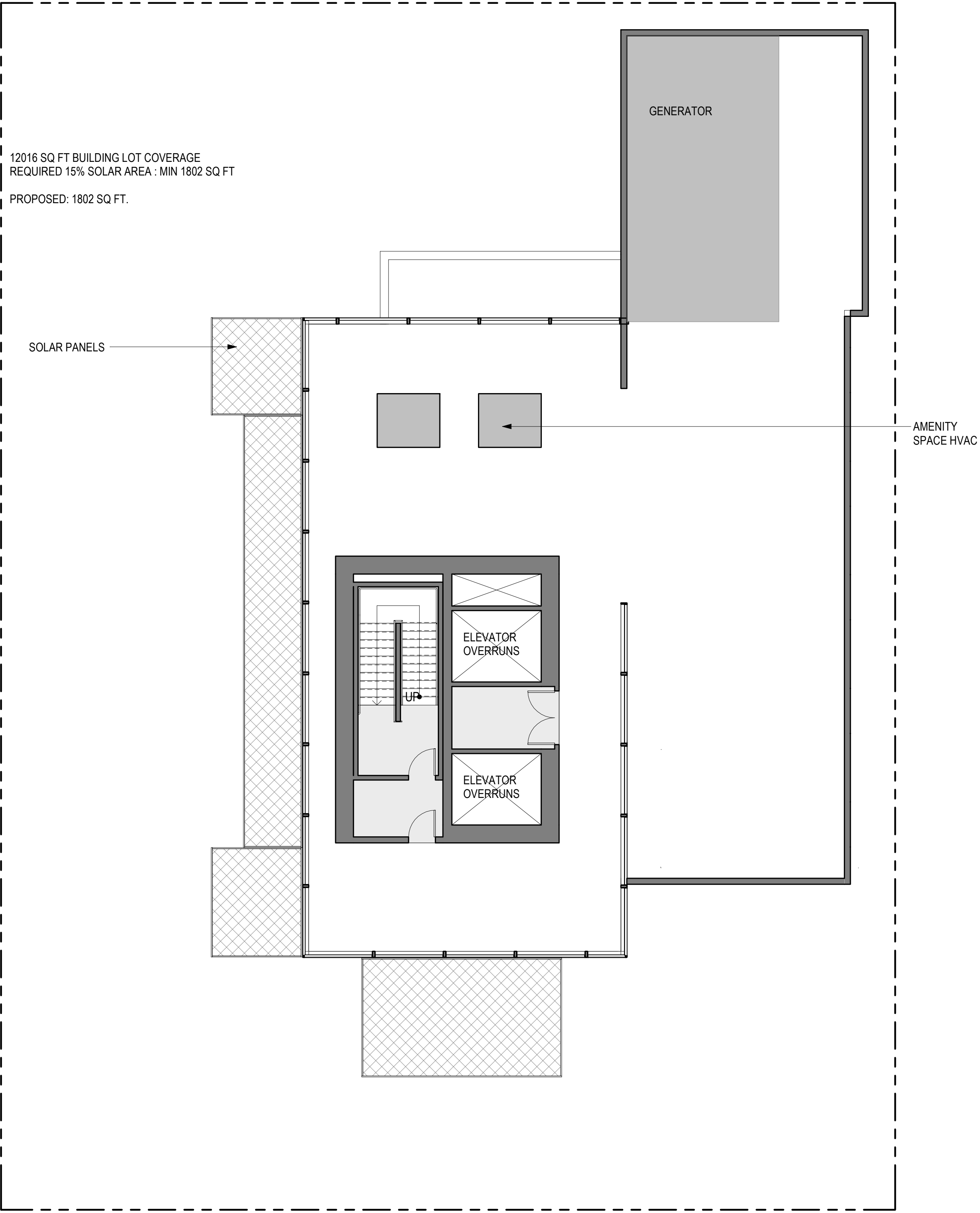
ROOFTOP ELEMENTS CALCULATION

GROUND FLOOR: FLOOR PLATE AREA = 12,104 SF
2ND FLOOR: FLOOR PLATE AREA = 12,405 SF
3RD FLOOR: FLOOR PLATE AREA = 11,577 SF
4TH FLOOR: FLOOR PLATE AREA = 10,587 SF
5TH FLOOR: FLOOR PLATE AREA = 10,127 SF
FLOORS 6-15: FLOOR PLATE AREA = 10,091 SF PER FLOOR
16TH FLOOR: FLOOR PLATE AREA = 6,095 SF
17TH FLOOR: FLOOR PLATE AREA = 5,122 SF
18TH FLOOR: FLOOR PLATE AREA = 4,158 SF

TOTAL FLOOR PLATE AREA = 177,878 SF
177,878 SF / 18 TOTAL FLOORS = 9,882 SF AVERAGE FLOOR PLATE AREA
9,882 SF X 15% = 1,483 SF PERMITTED AREA OF ROOFTOP ELEMENTS

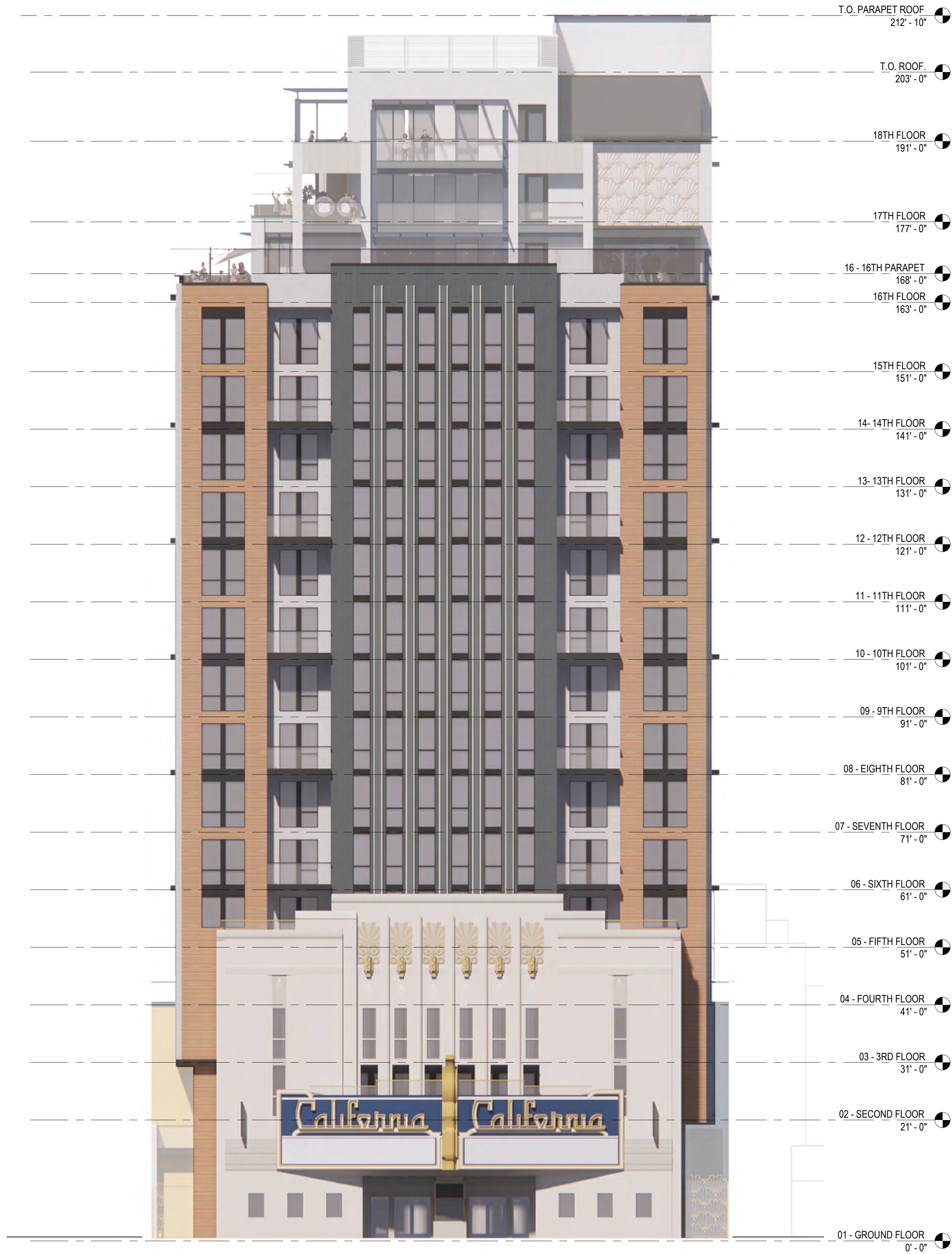
TOTAL ROOFTOP ELEMENTS AREA: 1,431 SF (14.5% of AVERAGE FLOOR AREA)

NOTE: ROOFTOP ELEMENTS AREA COMPLIANT WITH BMC 23.304.050
REQUIREMENT TO NOT EXCEED 15% OF AVERAGE FLOOR AREA OF ALL OF
THE BUILDING'S STORIES. NO WAIVER REQUESTED.

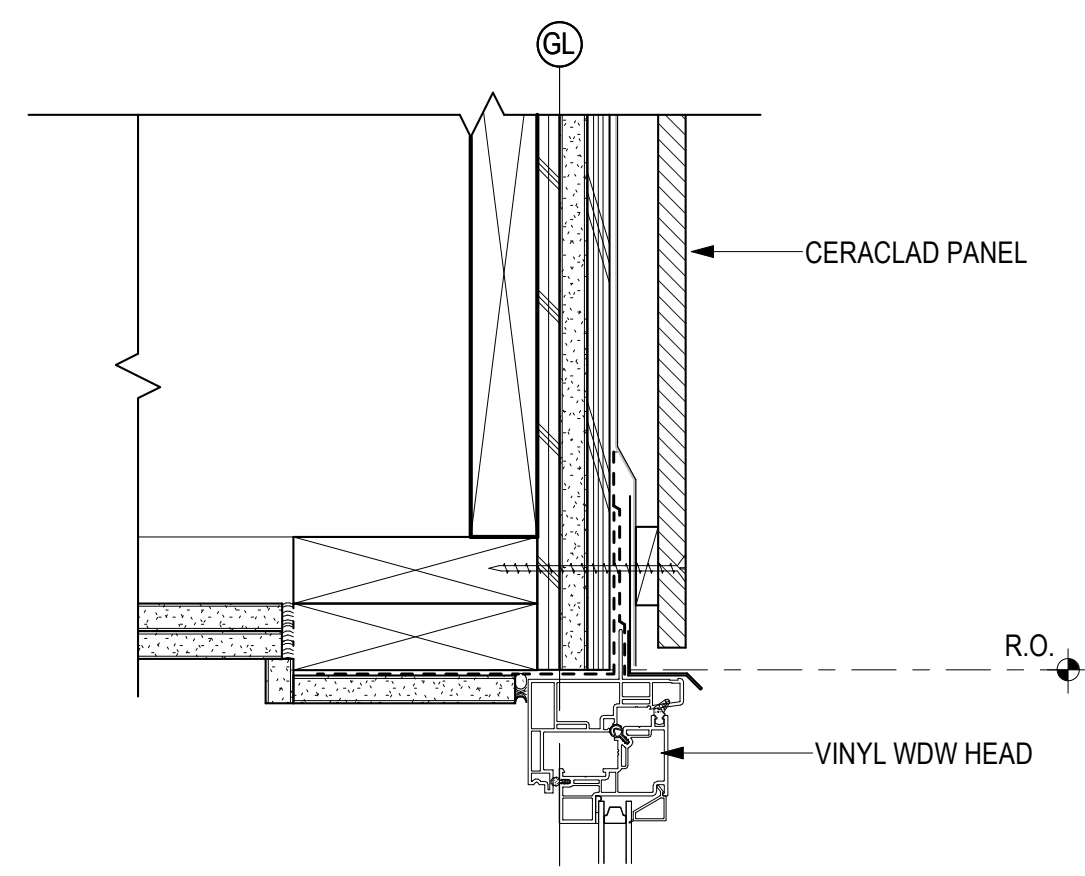


NO.	DATE	DESCRIPTION	BY

5/16/2023 9:38:12 PM



1 SOUTH ELEVATION
 A201 3/32" = 1'-0" ON 24X36 (3/64"=1'-0" ON 12X18)



2 TYPICAL VINYL WDW HEADER @ CERACLAD SIDING
 A201 3" = 1'-0"

- 01 MTL-01 (PREFERRED OPTION)
CERACLAD
URBAN CEDAR HONEY
- 02 MTL-02
CERACLAD
ZEN GARDEN SLATE
- 03 MTL-03
LIGHT GRAY STUCCO
BENJAMIN MOORE
H-180 CLIFFSIDE GRAY
- 04 MTL-04
CERACLAD
8-REVEAL SILVER
- 05 MTL-05
STUCCO / PAINT FINISH OVER
CONCRETE OR SHOTCRETE
MEDIUM GRAY (TO BE SELECTED)
- 06 MTL-06
DARK GRAY STUCCO
SHERWIN WILLIAMS
SW 6235 FOGGY DAY
- 07 MTL-07
ALUMINUM COMPOSITE PANEL
ALPOLIC
TRIM RED MATTE LOT #061520
- 08 MTL-08
BLUE STUCCO
SHERWIN WILLIAMS
SW 7624 SLATE TILE
- 09 MTL-09
DARK WINDOW FRAME
ARCADIA
AB-STD DARK BRONZE
- 10 MTL-10
LIGHT BEIGE STUCCO
BENJAMIN MOORE
OC-29 FLORAL WHITE
- 11 MTL-11
LIGHT BEIGE STUCCO ACCENT
BENJAMIN MOORE
962 GRAY MIST
- 12 MTL-12
LIGHT WINDOW FRAME
MARVIN
COCONUT CREAM
- 13 MTL-13
GOLDEN ACCENTS
MARVIN
GOLDTONE

EXTERIOR ELEVATION MATERIALS

NOTE: THE PROJECT WILL ENDEAVOR TO USE A RANGE OF BIRD SAFE STRATEGIES WHICH COULD INCLUDE GLAZING OPTIONS, BUILDING FENESTRATION AND LIGHTING STRATEGIES TO ULTIMATELY REDUCE BIRD COLLISIONS.

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NO.	DATE	DESCRIPTION

PROJECT #: GDC01
 ISSUE DATE: 05/16/2023

SOUTH EXTERIOR ELEVATION



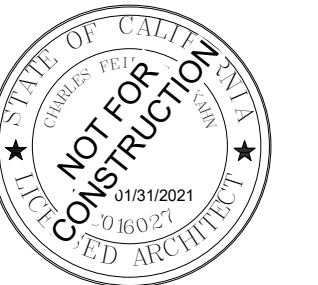
- 01 MTL-01 (PREFERRED OPTION)
 CERACLAD
 URBAN CEDAR HONEY
- 02 MTL-02
 CERACLAD
 ZEN GARDEN SLATE
- 03 MTL-03
 LIGHT GRAY STUCCO
 BENJAMIN MOORE
 H-180 CLIFFSIDE GRAY
- 04 MTL-04
 CERACLAD
 8-REVEAL SILVER
- 05 MTL-05
 STUCCO / PAINT FINISH OVER
 CONCRETE OR SHOTCRETE
 MEDIUM GRAY (TO BE SELECTED)
- 06 MTL-06
 DARK GRAY STUCCO
 SHERWIN WILLIAMS
 SW 6235 FOGGY DAY
- 07 MTL-07
 ALUMINUM COMPOSITE PANEL
 ALPOLIC
 TRIM RED MATTE LOT #061520
- 08 MTL-08
 BLUE STUCCO
 SHERWIN WILLIAMS
 SW 7624 SLATE TILE
- 09 MTL-09
 DARK WINDOW FRAME
 ARCADIA
 AB-STD DARK BRONZE
- 10 MTL-10
 LIGHT BEIGE STUCCO
 BENJAMIN MOORE
 OC-29 FLORAL WHITE
- 11 MTL-11
 LIGHT BEIGE STUCCO ACCENT
 BENJAMIN MOORE
 962 GRAY MIST
- 12 MTL-12
 LIGHT WINDOW FRAME
 MARVIN
 COCONUT CREAM
- 13 MTL-13
 GOLDEN ACCENTS
 MARVIN
 GOLDTONE

EXTERIOR ELEVATION MATERIALS

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PROJECT ISSUE RECORD:

NO.	DESCRIPTION	DATE

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

EAST EXTERIOR
 ELEVATION

A202



T.O. PARAPET ROOF
212' - 10"

T.O. ROOF
203' - 0"

18TH FLOOR
191' - 0"

17TH FLOOR
177' - 0"

16 - 16TH PARAPET
168' - 0"

16TH FLOOR
163' - 0"

15TH FLOOR
151' - 0"

14 - 14TH FLOOR
141' - 0"

13 - 13TH FLOOR
131' - 0"

12 - 12TH FLOOR
121' - 0"

11 - 11TH FLOOR
111' - 0"

10 - 10TH FLOOR
101' - 0"

09 - 9TH FLOOR
91' - 0"

08 - EIGHTH FLOOR
81' - 0"

07 - SEVENTH FLOOR
71' - 0"

06 - SIXTH FLOOR
61' - 0"

05 - FIFTH FLOOR
51' - 0"

04 - FOURTH FLOOR
41' - 0"

03 - 3RD FLOOR
31' - 0"

02 - SECOND FLOOR
21' - 0"

01 - GROUND FLOOR
0' - 0"

- 01 MTL-01 (PREFERRED OPTION)
CERACLAD
URBAN CEDAR HONEY
- 02 MTL-02
CERACLAD
ZEN GARDEN SLATE
- 03 MTL-03
LIGHT GRAY STUCCO
BENJAMIN MOORE
H-180 CLIFFSIDE GRAY
- 04 MTL-04
CERACLAD
8-REVEAL SILVER
- 05 MTL-05
STUCCO / PAINT FINISH OVER
CONCRETE OR SHOTCRETE
MEDIUM GRAY (TO BE SELECTED)
- 06 MTL-06
DARK GRAY STUCCO
SHERWIN WILLIAMS
SW 6235 FOGGY DAY
- 07 MTL-07
ALUMINUM COMPOSITE PANEL
ALPOLIC
TRIM RED MATTE LOT #061520
- 08 MTL-08
BLUE STUCCO
SHERWIN WILLIAMS
SW 7624 SLATE TILE
- 09 MTL-09
DARK WINDOW FRAME
ARCADIA
AB-STD DARK BRONZE
- 10 MTL-10
LIGHT BEIGE STUCCO
BENJAMIN MOORE
OC-29 FLORAL WHITE
- 11 MTL-11
LIGHT BEIGE STUCCO ACCENT
BENJAMIN MOORE
962 GRAY MIST
- 12 MTL-12
LIGHT WINDOW FRAME
MARVIN
COCONUT CREAM
- 13 MTL-13
GOLDEN ACCENTS
MARVIN
GOLDTONE

EXTERIOR ELEVATION MATERIALS

NOTE: THE PROJECT WILL ENDEAVOR TO USE A RANGE OF BIRD SAFE STRATEGIES WHICH COULD INCLUDE GLAZING OPTIONS, BUILDING FENESTRATION AND LIGHTING STRATEGIES TO ULTIMATELY REDUCE BIRD COLLISIONS.

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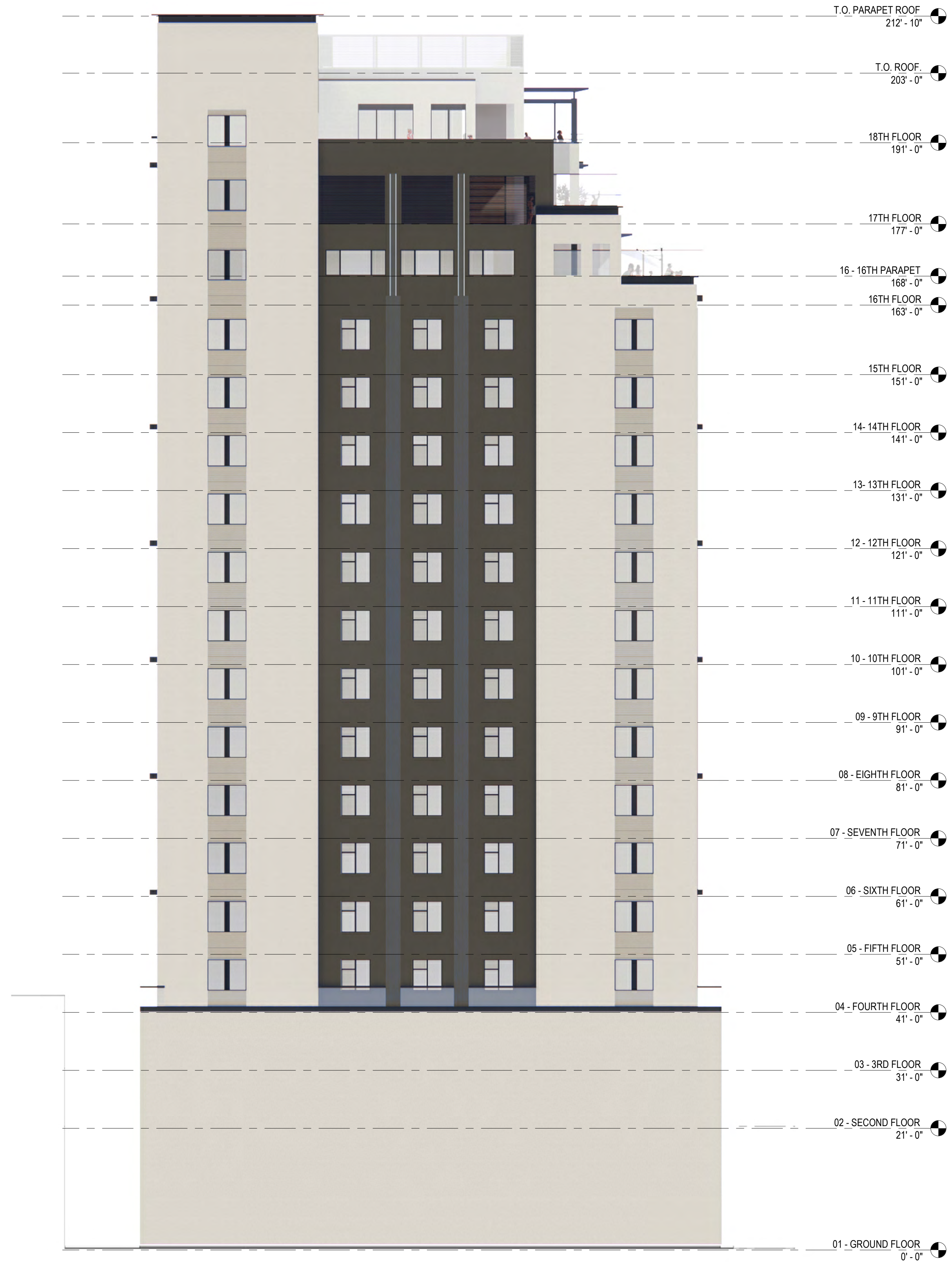
PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01
 ISSUE DATE: 05/16/2023
 WEST EXTERIOR ELEVATION

A203

1 WEST ELEVATION
 A203 3/32" = 1'-0" ON 24X36 (3/64"=1'-0" ON 12X18)



- | | | |
|----|--|--|
| 01 | MTL-01 (PREFERRED OPTION)
CERACLAD
URBAN CEDAR HONEY | |
| 02 | MTL-02
CERACLAD
ZEN GARDEN SLATE | |
| 03 | MTL-03
LIGHT GRAY STUCCO
BENJAMIN MOORE
H-180 CLIFFSIDE GRAY | |
| 04 | MTL-04
CERACLAD
8-REVEAL SILVER | |
| 05 | MTL-05
STUCCO / PAINT FINISH OVER
CONCRETE OR SHOTCRETE
MEDIUM GRAY (TO BE SELECTED) | |
| 06 | MTL-06
DARK GRAY STUCCO
SHERWIN WILLIAMS
SW 6235 FOGGY DAY | |
| 07 | MTL-07
ALUMINUM COMPOSITE PANEL
ALPOLIC
TRIM RED MATTE LOT #061520 | |
| 08 | MTL-08
BLUE STUCCO
SHERWIN WILLIAMS
SW 7624 SLATE TILE | |
| 09 | MTL-09
DARK WINDOW FRAME
ARCADIA
AB-STD DARK BRONZE | |
| 10 | MTL-10
LIGHT BEIGE STUCCO
BENJAMIN MOORE
OC-29 FLORAL WHITE | |
| 11 | MTL-11
LIGHT BEIGE STUCCO ACCENT
BENJAMIN MOORE
962 GRAY MIST | |
| 12 | MTL-12
LIGHT WINDOW FRAME
MARVIN
COCONUT CREAM | |
| 13 | MTL-13
GOLDEN ACCENTS
MARVIN
GOLDTONE | |

EXTERIOR ELEVATION MATERIALS

NOTE: THE PROJECT WILL ENDEAVOR TO USE A RANGE OF BIRD SAFE STRATEGIES WHICH COULD INCLUDE GLAZING OPTIONS, BUILDING FENESTRATION AND LIGHTING STRATEGIES TO ULTIMATELY REDUCE BIRD COLLISIONS.

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PROJECT ISSUE RECORD:	

PROJECT #: GDC01
 ISSUE DATE: 05/16/2023
 NORTH EXTERIOR
 ELEVATION

A204

1 NORTH ELEVATION
 A204 3/32" = 1'-0" ON 24X36 (3/64" = 1'-0" ON 12X18)

5/16/2023 3:55:37 PM

MTL-01 (PREFERRED OPTION)
 CERACLAD
 URBAN CEDAR HONEY



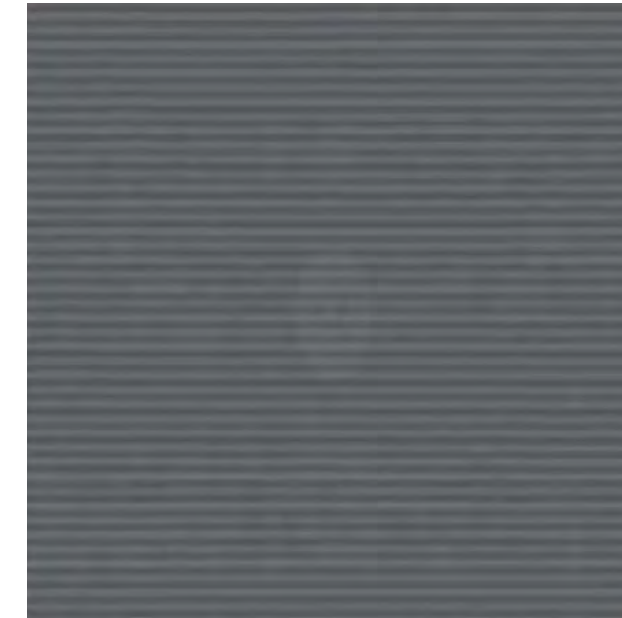
MTL-05
 STUCCO / PAINT FINISH OVER
 CONCRETE OR SHOTCRETE
 MEDIUM GRAY (TO BE SELECTED)



MTL-09
 DARK WINDOW FRAME
 ARCADIA
 AB-STD DARK BRONZE



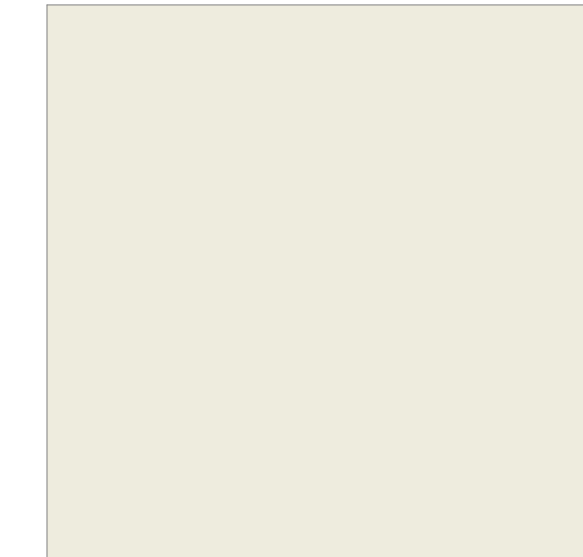
MTL-02
 CERACLAD
 ZEN GARDEN SLATE



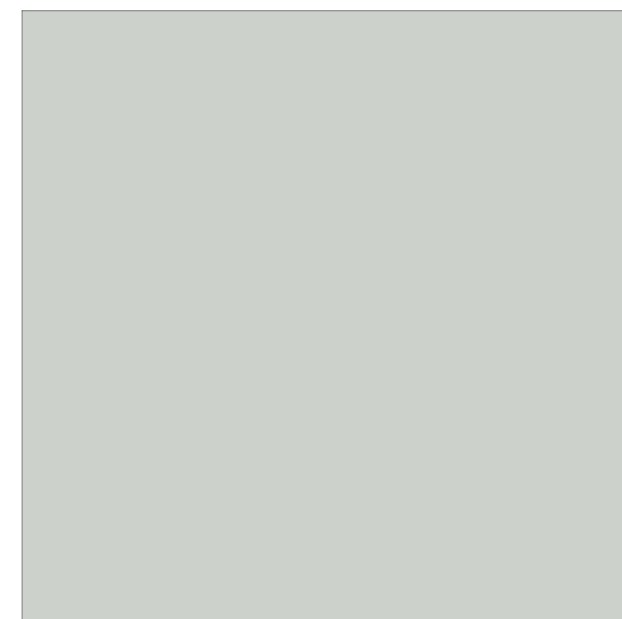
MTL-06
 DARK GRAY STUCCO
 SHERWIN WILLIAMS
 SW 6235 FOGGY DAY



MTL-10
 LIGHT BEIGE STUCCO
 BENJAMIN MOORE
 OC-29 FLORAL WHITE



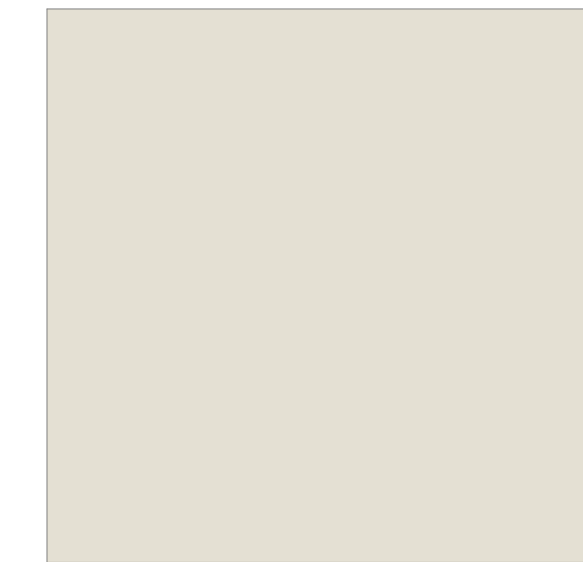
MTL-03
 LIGHT GRAY STUCCO
 BENJAMIN MOORE
 H-180 CLIFFSIDE GRAY



MTL-07
 ALUMINUM COMPOSITE PANEL
 ALPOLIC
 TRIM RED MATTE LOT #061520



MTL-11
 LIGHT BEIGE STUCCO ACCENT
 BENJAMIN MOORE
 962 GRAY MIST



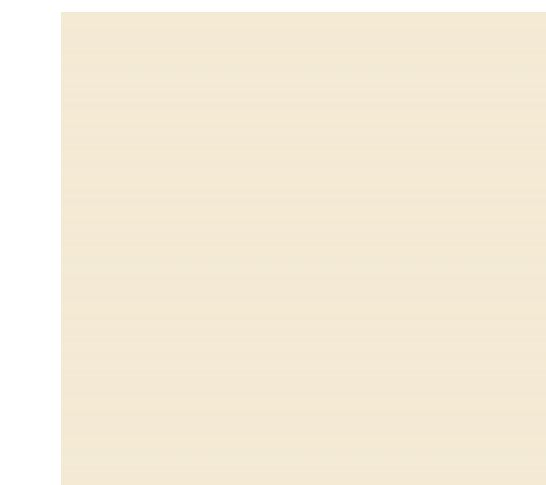
MTL-04
 CERACLAD
 8-REVEAL SILVER



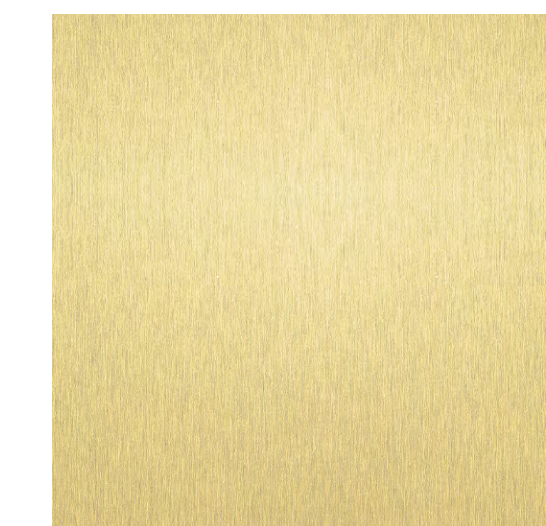
MTL-08
 BLUE STUCCO
 SHERWIN WILLIAMS
 SW 7624 SLATE TILE



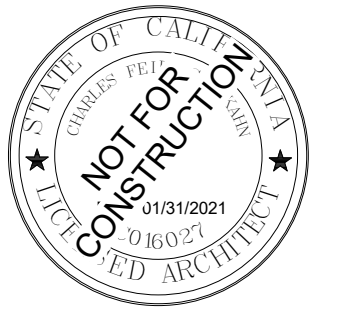
MTL-12
 LIGHT WINDOW FRAME
 MARVIN
 COCONUT CREAM



MTL-13
 GOLDEN ACCENTS
 MARVIN
 GOLDTONE



EXTERIOR ELEVATION MATERIALS ENLARGED
 NOT TO SCALE



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PROJECT ISSUE RECORD:

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

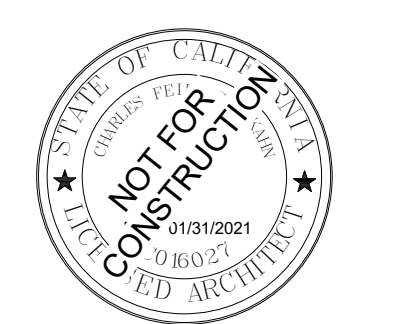
EXTERIOR ELEVATION
 MATERIALS

A205



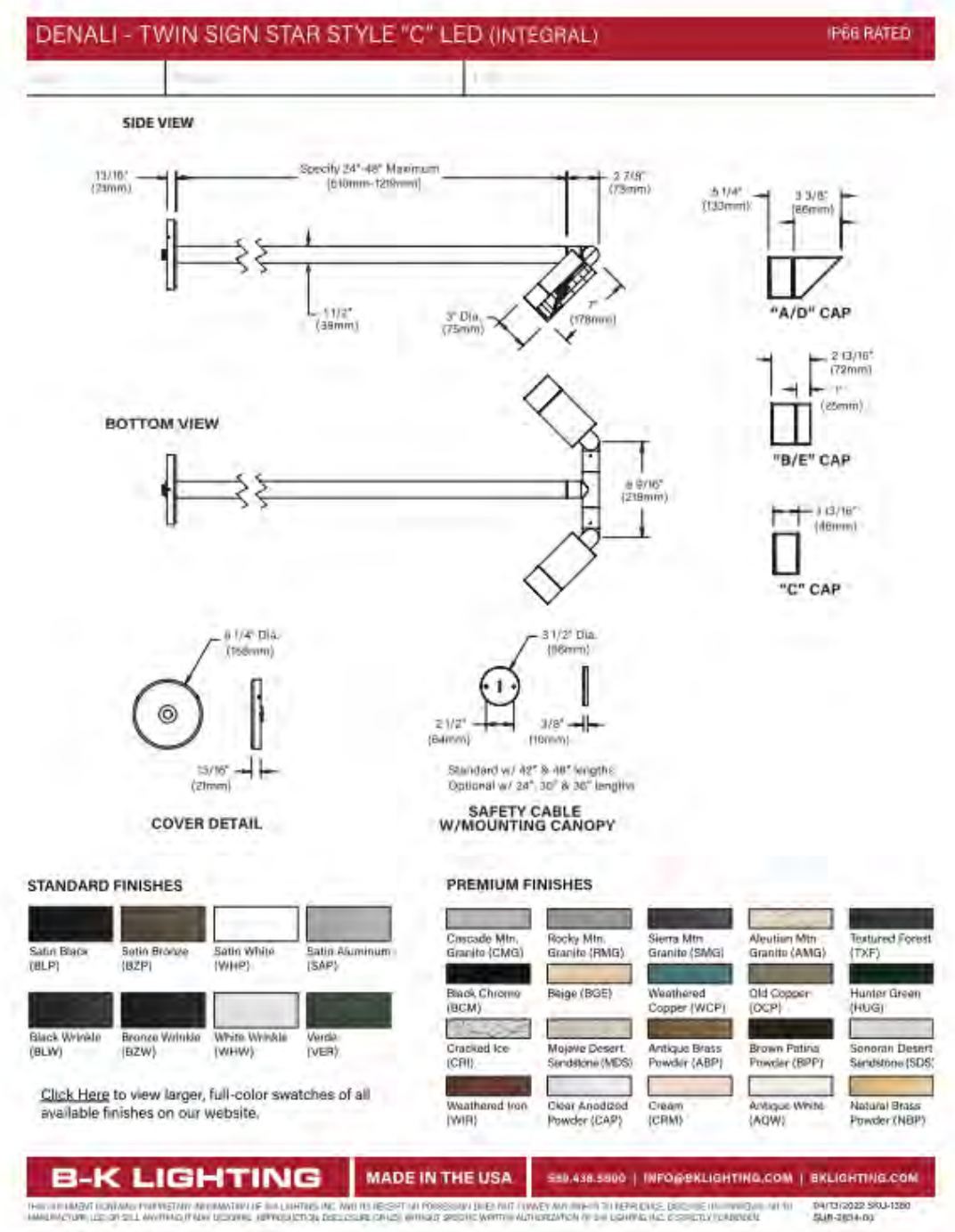
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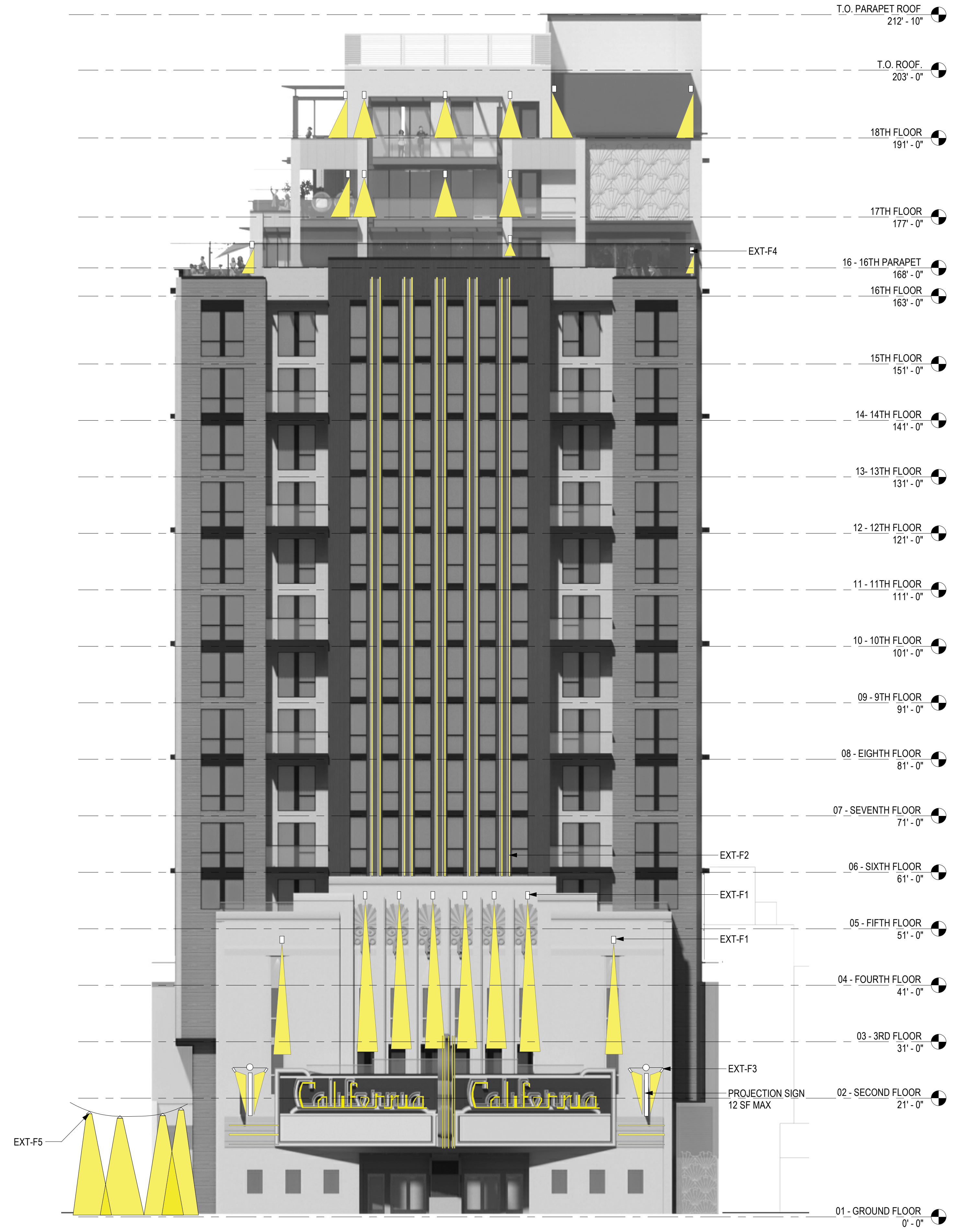
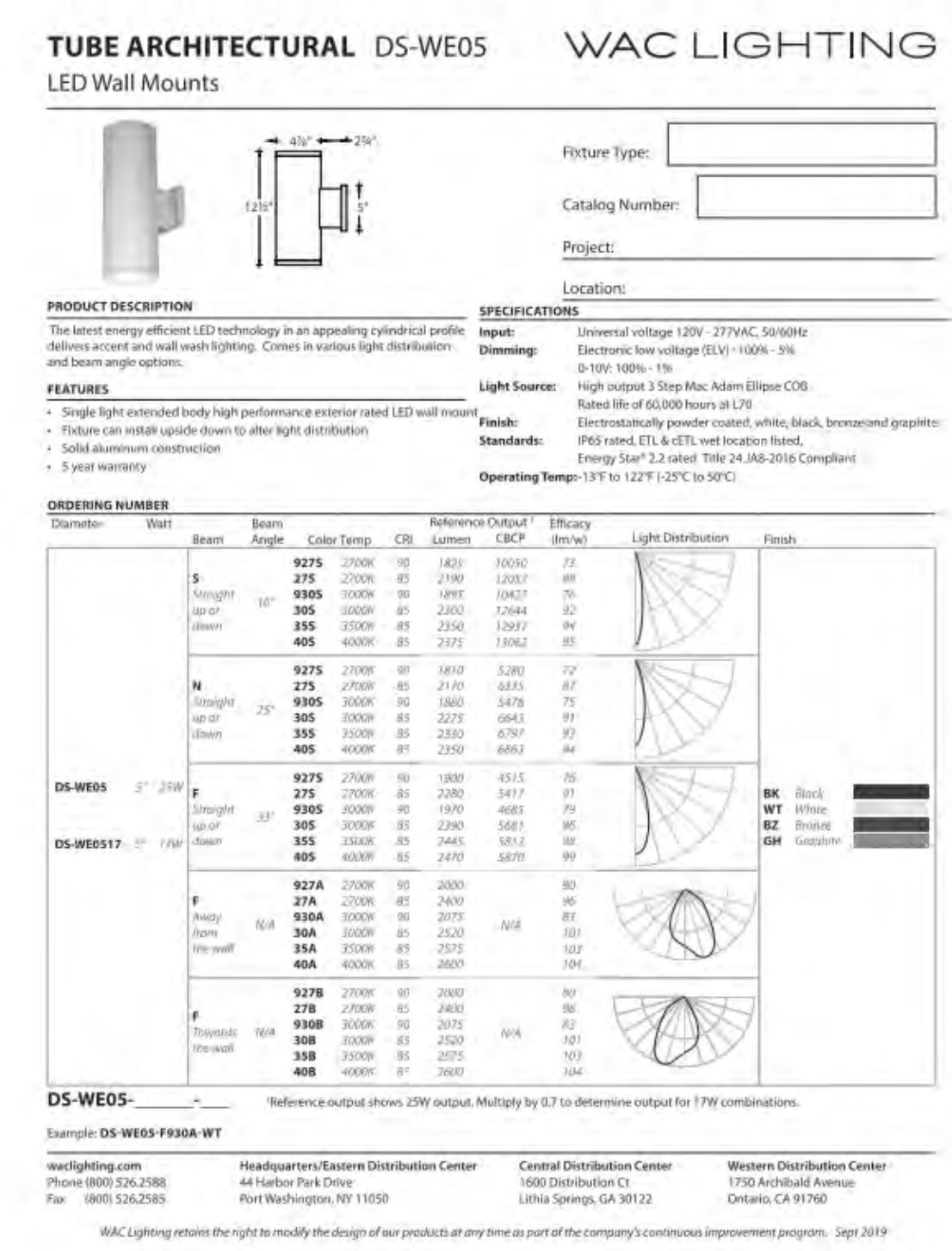


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EXT-F3
LED BLADE SIGN
BK - DENALI TWIN STAR



EXT-F4
ROOF DECK (TRELLIS POST & WALL MOUNT)
WAC - TUBE 5"



EXT-F1
NARROW BEAM WALL WASH
WAC DS-WSOF-U27B-WT



Distribution	Model	Beam	Color Temp	CU	Light Direction	Finish	Order Number
Single	DS-WS05 1", 11W	44°	27, 2700K	85	Towards the wall	BK - Black	DS-WS05-U27B-BK
	DS-WS05 6", 11W	30 8000K	85			WT - White	DS-WS05-U27B-WT
		35 3500K	85			BZ - Bronze	DS-WS05-U27B-BZ
		40 8000K	85			GH - Graphite	DS-WS05-U27B-GH
Double	DS-WS05 Double, 5", 11.4W	U 0°	27, 2700K	85	Towards the wall	BK - Black	DS-WS05-U27B-BK
	DS-WS05 Double, 6", 11.4W	30 8000K	85			WT - White	DS-WS05-U27B-WT
		35 3500K	85			BZ - Bronze	DS-WS05-U27B-BZ
		40 8000K	85			GH - Graphite	DS-WS05-U27B-GH

EXT-F2
FLUSH LED LIGHT STRIPS
DIODE LED

Model	24V-SE-NBL1	24V-SE-NBL2	24V-SE-NBL4	24V-TB-NBL1	24V-TB-NBL2	24V-TB-NBL4
Voltage	24V	24V	24V	24V	24V	24V
Wattage	1.22 W/ft	2.44 W/ft	4.88 W/ft	1.22 W/ft	2.44 W/ft	4.88 W/ft

1 FACADE LIGHTING & SIGNAGE
A211 3/32" = 1'-0" ON 24X36 (3/64" = 1'-0" ON 12X18)

PROJECT #: GDC01
ISSUE DATE: 05/16/2023

SOUTH FACADE
LIGHTING & SIGNAGE

A211

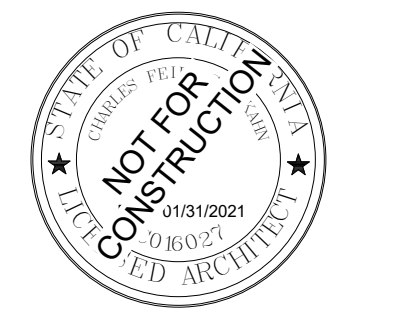


1 EAST FACADE LIGHTING & SIGNAGE
A212 3/32" = 1'-0" ON 24X36 (3/64"=1'-0" ON 12X18)



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2115 KITTREDGE
ST
2115 KITTREDGE ST
BERKELEY, CA



USE PERMIT

PROJECT ISSUE RECORD:

NO.	DESCRIPTION	DATE	STATUS

PROJECT #: GDC01
ISSUE DATE: 05/16/2023
EAST FACADE LIGHTING & SIGNAGE

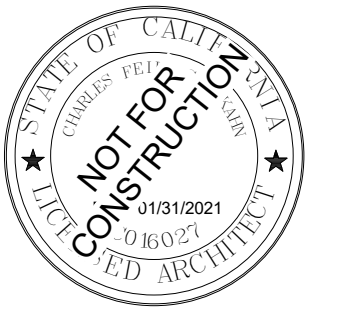
A212



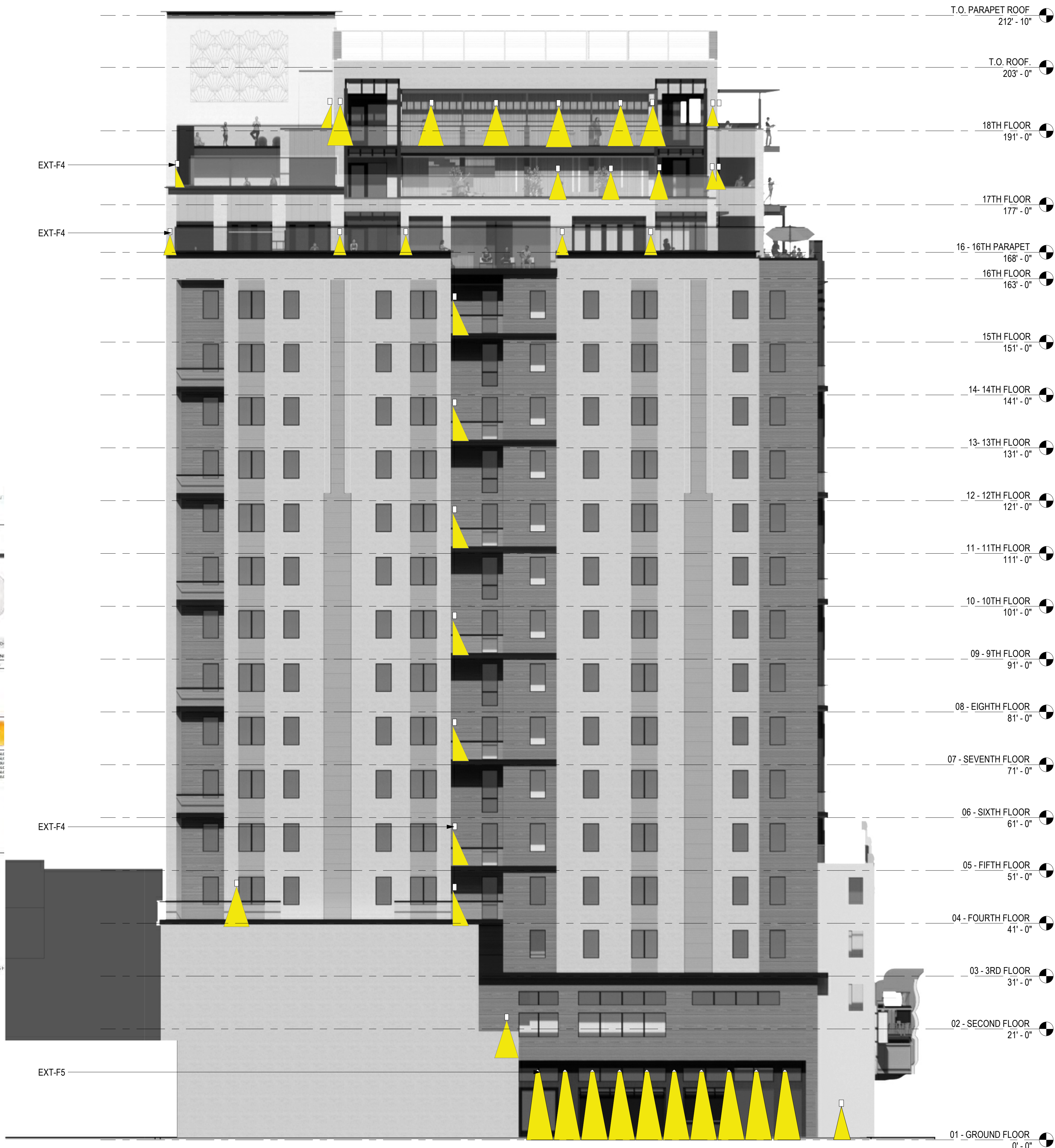
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USE PERMIT



**EXT-F5
 LED FESTOON / STRING LIGHTING @ COURTYARD
 AMERICAN LIGHTING - FESTOON
 PROVIDE UP LIGHT SHIELDING**



FESTOON LIGHT STRING ORDERING INFORMATION Special order - Please Allow Up to 2-4 Weeks Order Processing & Lead Time

ITEM NUMBER	QTY	LENGTH	LUMENS / FT	WEIGHT / GLOBE	# BATING	CRI	CUTTING
LFS-12V-LED-WW	3000K	Custom	130/30/50/1/2	30" / globe	2PCS	75+	NO

When ordering Festoon Light String, be sure to specify socket casing and cable length including lead and tail wire requirements. Designate the type of socket assembly to be factory assembled on to (standard, limited copper conductors in heavy duty rubber cable). Festoon Light String is SPECIALLY ORDERED only, please allow 2-4 weeks for order processing. Request a sales quote online at <http://www.americanlighting.com/seasonal/globe-festoon>.

FESTOON LIGHT STRING ACCESSORIES

ITEM NUMBER	DESCRIPTION
LFS-CABLE	12 Gauge Festoon Cable
LFS-SP	Mounting Spacers
LFS-CABLE-CLIP	Cable Clips (30/35)
LFS-GLOBE-CL	Clear Festoon Globe
LFS-GLOBE-BL	Blue Festoon Globe
LFS-GLOBE-PR	Pink Festoon Globe
LFS-GLOBE-PK	Purple Festoon Globe
LFS-GLOBE-RE	Red Festoon Globe
LFS-GLOBE-YE	Yellow Festoon Globe

Recommended Power Supplies



12V DC Regulated Power Supply
Special order only
 Requires waterproof enclosure (not included)
LED-DR150-12-LU (50W driver)
LED-DR150-12-LU (100W driver)



1 WEST FACADE LIGHTING & SIGNAGE
 A213 3/32" = 1'-0" ON 24X36 (3/64" = 1'-0" ON 12X18)

PROJECT ISSUE RECORD:

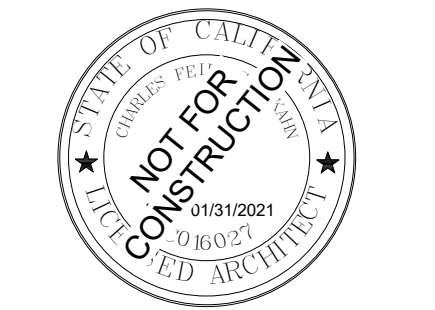
NO.	DATE	DESCRIPTION

PROJECT #: GDC01

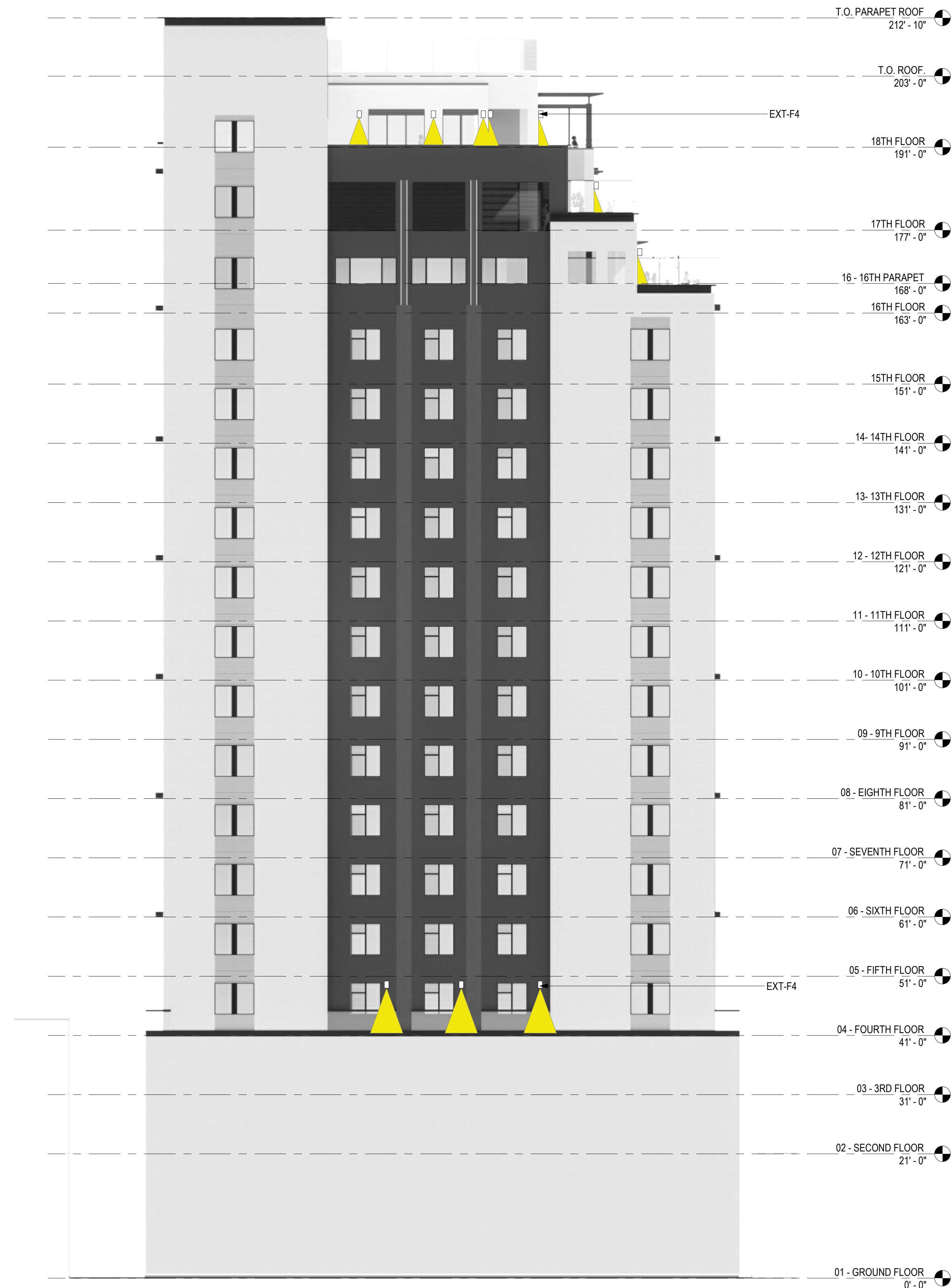
ISSUE DATE: 05/16/2023

WEST FACADE LIGHTING & SIGNAGE

A213



USE PERMIT



1 NORTH FACADE LIGHTING & SIGNAGE
 A214 3/32" = 1'-0" ON 24X36 (3/64"=1'-0" ON 12X18)

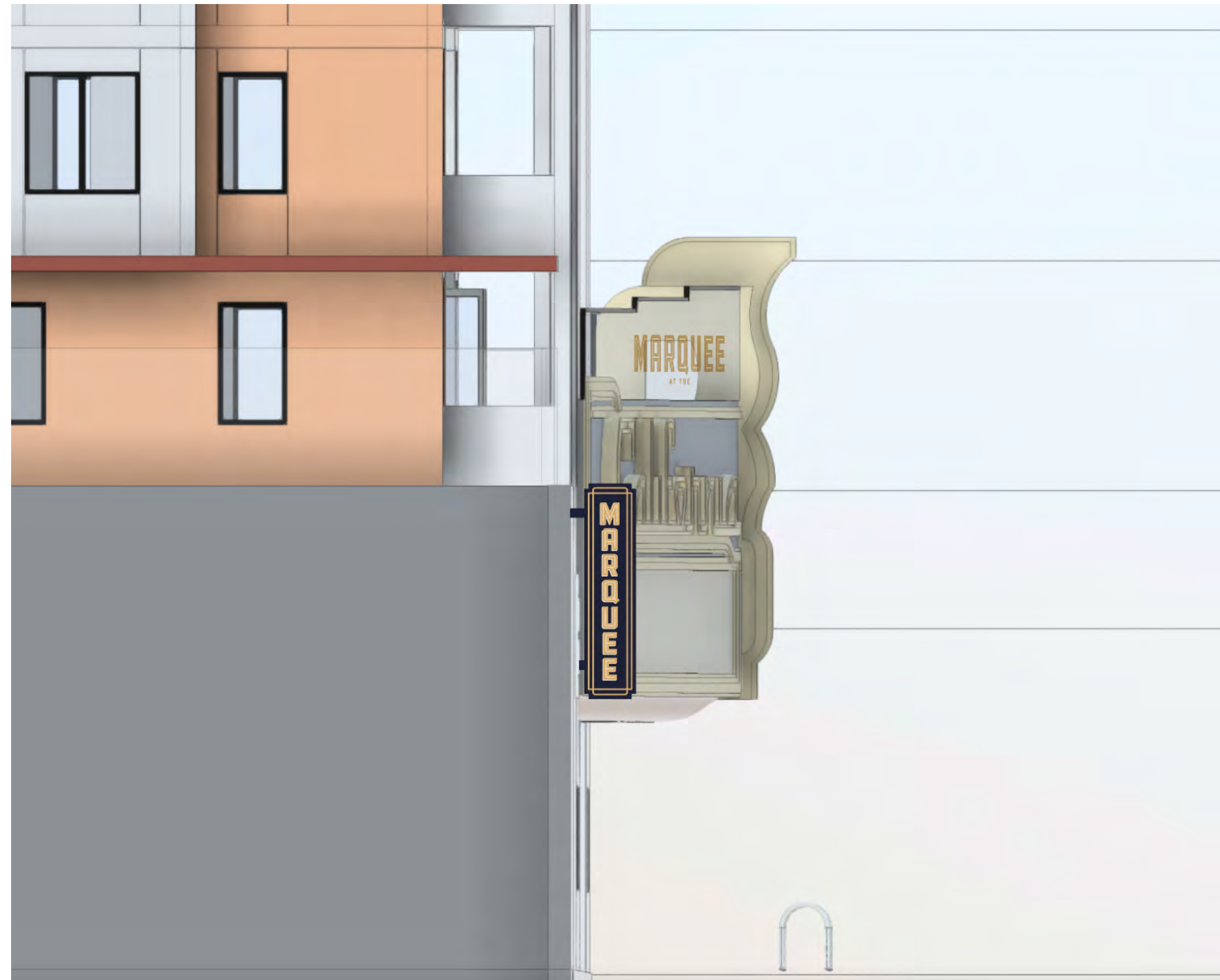
PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01
 ISSUE DATE: 05/16/2023

NORTH FACADE
 LIGHTING SIGNAGE

A214



2 SIGNAGE - EAST AND WEST FACADE
A215 NOT TO SCALE



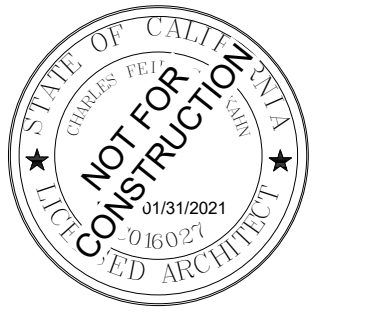
1 SIGNAGE - SOUTH FACADE
A215 1" = 1'-0"

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BERKELEY, CA



USE PERMIT

△ PROJECT ISSUE RECORD:

NO.	DATE	DESCRIPTION

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

SOUTH FACADE SIGNAGE

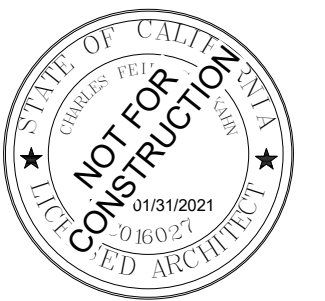
A215

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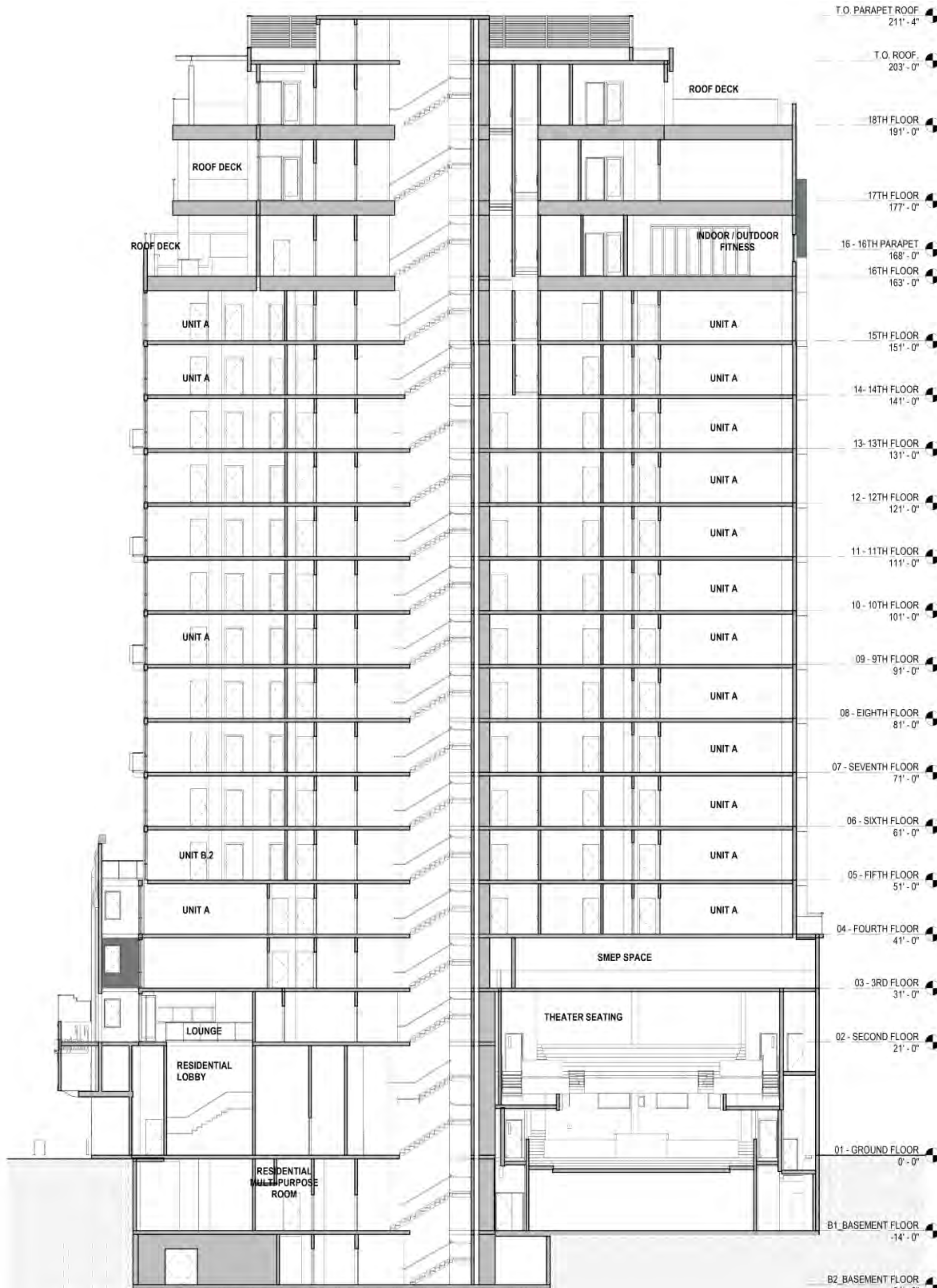
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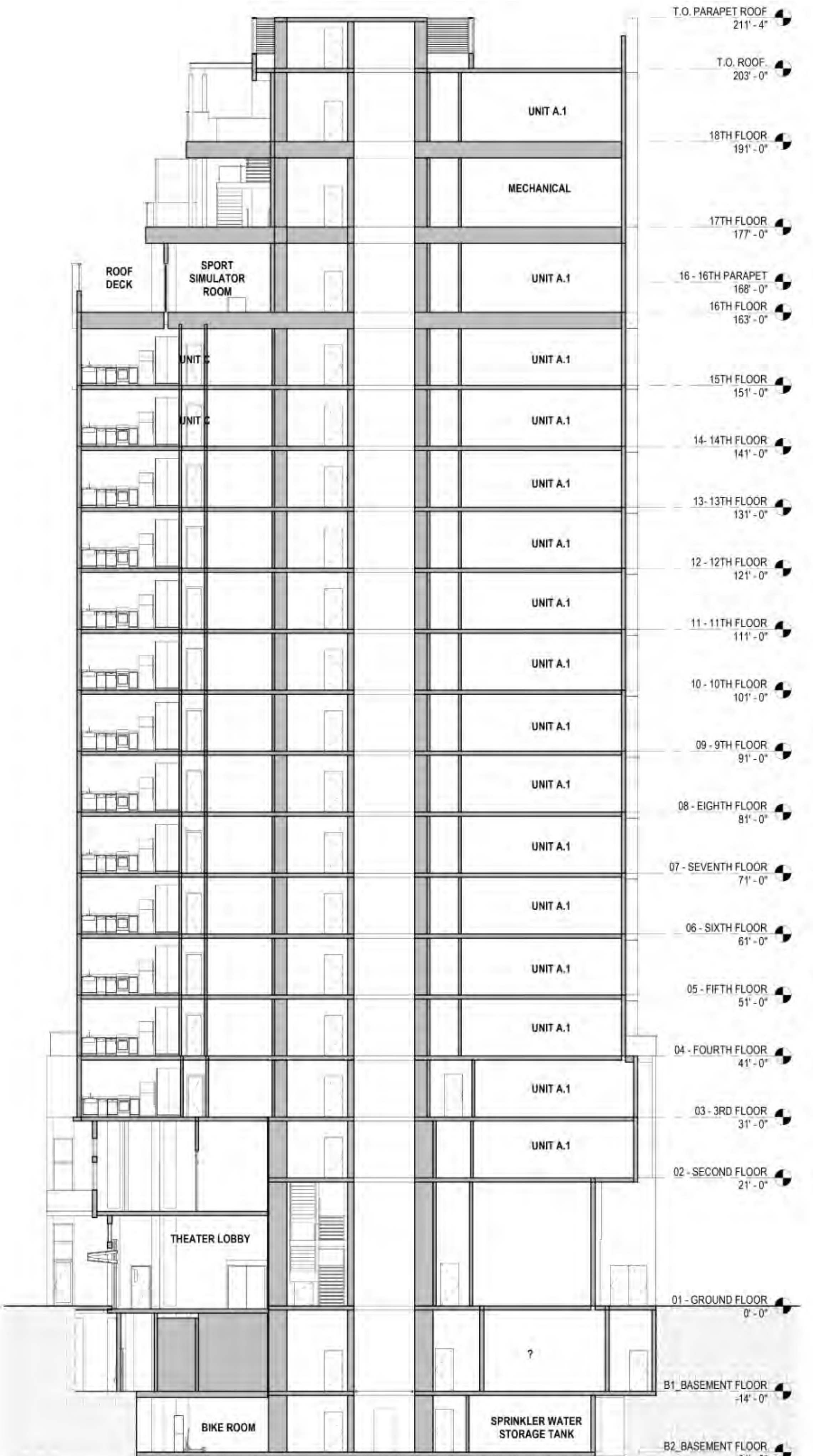
2115 KITTREDGE ST
 BERKELEY, CA



USE PERMIT



2 N-S SECTION
 A310 3/32" = 1'-0" ON 24X36 (3/64"=1'-0" ON 12X18)



1 E-W SECTION
 A310 3/32" = 1'-0" ON 24X36 (3/64"=1'-0" ON 12X18)

PROJECT ISSUE RECORD:

PROJECT #: GDC01

ISSUE DATE: 05/16/2023

BUILDING SECTIONS

A310

5/16/2023 9:39:53 PM

2115 Kittredge Street Project

Applicant Statement

May 17, 2023

Overview and Project Introduction

This applicant statement has been updated in response to City Staff's direction regarding the project's compatibility with the Secretary of the Interior Standards and initial Design Review comments.

- The applicant team is pleased to submit this application package for a new 211-unit multifamily residential infill & adaptive reuse project at 2115 Kittredge Street in Berkeley. This applicant statement includes:
1. Project Description
 2. Project Background
 3. Compliance with General Plan and Zoning Code
 4. Project Analysis
 5. Landmark Alteration Permit Requirements
 6. CEQA Analysis and Legislative Context
 7. Use Permit Required Findings
 8. Project Team Contact Information

1. PROJECT DESCRIPTION

The proposed project includes the construction of a 18-story mixed-use building and the adaptive reuse of the existing California Theater façade and marquee. The façade of the theater along Kittredge Street will be preserved, and the proposed project will redevelop the site to include a live performance theater and 211 units of housing, including 22 affordable units. The California Theater was built in 1914 and has screened movies and held performances for the last century. This project will preserve the historic façade and marquee, maintain a creative arts presence at this site with the new theater, while adding desperately needed transit-oriented housing to Downtown Berkeley.

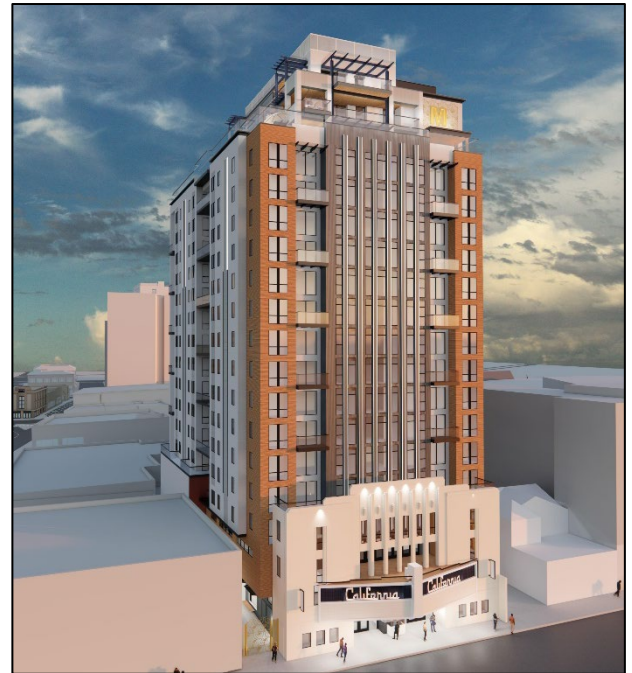


Figure 1: Rendering of Proposed Project



Figure 2: Proposed Project Site

2115 Kittredge Street
 Applicant Statement
 May 17, 2023
 Page 2 of 43

The proposed housing development project includes 211 dwelling units in a 160,662 square foot mixed-use building with 24,014 square feet of non-residential space dedicated to the live performance theater. The project will provide 22 units of affordable housing for Very Low-Income (VLI) households earning not more than 50% of the Area Median Income (AMI). The inclusion of 22 Very Low-Income units entitles the project to a 50% density bonus, unlimited waivers, and up to three concessions, which together allow for the project’s proposed 211 dwelling units. The project is subject to the modifications and protections of State Density Bonus Law (Gov. Code § 65915) and the Housing Accountability Act (Gov. Code § 65589.5). A preliminary application was submitted pursuant to Senate Bill 330 (Gov. Code § 66300) on July 28, 2022, and the proposed development project is consistent with all the provisions of SB 330. A full zoning permit application was submitted on October 12, 2022. An Affordable Housing Mitigation Fee will apply to the project and be paid to the City of Berkeley.

The project site is a 13,500 square foot lot that is zoned Downtown Mixed-Use Core (C-DMU), a designation that encourages the development of mixed commercial and high-density residential uses. The new residential development will include (121) studios and (90) 2-bedroom units. The 22 affordable units will have the following unit mix: (13) studios and (9) 2-bedrooms. Because of its downtown location one half block west of campus, this project will likely appeal to students and young professionals alike. The proposed project will add 301 bedrooms to Berkeley’s housing stock, including 31 below market-rate (BMR) bedrooms, to help alleviate the housing affordability pressure near downtown and by the Cal campus.

Table 1: Unit Mix	
Unit Type	Unit Count
Studio	121
1 Bedroom	0
2 Bedroom	90
Total	211

Ground Floor Residential

The ground floor plan is separated into a residential entry area on the eastern side of the building and non-residential entrance space for the theater use on the western side. The ground floor residential area includes a lobby, reception desk, mail room, package room and two leasing offices. In the first basement level, the proposed project has a residential multi-purpose room and a lobby restroom for residents.

On the second basement level, there is a bike room, trash/recycling room, and other back of house service areas. The ground floor lobby is connected to the first basement level and second-floor resident’s lounge with a large, open staircase. This staircase will be an aesthetically pleasing focal point and design feature connecting the three residential common spaces. The residential lounge on the second floor leads to the residential balcony on top of the theater’s marquee. The marquee balcony provides 520 SF of residential

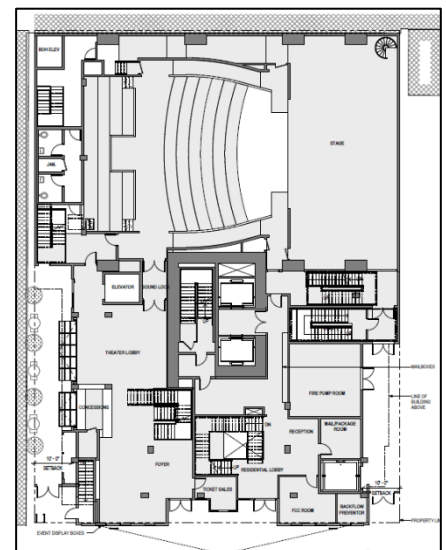


Figure 3: Ground Floor Plan

useable open space. There are a total of 22 study rooms in the project, with two on each floor on Levels 4 through 15.

Level 2 has one studio unit and one 2-bedroom unit. Level 3 has four studios and three 2-bedroom units. Level 4 has 11 studios and six 2-bed units. Level 5 has eight studios and seven 2-bedroom units. Levels 6 through 15 have eight studios and seven 2-bedroom units. The center 2-bedroom units on the western façade of Levels 3, 4, 6, 8, 10, 12 and 14 have private balconies, which will give the upper floors views of the Bay. There are also private balconies on some of the south facing units on Levels 5, 7, 9, 11, and 13. Some corner units also have balconies, however they do not meet the City's minimum dimensions of six feet by six feet, so do not qualify as useable open space.

Level 16 has six studios and one 2-bedroom unit, along with the building's indoor/outdoor fitness space. The other amenities on the 16th floor include: a BBQ/Kitchenette area, TV Entertainment area, lawn game area, multi-sport simulator. There is 3,701 SF of useable open space on the 16th floor, where future residents can enjoy the unobstructed west-facing views of San Francisco from the hammocks and fire pit seating areas.

The 17th floor has six studios and one 2-bedroom unit. There is 2,632 SF of useable open space on the 17th floor with hot tubs and cabanas. There is also amphitheater seating in front of a vine wall where residents can enjoy the western views of sunsets. The top floor on Level 18 contains another 2,459 SF of useable open space with more beautiful, native landscaping for aesthetic appeal.

Together, these three split-level rooftop decks and the second-floor marquee balcony provide 9,312 SF of open space. Private balconies make up the rest of the residential open space (438 SF of qualifying UOS), and all the project's open space areas are designed to be breathtaking outdoor amenities for future residents.



Figure 4: Aerial View of rooftop decks

Ground Floor Theater

The proposed project also includes a 349-seat theater fully equipped for live performances. The California Theater Consortium is partnering on the proposed project and envisions a performing arts hub that serves anchor tenants as well as traveling performance groups. This future theater will be able to host community events, as has happened in the past at California Theater.

The new theater is approximately 24,014 SF and spans the 3rd floor, 2nd floor, ground floor, and basement level one (B1). The first basement level holds the facilities to support the

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 4 of 43

performances, including the orchestra pit, green room, dressing rooms, rehearsal space, performer restrooms, storage space, classroom space, and office/meeting space. The ground floor includes the large performance stage, 226 orchestra level seats (including 4 accessible seats), the audio projection room, the theater lobby and the theater guest restrooms, as well as outdoor theater terrace, ticket booth, and concessions booth. The theater terrace contains 586 SF of commercial useable open space with direct access from the street. Level 2 contains 123 seats on the balcony level (including 2 accessible seats), and the fly area above the stage, while Level 3 holds the theater's mechanical space.

The project site is on the north side of Kittredge Street between Shattuck Avenue and Oxford Street. The proposed site is approximately 350 feet east of the University of California's Berkeley (UCB) campus. Kittredge Street is three blocks away from campus and 1 block away from a Downtown Berkeley BART station entrance. The location of this project will provide future residents with excellent access to the UCB campus, the downtown area, and regional transit opportunities.

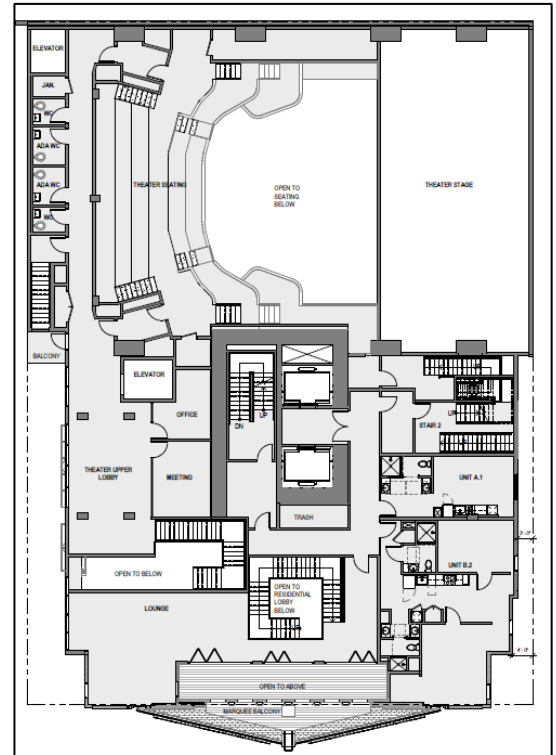


Figure 5: Level 2 – Balcony of Theater

The site is very accessible via public transit or active transit. It is well served by multiple bus routes and is less than 0.10 miles from a Downtown Berkeley BART station entrance. The project will not provide any vehicle parking because the site is so well served by transit, bicycle facilities, and nearby services and amenities. The project will provide ample bicycle parking with 100 long term spaces for residents and 7 short term spaces for their guests. In addition, there will be 30 spaces to store and charge personal scooters. This proposed urban infill project with 107 total bike spaces and 30 personal scooter spots is exceptionally well-suited for future residents to rely solely on sustainable modes of transportation. The building itself will be all-electric, powered sustainably, and will be LEED Gold (or equivalent) certified. Solar equipment will be housed on the roof to provide clean power to the future building at 2115 Kittredge Street.



Figure 6: Vicinity Map of Site

Key elements of the project include:

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 5 of 43

- 211 total units in 18 stories, rooftop deck, amenity spaces, and study rooms/work lounges,
- 22 units affordable to Very Low-Income households @ <50% AMI,
- Live Performing Arts Theater with 349 seats, full stage and full backstage, fly area, and practice support spaces,
- 107 bicycle parking spaces, 30 scooters spaces, 0 vehicle parking spaces, and
- Payment of Mitigation and In-Lieu Fees to the City of Berkeley:
 - Affordable Housing Mitigation Fee (~\$4,664,685),
 - Street and Open Space Improvement Plan (SOSIP) Fee (~\$304,725),
 - Downtown Parking In-Lieu Fee (~\$1,080,000),
 - Berkeley Schools Fee (~\$475,535)
 - Public Art In-Lieu Fee (\$241,469).

2. PROJECT BACKGROUND

Property Information

- APN: 057-2030-009
- Parcel Area: 13,500 SF/0.31 acres
- General Plan Designation: Downtown
- Zoning District: Downtown Mixed-Use District (C-DMU Core)

Existing Conditions

Known today as the California Theater, the theater at 2115 Kittredge has screened movies and held live performances for over a century. The move theater operated for 106 years before shutting down in early 2020 (pre-COVID-19 pandemic). This project will be able to retain the theater use by including a live performing arts theater on the 2nd floor, ground floor and the first basement level of the proposed project.

The existing three-story building at 2115 Kittredge Street was built in 1914. There is a decorative front façade of the theater with a neon-enhanced marquee, which will be preserved as part of the proposed project. The rest of the building is made of exposed brick, and since 2002 the structure has been surrounded with a steel bracing for seismic purposes. The bracing is painted red and has a diagonal pattern. The side and rear facades will be demolished along with the interior of the structure. The historic façade and marquee will be kept intact and delicately restored and modified, with a 18-story mixed use building constructed behind it.



Figure 7: Existing Conditions

2115 Kittredge Street
 Applicant Statement
 May 17, 2023
 Page 6 of 43

Currently, there are no residential units onsite, so the project will not be eliminating any dwelling units from the City of Berkeley’s housing stock. The proposed project seeks to increase the density of housing onsite by providing 211 units on a 0.31-acre parcel that is an effective density of 681 dwelling units per acre.

History of Property¹

This property has been held by the same family since the early 20th century when the City of Berkeley was in the midst of a development boom. The original California Theater owner was John Muldoon, who came to Berkeley after the 1906 earthquake like many others who migrated to the East Bay.

The heirs of John Muldoon still own the property. After more than a century of keeping the California Theater in the family, they are choosing to sell the property to the project applicant who will preserve the theater use while redeveloping the land to accommodate dense downtown housing for the next 100 years.

In 1906, John Muldoon purchased the subject property and moved his family into the Victorian house with the address of 2113 Kittredge Street, Berkeley. This home was demolished to construct the theater, which opened in 1914. John Muldoon partnered with local Berkeley businessman Frank M. Wilson to commission Albert W. Cornelius, a San Francisco architect, to design the theater and Kidder & McCullough of Berkeley to construct it. T & D Circuit was brought on as the operator of the newly constructed early motion picture theater. At the time, it was the

Table 2: Surrounding Uses		
Direction	Uses	Zoning
Project Site	<i>California Theater (vacant, non-operating movie theater)</i>	<i>C-DMU Core</i>
North	Commercial (FedEx & Verizon) and Mixed Use (Gaia Building)	C-DMU Core
East	Restaurants (Tasty Pot, USA and Razan’s Organic Kitchen) Historic Resource (A.H. Broad House and Storefronts)	C-DMU Core (& Historic Resource)
South	Office and Commercial (Berkeley Mail Room, State Farm Insurance, and Schneider Steve Consulting)	C-DMU Outer Core
West	Commercial (Luggage Center & Chipotle) Mixed Use/Historic Resource (Brooks Apartment Building with EZ Stop Deli & Kokolo Donbury Restaurant)	C-DMU Core



Figure 8: Existing Conditions

¹ The source of the historical information for this site is the Landmark Preservation Commission’s Notice of Decision and the Art Deco Society’s Landmark Application.

largest theater in Alameda County with 2,000 seats.

The theater was built with a large stage and equipment for full theatrical productions, including and orchestra pit and magnificent pipe organ. Early on, T& D held live performances as well as screening silent films for the first decade or so of the theater's history. One notable stage production of T&D is said to have had a cast of thousands. The applicant team for this project and our California Theater Consortium partner are very enthusiastic about the prospect of holding live performances at 2115 Kittredge Street once again.

In 1923, T&D Circuits sold operations of the theater to West Coast Theaters. The new West Coast Theater operators got involved in the Downtown Berkeley community and hosted family events, holiday parties, Parent-Teacher Association (PTA) events, fundraisers, and other community-oriented gatherings. Similarly, the proposed project hopes to restore this legacy to the California theater by holding community-oriented activities in the proposed creative arts hub and event space.

Renovations & Remodels:

In 1928, the theater operations were sold yet again to Fox Studios. This purchase triggered a massive renovation and significant remodel of the California Theater, and it re-opened as the Fox California in 1930. The newly upgraded theater stayed roughly the same size, but now had the modern technology for films with sound, featured a new proscenium archway above the stage. The architect of this transformative remodel was Clifford A. Balch, who used the Art Moderne style, one that was modern at the time and is now known as Art Deco. This Art Deco style is characterized by:

- simplified overall building form,
- linear massing and appearance,
- stepped outline,
- smooth wall surface,
- stylized, often geometric, ornamentation and detailing,
- fluting details, and
- bas-relief (low-relief sculpture) decorative elements.



Figure 9: Historic Façade – 1930 remodel

The California Theater was completely transformed by Balch's remodel, who replaced the original ornate Beaux-Arts façade into a modern, imposing façade with minimalist Art Moderne decorations. The new façade had a tripartite front, a stepped parapet and roofline, and a motif of frozen fountains with decorative coins. Balch applied this popular stepped, zigzag pattern of the façade on other theaters in the area, such as the Berkeley U.A. on Shattuck Avenue,

2115 Kittredge Street
 Applicant Statement
 May 17, 2023
 Page 8 of 43

completed during the same period. This 1930 remodel featured a new marquee as well, but that was replaced yet again in the 1952 remodel. The newly installed marquee was larger and featured a new glowing neon sign that read ‘California’ on both sides of the wedge-shaped Midcentury marquee.

Decline of Movie Theaters:

The first decline in the popularity of movie theaters resulted from the explosion of home televisions in the 1950’s and 1960’s. The 1970’s brought shopping malls and megaplexes, adding more competition for smaller theater operators. In 1976 the California theater split their main auditorium into three screens to show more movies at a time to keep up with their megaplex competitors. Three screening rooms were created by enclosing the balcony area and splitting it into two smaller theaters.

In 1994, Landmark Theaters took over the operating lease and held it for over 15 years. The movie theater industry has further declined due to the advent of online streaming, as well as other factors, so the Landmark Theaters lease expired in early 2020 (pre-COVID-19 pandemic). Because of declining movie sales, the Landmark Theaters could only commit to paying a low rent, which was not a feasible arrangement for the ownership family. Facing the broader decline of the movie theater industry, the Muldoon heirs have chosen to sell their family property at 2115 Kittredge Street. With the proposed development project, we can keep the theater use alive at this historic Downtown Berkeley property.

Table 3: Timeline of Renovations and Remodels	
Year	Upgrade
1914	Original Construction
1928-1930	Complete Remodel of theater & façade in Art Deco style
1952	Complete Remodel of Marquee
1976	Main Auditorium is split into 3 screening rooms
2002	Seismic Upgrade
2022	Proposed: Adaptive Reuse of Façade & new 18-story tower

Landmark Preservation Commission Hearing

The Landmark Preservation Commission held a public hearing on the California Theater at 2115 Kittredge Street to determine whether the building should be designated as a City of Berkeley Landmark. The LPC determined that the front façade of the theater should be preserved for its historic value and designated that part of the California Theater as a City of Berkeley landmark. The landmark application (LMIN2022-00) was brought to the LPC by the Art Deco Society of California and Berkeley Architectural Heritage Associate (BAHA).

Although the application was to landmark the site, building, and use, the LPC determined that the site, building, and use were not landmark or structure of merit worthy. They did determine that the Kittredge façade and marquee do rise to landmark status and those elements were approved for landmark status on May 5, 2022, the date of the public hearing, with an effective date of decision of July 27, 2022.

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 9 of 43

In the Landmark Preservation Commission’s Notice of Decision, the Environmental Review Status of 2115 Kittredge is a Categorical Exemption under Section 15061 of the Public Resources Code, Guidelines for Implementation of the California Environmental Quality Act (CEQA). The LPC’s Notice of Determination states the following:

“CEQA FINDINGS

1. The project is found to be exempt from the provisions of the California Environmental Quality Act (CEQA, Public Resources Code §21000, et seq.) pursuant to Section 15061.b.3 of the CEQA Guidelines (activities that can be seen with certainty to have no significant effect on the environment).”

This development application includes an independent analysis of the historic façade and marquee elements, and the proposed project. The project’s historic architecture consultant, Mark Hulbert, compiled a Projects Impact Analysis (PIA) to determine the compatibility of the historic resources and the architectural design of the proposed project using Secretary of the Interior’s Standards. That report was emailed to the project’s City Planner on October 24, 2022. A revised Project Impact Analysis is attached as part of this resubmittal.

Environmental Conditions

The project site does not contain any hazardous materials onsite. The project does not appear on the California Environmental Protection Agency’s (CalEPA) Cortese Lists. Refer to the Hazardous Waste and Substances Statement included as part of this project application packet. This application includes a Phase I and Phase II Environmental Services Assessment.

The project site does not have any protected, culverted, or historic creek beds on the property. As such, the Creek Protection Documentation required as part of the City of Berkeley’s Zoning Project Application is not applicable to this project.

3. COMPLIANCE WITH GENERAL PLAN AND ZONING ORDINANCE

The City of Berkeley General Plan designates this project site as Downtown Mixed-Use, a designation characterized by “high density commercial, office, arts, culture, and entertainment and residential development.” (City of Berkeley General Plan) The Downtown is also intended to “encourage diverse uses and the highest building intensity in the City to promote a vibrant city-center by increasing housing, supporting retail and cultural uses, and capitalizing on exceptional access to transit.” (BGP) This site is subject to the City of Berkeley’s Downtown Area

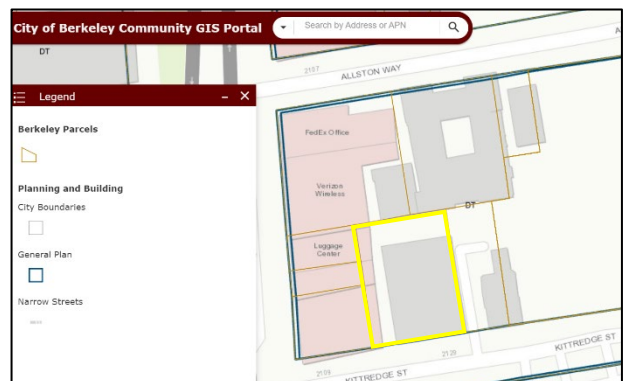


Figure 10: General Plan Map

Plan (DAP), approved in 2012 and incorporated into the General Plan.

The proposed project site is zoned as Downtown Mixed-Use (C-DMU) and is located in the Core of the downtown. This zoning designation is intended to implement the vision and goals of the Downtown Area Plan, which include Environmental Sustainability, Land Use, Access, Historic Preservation, Urban Design, Streets and Open Space, Housing and Community Health Services, and Economic Development.

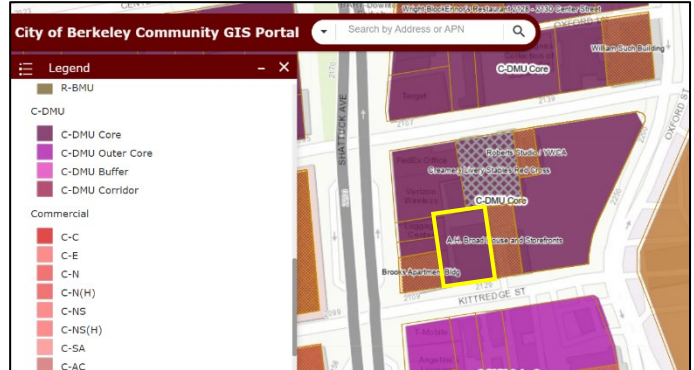


Figure 11: Zoning Map

The project will meet all the objective development standards for the C-DMU zoning district, except as modified pursuant to SDBL. Table 4 identifies the applicable development standards and how the proposed project complies with them. The C-DMU zoning district includes Use Permits that allow the reduction or waiving of setback and off-street parking requirements. The base project and proposed project both assume these two Use Permits are granted to the project. The Use Permit to modify off-street parking requirements has one objective standard for the findings for issuance, which is to pay the Downtown Parking In-Lieu Fee of approximately \$ \$1,080,000. The proposed project will also pay a Downtown Public Open Space In-Lieu Fee of approximately \$ \$304,725.

Table 4: Major Development Standards			
Development Standard	C-DMU Requirement	Proposed	Compliance
Maximum Allowed Stories	None	18 stories	Compliant
Maximum Allowed Height	75 feet	212 feet 10 inches	Compliant with SDBL Waiver
Setbacks			
Front	0 feet	0 feet	Compliant
Sides	0 – 20 feet of Building Height = 0' 21 – 75 feet of Building Height (past 65' from lot frontage) = 0' – 5'	East/West Side: Minimum of 3 feet (varies) East/West Side: Minimum of 3 feet (varies)	The findings for issuance of this Use Permit are not objective standards, pursuant to State Law. Therefore, these standards are not included in the base project consideration. The density bonus considers these Use Permit as part of the project

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 11 of 43

			to reach the maximum allowable density. ²
Rear	0 – 20 feet of Building Height = 0' 21 – 75 feet of Building Height (past 65' from lot frontage) = 0' – 5'	Minimum of 0 feet (varies) Minimum of 3 feet (varies)	The findings for issuance of this Use Permit are not objective standards, pursuant to State Law. Therefore, these standards are not included in the base project consideration. The density bonus considers these Use Permit as part of the project to reach the maximum allowable density. ²
Parking			
Vehicles – Residential	0 spaces	0 spaces	Compliant
Vehicles – Commercial	1.5 spaces per 1,000 SF = 34	0 spaces	Compliant with Use Permit 23.322.030(J)(2). The project meets the findings for issuance of this Use Permit. The objective standard to grant this Use Permit is the pay the Downtown Parking In-Lieu fee. The project will pay approximately \$1,020,000 (@\$30,000/space for 34 spaces) in-lieu of providing commercial vehicle parking.
Bicycle – Residential Long Term	1 spaces per 3 bedrooms = 100	50-100 spaces	Compliant through SDBL concession (for flexibility to provide some of the spaces for other types of micro-mobility devices).
Bicycle – Residential Short Term	2 or 1 per 40 bedrooms, whichever is greater = 7	0-7 spaces	Compliant through SDBL waiver (for flexibility on how many spaces are physically feasible).

² Pursuant to City of Berkeley Planning Department Memorandum issued December 2, 2021.

Bicycle – Commercial	1 space per 2,000 SF = 12	0 spaces	Compliant through SDBL waiver
Open Space			
Residential Useable Open Space	80 SF per unit = 16,880 SF	9,750 SF	Compliant through SDBL concession
Commercial Useable Open Space	1 SF/50 SF of commercial space = 456 SF	563 SF	Compliant
Privately Owned Public Open Space	1 SF of POPOS per 50 SF of commercial space = 456	0 SF	Compliant through payment of SOSIP In-Lieu Fee of approx. \$304,725 (@\$2.23/SF for 136,648 SF of residential)
Landscaped Open Space	40% of required open space	7%	Compliant through SDBL concession

4. PROJECT ANALYSIS

In addition to the residential and theater project described above, the project is also subject to various City of Berkeley fees and mitigations, as well as state laws. These fees and mitigations include the:

- Affordable Housing Mitigation Fee (~\$4,664,685),
- Street and Open Space Improvement Plan (SOSIP) Fee (~\$304,725),
- Downtown Parking In-Lieu Fee (~\$1,080,000),
- Berkeley Unified School District Fee (~\$475,535),
- Transit Passes for residents (~\$367,140 per year), and
- Public Art Fee (~\$241,469).

Density Bonus Eligibility

The proposed project is eligible for the State Density Bonus because it:

- a) Meets all objective development standards, and
- b) Provides a sufficient number of Very Low-Income, deed-restricted units of affordable housing.

The base project that meets all objective standards included 141 dwelling units. For the proposed density bonus project, 15% of the base project (or 22 units) are designated as affordable for Very Low-Income households earning less than 50% AMI. Per State Density Bonus Law, that makes this project eligible for a 50% density bonus.

With this density bonus, the project is entitled to an unlimited number of waivers and up to three concessions for development standards that impede the project’s ability to utilize the density bonus. The average unit size for the base project and density bonus project is 648 square feet. Tables 5 and 6 below show the waivers and concessions that are being requested by the project. Without these waivers and concessions being granted, the proposed project could not be constructed as designed.

Table 5: Waivers Requested to Accommodate Density Bonus

<u>Standard</u>	<u>Required</u>	<u>Proposed</u>
Maximum Building Height	75 feet	212 feet and 10 inches
Residential Bicycle Parking – Short Term	7 spaces	0 - 7 spaces
Commercial Bicycle Parking	10 spaces	0 spaces

Table 6: Concessions Requested to Accommodate Density Bonus

<u>Standard</u>	<u>Required</u>	<u>Proposed</u>
Residential Useable Open Space	16,880 square feet	9,750 square feet
Landscaped Open Space	40%	7%
Residential Bicycle Parking – Long Term	100 spaces	50-100 spaces

The project requests the waivers listed above to accommodate the density bonus provided to the project through State Density Bonus Law. By waiving the development standards for building height, commercial bicycle parking, and residential short-term bicycle parking, as well as granting concessions for residential useable open space, landscaped open space, and residential long-term bicycle parking, the project can provide the proposed density as allowed under SDBL. The tables below provide explanations of why each waiver and concession is needed to accommodate the density bonus units that the project is eligible for based on the inclusion of affordable housing units in the proposed project.

Table 7: Rationale for Waivers Requested

➤ <u>MAXIMUM BUILDING HEIGHT</u>
The proposed project has a base project that complies with the 75-foot maximum height limit. That code-compliant base project is 8 stories and takes up over 90% of the subject

lot. To incorporate the 50% density bonus, the building needs many additional floors to accommodate the extra residential floor area/ dwelling units allowed under SDBL. Because this site is a small downtown lot, there is no area to expand the building horizontally, so it had to expand vertically. Because the base project reached the maximum allowable height limit for the C-DMU Core zoning district, the proposed project would not be able to add any density bonus units without this waiver.

➤ **RESIDENTIAL BICYCLE PARKING – SHORT TERM**

The proposed project requests a waiver for this development standard because there is no publicly accessible space on the property to place outdoor bike racks, and the supportive spaces for the commercial and residential areas are already extremely constrained in the interior of the building. The streetscape along Kittredge in front of the project is quite physically constrained as well. The theater will need a loading zone for patrons, and underground vaults in the sidewalk take up the rest of the space. The project is amenable to providing outdoor bike parking, however there is no physical space that could accommodate the bike racks. The project intends to work with Public Works to see how many spaces can physically be accommodated and will install those that are feasible. However, all seven planned bike racks may not fit. As a result, the project requests a waiver for its short-term residential bicycle parking requirement.

➤ **COMMERCIAL BICYCLE PARKING**

The proposed project requests a waiver for this development standard because there is no publicly accessible space on the property to place outdoor bike racks, and the commercial theater space is extremely constrained. The project dedicates as much space as possible for the theater use and building a commercial bicycle storage room would take away valuable square footage from necessary theater amenities such as the green room or dressing rooms. As a result, the project requests a waiver for its commercial bicycle parking requirement.

Table 8: Rationale for Concessions Requested

➤ **RESIDENTIAL USEABLE OPEN SPACE**

The proposed project has a base project that complies with Residential Useable Open Space standard. That code-compliant base project provides 11,680 SF of Residential UOS. Because this site is a small downtown lot, there is very little space to dedicate to side yards for useable open space on the ground floor. The proposed project does provide UOS on the ground floor, but it is for the commercial theater use (as required).

The project provides as many balconies as possible so that many units do have their own private open space.

To incorporate the 50% density bonus, the building needs many additional floors to accommodate the extra residential floor area/ dwelling units allowed under SDBL. To comply the amount of Residential Useable Open Space required by the zoning ordinance, the project would need 16,880square feet of UOS. Accommodating this much UOS would require dedicating an entire floor and a half of the building to open space. Instead, the project proposes the top three floors with large, west-facing rooftop decks that together provide 9,750SF of useable open space. There is an additional 438 square feet of qualifying UOS in private balconies, for a total of 9,750 square feet of useable open space in the project.

➤ LANDSCAPED USEABLE OPEN SPACE

The project proposes to landscape 11% of the useable open space with a drought-tolerant and native planting palette. Because the size of the site is so constrained, most of the useable open space for the project is provided on the split-level rooftop deck. The rooftop decks are beautifully designed and nicely landscaped. However, to provide nice amenity zones where people can gather to socialize, have barbeques, use the hot tub spas, exercise, and more, it was not feasible to have 40% of the area landscaped. Meeting this minimum threshold for landscaped area – and meeting the requirements for drought tolerant landscaping (which precludes lawns) – would render much of the open space unusable if most of the deck was planted with vegetation.

By not planting and maintaining 40% of the rooftop decks as landscaped areas would not only reduce the utility of the space for residents but would also cost an additional ~\$421,300 in landscaping, irrigation, and structural reinforcement. This cost savings figure is calculated by assuming that total landscaping cost amounts to approximately \$110 per square foot. The top three floors of the building provide useable open space, and landscaping 40% of those spaces would require more structural strength to support that much wet soil on the 16th, 17th, and 18th stories.

➤ RESIDENTIAL BICYCLE PARKING – LONG TERM

The proposed project requests a concession for this development standard because the applicant would like to satisfy part of the bicycle parking requirement with scooter parking. The applicant has seen a shift away from bicycle use towards other micro-mobility devices such as scooters or skateboards. The project will still provide the required number of spaces for personal micro-mobility devices (98 spaces planned), but some of the spaces will be dedicated to scooter parking and charging stations for electric micro-mobility options.

As a result, the project requests a concession for its long-term residential bicycle parking requirement. Being able to provide a mix of bicycle spaces and scooter charging spaces is a better fit for the project to meet the needs of its future residents. Reducing the number of bike spaces and associated floor area would result in real and identifiable cost-savings for the project. Granting the concession would save the project money instead of having to build out the full number of required bike racks, that may end up not being used.

Housing Affordability Statement

This project is also subject to the City of Berkeley's inclusionary housing requirement under Berkeley Municipal Code § 23C.12.030 that requires the project to provide at least 20% of the total number of dwelling units as inclusionary units with the option of paying an in-lieu fee instead of providing the units on-site per Berkeley Municipal Code Section 22.20.065.

This project proposes to provide 15% of the base project units onsite, 22 units, for very low-income households. The project will enter in a regulatory agreement with the City of Berkeley that ensures that these proposed affordable dwelling units remain deed-restricted for at least 55 years. The proposed project will also pay an Affordable Housing Mitigation Fee to the City of Berkeley of approximately \$4,664,685.

Project Design

The design of the proposed project has evolved to increase compatibility with the historic façade, increase the level of architectural design detail, and "lightening" the top three floors of the building. These building design improvements are based on the recommendations of City Planning Staff.

- New Building is now set back an average of 10 feet from facade
- Added balconies to the front façade, which are setback 14 feet
- To accommodate the increased front setback, a new floor was added (previously 17 stories, now 18 stories)
- Refined solar canopy design at rooftop levels
- Architectural treatments paired with color and materials changes have lightened the upper three floors of the building that feature the roof decks.
- Increase visual interest of upper levels by continuing the parapet cap detail around all facades.
- The window and wall treatments of the western façade have been refined to display more design detail.

This proposed project transforms a vacant, non-operating movie theater in the heart of Downtown Berkeley into a mixed-use, 18 story building that will restore the live performing arts theater use to this site and add 211 units of housing. The proposed project will include ground

floor performing arts space which will activate and enliven Kittredge Street just one-half block east of the Shattuck Avenue commercial corridor.

The theater space will serve the general public and contribute to the downtown Berkeley's arts and culture offerings. From the pedestrian perspective, the California Theater façade and marquee will look the same as it has looked for decades. By preserving both the façade and marquee, the project will preserve the street-level context and the pedestrian experience that has existed for many decades.

The preservation and adaptive re-use of the existing landmarked theater façade and marquee serves as a natural base for the proposed new residential building, setback 5 feet, to rise vertically behind the art-deco facade. The new building is modern in its form, materials, and function, but borrows inspiration from the historical façade's architecture and ornamentation. The tower has subtle offsets in the facade, vertically accentuated ornamentation, and a trellis serving as the building's crown and cap. The three top stories will be set back progressively, creating a stepped effect, with glazed railings where rooftop decks occur.

The existing theater facade is uniform in material and minimal in articulation, allowing its bas-relief and other three-dimensional ornamentation to provide texture and depth. The Art Deco facade serves as a minimalist backdrop for the colorful and eye-catching neon of the existing theater marquee. Just as the existing theater façade provides a contrasting backdrop to its prominent marquee, the new 18-story tower seeks to provide a backdrop to the historical, Art Deco façade.

As the new building departs from the Art Deco façade, it decidedly embraces its modern materials and form. To offset the imposing, heavy massing of the existing concrete and stucco facade, the new building features elongated floor-to-ceiling window openings. The new tower mirrors the original façade's tripartite arrangement with color blocking, material choice, textures, and forms.

The primary south façade facing Kittredge Street extends vertically past the tripartite façade base. Both east and west corners feature tall and narrow punched window openings to accentuate the verticality of the proposed building. The center segment of the facade is recessed from the two corners with slate grey, slightly blue stucco material. There are vertically elongated floor-to-ceiling punched window openings with a different fenestration pattern than



Figure 12: Southern façade of proposed project

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 18 of 43

the corner bays. The stucco is interrupted with seven vertical accent stripes comprised of smooth and grooved ceramic rainscreen cladding. This design element draws the eye upward, and diffused, low-lumen LED lighting will be installed along the vertical cladding. This lighting will provide a dramatic evening and night view of the building.

The east, west, and north facades are similar in their modern designs, using different rhythms of recessed and projecting bays to break up the massing of this 18-story building. The color-blocking with off-white/light grey stucco on the projecting bays and slate grey/blue stucco on the central recessed bays. The west elevation is unique in that it provides private balconies with glass railings on every other floor.

The west elevation also has the theater terrace at the ground level, which will feature a large bi-folding door system to allow the theater lobby to spill out into a new alley courtyard for theater patrons. A concessions area will be able to serve patrons both inside and out. Cafe tables, trees in planters, and festoon lighting will offer an inviting environment as well as a welcome glimpse of activity from the pedestrian experience along Kittredge. The courtyard will be architecturally framed by a horizontal canopy that turns groundward in a dramatic sloping form. This element will serve as a partial light and noise screen to the residential units directly above as well as cover for the terrace during a light rain.



Figure 13: Western façade of proposed project

California Theater Consortium

The California Theater Consortium (CTC) is a coalition of local performing arts non-profits that is partnering on this development project with the applicant team. CTC's mission is to transform the non-residential space in the proposed project to be a multi-purpose creative arts hub. For years, Berkeley-based performing arts companies have been searching for an affordable, accessible, transit-friendly home in which to feature local talent, nurture young artists, and bind community together in ways only the arts can.

CTC is comprised of the Youth Musical Theater Company (YMTC), West Edge Opera, Berkeley Ballet Theater (BBT). This group will be the anchor tenants for the theater space and will be fundraising to construct the interior of the theater. CTC will fundraise to pay for all the "tenant improvements" for a live performing arts theater. This will include the core, shell, seating, stage, orchestra pit, fly area, dressing rooms, and rehearsal spaces.

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 19 of 43

The purpose of this space is to host all kinds of live performances such as theater, opera, music, and dance, as well as hosting community events such as literary events and film festivals. This space will add to the local creative arts scene in Berkeley and will be a destination in downtown Berkeley for people to engage with arts and cultural events. This community-oriented focus of the California Theater Consortium will restore the community use of this property, which historically hosted many different types of community events. This proposed theater project will create community between all the creative arts organizations who will use the space, as well as the broader Berkeley and Bay Area community who can come enjoy the performances and events in the re-constructed California Theater.



Figure 14: Rendering of Proposed Historic Façade Rehabilitation

Public Art

This project proposes to create a live performance theater and associated spaces to become a creative and performing arts hub in Downtown Berkeley. For the time being and for the purposes of this review, the proposed project will pay the Public Art In-Lieu Fee (~\$241,469). The project will also consult with the Civic Arts office on how the proposed theater (as designed) can meet Berkeley's On-Site Public Art requirements.

The proposed project's construction of the theater will substantially exceed the City's required Public Art expenditure (1.75% of the Project's Value = ~\$528,212.47). The actual cost to construct the 'vanilla shell' of the theater space is projected to be several million dollars in total. The theater space span from the first basement level to the 3rd floor. The historic box office and marquee will be preserved along with the historic façade.

CTC will then finish building out the theater, resulting in even more investment into the space to create a beautiful public arts space. Restoring the performing arts theater use to 2115 Kittredge Street will allow this project to help preserve the City of Berkeley's supply of Arts & Culture spaces. This proposed theater will become a destination for the Berkeley community and the broader Bay Area community, and it is exceptionally well-served by transit.

Community Meeting

On September 26, 2022, the project team held a community meeting to provide information about the project and request feedback from community members. The team invited all owners and occupants within 300 feet of the site, as well as neighborhood groups, based on a list provided by City staff. The meeting was held at 5:30pm virtually over Zoom. There was one attendee that joined the meeting, a Berkeley resident who lives next door to the proposed project. The project team provided an overview of the project proposal, design, and anticipated process and timeline. The attendee's main concern was that no vehicle parking would be provided in the project, and he also asked questions about the construction phase of the project would affect traffic flow on Kittredge Street, noise levels during sensitive hours, and electric scooters being ridden on sidewalks and blocking sidewalks. There is a Community Meeting Packet attached as part of this application which provides more detail.

Statement Regarding Natural Gas Prohibition, Berkeley Energy Code and Berkeley Green Code

The proposed new building will not include any natural gas infrastructure in compliance with BMC Chapter 12.80. The proposed project is designed to comply with the Berkeley Energy Code (BMC Chapter 19.36) and Berkeley Green Code (BMC Chapter 19.37), adopted by the City Council on December 3, 2019, including a solar PV system as well as energy and water efficiency measures in an all-electric building. The building will accommodate as much solar PV as is physically and financially feasible for the project, however the rooftop area is relatively small. The Applicant will not be requesting any exemptions to the natural gas prohibition under the Berkeley Municipal Code.

5. LANDMARK ALTERATION PERMIT REQUIREMENTS

This project is applying for a Landmark Alteration Permit to preserve, rehabilitate, and adaptively re-use the landmark façade, marquee and box office of the California Theater at 2115 Kittredge Street. The proposed theater use will be consistent with the historic use of the building. The existing façade will be kept intact, with some alterations, and incorporated into design of the proposed development project. The marquee may have digital reader boards installed while preserving the framework and neon. None of these proposed alterations affect the character-defining features of the façade. The character-defining features and decorative elements of the historic façade and marquee will be preserved and restored to their original splendor.

The Landmark Preservation Commission's decision, LMIN2022-00, stated that,

"This designation shall apply to the subject property and the following distinguishing features of the main building shall be preserved, and missing features shall be restored to the extent possible:

FAÇADE:

- Overall height and composition of the primary building facade
- Stucco façade
- Art Deco-style façade with five vertical piers & six ornamental bays
- Art Deco stepped design pattern of façade and roof parapets
- Four stepped roof parapets
- Main central bay and two flanking bays on upper 3/4th of street façade
- Angled fluted upper string course and Art Deco curved coping
- Zigzag saw-tooth pattern under the coping
- Banding trim divided into four strips above the entrance that visually separates the base and the upper part of the building
- Two slightly coved niches located on the widest, outer architectural bays
- Projecting corbels and zigzag ornaments
- Plaster bas-reliefs (frozen fountains motif)



Figure 15: Existing and Proposed Façade Design

MARQUEE:

- Two rectangular neon signs on a projecting prow with stylized lettering that each spell out CALIFORNIA
- Projecting prow/angled marquee, surrounded in neon tubing
- Lyre shaped center metal piece covered in neon tubing

ENTRYWAY:

- Leaf-patterned ceiling/soffit beneath the projecting marquee
- Recessed entry
- Stucco-and-glass box office
- Glass-and-aluminum entry doors.”

The proposed project will keep the historic theater façade, marquee, and box office, which are the locations of all the significant, character-defining Art Deco features and ornamentation. Though some new features like window openings and sashes, and a deck and glass railing on top of the marquee are proposed, the original elements such as the entry doors and decorative marquee soffit will be replaced in-kind. There were no spatial relationships identified as character-defining for the landmark facade; thus, the addition of the 18-story tower will not be detrimental.

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 22 of 43

The proposed alterations to the façade include punched openings to add a door for access to the marquee balcony and windows on the upper façade and ground floor. The project proposes to sawcut through the façade to create these openings but will otherwise keep the façade entirely intact. The window openings will be made on each of the three parts of the upper façade, as well as at the ground floor level.

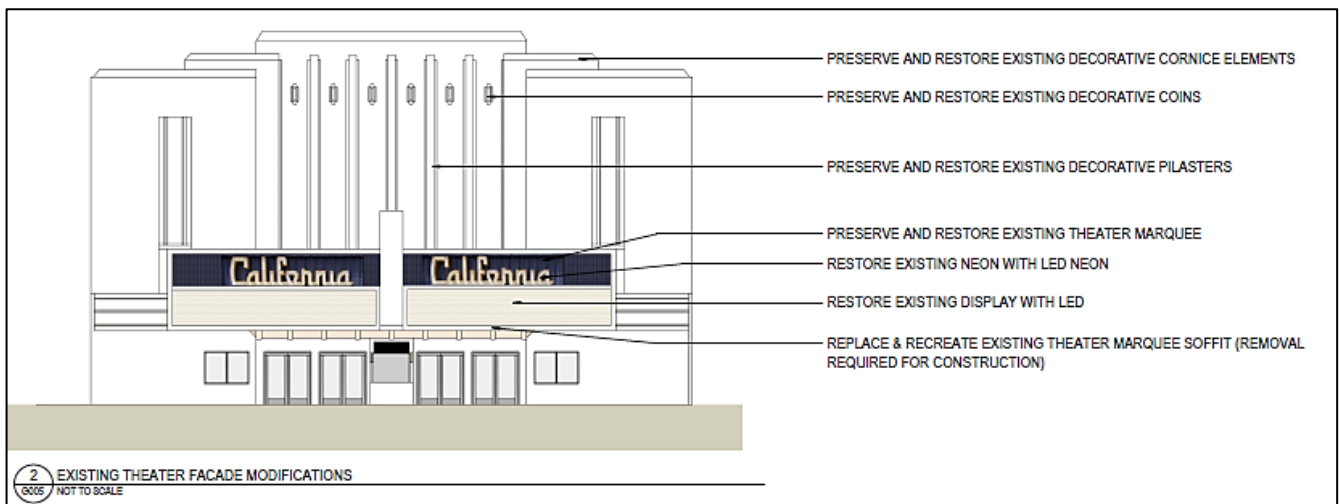


Figure 17: Proposed Façade Design - Preservation

The upper façade alteration will include 10 window infills, two in the east and west corner bays and six in the center bay. The windows in the corner bays will be arranged in vertical bands, while the window infill in the center bay will be arranged horizontally beneath the decorative coins. The vertically oriented will be inserted in between the piers, thus maintaining the character-defining arrangement of five vertical piers and six ornamental bays. The window infills at the ground level will replace the existing poster displays to create a transparent, storefront look for the residential lobby, theater lobby, and ticket booth location. In the entry vestibule, the existing ticket booth fenestration and glazed metal doors will be replaced in-kind, in the same configurations as the original California Theater.

The project also proposes to add a stepped glass railing at the marquee balcony and adding blade signs on either side of the marquee. The theater's marquee will be removed during demolition and construction for its protection and will include minor modifications to modernize it. Because the marquee will need to be removed, the marquee's soffit will need to be replaced and recreated. The marquee itself will be restored, as needed, to maintain its original features, and the neon will be swapped out for LED lights designed in a neon style. The marquee's sign board is currently analog, and it will be upgraded to a digital format.

2115 Kittredge Street
 Applicant Statement
 May 17, 2023
 Page 23 of 43

The rationale for this proposed project is to re-develop and underutilized parcel in the

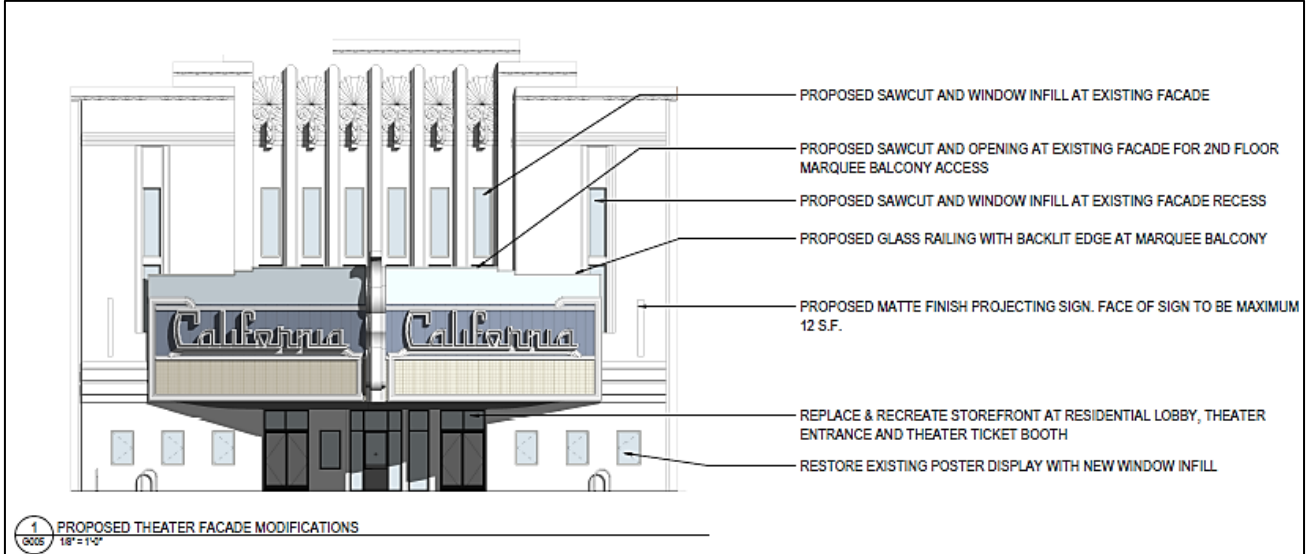


Figure 17: Proposed Façade Design - Alterations

downtown and adaptively re-use the historic theater façade. The California Theater has not been immune to the decline of the movie theater industry and had to shutter operations in early 2020 (pre-COVID-19 pandemic). The theater has sat vacant for 3 years now, and the ownership family has decided to sell the property and theater because they do not see a future for it. Based on the project's benefits described below, the Landmarks Preservation Commission should grant approval for this proposed project at 2115 Kittredge Street.

Project Benefits

The following benefits of the proposed project at 2115 Kittredge provide the basis for the Landmarks Preservation Commission's approval of this application. The proposed project requires a Landmark Alteration Permit for partial demolition of the existing building, and structural alterations to



Figure 18: 16th Floor Landscape Plan

the historic landmark façade. The proposed project will offer the following benefits to the City of Berkeley:

- Redevelop an underutilized parcel in the downtown core, and adaptively reuse the historic façade and marquee of the California Theater,
- Provide 211 dwelling units of dense, transit-oriented housing,
- Provide 22 units of Affordable Housing for Very Low-Income Households @ <50% AMI,
- Pay an Affordable Housing Mitigation Fee of approximately \$ 4,664,685 to the City
- Project will pay the 0.8% In-Lieu Fee to the City (\$241,469), and construct a live performance theater (which would cost well over 1.75% of the Project's Value (~\$528,212) and the project will work with the Civic Arts consultant to see if this theater, as-designed, would qualify as Public Art for the City of Berkeley),
- Performing Arts Theater to Preserve Berkeley's Arts & Culture Spaces,
- No vehicle parking and 107 bicycle parking spaces (or other micro mobility device storage spaces),
- All electric building, LEED Gold or equivalent, with rooftop solar panels,
- Units will be equipped with energy efficient appliances and low flow fixtures, and the site will be planted with drought tolerant landscaping that supports the project's stormwater management plan,
- Pay other in-lieu or mitigation fees, such as the Streets and Open Space Improvement Plan (SOSIP) Fee (~\$304,725), Downtown Parking In-Lieu Fee (~\$1,080,000), Berkeley Unified School District Fee (~\$475,535) and Public Art In-Lieu Fee (~\$241,469).

The Landmark Preservation Commission considered an application put forth by the California Art Deco Society and the Berkeley Architectural Heritage Association (BAHA). The LPC rejected the application to landmark the entire theater building, instead opting to landmark the façade and marquee only, which is where the character-defining Art Deco features and ornamentation are located.



Figure 19: East Façade and Historic Marquee

This application includes a Project Impacts Analysis (PIA) using the Secretary of the Interior’s (SOI) Standards for the Treatment of Historic Properties. This PIA establishes that the proposed project will not conflict with the SOI Standards. The preserved façade and proposed 18-story tower does not conflict with the Secretary of Interior standards, and as such does not create a significant and unavoidable impact, per CEQA requirements. The Landmarks Preservation Commission’s Notice of Decision on this property is also attached, which documents the findings that the proposed project will not conflict with provisions of the Berkeley Municipal Code Ch. 3.24.

Scale and Massing Studies for Historic Façade Preservation

The proposed project uses the following three projects in the City of Berkeley as precedent studies for incorporating a historic façade into a new development project. In response to the City’s Structural Alteration Permit comment letter dated November 30, 2022, the project has provided massing studies that informed the project design. The following projects successfully integrated a lower-level historic façade into a new, larger development along the Shattuck Avenue corridor:

- Parker Place (2038 Parker Street),
- UC Press Building (2120 Berkeley Way),
- Acheson Commons (2133 University Avenue).



Figure 20: UC Press Building example



Figure 21: Acheson Commons example (SW Corner)



Figure 22: Acheson Commons example (SE Corner)

The proposed project would like to add to this collection of buildings in Downtown that are preserving Berkeley's history while providing space for future growth.

Streetscape and Landscape Concepts

The proposed project's streetscape improvements include decorative and inviting pavement, landscaping, and two street trees framing the marquee (if feasible). The enhanced concrete pavement made of silica carbide and decorative jointing will visually relate to the marquee. The project does propose two street trees that are located so as not to obscure the marquee, however there are crowded conditions at the sidewalk in terms of vaults and underground lines. The location and feasibility of the project's proposed street trees will be confirmed by Public Works. The other planting will only reach a few feet in height so as not to block any views of the landmark façade. There will be bicycle racks between the sidewalk and the street in front of the theater's passenger loading zone.



Figure 22: Parker Place example

The theater terrace will be semi-visible from the street when the gate is closed. The gate will be double height, with a fixed upper section that matches the scale of the buildings it's located between. This theater terrace gate will have a decorative, semi-porous design with backlighting to project light and shadows onto the sidewalk, creating visual interest along the Kittredge Street frontage. Festoon lighting and the backlit gate will make the theater terrace appealing at night, which will enliven the space on performance nights.

The trellis forms at the 17th and 18th level will provide opportunities for additional visible vegetation from the street level and surrounding buildings. The mechanical parapet above the 18th floor is functional in screening noise and sight of the mechanical equipment and provides a cap to the building form that reflects the tripartite design of the historic façade and proposed building.



Figure 23: Ground Level Landscape Plan

The planting palette of the proposed project is primarily comprised of native plants, and all the species are drought tolerant. The proposed project complies with California's Water Efficient Landscape Ordinance (WELO). The planting palette includes blue fescue, common yarrow, olive trees, California fuchsia, California poppy, Hummingbird sage, purple needlegrass, and more.



Figure 24: View of Theater Terrace

6. CEQA Analysis and Legislative Context

The housing crisis continues to have a significant impact on Californians across the state. The Government Code sections discussed below are state legislative efforts that recognize the severity of California's housing crisis and the difficulties associated with developing new housing at appropriately zoned, transit-oriented, and urbanized locations. These pieces of legislation are applicable to the proposed project:

- California Environmental Quality Act Categorical Exemption (CEQA Guidelines § 15332)
- California Environmental Quality Act Categorical Exemption (CEQA Guidelines § 15061.b.3)
- State Density Bonus Law (Government Code § 65915)
- Housing Crisis Act of 2019 (Government Code § 66300).

CEQA, Historic Resource Compatibility

The proposed architectural design is setback from the historic façade by an average of 10 feet. This allows the rehabilitated facade and marquee to stand in the foreground. Having a larger setback will create a greater distinction between the historic resource and the proposed new construction. As a result, the proposed addition will be viewed as a backdrop to the historic façade. The new building design is modest and neutral, rather than expressive, thus is deferential to the historic building façade. The historic façade now stands more proud of the proposed addition with the increased setback, as well as being compatible but distinctive in terms of architectural treatments.

The proposed new building reflects the historic design with the tripartite design. There is now a better design to add a large building not directly above but clearly behind the historic façade. There is a vertically oriented center flanked by projecting bays that now include recessed balconies. In addition, there are outer wings that are setback for greater volumetric expression. This revised design has further increased the volumetric variation on the front façade with the addition of the recessed balconies.

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 28 of 43

Preserving this façade is important to maintain the historic scale of Kittredge Street, and this revised design will not destroy any identified historic features, materials, or spatial relationships. The symmetrical and stepped form and massing of the proposed addition directly relate to the historic façade, as do the proposed vertical architectural accents and lighting. The treatment of the proposed sideward windows at the historic façade additionally retains and reinforces the original design. This revised design is now well aligned with all the Secretary of Interior standards.

CEQA, Infill Exemption

There were no potentially significant impacts identified in the traffic, historic resources, or Phase II analyses. Therefore, this project is eligible for a categorical exemption from CEQA. Because the proposed project is located in an urbanized area and because it is an infill development project, the CEQA Class 32 “Infill” Categorical Exemption applies. The project meets each of criteria A through E of that section. In terms of CEQA, this project is environmentally benign as it will not result in any significant traffic, noise, air quality, or water quality impacts. This proposed infill project is consistent with the City of Berkeley’s objective design and development standards with the use of State Density Bonus Law, and the site does not appear on the California EPA’s Cortese List, so this project is eligible for categorical exemption under CEQA.

Housing Crisis Act/SB 330

The Housing Crisis Act (Gov. Code § 66300) prohibits a local agency from disapproving, or conditioning approval in a manner that renders infeasible, a housing development project that provides affordable housing. The act also requires that a development project must comply with applicable, objective general plan and zoning standards and criteria that were in effect at the time the application was deemed to be complete. The law also requires the city or county to consider and either approve or disapprove the housing development project within the 5 allowable public hearings under HCA, and consistent with the applicable timelines under the Permit Streamlining Act. The proposed project is also subject to the provisions of SDBL, as described in the Project Analysis section above.

7. USE PERMIT REQUIRED FINDINGS

Conformance with General Plan Policies

SUSTAINABILITY

- Environmental Management Policy #5 – “Green” Buildings: Promote and encourage compliance with “green” building standards.

- Environmental Management Policy #35 – Energy-Efficient Design: Promote high-efficiency design and technologies that provide cost-effective methods to conserve energy and use renewable energy sources.
- Land Use Policy #3 – Infill Development: Encourage infill development that is architecturally and environmentally sensitive, embodies principles of sustainable planning and construction, and is compatible with neighboring land uses and architectural design and scale.

Response: This project proposed efficiently sized dwelling units outfitted with water & energy efficient appliances in a transit-oriented development. These factors, in addition to meeting the City of Berkeley’s Green Building requirements, makes the proposed project a sustainable housing development. The building will be LEED Gold certified or equivalent, all-electric, and equipped with solar panels to power the building with clean energy. The dwelling units will have low-flow fixtures and the proposed landscaping will all be drought-tolerant and largely comprised of native vegetation. This proposed project is environmentally and architecturally sensitive and incorporates many principles of sustainable development.

This is a true infill development project, which will re-develop an underutilized parcel containing an aging, vacant theater space with no dwelling units. The theater ceased operations approximately two and a half years ago. The proposed project at 2115 Kittredge Street will transform this site into a vibrant residential address and attractive pedestrian atmosphere. The new theater at 2115 Kittredge will be re-established as a Downtown Berkeley arts & culture destination. This infill project is especially sustainable in its provision of housing adjacent to the Shattuck Commercial Corridor, which has excellent access to good and services as well as public transportation.

DOWNTOWN ARTS & CULTURE

- Economic Development Policy #10 – The Downtown Economy: Continue to diversify, revitalize and promote the Downtown as the civic, cultural, commercial, and entertainment center of Berkeley.
- Land Use Policy #20 – Downtown Pedestrian and Transit Orientation: Reinforce the pedestrian orientation of the Downtown.
- Economic Development Policy #11 – Arts and Culture: Promote Berkeley locally and internationally by taking actions to support the development of arts and culture in Berkeley.
- Urban Design Policy #34 – Public Art: Support, present, and encourage others to support or present works of public art.

Response: Firstly, this proposed project will add approximately 450-550 new residents to the downtown area who will support the downtown businesses. Adding more residents downtown will enliven the streets at all hours with more people on the streets, which can help increase safety by having more “eyes on the street”. There will be more downtown residents to access the goods and services that downtown businesses offer. The 2115 Kittredge address and future housing development there will have an excellent walkability score of 99, i.e., “a walker’s paradise”. The California Theater has been a fixture on Kittredge Street and in downtown for generations and having been shuttered for three years has really affected that stretch of Kittredge. There are only a few other small businesses and restaurants on the block, but they do not generate much foot traffic.

Secondly, this project proposed to create a live performance theater and associated spaces to become a creative and performing arts hub in Downtown Berkeley. The proposed project intends to spend 1.75% of the Project’s Value (\$520,776) on Public Art by constructing the ‘vanilla shell’ of the theater space. If the theater space does not meet the City’s Public Arts requirements, the project still intends to construct the theater space in addition to paying the Public Art In-Lieu fee. Restoring the theater use to 2115 Kittredge Street will allow this project to help preserve the City of Berkeley’s supply of Arts & Culture spaces. This proposed theater will become a destination for the Berkeley community and the broader Bay Area community. This future destination at 2115 Kittredge Street is exceptionally well served by transit.

The theater will not only host performances, screen movies, and hold community events, but it will also be a creative arts hub that draws people there during the day, evening, and night. The proposed theater will have offices, meeting rooms, and rehearsal spaces, so will be a very dynamic, active space with people coming and going at all hours. Along with the proposed streetscape redesign, this increased level of activity on Kittredge Street will activate this stretch of Kittredge, and hopefully add liveliness to the entire block.

ARCHITECTURE & PRESERVATION

- Urban Design Policy #5 – Architectural Features: Encourage, and where appropriate require, retention of ornaments and other architecturally interesting features in the course of seismic retrofit and other rehabilitation work.
- Land Use Policy #21 – Architectural Design in the Downtown: Require high-quality architectural design for all Downtown projects.
- Land Use Policy #2 – Preservation: Protect Berkeley’s character by identifying, restoring, and preserving historic buildings.

Response: This proposed project aligns with the City of Berkeley General Plan's Land Use and Urban Design policies regarding high-quality architecture, preserving architecturally interesting features, and protecting Berkeley's character by restoring and preserving the historic theater façade. The preservation and adaptive re-use of the existing landmarked theater facade serves as a natural base for the proposed new residential building to rise vertically behind the art-deco facade. The façade will be rehabilitated, with features replaced in-kind if necessary, and the project proposes some structural alterations to add windows and balcony access.

The new building is modern in its form, materials, and function, but borrows inspiration from the historical façade's architecture and ornamentation. This project will protect Berkeley's historic character at the pedestrian level while adding residential density to the Downtown core. As the new building departs from the Art Deco façade, it decidedly embraces its modern materials and form. To offset the imposing, heavy massing of the existing concrete and stucco facade, the new building features elongated floor-to-ceiling window openings. The primary south façade facing Kittredge Street extends vertically past the tripartite façade base. The new tower mirrors the original façade's tripartite arrangement with color blocking, material choice, textures, and forms.

The firm that designed this project, StudioKDA, is a well-renowned local architecture firm located in Berkeley. With many multifamily projects all over the Bay Area, they provide high-quality architecture with impeccable attention to design details. The proposed project's 18-story tower design is compatible but distinctive from the historic façade, letting the historic architecture inform the design of the new building.

HOUSING NEEDS

- Housing Policy #1 – Extremely Low, Very Low, Low and Moderate-Income Housing: Increase the number of housing units affordable to Berkeley residents with lower income levels.
- Housing Policy #33 – Regional Housing Needs: Encourage adequate housing production to meet City needs and the City's share of regional housing needs.

Response: The project will construct 211 dwelling units that have a high-quality and sustainable designs. The efficient project design will offer 291 bedrooms to help meet the demand for downtown apartment living and student housing. The housing crisis is felt acutely here in Berkeley, with people paying extremely high rents to be able to live near campus or in the urban core because there housing supply is so constrained. The project at 2115 Kittredge Street

will be able to offer 22 of the proposed units as affordable housing for those who are very low income, earning less than 50% of AMI. This project will supply some of the desperately needed housing at market rate and below market rate, and offer amenities tailored to provide quality living for its residents.

The proposed project will help the City of Berkeley comply with its Regional Housing Needs Assessment (RHNA) targets for the 2023-2031 cycle. The City is required to approve a total of 8,934 units in the next eight years, meaning they need to approve approximately 1,117 per year to keep pace with their target. This project will contribute 211 dwelling units towards that goal. This project will help provide 196 market rate units and 22 affordable units for Very Low-Income households. The City has a total RHNA mandate of 3,664 market rate homes with rents that are Above Median Income, which would average out to about 458 units approved per year. The proposed project would help the City with this supply of market rate housing by providing 189 units rented at Above Median Income rates. The City also has an affordable housing target of 2,446 units for VLI households, meaning it will need to approve approximately 306 VLI units per year to keep pace with their RHNA mandate. The proposed project would supply 22 units towards meeting the City's VLI housing target and would also pay an Affordable Housing Mitigation Fee of approximately \$ 4,664,685 in-lieu of meeting the City of Berkeley's affordable housing mandate.

Also, UC Berkeley has grown their student body by about 10,000 students in the last three years, bringing the total student population in Berkeley to almost 45,000. The proposed project will appeal to university students and will assist in housing Cal's growing student population and the increasing residential population in Downtown Berkeley.

TRANSIT ORIENTED DEVELOPMENT

- Housing Policy #12 – Transit-Oriented New Construction: Encourage construction of new medium and high-density housing on major transit corridors and in proximity to transit stations consistent with zoning, applicable area plans, design review guidelines, and the Climate Action Plan.
- Transportation Policy #18 – Transportation Impact Analysis and Vehicle Miles Traveled: When considering transportation impacts under the California Environmental Quality Act, the City shall consider how a plan or project affects all modes of transportation, including transit riders, bicyclists, pedestrians, and motorists, to determine the transportation impacts of a plan or project. Plans and projects shall be designed to deliver significant benefits to travel by pedestrians, bicycle, or transit, and/or reduced impacts on air quality, greenhouse gas emissions, and safety. For the purposes of CEQA,

Vehicle Miles Traveled (VMT) shall be the metric used to analyze the transportation impacts of a plan or project. (Reso. 69,618-NS (Exh. A), 2020)

- Land Use Policy #23 – Transit-Oriented Development: Encourage and maintain zoning that allows greater commercial and residential density and reduced residential parking requirements in areas with above-average transit service such as Downtown Berkeley.
- Land Use Policy #24 – Car-Free Housing in the Downtown: Encourage development of transit-oriented, low-cost housing in the Downtown.

Response: This project proposes to add 211 units of housing to Downtown Berkeley, which is a compact, walkable community with excellent transit access. The proposed project aligns with the goal of “Car-Free Housing in the Downtown” because it provides no residential vehicle parking spaces. This proposed project is designed to minimize vehicle trip generation by being transit-oriented and providing 107 total bicycle parking spaces. The project will also encourage alternate modes of transportation through its Transportation Demand Management (TDM) Program, and the proposal is included in this application. The project team anticipates that many future residents at 2115 Kittredge Street will be university students, who can walk or use vehicle-free transportation modes to travel to and from nearby campuses.

Because of the efficient unit design, the rents will be relatively low-cost, and it is likely that future residents will have a smaller carbon footprint than they would otherwise generate living in larger dwelling units. The project is in close proximity to a wide range of goods and services so future residents can rely on active modes of transportation for their daily needs.

The project will add a new performing arts space to the Downtown, at a location that is very convenient for theatergoers to access by public transit. The project will pay a Downtown Parking In-Lieu fee of approximately \$1,020,000 to the City of Berkeley instead of providing commercial parking. The proposed project requests a Use Permit to reduce off-street parking requirements and will meet the objective standards of this Use Permit by paying the in-lieu fee.

Use Permits Requested

This section outlines the proposed project’s compliance with the required findings for approval of the requested Use Permits for this project.

1. Use Permit, under BMC § 23.204.130(B)(1), Table 23.204-1 to allow a new mixed-use building in the C-DMU zone.
2. Use Permit, under BMC § 23.204.030(A), Table 23.204-2 to construct new floor area over 10,000 square feet.
3. Use Permit, under BMC § 23.204.130 (E)(6)(b) to pay a fee in lieu of providing privately owned public open space.

4. Administrative Use Permit, under BMC § 23.304.050 to allow rooftop equipment projections.
5. Use Permit, under BMC § 23.326.070(A), to demolish main buildings used for non-residential purposes.
6. Use Permit, under BMC § 23.204.130(E)(3)(b), Table 23.204-39 to modify the C-DMU setback standards.
7. Use Permit, under BMC § 23.322.030(J)(2), to reduce off-street parking in the C-DMU district.
8. Use Permit under BMC Section 23.204.020(A) to construct dwelling units.
9. Administrative Use Permit under BMC Section 23.204.020(A) to construct a theater (live).
10. Use Permit under BMC Section 23.204.130(E)(1) to increase the maximum building height limit to 75' (plus 5' parapet, by right).
11. Use Permit under BMC Section 23.322.050(A)(10) to reduce commercial parking requirement to zero.
12. Use Permit, under BMC Section 23.310.030(A) to allow Alcohol Beverage Service of distilled spirits.
13. Use Permit, under BMC Section 23.310.020(B) to commence alcohol sales.
14. Administrative Use Permit, under BMC Section 23.302.020(E) to allow outdoor uses.

Use Permit Findings

1. BMC § 23.204.130(B)(1) Table 23.204-1 to allow a new mixed-use building in the C-DMU zone.

Response: Because this Use Permit does not have any objective standards in the required findings, the proposed project assumes the Use Permit to allow construction of a new multi-family building. The construction, establishment, maintenance, and operation of the proposed project will not be detrimental to the health, safety, peace, morals, comfort, or general welfare of the neighborhood or the City as a whole. Mixed-use housing projects are a permitted use in the C-DMU district, and the proposed structure is appropriate for the district in that it makes housing available in a convenient location proximate to downtown and campus.

Surrounding land uses include other multi-family residential developments of similar scale to the proposed project, and mixed-use or commercial developments. The project location at 2115 Kittredge Street is a half block east of the Shattuck Commercial Corridor, which the

City of Berkeley envisioned to support mixed use developments near regional transit, shops, and amenities that the Downtown and campus areas provide. This mixed-use residential building is compatible with the purposes of the C-DMU district to support the residential and commercial needs of downtown residents and the University of California community.

2. BMC § 23.204.030(A), Table 23.204-2 to construct new floor area over 10,000 sq. ft.
“2. C-DMU Findings. To approve a Use Permit for new floor area in the C-DMU district, the ZAB must find that:
 - (a) The addition or new building is compatible with the visual character and form of the district; and*
 - (b) No designated landmark structure, structure of merit, or historic district in the vicinity would be adversely affected by the appearance or design of the proposed addition.”*

Response: Because this Use Permit does not have any objective standards in the required findings for the C-DMU district, the proposed project assumes the Use Permit to allow construction of the new floor area (‘compatible’ and ‘adversely’ are not objective). Per the Housing Accountability Act and State Density Bonus Law, the City is required to approve the development project since it meets all applicable objective standards. The addition of a 18-story building to Berkeley’s Downtown is compatible with the visual character and form of the district. There are some high-rise towers in the downtown already, and there are many approved development projects that will significantly increase the number of high-rise towers in the Downtown Core.

The primary south façade of this building is a landmarked structure, and as such, will be entirely preserved in the proposed project. The façade will be propped up and protected during the demolition and construction phases. The marquee will likely be detached from the façade and stored off-site for safe keeping. The marquee will be slightly renovated to have LED lights instead of neon tubing for the “California” lettering and likewise the analog sign board will be replaced by a digital LED screen. Every other aspect of the marquee will be perfectly preserved so it can be reattached to the façade when construction of the building is complete. In preserving these pieces of the theater and adaptively re-using them in the proposed project, we can maintain the street view of 2115 Kittredge. Multiple generations are very fond of this view, and are accustomed to it, so the applicant team is pleased that we will be able to keep the street frontage looking the same as it has for decades.

3. BMC § 23.204.130 (E)(6)(b) to pay a fee in lieu of providing privately owned public open space.

Response: The proposed project will meet the objective standards in the required findings for granting this Use Permit. The proposed project assumes this Use Permit to pay a SOSIP in-lieu fee of approximately \$302,370 (at \$2.23 for each of the 135,592 SF of residential)

instead of providing a privately owned public open space. Future residents of 2115 Kittredge Street will have access to a reasonable amount of open space on the rooftop deck and enjoy amenities designed for the urban lifestyle and the student lifestyle, such as study rooms, social spaces, and ample bike parking.

The project will be making streetscape improvements to enhance the pedestrian experience in front of the proposed project. The building design will continue the 'street wall' along Kittredge Street with its historic façade and the pedestrian-scaled entryway and theater marquee. The proposed project plans to have decorative paving that continues onto the sidewalk and demarcates the streetscape in front of 2115 Kittredge. Though it will technically be on the sidewalk in the public right of way, these design elements will help make the streetscape in front of the theater feel like a special and distinctive place for the public to enjoy. This streetscape concept that complements the theater design will add aesthetic value to the public realm here along Kittredge Street in the Downtown.

Though it will not be publicly accessible, there will be commercial useable open space that complements the theater space. Members of the public who come see a show at the future theater will be able to access the outdoor gathering space located along the western side of the proposed project. Theatergoers will be able to enjoy this well-designed outdoor space before and after the show, as well as during intermissions.

4. BMC § 23.304.050(A) to construct rooftop projections which exceed the maximum height limit for the district.

Response: Because this Use Permit does not have any objective standards in the required findings, the proposed project assumes the Administrative Use Permit to allow rooftop projections to exceed the district's height limit. Because the proposed building height exceeds the district's height limit, the rooftop projections will also exceed that limit.

5. BMC § 23.326.070(A), to demolish main buildings used for non-residential purposes.

Response: Because this Use Permit does not have any objective standards in the required findings, the proposed project assumes the Use Permit to demolish the non-residential building at 2115 Kittredge Street. This proposed project will adaptively reuse the façade of this non-residential building while demolishing the rest of the 1914. The aging building is a vacant, non-operating movie theater in the heart of Downtown Berkeley that has been shuttered for three years. The building itself has already undergone a seismic retrofit in 2002 and would likely need significant renovations to accommodate a change of use. The family who has owned this theater and property for over a century do not see a way forward to have the California Theater continue to operate as a movie theater. The ownership family fully supports the proposed project, which will also the historic theater use to continue. This proposed project will add 450-550 residents and a live performance

theater to the downtown core, restoring 2115 Kittredge Street as an arts & culture destination.

6. BMC § 23.204.130(E)(3)(b), Table 23.204-39 to modify setback standards in the C-DMU zone.

b. Modifications to Standards. The ZAB may modify the setback standards in Table 23.204-39 with a Use Permit upon finding that the modified setbacks will not unreasonably limit solar access or create significant increases in wind experienced on the public sidewalk.

Response: Because this Use Permit does not have any objective standards in the required findings, the proposed project assumes the Use Permit to modify setback standards for the proposed structure at 2115 Kittredge Street. The standards of “unreasonably” and “significant” are not objective, so this does not qualify as an objective standard that this SB 330 project is subject to. The findings for issuance of this Use Permit are not objective standards, pursuant to State Law. Therefore, these standards are not included in the base project consideration. The density bonus project considers these Use Permit as part of the project to reach the maximum allowable density (pursuant to the City of Berkeley Planning Department Memorandum dated August 2, 2021).

7. BMC § 23.322.030(J)(2), to reduce off-street parking in the C-DMU district.

2. C-DMU District. Paying an in-lieu fee to reduce or waive required off-street parking in the C-DMU district requires a Use Permit. To approve the Use Permit, the ZAB must find that the applicant will pay an in-lieu fee to a fund established by the City that provides enhanced transit services.

Response: The proposed project requests a Use Permit to reduce off-street parking requirements and will meet the objective standard of this Use Permit by paying the in-lieu fee. The project will pay a Downtown Parking In-Lieu fee of approximately \$1,020,000 to the City of Berkeley instead of providing commercial parking.

This project meets the General Plan goal of a “Car-Free Housing in Downtown” by providing no residential parking, but there is still a development standard for commercial parking in the C-DMU zone. The theater use triggers a commercial parking requirement of 1.5 space per 1,000 SF. The theater space is 24,014 SF, so 36 commercial parking spaces are required. The City’s fee requires a payment of \$30,000 per space in-lieu of providing commercial parking in the proposed T.O.D. project at 2115 Kittredge Street.

8. BMC Section 23.204.020(A), to construct dwelling units.

Table 23.204-1: Allowed Uses in the Commercial Districts

- *C-DMU: Multi-Family Dwellings = UP(PH)*

Response: Because this Use Permit does not have any required findings, the proposed project assumes the Use Permit to construct dwelling units at 2115 Kittredge Street.

9. BMC Section 23.204.020(A) to construct a theater (live)
Table 23.204-1: Allowed Uses in the Commercial Districts
- *C-DMU: Theater = AUP*
 - *Incidental Uses: Live Entertainment= AUP*

Response: Because this Administrative Use Permit does not have any required findings, the proposed project assumes the Use Permit to construct a Theater with Live Entertainment at 2115 Kittredge Street.

10. BMC Section 23.204.130(E)(1) to increase the maximum building height limit to 75' (plus 5' parapet, by right)
Table 23.204-37: C-DMU Height Limits
- *Sub-Area: Core Area*
 - *Maximum with Use Permit = 75 feet*

Response: Because this Use Permit does not have any required findings, the proposed project assumes the Use Permit for a maximum building height of 75 feet at 2115 Kittredge Street.

11. BMC Section 23.322.050(A)(10) to reduce commercial parking requirement to zero.
- A. *10) Downtown Reduction/Waiver.*
- (a) *Where Allowed: C-DMU district.*
 - (b) *Eligible Uses: All uses.*
 - (c) *Permit Required: Use Permit or modified with an AUP.*
 - (d) *Finding: The Zoning Officer must make the findings in Subsection B (Findings) below.*
- B. *Findings. Required findings below are in addition to permit findings required in Section 23.406 (Specific Permit Requirements).*
1. *Commercial, R-S, and R-SMU Districts. When required by Subsection A (Allowed Reductions) above or elsewhere in the Zoning Ordinance, the review authority must make the following findings to approve a reduction in required off-street parking spaces in a Commercial District, the R-S district, or the R-SMU district:*
- (a) *The reduction will not substantially reduce the availability of on-street parking in the vicinity of the use.*
 - (b) *One of the following is true:*
 - i. ***The use is located one-third of a mile or less from a Bay Area Rapid Transit (BART) station, intercity rail station or rapid bus transit stops.***
 - ii. *The use is located one-quarter of a mile or less from a public or private parking area, lot, or structure that is accessible by the employees of the use and sufficient parking supply is available therein to mitigate the reduction in parking for the use.*

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 39 of 43

- iii. *A parking survey conducted under procedures set forth by the Planning Department finds that within 500 feet or less of the use, on non-residential district streets, at least two times the number of spaces requested for reduction are available at on-street parking spaces during the peak hours of operation of the use.*
- (c) *One of the following is true:*
 - i. *The parking requirement modification will meet the purposes of the district related to improvement and support for alternative transportation, pedestrian improvements, and activity, or similar policies.*
 - ii. ***There are other factors, such as alternative transportation demand management strategies or policies in place, that will reduce the parking demand generated by the use.***

Response: The proposed project complies with the objective standards in the required findings to grant this Use Permit. The proposed project is located in a Commercial District (C-DMU), so is eligible for this Use Permit. Because there is no existing vehicle parking onsite, the reduction would not affect the availability of on-street parking at all.

2115 Kittredge is just two blocks away from the Downtown Berkeley BART Station and numerous rapid bus transit stops. The proposed project will also fund a Transportation Demand Management (TDM) Program that will provide future residents with monthly transit passes upon request. The TDM Program will be available to residents for the life of the project.

12. BMC Section 23.310.030(A) to allow Alcohol Beverage Service of distilled spirits.

D. Findings of Public Convenience or Necessity. If the proposed use is within a 1,000-foot radius of the site of a use that is in the same category of alcoholic beverage sales or service, excluding food service establishments with incidental service of beer and/or wine, the Zoning Adjustments Board (ZAB) may approve the application only if it makes all of the following findings:

- 1. The proposed establishment will promote the City's economic health, contribute to General Plan or area plan policies, or further the district purpose.*
- 2. The economic benefits associated with the establishment could not reasonably be achieved without the proposed alcohol sales or service.*
- 3. If the applicant has operated a licensed establishment that has been the subject of violations regarding alcohol in the State of California, or violations of public safety or nuisance statutes or regulations in Berkeley as verified by the Police Department, such violations do not indicate a high likelihood of further violations and/or detrimental impacts from the proposed establishment. In making this finding, the ZAB may consider the number, frequency, and severity of prior violations, the time elapsed since the last violation, and other relevant factors.*

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 40 of 43

4. *If the proposed establishment is within 1,000 feet of any public park or public school, the ZAB has taken into consideration the effect of the proposed establishment upon such sensitive public uses.*
5. *The Police Department has reported that the proposed establishment would not be expected to add to crime in the area.*

Response: The proposed project will promote the City's economic health, as described in the General Plan policy findings above. The economic benefits of the theater for the City of Berkeley would not be as large without a full bar that includes distilled spirit service. The applicant has not operated a licensed establishment that has been the subject of alcohol violations in the past. Because this project is located in Downtown Berkeley, there are a few parks or schools that may be just outside of the 1,000 feet radius, however this project will not have adverse effects on sensitive public uses. The project does not expect this theater to add crime in the area.

13. BMC § 23.310.020(B), to commence alcohol sales.

B. Permit Required. A Use Permit is required to begin or increase alcoholic beverage sales or service in any way.

C. Application--List of Nearby Establishments. As part of an application to begin or increase alcoholic beverage sales or service, the applicant must provide a list of all establishments within a 1,000-foot radius which are in the same category of alcoholic beverage sales or service, as defined by the California Department of Alcoholic Beverage Control.

D. Findings of Public Convenience or Necessity. If the proposed use is within a 1,000-foot radius of the site of a use that is in the same category of alcoholic beverage sales or service, excluding food service establishments with incidental service of beer and/or wine, the Zoning Adjustments Board (ZAB) may approve the application only if it makes all of the following findings:

1. *The proposed establishment will promote the City's economic health, contribute to General Plan or area plan policies, or further the district purpose.*
2. *The economic benefits associated with the establishment could not reasonably be achieved without the proposed alcohol sales or service.*
3. *If the applicant has operated a licensed establishment that has been the subject of violations regarding alcohol in the State of California, or violations of public safety or nuisance statutes or regulations in Berkeley as verified by the Police Department, such violations do not indicate a high likelihood of further violations and/or detrimental impacts from the proposed establishment. In making this finding, the ZAB may consider the number, frequency, and severity of prior violations, the time elapsed since the last violation, and other relevant factors.*

4. *If the proposed establishment is within 1,000 feet of any public park or public school, the ZAB has taken into consideration the effect of the proposed establishment upon such sensitive public uses.*

5. The Police Department has reported that the proposed establishment would not be expected to add to crime in the area.

Response: The proposed project requests this UP to commence alcoholic beverage services at the theater concessions stand. Though there are many restaurants in Downtown Berkeley that have Type 47 ABC Licenses, the new live performance theater will be a unique establishment. The economic benefits of the theater will be significantly increased through the sales of alcoholic beverages. Here is a list of restaurants in the immediate vicinity that have the same type of alcohol license. Refer to the attachment, “*List of Alcohol-Serving Establishments*”, at the end of this Applicant Statement for a list of all the Type 47 ABC Licenses in the same zip code of the proposed project.

- Jupiter
- Alborz Restaurant
- Gather Restaurant
- Cancun Sabor Mexicano
- East Bay Spice Company
- Eureka
- Angeline’s
- Tupper & Reid

Granting this Use Permit to allow alcohol service at the theater concessions will not be detrimental to the health, safety, peace, morals, comfort, and general welfare of the persons residing or working in the neighborhood. Similarly, the proposed alcohol service incidental to food service at the theater concession stand would not be detrimental or injurious to property and improvements of the adjacent properties, the surrounding area or neighborhood, or to the general welfare of the City. The project applicant has not operated a licensed establishment service alcohol and has not received any ABC violations. The Berkeley Police Department has not reported that the proposed establishment would be expected to add to crime in the area.

14. BMC § 23.302.020, Table 23-302-3: to allow outdoor uses in the C-DMU zone.

Table 23.302-3: Permit Requirements for Outdoor Uses

- *District/Use Characteristics: All Commercial Districts Except for C-W*
 - *Not Abutting a residential district = AUP*

Response: Because this Administrative Use Permit does not have any objective standards in the required findings, the proposed project assumes the AUP to allow outdoor uses. This AUP will allow the proposed project to include the following outdoor uses:

- Outdoor fitness use on rooftop levels,
- Outdoor movies screenings on rooftop levels, and
- Outdoor food consumption of food and drinks from the theater concessions stand.

8. PROJECT TEAM

Geneva Hesner of Rhoades Planning Group is the project's primary point of contact.

DEVELOPER
Gilbane Development Company dba 2115 Kittredge Street, LLC Attn: Christian Cerria 649 Mission Street, 5 th Floor San Francisco, CA 94105 ccerria@gilbaneco.com 571.212.1733
ARCHITECT
StudioKDA Attn: Charles Kahn, AIA Darshan Amrit 1810 6 th Street Berkeley, CA charles@studiokda.com darshan@studiokda.com 510.841.3555
PLANNING CONSULTANT
Rhoades Planning Group Attn: Geneva Hesner 2140 Shattuck Avenue, Suite 705 Berkeley, CA 94704 geneva@rhoadesplanninggroup.com 510.545.4341
HISTORIC CONSULTANT
Preservation Architecture Attn: Mark Hulbert 446 17th Street, #302 Oakland, CA 94612 mhulbert@earthlink.net 510.418.0285
CIVIL ENGINEERING
Sandis Attn: Nicholas Chandler Nathan Allen 636 9 th Street Oakland, CA 94607 nchandler@sandis.net nallen@sandis.net 510.410.5920
LANDSCAPE ARCHITECT
GroundWorks Office Attn: Sara Peschel

2115 Kittredge Street
Applicant Statement
May 17, 2023
Page 43 of 43

1792 5th Street
Berkeley, CA 94710
sara@groundworksoffice.com
510.833.2111



October 22, 2022 rev. May 16, 2023

CALIFORNIA THEATER, BERKELEY Historical Project Evaluation and Project Impact Analysis

The purpose of this Historical Project Evaluation and Project Impact Analysis (PIA) is to determine whether a currently proposed project meets applicable historical standards with respect to an identified historic resource and landmark, the California Theater, located at 2115 Kittredge St. in downtown Berkeley. Under this evaluation, the currently designated historic significance of the resource is first provided followed by a project summary and evaluation.

This project evaluation was initially revised (dated Jan. 25, 2023) based on comments received from City of Berkeley Planning (dated Nov. 30, 2022) and specific to the appropriateness of new additions to historic properties. The current revision (dated May 16, 2023) addresses a range of design changes made in current consultation with the City.

By way of further introduction, this historic resource effort provides an evaluation of a proposed project that would retain and rehabilitate the identified historic portions of a Berkeley landmark. This effort is for rehabilitation planning purposes so addresses planning intentions and goals relative to applicable standards. As such, this effort does not directly critique specific design treatments as it is recognized that detailed design development and review processes will requisitely follow. Further understandings include the likelihood that the future of this historic downtown structure will depend on a large addition; that the proposed addition is clearly intended to enable reuse and, in the process, form a designed backdrop to the identified historically significant portion of the extant building; and that historic building retention is itself a demanding rehabilitation project.

Summary of Historic Significance

Per the City of Berkeley Landmarks Preservation Commission's (LPC) *Notice of Decision*, dated July 27, 2021, the California Theater at 2113 (aka 2115) Kittredge St. is designated as a City of Berkeley Landmark based on the following three findings:

1. That the subject building exhibits architectural merit as an example of Art Deco architectural design in Berkeley's Downtown.
2. That the subject property is an architectural example that is worthy of preservation for the exceptional value it adds as part of the Downtown Berkeley neighborhood fabric.
3. That the subject property expresses and embodies the history of Berkeley through its direct associations with the development of Downtown Berkeley as a center of commerce and transportation.

The landmark designation additionally specified the following distinguishing historic features:

- Overall height and composition of the primary building facade
- Stucco facade
- Art Deco-style facade with five vertical piers & six ornamental bays
- Art Deco stepped design pattern of facade and roof parapets
- Four stepped roof parapets
- Main central bay and two flanking bays on upper 3/4th of street facade
- Angled fluted upper string course and Art Deco curved coping
- Zigzag saw-tooth pattern under the coping

- Banding trim divided into four strips above the entrance that visually separates the base and the upper part of the building
- Two slightly coved niches located on the widest, outer architectural bays
- Projecting corbels and zigzag ornaments
- Plaster *bas-reliefs* (frozen fountains motif)
- Two rectangular neon signs on a projecting prow with stylized lettering that each spell out "CALIFORNIA"
- Projecting prow/angled marquee, surrounded in neon tubing
- Lyre shaped center metal piece covered in neon tubing
- Leaf-patterned ceiling/soffit beneath the projecting marquee
- Recessed entry
- Stucco-and-glass box office
- Glass-and-aluminum entry doors

Uniquely and importantly, the full range of identified historic features and materials are not original to the building but were sequentially added, predominantly in 1929-1930 yet additionally in 1952. The extent to which the building has substantially changed over time is illustrated in the landmarking record and which images are re-presented herein to convey a clear understanding of the chronological changes (see figs.1-3).

These very current and specific findings supersede all prior historical evaluations as a consequence of a very recent and substantive change to the California Theater's historic status, which change is the loss of its historic use as a motion picture theater and which loss of historic use is understood to be permanent. Consequently, the extant property and building exteriors other than those currently designated have been determined to be non-historic. As delineated, the historic building façade constitutes the subject historic resource.

Project Evaluation

The proposed project ("2115 Kittredge St., Berkeley, CA - Entitlement," studioKDA, dated 01/24/2023; plus design revisions dated 04/14/2023) consists of the retention of the historic building façade with marquee and removal of the extant non-historic structure, which is to be replaced by a new building addition behind the historic façade. The historic building façade is proposed to be retained and rehabilitated and is to serve as the façade and front entrance way of the new building addition and its new uses. Those proposed uses are principally residential with additional assembly use, including a live performance theater, to be housed in 17 stories of new construction (plus basement and rooftop levels).

As this historic resource evaluation is for planning purposes specific to the California Environmental Quality Act (CEQA) and additionally addresses requirements under the City of Berkeley LPC's *Structural Alteration Permit* application, the U.S. Secretary of the Interior's *Standards for the Treatment of Historic Properties (Standards)* are prescribed and, therefore, applied. As the project will alter and add to an historic property, the historic use of which has been lost so includes adaptation to a new use in order to sustain the historic resource, the appropriate treatment and evaluation *Standard* is that of *Rehabilitation*:

"When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period

of time is not appropriate, Rehabilitation may be considered as a treatment.”

The 10 *Standards for Rehabilitation* are each hereafter listed and addressed.

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*

The subject building was, historically, a theater, primarily motion picture – having originally been single screen then, more recently, 3 separate movie theaters. The historic motion picture theater use has lost viability so that historic use has very recently and, it is understood, permanently ended.

Based on the recent historical re-evaluation, the theater building facade historically and architecturally constitutes the historic building.

As summarized, the current project proposes adaptation of the property to multiple uses, predominately residential but with a multi-purpose live performance theater use. While changes to the property will necessarily be comprehensive, the project proposes to retain and minimally change the building’s distinctive materials, features and spatial relationships, which are concentrated at the historic building façade, including the front entrance and marquee.

Proposed changes to identified distinctive features at the façade include:

- The cutting of new window and door openings in the upper facade, such openings to be located within the narrow and flat concrete wall segments between pilasters, their location and arrangement architecturally logical, resulting in the selective removal of flat concrete. As delineated, these openings minimally change the façade – the 6 door openings, where there were previous window openings that were removed when the 1952 marquee was added, are also atop of the marquee so are thereby screened from view. The proposed window openings include 6 stacked directly above the doors, at the third floor, plus windows in the flanking outer walls at the second and third floor levels (note that the proposed window openings at the façade are outboard of the new exterior building wall).
- Additional window openings are proposed to be cut into the outer walls at the first floor, 3 at each side. Like the upper openings, these 6 openings will be made in unornamented stuccoed concrete walls.
- The addition of a glass guardrail atop the marquee is also proposed, as the top of the marquee is proposed to be a balcony to be accessed from the second floor via the 6 proposed new door openings (which are to be without doors as, again, the new exterior building wall is recessed behind the historic façade). The proposed guardrail is shown to be directly behind the upper forward plane of the angled and symmetrical marquee with each side of the guardrail stepping upward towards the center, its stepped shape respectful of the architecture of the historic façade. As delineated, the materially light and transparent guardrail is another minimal change at the façade.

As the proposed new uses require minimal changes to the historic building façade, then the proposed project meets *Standard 1*.

2. *The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*

The proposed project retains and rehabilitates the historic building façade and which, by way of the current intensive evaluation associated with the successful Landmark designation, constitutes the historic resource. The removal of distinctive features is limited to the ornamental plaster ceiling and neon lighting at the marquee, and the sets of front entrance doors, each of which will be replaced in-kind. As further discussed under *Standard 6*, the conditions of each of these historic features are irreparable so, in the course of the proposed construction project, will be allowably replaced in-kind rather than repaired.

The proposed work will also remove flat concrete plaster (i.e., stucco) work at the façade for new window openings. While the overall form and the ornamental work of the concrete façade is identifiably distinctive, the flat work is only generally so and will be substantially retained (proposed window openings are approx. 10% of overall flat work).

As the project avoids removal of identified distinctive materials, features and spatial relationships, except where removal and replacement is necessitated by irreparable conditions, the project meets *Standard 2*.

- 3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

Proposed changes at the historic building façade are the new window openings and windows, door openings, and the addition of a new guardrailing atop the marquee.

As described above, a large new addition to the property is proposed behind and appended to the historic building façade. The building use, type, architectural form, design and materiality of the proposed addition are clearly contemporary thus without historic architectural pretensions.

As part of a comprehensive reuse project that will retain, rehabilitate and minimally alter the historic building façade while adding substantial new construction behind, these proposed changes will not have any potential to confound history, nor are any conjectural or salvaged elements proposed, so the project meets *Standard 3*.

- 4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.*

The identified historic significance of the California Theater has all been acquired, as the identified historic 1929-30 building façade, 1952 marquee, central box office and flanking entrances were added to the original yet non-historic 1914 building. As these identified historic changes are proposed to be retained and rehabilitated, with minimal and allowable exception, the project meets *Standard 4*.

- 5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*

The proposed project will retain and rehabilitate each of the identified character-defining forms, features and materials of the historic building façade along with the construction techniques and craftsmanship embodied therein, and without substantive change or loss. Thus, the Project meets *Standard 5*.

6. *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*

Each of the identified historic features at the historic building façade are to be retained and repaired with the exception of:

- The ornamental plaster marquee ceiling is proposed to be removed and replaced to match the historic ceiling. The existing ceiling is substantially irreparable, and the part that is repairable is in poor condition, so its replacement to match the historic plaster ceiling is appropriate.
- The neon lighting at the marquee is proposed to be replaced with new lighting that will replicate the historic neon, as neon lighting is not repairable so requires replacement to match the historic lighting.
- The pairs of existing aluminum and glass entry doors are, in order to meet future entrance requirements, in irreparable condition, so are proposed to be replaced with new door assemblies to match the historic doors.

In sum, the proposed work will repair all repairable historic elements and materials, replace the above 3 irreparable assemblies with new elements to match existing designs, and does not propose to replace missing features, so the rehabilitation work meets *Standard 6*.

7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*

At this planning stage, per the project drawings, the proposed historic building façade retention and rehabilitation work will include cleaning, including repairing and repainting of historic exterior elements and materials, which treatments are indicated to comply with the *Standards*, so the proposed project meets *Standard 7*.

8. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*

Archeological resources are not addressed under this historical evaluation, so *Standard 8* is not applicable.

9. *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*

The proposed project includes a new addition to replace the existing non-historic structure. The new structure will be added behind the retained historic building façade, its front wall set back, and its front elevation will rise 10 stories above the top of the historic façade (with additional construction atop the roof). Like the historic building, the design of the addition's façade has symmetrical form and massing, its broad recessed central wall to be clad in stucco with vertical cementitious accents, the broad center to be framed at each side by narrow cementitious-board clad vertical bays that will be separated from the central mass by recessed balconies. Window sashes are dark vinyl.

The proposed project design presents a compatible building form that is generally informed by the architecture of the historic building yet avoids historic architectural mimicry. The proposed architectural design is setback, modest and neutral, rather than expressive, thus deferent to the historic building façade. The rehabilitated facade and marquee will stand in the foreground and the rehabilitated entrances will be the project's front doors. While largely residential, the proposed building program includes a mix of uses that will additionally allow the continuation of public assembly.

Under rehabilitation standard 9, absolute scale is a consideration but not primary. Were that so, numerous relatively large-scale additions to historic buildings would not be an established example. Such prior examples are precedent setting and, from a rehabilitation planning perspective, irrevocable. In Berkeley, the direct example and precedent is the recently completed development at the corner of University and Shattuck avenues, where a large new addition has been erected directly above and behind one Berkeley landmark, the 1-1/2 story S. J. Sill Hardware Store (1915, James W. Plachek, arch.), while also being larger than yet standing alongside another Berkeley landmark, the 4-1/2 story Acheson Physicians Building (1908, George L. Mohr, arch.). That same development also added a large 5-1/2 story addition directly atop another Berkeley landmark, the 1-1/2 story U. S. Realty Company building (1925, Earle Bertz, arch.) and which stands directly at the central-most urban corner of University and Shattuck avenues. That project unequivocally demonstrates the successful acceptance that large additions and adjoining new construction to historic landmarks can be designed to meet the Standards for Rehabilitation in order to enable historic building reuse.

Under standard 9, the primary planning and design concerns are relative scale and proportion. In this case, the proposed project would add a large building not directly above but behind the identified historic building, which historic building is constituted by its 3-dimensional, Art Deco style theater facade and neon marquee and which historic facade has a strong vertical design aspect, counterpointed as well as reinforced by its projecting marquee. The expressive verticality of the 1929-1930 façade design was remarkably illustrated in an ad for the theatre's 1930 reopening (see fig.4). The proposed addition would stand behind and above that historic structure and reflect the historic design, with a vertically oriented center flanked by recessed balcony bays and narrow outer wings.

As proposed, the historic structure would stand proud of the addition in two respects. It would stand forward, thus physically proud, of its addition. And, architecturally, the historic structure would stand proudly in the forefront of this proposed project. Preserving this façade additionally maintains the historic street front scale of Kittredge Street.

With the proposed design of the vertical addition, the proposed addition appears to reinforce the verticality of the historic structure not by competing with its grandeur but by amplifying its scale and proportion. This potential effect is best illustrated in a design drawing of proposed façade illumination, where the scale and proportion of the historic structure and its addition coalesce (fig.5). In the course of design review and development, it is this positive reinforcing effect that should be furthered – as the current revisions have done by further recessing the new façade as well as by adding more deeply recessed balconies, altogether creating a more vertically expressed and nuanced design. Based on the existing and historic conditions, the treatment of the proposed sideward windows at the historic façade additionally retains and reinforces the original design.

As summarized, the proposed project will not destroy any identified historic features, materials or spatial relationships. Given the overall design, which appends a large new addition behind an historic theater façade, differentiation between the historic and new alterations and construction will be unequivocal. Compatibility is also evident as the proposed architectural design of the new addition does not falsely mimic historic elements while its symmetrical and stepped form and massing directly relate to the historic building façade, as do the proposed vertical architectural accents and lighting.

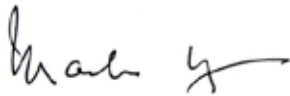
As the proposed additions and exterior alterations will not destroy identified historic materials, features and spatial relationships, and as the new work will be differentiated and compatible with the historic, the integrity of the historic property and its environment will be protected. Consequently, the project meets *Standard 9*.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The proposed new construction is clearly separated from the resource and will be built independent of the historic resource yet will add structural integrity to the historic façade. If at some point in the future it is desirable to remove the new structure, the historic façade and marquee could be separated and preserved, and the essential forms, elements, materials and spatial relationships of the historic resource would remain. Thus, the proposed project meets *Standard 10*.

In conclusion, the proposed project at 2115 Kittredge St. complies with the *Standards for Rehabilitation*.

Signed:



Mark Hulbert
Preservation Architect & Historic Resources Consultant

attached: figs.1-5 (pp.8-9)



Fig.1 – T&D Theatre, 1915



Fig.2 – California Theatre, c1930



Fig.3 – California Theatre, 2008

Figs.1-4 from Theresa Poletti/Art Deco Society of CA,
City of Berkeley Landmarks Application: California Theatre,
2115 Kittredge Street, Berkeley, CA, January 10, 2022
(clockwise from upper left, p.18, p.2 and p.33)

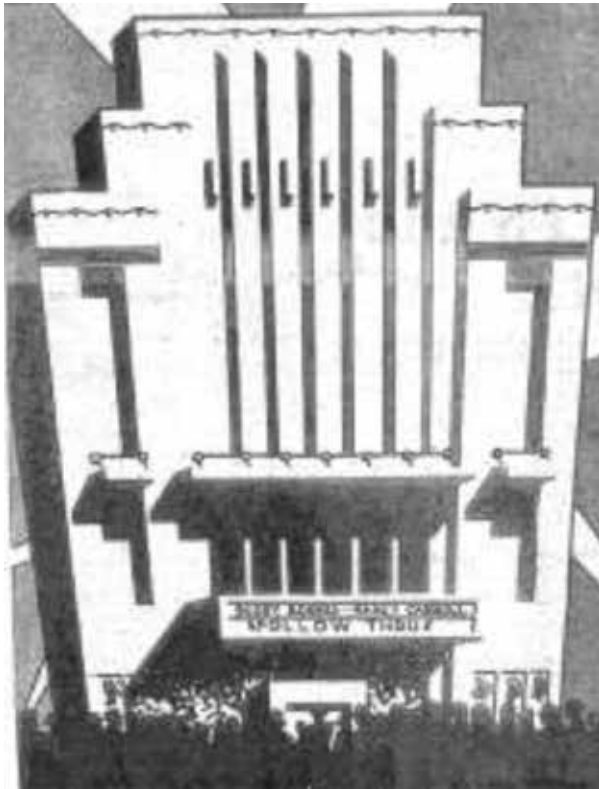


Fig.4 – California Theatre, reopening 1930
(from Poletti, p.25)

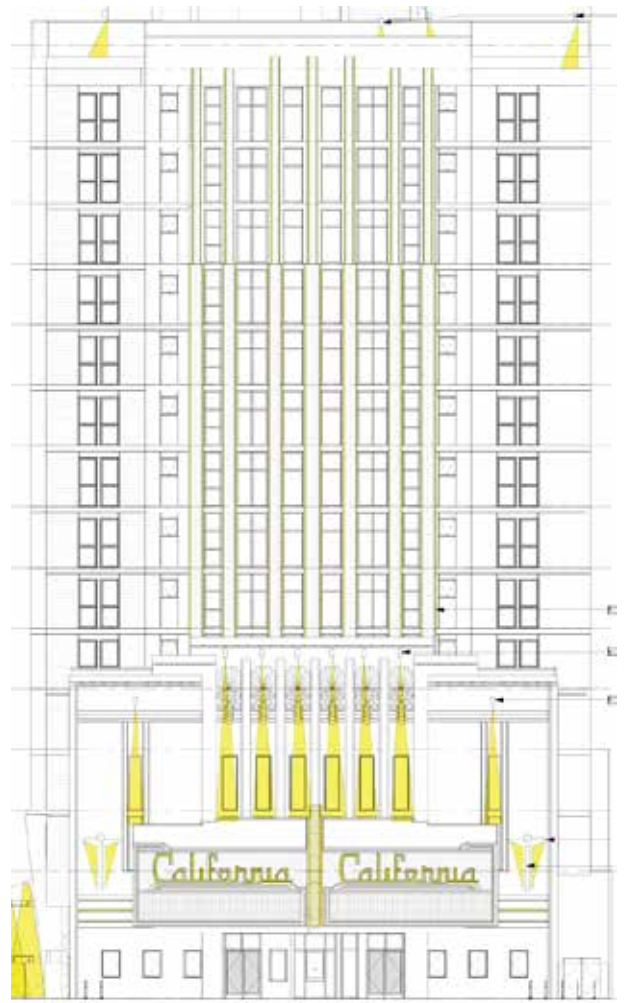


Fig.5 – California Theatre, proposed 2023
(from KDA Studio, 2115 Kittredge St., 1/24/23, sh.A211)



Fig.6 – California Theatre – Recommended window treatment



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

N O T I C E O F D E C I S I O N

DATE OF COMMISSION DECISION: May 5, 2022
DATE NOTICE MAILED: July 11, 2022
APPEAL PERIOD EXPIRATION: July 26, 2022
EFFECTIVE DATE OF DECISION (Barring Appeal or Certification): July 27, 2022¹

2113 Kittredge Street

City Landmark application (#LMIN2022-0001) for designation of the California Theater as a City of Berkeley Landmark

The Landmarks Preservation Commission of the City of Berkeley, after conducting a public hearing, **APPROVED** the following designation:

DESIGNATION: City of Berkeley Landmark

APPLICANT: Art Deco Society of California, P. O. Box 5539, Berkeley, CA

ZONING DISTRICT: C-D/MU, Commercial Downtown-Mixed Use

ENVIRONMENTAL REVIEW STATUS: The designation qualifies for a Categorical Exemption under Section 15061 of the Public Resources Code, Guidelines for Implementation of the California Environmental Quality Act (CEQA).

The application materials for this project are available online at:

<http://www.cityofberkeley.info/zoningapplications>

FINDINGS AND APPROVED APPLICATION ARE ATTACHED TO THIS NOTICE

¹ Pursuant to BMC Section 1.04.070, if the close of the appeal period falls on a weekend or holiday, then the appeal period expires the following business day. Pursuant to BMC Section 3.24.190, the City Council may “certify” any decision of the LPC for review, within fifteen days from the mailing of the NOD. Such certification shall stay all proceedings in the same manner as the filing of a notice of appeal.

LANDMARKS PRESERVATION COMMISSION
NOTICE OF DECISION
#LMIN 2022-0001
2113 Kittredge Street
July 11, 2022
Page 2 of 4

COMMISSION VOTE: 7-0-0-1 (one vacancy)

YES: ADAMS, CRANDALL, ENCHILL, FINACOM, LEUSCHNER, SCHWARTZ, TWU
NO: [NONE]
ABSTAIN: [NONE]
ABSENT: MONTGOMERY

TO APPEAL THIS DECISION (see Section 3.24.300 of the Berkeley Municipal Code):

To appeal a decision of the Landmarks Preservation Commission to the City Council you must:

1. Submit a letter clearly and concisely setting forth the grounds for the appeal to the City Clerk, located at 2180 Milvia Street, 1st Floor, Berkeley; or by facsimile to (510) 981-6901. The City Clerk's telephone number is (510) 981-6900.
2. The appeal must be received prior to 5:00 p.m. on the "APPEAL PERIOD EXPIRATION" date shown above (if the close of the appeal period falls on a weekend or holiday, then the appeal period expires the following business day).
3. Submit the required fee (checks and money orders must be payable to 'City of Berkeley'):
 - a. The basic fee for persons other than the applicant is \$500. This fee may be reduced to \$100 if the appeal is signed by persons who lease or own at least 50 percent of the parcels or dwelling units within 300 feet of the project site, or at least 25 such persons (not including dependent children), whichever is less.
 - b. The fee for appeals of affordable housing projects (defined as projects which provide 50 percent or more affordable units for households earning 80% or less of Area Median Income) is \$500, which may not be reduced.
 - c. The fee for all appeals by Applicants is \$2500.

If no appeal is received, the landmark designation will be final on the first business day following expiration of the appeal period.

NOTICE CONCERNING YOUR LEGAL RIGHTS:

If you object to this decision, the following requirements and restrictions apply:

1. If you challenge this decision in court, you may be limited to raising only those issues you or someone else raised at the public hearing described in this notice, or in written correspondence delivered to the Landmarks Preservation Commission at, or prior to, the public hearing.
2. You must appeal to the City Council within fifteen (15) days after the Notice of Decision of the action of the Landmarks Preservation Commission is mailed. It is your obligation to notify the Land Use Planning Division in writing of your desire to receive a Notice of Decision when it is completed.

LANDMARKS PRESERVATION COMMISSION
NOTICE OF DECISION
#LMIN 2022-0001
2113 Kittredge Street
July 11, 2022
Page 3 of 4

3. Pursuant to Code of Civil Procedure Section 1094.6(b) and Government Code Section 65009(c)(1), no lawsuit challenging a City Council decision, as defined by Code of Civil Procedure Section 1094.6(e), regarding a use permit, variance or other permit may be filed more than ninety (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 ninety (90) day period will be barred.
4. Pursuant to Government Code Section 66020(d)(1), notice is hereby given to the applicant that the 90-day protest period for any fees, dedications, reservations, or other exactions included in any permit approval begins upon final action by the City, and that any challenge must be filed within this 90-day period.
5. 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, your appeal of this decision must including the following information:
 - 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.

PUBLIC COMMENT:

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. **Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record.** If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

LANDMARKS PRESERVATION COMMISSION
NOTICE OF DECISION
#LMIN 2022-0001
2113 Kittredge Street
July 11, 2022
Page 4 of 4

FURTHER INFORMATION:

Questions about the project should be directed to the project planner, Fatema Crane, at (510) 981-7410 or Fcrane@cityofberkeley.info. All project application materials, including full-size plans, may be viewed at the Permit Service Center (Zoning counter), 2120 Milvia Street, between 8 a.m. and 4 p.m., Monday through Friday.

ATTACHMENTS:

1. Findings
2. Landmark Application, received **JANUARY 10, 2022**

ATTEST: 

Fatema Crane, Senior Planner
Secretary to the Landmarks Preservation Commission

cc: City Clerk
Applicant: Art Deco Society of California
P. O. Box 5539
Berkeley, CA
Property Owner: Mary J Ferroggiaro & Addington L. Wise, Jr
3434 Tice Creek Drive, #2
Walnut Creek, CA

FINDINGS FOR DESIGNATION

MAY 5, 2022

2113 Kittredge Street – California Theater

Landmark application #LMIN2022-0001 for the consideration of City Landmark or Structure of Merit designation status for a theater completed in 1914 – APN 057-2020-009-00

PROJECT DESCRIPTION

City Landmark designation of the property at 2113 Kittredge Street – California Theater

CEQA FINDINGS

1. The project is found to be exempt from the provisions of the California Environmental Quality Act (CEQA, Public Resources Code §21000, et seq.) pursuant to Section 15061.b.3 of the CEQA Guidelines (activities that can be seen with certainty to have no significant effect on the environment).

LANDMARK PRESERVATION ORDINANCE FINDINGS

2. Pursuant to Berkeley Municipal Code (BMC) Section 3.24.110.A.1.b of the Landmarks Preservation Ordinance (LPO), the Landmarks Preservation Commission of the City of Berkeley (Commission) finds that the subject building exhibits architectural merit as an example of Art Deco architectural design in Berkeley's Downtown. The extant building was constructed in 1914 and then renovated during the Art Deco period. It retains many of its character-defining features of this style, including: simplified overall building form; linear massing and appearance; stepped outline; smooth wall surface; stylized, often geometric, ornamentation and detailing; fluting details; and low-relief decorative elements. The building is in good condition and retains all necessary aspects of design integrity.
3. Pursuant to BMC Section 3.24.110.A.1.c, the Commission finds that the subject property is an architectural example that is worthy of preservation for the exceptional value it adds as part of the Downtown Berkeley neighborhood fabric. The City's 2015 intensive survey evaluation of this property concluded that the California Theater is an important primary Contributor to the establishment of a historic district in the greater Shattuck Avenue area.
4. Pursuant to BMC Section 3.24.110.A.4, the Commission finds that the subject property expresses and embodies the history of Berkeley through its direct associations with the development of Downtown Berkeley as a center of commerce and transportation. The Shattuck Avenue Commercial Corridor Historic Context and Survey (2015) determined that this building, in its extant condition, continues to represent commercial forms and materials that were prominent in the Downtown during the period of historical significance.

FEATURES TO BE PRESERVED

This designation shall apply to the subject property and the following distinguishing features of the main building shall be preserved, and missing features shall be restored to the extent possible:

- Overall height and composition of the primary building facade
- Stucco façade
- Art Deco-style façade with five vertical piers & six ornamental bays
- Art Deco stepped design pattern of façade and roof parapets
- Four stepped roof parapets
- Main central bay and two flanking bays on upper 3/4th of street façade
- Angled fluted upper string course and Art Deco curved coping
- Zigzag saw-tooth pattern under the coping
- Banding trim divided into four strips above the entrance that visually separates the base and the upper part of the building
- Two slightly coved niches located on the widest, outer architectural bays
- Projecting corbels and zigzag ornaments
- Plaster *bas-reliefs* (frozen fountains motif)
- Two rectangular neon signs on a projecting prow with stylized lettering that each spell out CALIFORNIA
- Projecting prow/angled marquee, surrounded in neon tubing
- Lyre shaped center metal piece covered in neon tubing
- Leaf-patterned ceiling/soffit beneath the projecting marquee
- Recessed entry
- Stucco-and-glass box office
- Glass-and-aluminum entry doors

Attachment 1, Part 3

CITY OF BERKELEY
Ordinance #4694 N.S.
LANDMARK APPLICATION

California Theatre
2113 Kittredge Street
Berkeley, CA 94704

*Land Use Planning
Received
January 11, 2022*



Figure 1. California Theatre, November 2021. Photo: Anthony Bruce.



Figure 2. California Theatre, circa 1930, Jack Tillmany Collection (courtesy Berkeley Architectural Heritage Association)

1. **Street Address:** 2113 Kittredge Street
County: Alameda **City:** Berkeley **ZIP:** 94704

2. **Assessor's Parcel Number:** 57-2020-9 (Blake Tract No. 3, Lots 7 & 8)
Dimensions: 100 feet x 135 feet
Cross Streets: Shattuck Avenue & Fulton Street

3. **Is property on the State Historic Resource Inventory?** Yes
Is property on the Berkeley Urban Conservation Survey? Yes
Form #: 21286

4. **Application for Landmark Includes:**
 - a. **Building(s):** Yes **Garden:** **Other Feature(s):** Neon sign
 - b. **Landscape or Open Space:**
 - c. **Historic Site:** No
 - d. **District:** No
 - e. **Other:** Entire property

5. **Historic Names:** T&D Theatre; Fox California Theatre
Commonly Known Name: California Theatre, The Cal

6. **Date of Construction:** 1913-14 **Factual:** Yes
Source of Information: Building Permit #3418, December 15, 1913

7. **Architect:** A. W. Cornelius (1913); Balch & Stanbery (1929-30)

8. **Builder:** Kidder & McCullough (1913); A.J. Lane (1929-1930)

9. **Style:** Art Deco

10. **Original Owners:** John Muldoon & Frank M. Wilson

Original Use: Cinema

11. **Present Owner:** Ann Belcher et al

Present Occupant: Vacant

12. **Present Use:** Movie Theatre until Oct 2021
Current Zoning: CD-MU Core
Adjacent Property Zoning: CD-MU Core

13. Present Condition of Property:

Exterior: Good Interior: Good Grounds: N/A

Has the property's exterior been altered? Yes in 1929-30 and again in 1952

Executive Summary

The California Theatre in central downtown Berkeley on Kittredge Street is a rare extant movie theatre in the Art Deco style that is also beloved by the community.

The California Theatre was initially completed in 1914 as an early motion picture theatre for Turner & Dahnken, also known as the T&D Circuit, a large operator of movie theatres in the then-nascent film industry. The theatre was altered and modernized in 1929-1930 by its new operator, Fox West Coast Theatres, in the Moderne style, which is today referred to as Art Deco. Even though the breathless newspaper copy announcing the theatre's reopening¹ was lifted straight from the advertising, the description of the theatre as a "Symphony in Modernism" was an apt one.

Although it has undergone some remodeling and a seismic upgrade, the theatre remains a striking example of Art Deco in downtown Berkeley, completing a trio of buildings in the style within a two-block radius: the Berkeley Public Library (Berkeley City Landmark #56) at 2090 Kittredge Street, completed in 1930 by architect James W. Plachek, and the U.A. Theatre at 2274 Shattuck, completed in 1932, and in which the 1929 architect of the Cal was also involved.

The California is also one of the last 12 surviving movie theatres in the Art Deco style in the San Francisco Bay Area, many of which are either local and/or national landmarks. The California's 107-year history is interwoven with the history of movies and with the students and the faculty of its neighbor, the University of California at Berkeley, just blocks away.

14. Description

The California Theatre is a two-story, brick-framed, rectangular building, situated on two lots, with a façade about 60' high. Initially designed for showing movies and live performances during the early days of motion pictures, the theatre stands on the north side of Kittredge Street in downtown Berkeley, just off Shattuck Avenue, and is a contributing structure in the proposed Shattuck Avenue Commercial Corridor historic district.²

¹ "Modernism is keynote of new theater building," *Berkeley Daily Gazette*, Oct. 9, 1930.

² Shattuck Avenue Commercial Corridor, Historic Context and Survey, for the City of Berkeley, 2015. [https://www.cityofberkeley.info/uploadedFiles/Planning_\(new_site_map_walk-through\)/Level_3_-_General/ShattuckContextFINAL%20r091515.pdf](https://www.cityofberkeley.info/uploadedFiles/Planning_(new_site_map_walk-through)/Level_3_-_General/ShattuckContextFINAL%20r091515.pdf) accessed Nov. 2021.

It dominates the block, where it sits between the Beaux-Arts-style Brooks Apartments on the western corner of Kittredge and Shattuck and the late 19th-century A.H. Broad House and Storefronts, completed in 1894, to the east. Across the street, at 2124–2126 Kittredge, stands the Robert & Elma Elder House (1895), behind a 1926 Mediterranean-style commercial addition. Next door, at 2138 Kittredge, the John C. Fitzpatrick house (1903–04) hides behind a 1935 Georgian Colonial commercial brick addition. On the northeastern corner of Kittredge and Oxford streets stands Oxford Plaza (WRT-Solomon Etc, architects), a multi-use infill development completed in 2009.

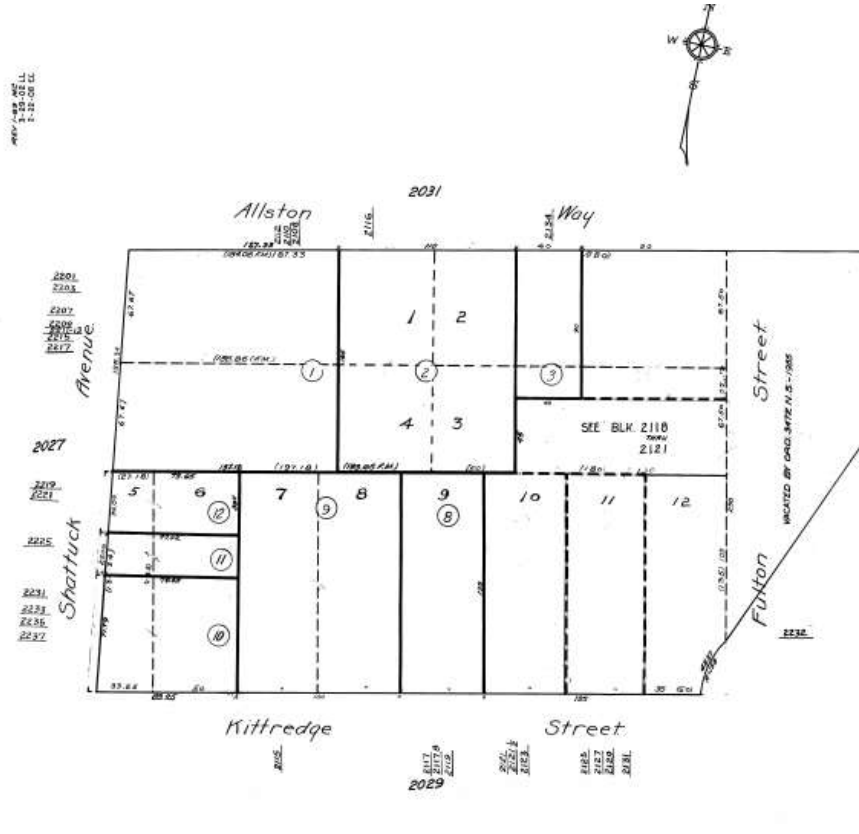


Figure 3. Map No. 3 of the Blake Tract, Alameda County Assessor's Office, Map 57. Note that lot numbers 7 and 8 are identified with the address of 2115 Kittredge, instead of 2113 Kittredge.

According to the original building permits, the theatre's construction in 1913 used concrete footings and piers, and the foundation is concrete with steel rebar. Walls and other piers are brick, and the trusses and girders are steel.

The exterior today is clad in stucco and features a host of Art Deco elements, dating from a major alteration in 1929–1930. The façade presents a symmetrical design with a central architectural bay and four parapet walls, two on each side. The central bay is divided by a row of five vertical piers and is located in a central plane under the highest parapet. Just below the central plane, are two overlapping flanking wall planes on each side, in a stepped pattern, under the

lower parapets. The wider, outer walls are each punctuated with a narrow vertical niche, separated from the base of the building by wide horizontal bands.

The ornament course along the parapet has a curving, scalloped coping. Beneath the coping is an elongated zigzag that resembles a saw tooth pattern. It peeks out from the coping, an unusual treatment of the typical zigzag motif that was popular in the 1920s and 1930s Moderne style.

The five vertical piers that step out from the wall separate a series of plaster *bas-reliefs* of stylized curves. The design looks like a shell or a fan, and is also known as frozen fountains. At the base of the fountains are cascading swirls, like bubbling water. Below the frozen fountains are projecting rectangular corbels, faced with a vertical zigzag motif.



Figure 4. Art Deco details on façade, including piers, rectangular corbels, and “frozen fountain” *bas-reliefs*, November 2021. Photo: Therese Poletti

At the center of the façade, above the entrance, is the theatre’s large marquee, from whose center projects a neon sign that curves like a lyre. A two-sided projecting prow in the marquee showcases stylized neon letters, with each side spelling out California on a background of navy-blue, highlighted by light blue vertical neon tubes. The blue neon tubes in the background were originally set to act as chasers, and flashed one after the other, in sequence.

The metal neon letters and the lyre-like centerpiece are outlined in gold, denoting the blue and gold school colors of U.C. Berkeley. The letter forms are

straight up and down, instead of slanted, and in a typography style that marks a transition between the Art Deco era and into mid-century modernism.



*Figure 5. California Theatre's blue and gold marquee and neon sign. November 2021.
Photo: Therese Poletti*

One unusual feature of this sign is that the letters are individually formed or sculpted of metal and outlined in neon tubing, giving the letters a sculptural quality. Many theatre signs of the era often had letters painted onto the so-called metal tin can. The neon tubes were then attached over the painted letters, bent to spell out a business or a theatre, such as C A S T R O at the Castro Theatre.³

Beneath the marquee is a recessed entry, where the glass doors and a basic blocky ticket box in glass and steel are currently covered by plywood. The soffit of the recessed entrance is faced with thick plaster ornamentation depicting tropical leaves or vines. On each side of the main entrance are glass display windows, along the building's base, for posters of feature films and coming attractions. This entry, marquee, and stylized neon sign were part of a 1952 remodel by Fox West Coast Theatres.

The building is set back from the sidewalk by about six feet, and both brick sidewalls are visible from the street. Both sidewalls and the rear are exposed brick and completely braced to full height with steel bracing, placed in vertical, horizontal and diagonal patterns in a seismic retrofit, completed in 2002.⁴ New fire escapes were also added to each side. A 20-foot-high block to store the stage machinery used in vaudeville and other live performances in the early days at the back of the theatre was also removed at that time.

³ Phone interviews with Jim Rizzo, founder of Neon Works of Oakland and former service provider of the California Theatre and Randall Ann Homan, co-author of "San Francisco Neon: Survivors and Lost Icons" and neon preservationist.

⁴ City of Berkeley Planning Department, Permit Number, B2001-03243.



Figure 6. Side walls, right side, of the California Theatre, November. 2021.
Photo: Therese Poletti

Features to Be Preserved

The distinguishing features of the California Theatre include the following:

- Rectangular mass
- Height of approximately 60 feet
- Brick wall structure
- Stucco façade
- Art Deco-style façade with five vertical piers & six ornamental bays
- Art Deco stepped design pattern of façade and roof parapets
- Four stepped roof parapets
- Main central bay and two flanking bays on upper 3/4th of street façade
- Angled fluted upper string course and Art Deco curved coping
- Zigzag saw-tooth pattern under the coping
- Banding trim divided into four strips above the entrance that visually separates the base and the upper part of the building
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- Lyre shaped center metal piece covered in neon tubing
- Leaf-patterned ceiling/soffit beneath the projecting marquee
- Recessed entry
- Stucco-and-glass box office
- Glass-and-aluminum entry doors
- Glass poster-display cases

15. History

The original Blake Tract was made up of land that had originally been owned by José Domingo Peralta, the son of a Spanish pioneer and soldier, Don Luís Maria Peralta, who had divided his property among his four sons. Domingo Peralta sold his land, including today's central Berkeley, to a group of investors. In 1856, George Mansfield Blake purchased Plot 69, made up of approximately 160 acres of the 640-acre Rancho San Antonio, for \$5,000, a plot that he had just three years prior unsuccessfully tried to claim, along with three other Berkeley pioneers: Francis Kittredge Shattuck, James Leonard, and William Hillegass.⁵

Kittredge Street and Shattuck Avenue are both named for Francis Kittredge Shattuck, often called the "founder of Berkeley," having been an early investor in Berkeley real estate, a developer of its downtown core, and an early promoter of rail service to Berkeley.



Figure 7. Francis Kittredge Shattuck, *Berkeley Daily Gazette*, September 10, 1898

⁵ Daniella Thompson, "The Tapes of Russell Street," February 1, 2005.
http://berkeleyheritage.com/essays/block_h_blake_tract.html

In a tragic irony, Shattuck, who was also one of the early mayors of Oakland, died at age 73 of injuries after being accidentally struck with major force by a hurried passenger who was exiting the train at Shattuck Avenue and Center Streets in downtown's Berkeley Station.⁶

In 1876, two years before the incorporation of Berkeley, portions of the Blake Tract were put up for auction by Shattuck, who was Blake's brother-in-law and co-executor of his will. Blake, who died in 1875, was also an influential East Bay citizen, having been a mayor of Oakland, district attorney for Alameda County, and at the time of his death, a judge. His wife, Millicent K. Blake, was F.K. Shattuck's sister and an early educator. Shattuck and his sister were executors of Blake's will.⁷

An ad appeared in all the local papers in October, 1876, describing the auction of much of the Blake Tract as, "That Splendid Property, Known as the Blake Tract!" That auction was for 40 business and residence lots and 140 residence lots, some with frontage on the university.⁸

The Blake Tract, Map No. 3, which includes Kittredge Street, was subdivided in 1881. One early sale was in 1887 of Lots 13 and 14 on the southwest corner of Fulton and Kittredge streets (then spelled Kittridge) to George W. Webb, by Blake's widow, for \$900.⁹ Webb apparently purchased the lots as an investor, as he and his family continued to live in their residence nearby, on Bancroft Way & Fulton.¹⁰

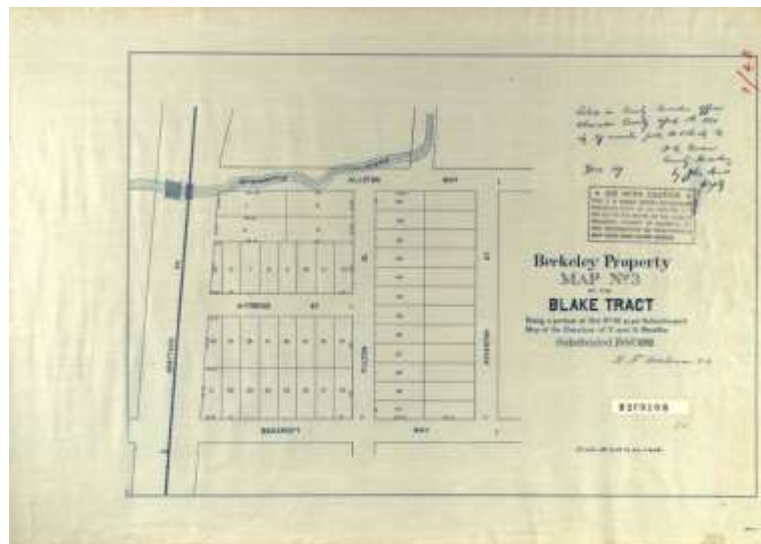


Figure 8 Blake Tract, Map No. 3, 1881. Courtesy Berkeley History Online, Berkeley Public Library, Berkeley, CA.

⁶ "Passing of the Founder of Berkeley," *Berkeley Daily Gazette*, September 10, 1898.

⁷ "Judge Blake's Will," *Oakland Tribune*, October 23, 1875.

⁸ Onley & Co Real Estate Auctioneers ad, *Oakland Tribune*, October 9, 1876.

⁹ *Oakland Tribune*, August 29, 1887.

¹⁰ Berkeley City Directory, 1888-1889.

The Muldoon Family

The California Theatre is located on lots 7 and 8 of Blake Tract No. 3. Lot 7 was occupied by the home of John F. Muldoon, a real estate investor, who moved to Berkeley sometime after the San Francisco earthquake and fire of 1906.

Muldoon's family and heirs still own the property and the theatre today.

John Muldoon's mother and father were both Irish immigrants, and John was born in Philadelphia in 1862. His father Michael, born in Cork, Ireland and his two older brothers worked as coal miners in the industrial county of Lackawanna, Pennsylvania. John was born in Philadelphia. At age 16, John and a third brother were also working in the mines as drivers.¹¹

By the time he was 21, John had moved west to California's gold country, where he registered to vote in 1884 while living in the town of Jackson in Amador County. According to his obituary, he worked in the Muldoon Mine,¹² named after Edward Muldoon, an unrelated man who discovered it on his grazing land outside of Jackson. (The mine later became known as the Kennedy Extension and the target of a lawsuit between two rival mining firms in 1909.¹³ The Kennedy Mine went to a depth of 5,912 feet, was the deepest gold mine in the U.S. and closed in 1942.)

Even though it was not his claim, Muldoon's early mining ventures appear to have been successful, because he stayed for 20-plus years in the small Gold Rush town of Ione, where he ran his own livery and stable business and was involved in local politics. He also met and, in 1894, married his wife Teresa Scully, of the prominent Scully family. Muldoon eventually amassed many real estate holdings in Amador County, while his wife was busy with her family, a local Masonic order, the Native Sons and Daughters of California, and raising their three children, William, John Jr., and a daughter, Madeline. Her family home in Ione, the Scully Ranch, is listed in the National Register of Historic Places.

The Muldoon family left Amador County for the Bay Area sometime after 1906. Muldoon's name can be found buying parcels, lots, or houses in Berkeley and Oakland, beginning in August 1906, when he takes over the deed to a lot in Claremont.¹⁴ It's likely he saw a major investment opportunity in East Bay real estate amid the rush of refugees fleeing San Francisco after the 1906 earthquake and fire,¹⁵ and that could have even been the impetus for him to move his family.

¹¹ 1880 United States Census of Lackawanna, PA, via Ancestry.com, accessed November 2021.

¹² "Funeral Tomorrow for John Muldoon," *Oakland Tribune*, July 30, 1933.

¹³ "Big Mining Suit, Kennedy Extension vs. Argonaut, \$700,000 Damages Asked," *Amador Ledger*, December 3, 1909.

¹⁴ "Lizzie Smith to John Muldoon, Lot 23 Parkside, Claremont," *Oakland Tribune*, August 14, 1906.

¹⁵ Berkeley's population grew from 26,000 in 1906 to about 38,000 a year later, according to Richard Schwartz, "Earthquake Exodus, 1906: Berkeley Responds to the San Francisco Refugees," (Berkeley: RSB Books, 2006), p. vii.

John Muldoon first appeared at 2113 Kittredge Street in the 1908 Alameda County voter registration rolls, but he was listed in assessor's records as early as 1907 as owner of Lot 7, while local investor Frank M. Wilson owned Lot 8. In the 1910 U.S. Census, Muldoon and his family were enumerated as living at 2113 Kittredge Street in a house he owned, and his profession was described as a broker of real estate and stock.

While the Muldoon family were settling into their more urban life in Berkeley, change was happening all around them. The small town of Berkeley was experiencing a major early 20th-century growth burst. The downtown commercial district was undergoing a building boom, and more public transportation was being added to the main Shattuck Avenue commercial corridor, including a new Southern Pacific Railroad station. Constructed for mixed use, many new buildings marked the transition from wood-frame structures to fireproof buildings, clad in brick and/or stucco, with fire escapes and some with fireproof metal sashes.¹⁶

At the same time, entertainment venues for the growing population were also starting up, as the early days of motion pictures proved to be very profitable for savvy entrepreneurs in the young rough-and-tumble business.



Figure 9. Southern Pacific station on Shattuck Avenue, circa 1909

Just around the corner from the Muldoons, on Shattuck Avenue, was the new collegiately named Varsity Theater, reportedly the first playhouse in Berkeley devoted primarily to movies, which opened in November, 1908 on the street level of the newly constructed Brooks Apartments Building.

¹⁶ Franklin Maggi, Leslie Dill and Sarah Winder, State of California DPR 523 Primary Record, Brooks Apartments.

"The Varsity theater on Shattuck Avenue which was opened about two weeks ago by an aggressive San Francisco business man, is one of the prettiest moving picture show houses on the Pacific Coast, and is attracting large houses every afternoon and evening," reported the *Berkeley Daily Gazette* on November 20, 1908. "The Varsity gives nothing but clean, high class programs."



Figure 10. Ad for *The Varsity* in the *Berkeley Daily Gazette*, November 6, 1908.

The Varsity's aggressive business man was Claude E. Langley, a directing manager of the Turner & Dahnken circuit, an up-and-coming moving pictures company in San Francisco. The Varsity was doing so well that in December, 1910, it got a permit to expand into one of the stores next to the cinema, which would add another 200 seats to its capacity.¹⁷ The Varsity closed a year later, when T&D opened the larger Berkeley Theatre at Shattuck & Haste in August, 1911, also run by Langley. In November, T&D officially closed the Varsity. In a bit of a self-serving statement they noted that "the pull" to the larger, more commodious new Berkeley Theatre was too strong to compete against, even though it was also a T&D theatre.¹⁸ But Turner & Dahnken were not finished investing in Berkeley.

San Francisco-based T&D, one of the largest independent theatre chains, began as a partnership between William Turner and Fred Dahnken who started together in the film-supply business after the 1906 earthquake and fire.

Eventually, Turner and Dahnken sold their film exchange and invested in early movie theatres. Among their first investments were two small movie houses on Market Street in San Francisco.¹⁹

¹⁷ "Varsity Theater to be Improved," *Berkeley Daily Gazette*, December 8, 1910.

¹⁸ "Doors of Varsity Theater Closed," *Berkeley Daily Gazette*, November 17, 1911.

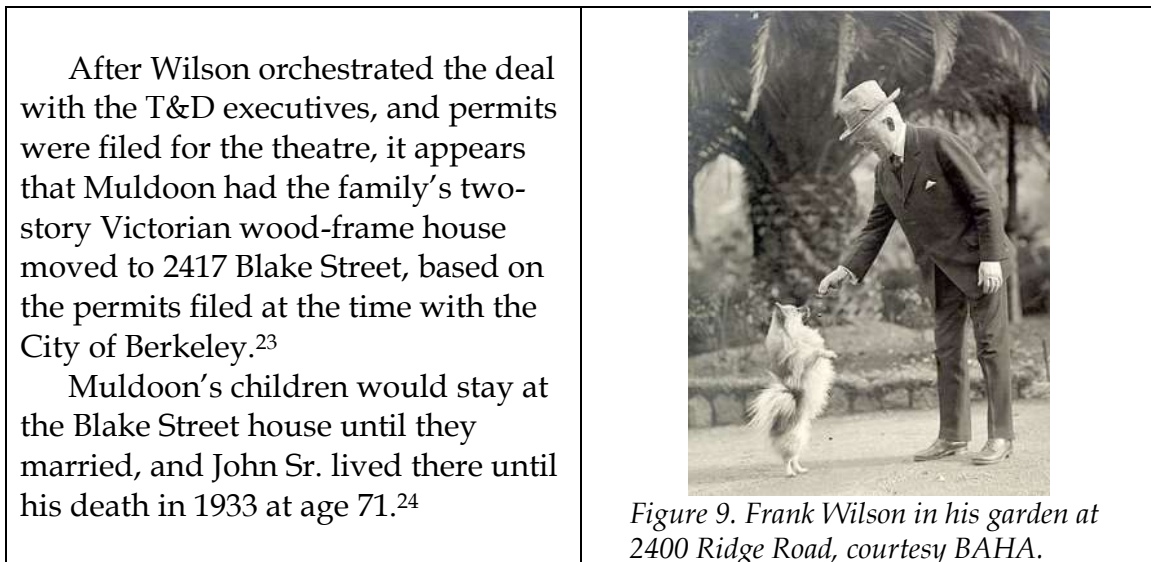
¹⁹ "The History of Contra Costa County," by Frederick Hulaniski (Elm Publishing Co., 1917), p. 588-589.



Another early venture was the Oakland Photo Theatre (1911), funded by department store magnate H.C. Capwell and located on Broadway and 15th Street, with 1,900 seats and a vaudeville stage.²⁰ By 1913, they had also taken over the Lyric in Oakland, where they had once been the film supplier, as seen in this February 1909 ad in the *Oakland Tribune*.

As T&D expanded in the East Bay, the central section of Shattuck Avenue in Berkeley, closer to the university, still interested them. After opening the Berkeley Theatre, they looked at a property on Shattuck and University, but deemed the two lots near their former Varsity on Shattuck as more suitable.

Real estate investor, banker, and Berkeley mover-and-shaker Frank M. Wilson,²¹ who owned one of the two Kittredge Street lots with Muldoon, held lengthy talks with T&D Circuit executives over several weeks.²² In September 1913, the *Berkeley Daily Gazette* reported that Wilson and Muldoon had agreed to build a \$150,000 motion picture theatre to be operated by Turner & Dahnken.



²⁰ "Oakland Theater largest of its kind in the U.S.," *Oakland Tribune*, September 29, 1911.

²¹ Thompson, Daniella, City of Berkeley Landmark Application, 2508 Ridge Road. https://www.cityofberkeley.info/uploadedFiles/Planning_and_Development/Level_3_-_LPC/2016-02-04_LPC_ATT2_2508%20Ridge_Landmark%20Application.pdf

²² "Turner and Dahnken Complete Negotiations for a \$150,000 Theater Here," *Berkeley Daily Gazette*, September 18, 1913.

²³ City of Berkeley, Permit #3490, February 3, 1914, "Repairs to a building moved to that location," Berkeley Architectural Heritage Association archives.

²⁴ "Funeral Tomorrow For John Muldoon," *Oakland Tribune*, July 30, 1933.

John Jr., the second oldest son, went on to be a star rugby player at Berkeley High School and Santa Clara University. After graduating in 1919, John played on the U.S. Olympic Rugby Team²⁵ which won the gold medal in 1920 in Antwerp, and again in 1924. His younger brother William, also a Santa Clara student, was another member of the two gold-medal-winning teams.²⁶



Figure 11. U.S. Olympic Team, 1920, J. Muldoon, back row, 4th from right, W. Muldoon, middle row, 3rd from right. Photo: Rugbyfootballhistory.com

John Jr., who became part owner of the Dana Garage in Berkeley, died at age 47, after an illness, leaving behind his wife and three children, including Jack Muldoon (John Muldoon III),²⁷ who ultimately became the owner of the Cal Theatre before his death in 2012.

The T& D in Berkeley

The permits for the new, single-screen Berkeley T&D Theatre were filed in December 1, 1913, with an estimated initial cost of \$50,000.²⁸

The T&D Theatre ended up costing \$150,000. It opened on December 9, 1914 and showed the film "Cabiria," a three-hour Italian epic silent film with towering sets and thousands of extras, and a two-reel Keystone comedy, "The Property Man." Despite a downpour of heavy rain, the theatre opened to a full house, and Mayor Charles Haywood participated in the opening ceremonies.²⁹

The architect chosen by the T&D Circuit was Albert W. Cornelius, also of San Francisco, and the builders were Kidder and McCullough of Berkeley. Cornelius

²⁵ "Alumni Rugby Teams Stage Fast Battle," *Oakland Tribune*, December 26, 1920

²⁶ "Rugby at the Olympics," list of team members, 1920, 1924 Olympics, Rugbyfootballhistory.com

²⁷ "Garage Man Dies in Berkeley Hospital," *Oakland Tribune*, January 3, 1944

²⁸ City of Berkeley Building Permit No. 3418, December 1, 1913.

²⁹ "New Berkeley Theatre Ceremoniously Opened," *Oakland Tribune*, December 11, 1914.

designed several theatres in California for the T&D Circuit, including those in Pittsburg, Richmond, Sacramento and Salinas. He also designed several residential homes in Oakland, Berkeley and San Francisco.

The Berkeley T&D was an imposing two-story edifice, with heavy ornamentation, sculpted *bas-reliefs* inside arches over the upper windows, and a larger arched window over the entrance. The massive window was divided into multiple panes of art glass. The theatre was described as Greek or Greek revival in style, but as in most early movie theatres, the designs often were an eclectic combination of architectural motifs and styles.

Inside, the theatre had a large auditorium and a balcony. With 2,000 seats, it was described as the largest auditorium in Alameda County at the time.³⁰ The theatre had velvet carpets, French tapestries, a ventilation system, a stage and equipment for full theatrical productions, an immense pipe organ, a huge balcony with supporting posts, an enclosed projection room, orchestra pit, upholstered seats, and many exits. Balcony seats cost 20 cents, twice the price of the standard seat. Even though it was the 10th movie theatre in Berkeley at the time, it received a lot of press, due to its central location, size and design.

“Architect Cornelius has made a life study of this particular branch of his profession, and in designing the new building he has incorporated the latest and most modern ideas in theater construction,” reported the *Berkeley Daily Gazette*³¹

Cornelius’s theatre in Pittsburg, named the California Theatre and completed in 1920, is an extant example of a theatre similar to the T&D Berkeley, before its remodel in 1929–1930. The California in Pittsburg is currently a community arts performance venue and has many neoclassical features, such as Corinthian columns, sculpted urns, figurative sculptures, and, as in the T&D Berkeley, a large arched window, set with art glass, over the entrance.

The California Theatre in Pittsburg was also clearly inspired by the Palais Garnier, also known as the Paris Opera House, albeit on a much smaller, less grand and ornate scale. The Paris Opera, designed by Charles Garnier and completed in 1875, was one of the major achievements of Emperor Napoleon III’s reconstruction of Paris, led by Baron Haussmann, and an inspiration to students of Paris’s influential architecture school, l’École des Beaux-Arts.

Many of the early theatres before World War I were designed in the Beaux-Arts style, which became popular in America after the 1893 World’s Columbian Exposition in Chicago. After many of the best architects in the U.S. studied at the École des Beaux-Arts, in part due to the paucity of architecture schools in the U.S. during the late 19th century, they passed on the school’s teachings to their American colleagues. Methods included competitions to address an architectural problem, planning, and academic precision in drawing. Studies at the École were

³⁰ “New Theater is formally opened,” *Berkeley Daily Gazette*, December 10, 1914.

³¹ “New T&D Theater to open Wednesday,” *Berkeley Daily Gazette*, December 7, 1914.

also heavily influenced by the embrace of classical architecture and the antiquities of ancient Rome and Greece.



Figure 12. California Theatre in Pittsburg, CA, A.W. Cornelius
Photo: Cinema Treasures.org

The conservative, imposing style also fit the changing movie business, as it transitioned from the small, scrappy storefront venues – where fire was a danger because of the nitrate film and open projectors – to safer, fire-proofed playhouses to accommodate the growing audiences.

The T&D Berkeley was one of the better of the T&D theatres in the Beaux-Arts style. It also featured the signature T&D logo in plaster, set in the middle of the massive metal awning, directly below the arched art-glass window. Part of T&D's appeal, news stories reported, was its fine selection of moving pictures "of a high moral character," seen as a hallmark of the T&D Theatres. In mid-December, after the showing of "Cabiria," the T&D Berkeley hosted a spectacular production of "Neptune's Daughters" with a cast of 1,000.

"Berkeley's Picture Palace," got far more press attention than the smaller Strand (now the Elmwood) on College Avenue, which opened just days before the T&D in 1914,³² possibly because the Strand didn't buy any newspaper ads for its grand opening, lacking the funds of the T&D Circuit.

³² "Big Drama of the North Will Open New Theater on College Ave. and Derby St., *Berkeley Daily Gazette*, December 7, 1914.

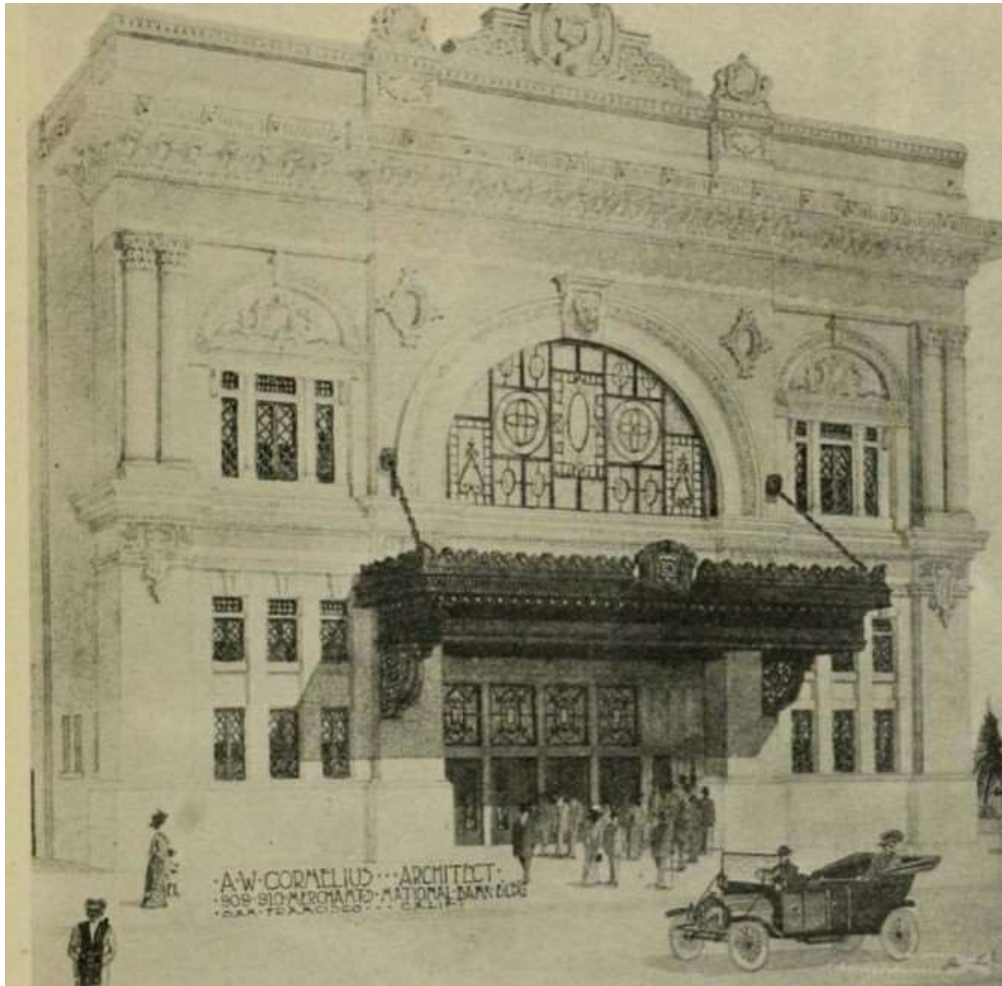


Figure 13. New T&D Theatre, *The Architect & Engineer*, February, 1915

The T&D Circuit

Several months after the December opening of the T&D Berkeley, the young company was riding high, with a one-page spread in a 1915 issue of *The Moving Picture World* featuring photos of its top four executives, and five of its Bay Area theatres, including the Berkeley theatre.

As a company, though, T&D had already experienced one brief ownership squabble with a manager at the Lyric in Oakland, an incident that landed in the press when an attorney for T&D used an iron bar to batter down the front doors in a standoff with the Lyric's manager.³³

It was a precursor to an even fiercer battle after the unexpected death of co-founder James Turner, struck by the Spanish Flu in 1918, aged 45. Turner died after a 10-day illness, the second death at the circuit during the influenza

³³ "Oakland Attorney Retakes Theater," *Oakland Tribune*, July 25, 1913.

pandemic. Dahnken, who had recovered from it, had just returned to work when Turner succumbed.³⁴

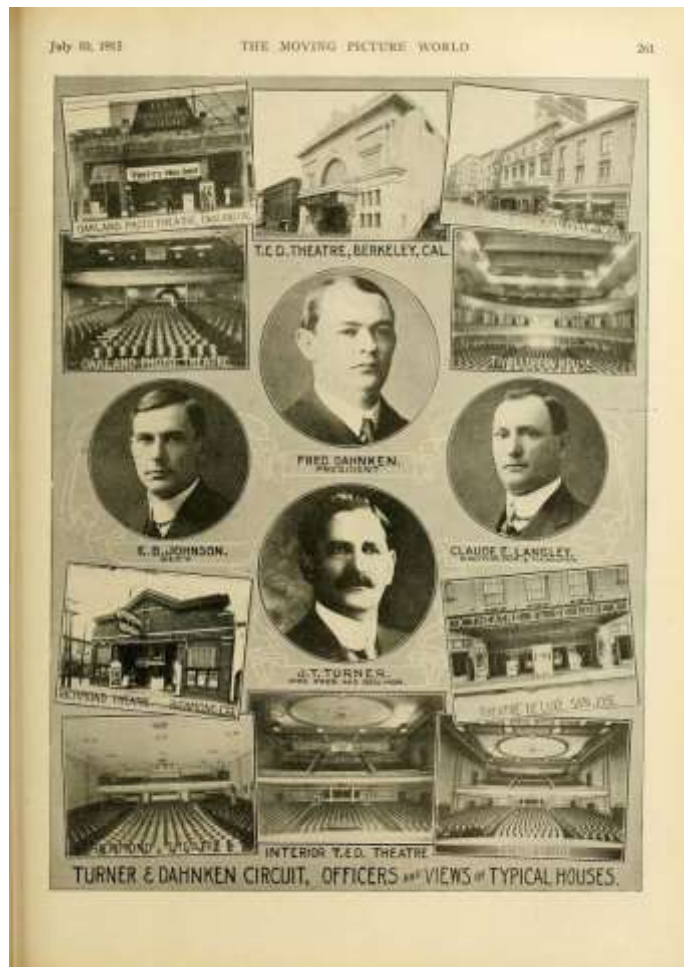


Figure 14. *The Moving Picture World*, July 10, 1915, courtesy Daniella Thompson

After Turner's death, his widow Hattie Turner took over his position, but "dissatisfaction arose in the corporation between [Fred] Dahnken and Mrs. Turner interests."³⁵ In the summer of 1921, Dahnken was ousted as president by the board, and Turner's widow took his place. Dahnken refused to acknowledge the vote and release T&D's books and records to the board. Ultimately, a few months later, the two sides reached an agreement, and Dahnken was made chairman of an advisory committee.

But this saga was the beginning of the end for the T&D Circuit. In January 1923, executives announced that the T&D and its 26 movie houses would be sold

³⁴ "James T. Turner Dies of Influenza," *San Francisco Examiner*, November 5, 1918.

³⁵ "Fred Dahnken Concedes Election of Mrs. Turner as Head of Corporation," *San Francisco Examiner*, October 8, 1921

to a Los Angeles group led by film pioneer Sol Lesser and his firm West Coast Theatres, Inc., for a sum of under \$4 million. The deal was called “one of the largest deals in the history of motion pictures.”³⁶ When the deal actually closed in March, it was described as a \$1.67 million deal for 90% of T&D stock.³⁷

In the very first days of the completed deal, the general manager for the group, A.W. Bowles, talked about plans for some of the theatres, and mentioned the T&D in Berkeley as on the list for a \$100,000 remodel.³⁸ One month later, West Coast Theaters filed for a permit to erect a scaffolding as part of an interior remodeling project to remove the box seats, change rows of balcony seats, and install a new office door. The permit estimated the work at \$4,500, a far cry from the promised \$100,000.³⁹

The year 1923 was also a tumultuous one for the city of Berkeley, which after over a decade of commercial and residential growth, had its own natural disaster: a major fire that started in the Berkeley Hills but descended toward the U.C. Berkeley campus and downtown. Most of the structures destroyed were homes, and another wave of construction in Berkeley followed in the 1920s.

As the 1920s roared on, the Shattuck Avenue commercial district grew with new, taller buildings, department stores, restaurants, and small parking garages. One major downtown development was the creation of Shattuck Square, next to the Southern Pacific station. The three Beaux-Arts style buildings in the square were designed by architects J.R. Miller and Tim Pflueger of San Francisco, and one was designed as the Berkeley branch of the Roos Brothers department store.

With growing commerce, population, and more transit options in urban areas, the movie business was growing, too. Ever-larger movie palaces, featuring revivalist European architecture or references to faraway locales seen only on the silver screen, became part of the cinema-going experience.

Sometime after the T&D sale to West Coast Theaters was completed in August 1923, the theatre on Kittredge Street was renamed the California. While several other theatres in the chain were also named the California, in Berkeley, the new name was also an opportunity to connect more with the local U.C. Berkeley community. The first ads with its new name began to appear in late 1923. Under the new owners, the theatre and its management also got involved with the growing downtown Berkeley business community: they hosted Christmas parties for children, PTA meetings, a fundraiser for the U.C. crew team, and had boy scouts as ushers for an event. The theatre also hosted fashion shows for Roos Brothers, usually in conjunction with a film screening.

³⁶ “Lesser Takes T&D Circuit for \$4 million,” *San Francisco Chronicle*, January 23, 1923.

³⁷ “T&D Theatres Sold for Sum of \$1,675,000,” *San Francisco Chronicle*, March 20, 1923.

³⁸ “Old Factor in Movie Game Passes,” *San Francisco Examiner*, August 23, 1923.

³⁹ City of Berkeley, Building Permit 14961, September 18, 1923, Berkeley Architectural Heritage Association archives



Figure 15. Roos Bros ad, Berkeley Daily Gazette, February 24, 1926

Enter Fox Studios

The film industry evolved from small nickelodeon operators, to upstart companies, to studio conglomerates with moguls at the top. These studio heads wanted ownership of more theatres. In January, 1928, Fox Studios, led by William Fox, purchased the parent company of West Coast Theaters, Westco Corp., for \$100 million, a deal that included four other cinema chains. A total of 250 movie theatres were involved in the deal.⁴⁰

When Fox made this big acquisition, the industry was just becoming obsessed with a new technology: sound. Even though there had been experiments with sound effects prior to Al Jolson's 1927 film, "The Jazz Singer," when that film became a major smash hit with recorded sound performances, there was no looking back.

The development of sound in film culminated in another shift in the business, a change more technological than architectural. But it still led to a flurry of upgrading and remodeling in many houses, and Berkeley's California Theatre was among them. The switch to sound also was an excuse to further modernize many theatres, or to redecorate and remodel in the range of revivalist, exotic and escapist styles that were becoming popular after World War I.

⁴⁰ Fox Films Buys 250 Theaters, *Los Angeles Times*, January 26, 1928.

Just a few months after the Fox acquisition of the West Coast Theatres, in May, 1928, the California closed with a small, cryptic notice in the *Berkeley Daily Gazette*, which announced, "'The Dove,' [a film starring Norma Talmadge] will automatically come to a close tonight with the closing of the California Theatre."⁴¹ It wasn't until November, 1929 that Fox West Coast Theatres filed a permit for alterations. Nothing else was on the permit, except "per plans." Costs were cited as \$40,000, it was filed by the Los Angeles contractor, A.C. Lane.⁴²

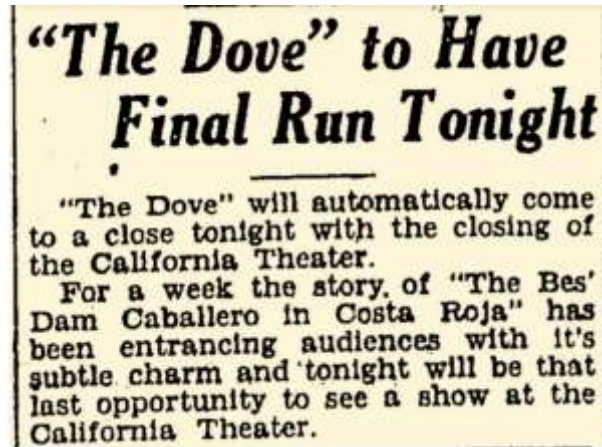


Figure 16. Mention of California Theatre closure in the *Berkeley Daily Gazette*, May 5, 1928.

The year 1929 was a tumultuous one in America. The stock market crash in October ultimately led to the Great Depression of the 1930s. But in the first few weeks after the crash, it wasn't immediately clear how severe the impact would be, or that the Roaring 1920s were at an end. All over America, building was still going at a breakneck pace; movie palaces were still on drawing boards, including in the Bay Area. In June, 1929, Fox had just completed the San Francisco Fox, a 4,651-seat, so-called spectacular theatre, designed by New York architect Thomas Lamb. In October, Paramount Publix started talking to San Francisco architect Tim Pflueger about a major movie palace in Oakland, an approximately 3,000-seat theatre to compete with the one-year-old Oakland Fox around the corner.

When the California Theatre, now known as the Fox California, finally reopened in October, 1930, as noted by Betty Marvin in the State's Historic Resources Inventory form filed in 1978, "reporters in 1930 were uncertain whether to say the 1914 T&D had been remodeled or demolished."⁴³

⁴¹ "'The Dove' to Have Final Run Tonight," *Berkeley Daily Gazette*, May 5, 1928.

⁴² City of Berkeley, Permit No. 33702, November 12, 1929, Berkeley Architectural Heritage Association archives.

⁴³ Marvin, Betty, State of California, Department of Parks and Recreation, Historic Resources Inventory, "California Theater," January 13, 1978.



Figure 17. California Theatre under construction, 1929 or 1930
Swingle Collection, BAHA archives.

The *Berkeley Daily Gazette* said, “the new structure rises on the site of the old California, an important and colorful theater in the city’s past.”⁴⁴ The *Oakland Tribune*, though, noted that most of the reported \$250,000 in expenditures on the theatre were on the interior furnishings and stage equipment.

In under a year, the theatre had been transformed into a “symphony in modernism” by the theatre’s architect, Clifford A. Balch, his engineer partner, Floyd E. Stanbery, and their decorators. But it is clear from a construction photo at the time that the work was mostly on the façade, where the contractors transformed the once-ornate Beaux-Arts façade into an imposing, tripartite front with a stepped parapet and roofline, narrow niches and Art Deco motifs such as zigzags and frozen fountains, and a new marquee designed of modern materials such as metal, plastic, and neon.

While the exterior of the theatre was modern or modernistic, the interior also combined different themes and references, common among theatre architects of the 1920s. The Fox California followed a “modernistic theme in structure” with “several forms of architecture” adapted for the interior. “A touch of Kipling’s India is to be found in the stage curtains, with French renaissance architecture for the auditorium, and modernized Spanish schemes for the foyer,” commented the *Oakland Tribune*.⁴⁵

The yearning for exotic foreign lands and styles was also a key element of the Art Deco movement, which sought to eschew the standard classical European

⁴⁴ “Theater will be Opened Friday,” *Berkeley Daily Gazette*, October 9, 1930.

⁴⁵ “Fox Opens New Film Theater in Berkeley,” *Oakland Tribune*, October 11, 1930.

references, or at least transform them. As Maggie Valentine describes in her book on theatre architect S. Charles Lee, *The Show Starts on the Sidewalk*:

Exotic styles not only connoted escape but demonstrated the ambivalence of American attitudes in the 1920s. Having seen much of Europe during the war, American soldiers returned with images of French chateaus and Tudor cottages that over the next decade sprang up in bungalows, apartment buildings, and commercial architecture throughout the United States. However, national disillusion with international commitment and the rejection of a position as a world power shaped the isolationism and laissez-faire policies that characterized the 1920s. Period revival architecture was the cultural expression of that ambivalence.⁴⁶

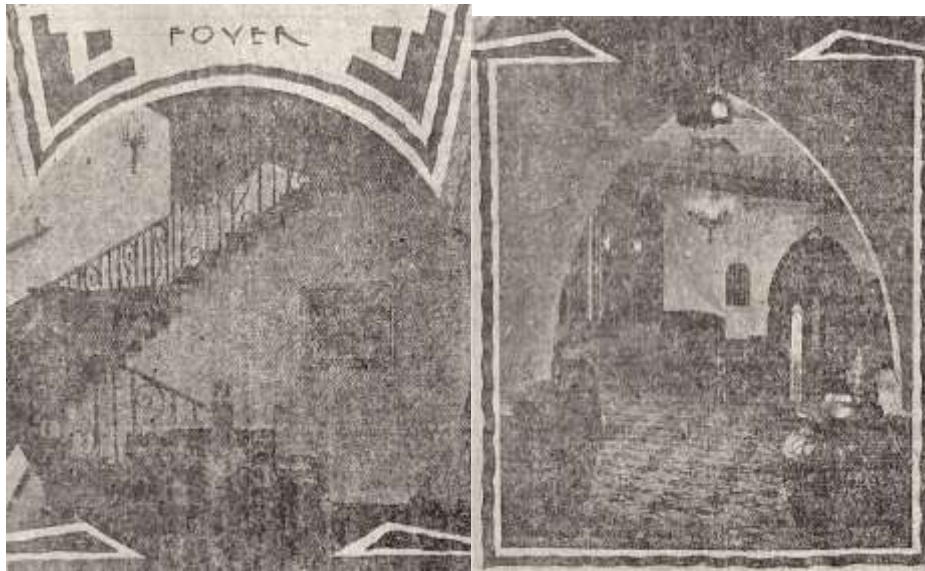


Figure 18. 1930 photos of foyer and mezzanine, published in the *Berkeley Daily Gazette*

The new theatre maintained much of its original footprint and the wing for theatrical and stage equipment. Its total auditorium, including a new balcony built with steel trusses, still held about 2,000 seats. Patrons went upstairs via one of two sweeping “futuristic” staircases that featured new metal railings with a swirling pattern, passing into the mezzanine through pointed Moorish arches. Black-and-red occasional chairs, comfortable lounges and settees dotted the foyer and the mezzanine, all modelled on modernistic lines.

The main auditorium featured a new proscenium design, where neutral walls flowed into the proscenium of buff- and sand-colored blocks surrounding the screen and stage area, where “one vivid spot of color” came from the curtain designed to cover the new screen, made of a “shimmering orange velvet” with a modernistic floral design, in magenta and a royal blue as a border, trimmed with

⁴⁶ Valentine, Maggie, “The Show Starts on the Sidewalk, An Architectural History of the Movie Theatre Starring S. Charles Lee,” (New Haven: Yale University Press, 1994), p. 72.

multi-colored gems, silver sequins and metallics. The new pipe organ was a \$25,000 Wurlitzer, finished in gold with raised fleur-de-lis on either side.⁴⁷

There was also a new projection booth twice as large as standard booths, with a double ceiling that was designed as a safeguard against fire, three projectors in sound-proof compartments, and two generators, in case of breakdowns.

Other new equipment included a new Magnascope screen for better picture quality and, most important, the latest in "talking equipment" from Western Electric, intending to give "the people of Berkeley a show house of perfect sound."⁴⁸ The theatre also provided headsets for the hard of hearing.



Figure 19. Ad in a special section on the theater of the Berkeley Daily Gazette, October 9, 1930.

While the *Oakland Tribune* sounded disappointed by the lack of pomp and long speeches by Berkeley Mayor Thomas Caldecott, throngs were reported to attend the second grand opening of the theatre. The 1930 talking film "Follow Thru," a whirlwind romantic comedy starring Buddy Rogers and Nancy Carroll, was preceded by some short subjects, including a Mickey Mouse cartoon.

⁴⁷ "'Modernism' is Keynote of New Theatre Building," *Berkeley Daily Gazette*, October 9, 1930.

⁴⁸ "Perfect Acoustics Worked Out After Study by Engineers," *Berkeley Daily Gazette*, October 9, 1930.

The Architect

In the six-page special section on the theatre in the *Berkeley Daily Gazette*, which gave the theatre the most coverage, nothing was written about the firm Balch & Stanbery, responsible for the design and engineering of the theatre.

Balch and Stanbery were based in Los Angeles and appear to have formed their partnership in the late 1920s⁴⁹ as an architect and engineer team, much like Dankmar Adler and Louis Sullivan in Chicago. They worked together off-and-on until the late 1930s. Balch also worked with Walker & Eisen, a highly regarded and prolific firm in the Los Angeles area, as an associated architect, where he designed more theatres in the Art Deco style, including the United Artists Theatre in downtown Pasadena and its Berkeley twin on Shattuck Avenue, which opened two years after the California Theatre.

Clifford Allison Balch was born in Preston Lake, Minn. in 1880, the son of a carpenter and the oldest of four siblings. His family moved to California around the end of the 19th century, and in the 1900 census, they were listed as living in Pasadena and the 19-year-old Clifford was working as a day laborer. Ten years later, his mother Anna was a widow, and Clifford described his profession as architect, still living in Pasadena, where he and his three brothers all resided in the parental home.

In 1917, Balch, already a second lieutenant in the National Guard, took a War Department exam and was appointed first lieutenant in the U.S. Army, which had not yet entered World War I.⁵⁰ He eventually joined Company 1 of the 160th Infantry. In 1918, he shipped out of Brooklyn, N.Y. to France. During his service there, his mother's letter-writing friendship with the French woman who was hosting Balch in her home was featured briefly in the *Los Angeles Times*.⁵¹

Balch fits the type of architect described in Valentine's book on S. Charles Lee, as one of the many architects who served in the First World War, and returned to the U.S. with revivalist visions of Europe or other foreign lands. He began working on movie theatres in the 1920s, and one of his first designs to receive attention was the Bard Theatre Building in his home town of Pasadena. The theatre in the mixed-use commercial building was described as Egyptian and presented vaudeville shows produced by Alexander Pantages.

After the 1922 discovery of Tutankhamun's tomb in Egypt, the architect and the theatre's owner, Lou Bard, were swept up in the ensuing Tut-mania that was all the rage through the 1920s, influencing architecture, clothing design and even the makeup of many flappers. Balch and his patron were also likely also inspired

⁴⁹ Pacific Coast Architecture Database (PCAD), listing on Balch & Stanbury, pcad.lib.washington.edu accessed December, 2021.

⁵⁰ "California Commissions in the Guard Confirmed," *Los Angeles Times*, August 17, 1917.

⁵¹ "Strangers But War Makes Them Friends," *Los Angeles Times*, November 11, 1918.

by Sid Grauman's Egyptian Theatre on Hollywood Boulevard, which had opened in October, 1922, with the first-ever Hollywood movie premiere.



Figure 20. Ad for Bard Theatre Building, *The Pasadena Evening Post*, June 22, 1925

Great pharaoh heads, silent sphinxes, and racing chariots were among the motifs to decorate the theatre. Reds, jade green, and black intermingled with hundreds of pounds of gold leaf in the mural decorations inside the theatre, reported the *Pasadena Evening Post*.⁵²

Little is known about Balch's early training, but he clearly was interested in drawing and was talented as an artist. In 1902, at age 22, he entered a Board of Trade contest to design the cover of a souvenir book and won.⁵³ According to the Pacific Coast Architecture Database, Balch worked on approximately 38 movie theatres, all of them in California, either on his own, with Floyd Stanbery, Walker & Eisen, or a firm he started later with his brother, Balch & Balch.

One project—the West Coast outpost of the famous New York restaurant Sardi's—showed Balch working in an even more modern style, in collaboration with the Austrian modernist, R. M. Schindler, who by then had settled in Los Angeles. One *Los Angeles Times* mention in 1932 noted, “plans are now being completed by architects C.A. Balch and R.W. [sic] Schindler” for Sardi's. A later ad cites Schindler as the building architect; Balch was architect for the owners.

⁵² “Egyptian Elegance to be Disclosed in Bard's New Theater,” *Pasadena Evening Post*, June 22, 1925.

⁵³ “Sixteen Identified,” *Los Angeles Times*, December 30, 1902.

Sadly, the sleek modernist café-restaurant burned in a kitchen fire in 1936.⁵⁴



Figure 21. Ad for the new Sardi's, Los Angeles Times, January 3, 1933.

As a WWI veteran, Balch tried to serve his country again during the Second World War, registering for the draft in 1942 at age 61. In 1948, Balch and his brother William worked on an "ultra modern" drive-in theatre in Pomona, called the Valley Drive-In. This appears to have been Balch's last project. He died at age 83 in 1963.⁵⁵

Balch and Art Deco

In many of his theaters that survive today, Balch was working in what we refer to today as the Art Deco style, and described at the time as Art Moderne, Zigzag Moderne, modernistic, zigzag, jazz or, as the ad copy for the Fox California read, simply modernism. The style derived its current name from a 1925 exposition in Paris, called *L'Exposition des Arts Décoratifs et Industriels Modernes*, where a

⁵⁴ "Eight Injured as Sardi's Café Destroyed by Fire," *Los Angeles Times*, November 2, 1936.

⁵⁵ Funeral announcements, "Clifford A. Balch," *Los Angeles Times*, December 18, 1963.

decorative style that had been bubbling up in Europe, influenced by a convergence of modern art movements, made its debut.

In her book, *Essential Art Deco*, author and V&A museum curator Ghislaine Wood describes the wide-ranging style:

Art Deco is perhaps best understood as the style of an age of extremes. Spanning the boom of the roaring twenties and the bust of the Depression-ridden thirties, it came to represent many things for many people. It was the style of the flapper girl and the factories of Fordism, the luxury ocean liner and the skyscraper, the fantasy world of Hollywood and the real world of the Harlem Renaissance. It could be deeply nationalistic, but it spread like wildfire all over the world, dominating the skylines of cities from New York to Shanghai and sheathing offices and factories from London to Rio. It presented a return to tradition and simultaneously celebrated the mechanized modern world. It embraced handcraft production and the machine...It affected all forms of design, from the fine and decorative arts to fashion, film, photography, transport and product design and reached beyond these to encompass literature, music and dance. It was modern and it was everywhere.⁵⁶

While the newspapers did not go into much detail about the exterior of the California Theatre in its 1930 re-opening, the massing of the façade and its plaster ornament are quintessential of the style and are highly regarded today.

The stepped pattern of the façade is an element that became quite popular, one that was an oblique reference to ancient temples of Mesopotamia, the Mayans, and the Egyptians. This fascination with ancient worlds, combined with the 1914 zoning requirement in New York for setbacks on new skyscrapers to allow more sunlight on the streets, fueled a fascination with ziggurat shapes. This shape, and various Cubist interpretations of it, led to the so-called "skyscraper style," where even furniture took on the shape, such as the skyscraper bookcases created by designer by Paul Frankl.

Another common motif is what are referred to as frozen fountains, captured in plaster, as seen in the California's façade. This motif repeats itself again and again in many buildings around the world, from the mid- to late 1920s, when the style was effervescent. The concept of the frozen fountain is possibly a reference to the fountain of glass designed by Renée Lalique, one of the foremost designers of the period, for the Paris Expo. A stained-glass version of the fountain was also depicted on the cover of the French weekly news magazine *L'Illustration*.

In addition, the zigzag pattern, seen on the theatre's façade, was such a popular motif that it was sometimes used as a nick-name for the style in the 1920s. It was also a likely double entendre referring to carefree drinking during Prohibition, since zigzag was used during World War I to denote drunkenness.

⁵⁶ Wood, Ghislaine, *Essential Art Deco*, (London: Bullfinch Press, 2003), p. 6.



Figure 22. Postcard featuring Lalique's fountain, Paris 1925 Exposition



Figure 23. Stained glass window created for the 1925 Exposition des Arts Décoratifs et Industriels Modernes depicts the new style as seen in Lalique's fountain.

Balch also deployed the style in several other theatres, notably in five United Artists theatres, including the Berkeley U.A. on Shattuck Avenue, which was completed two years after the California Theatre on Kittredge. Balch was described as an associate architect with Walker & Eisen of Los Angeles.

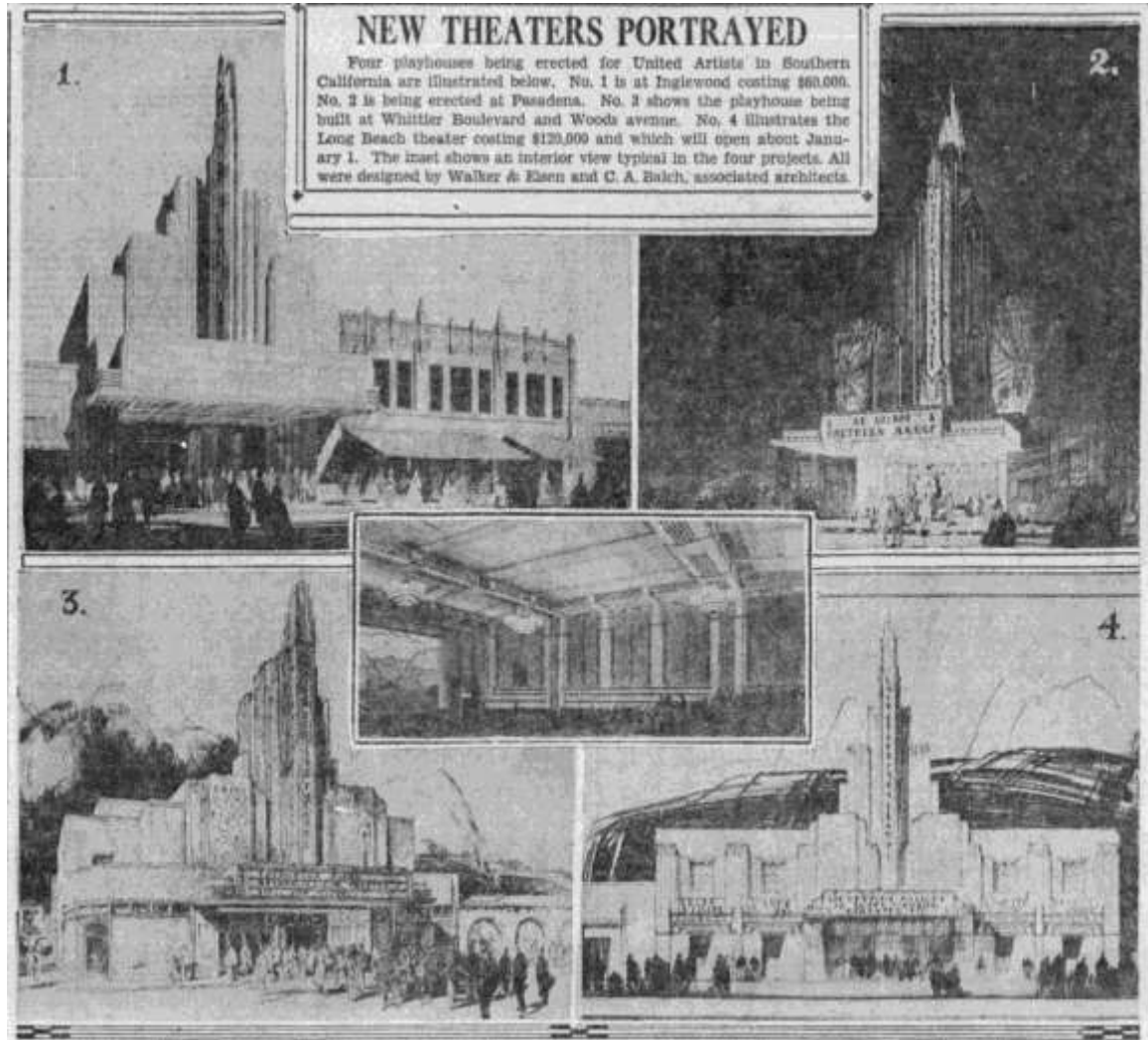


Figure 24. Architectural renderings of four U.A. theatres in the Art Deco style by Walker & Eisen, C.A. Balch as associated architect. (c) Los Angeles Times, September 13, 1931.

The Pasadena Theatre, as seen in illustration No. 3 above, is still extant on Colorado Avenue as a gym and a restaurant. The United Artists Theatre, still an active movie theatre on Shattuck Avenue, is nearly identical in form, with a stepped façade, narrow tower, vertical lines, and sculpted *bas-reliefs* on each side of the tower, depicting “Artistry” on the left and “Unity,” on the right. Theatre historian Gary Parks has noted that the art work is reversed on the façade of the Pasadena theatre.

When the U.A. Theatre opened in September, 1932, the tower glowed with neon, which was removed, possibly sometime in the 1960s or 1970s.⁵⁷ The original United Artists marquee has also been removed.

Like many of the architects of his era, Balch would gradually become more modernist in his designs, as the Art Deco ornament would be stripped from designs in the later 1930s, partly due to budgetary consideration, and as the design evolved into what we now call Streamline Moderne.



Figure 25. *United Artists on Shattuck Avenue, November 2017*
Photo: *Therese Poletti*

The Cal Endures

In 1933, as the economy worsened during the Great Depression, Fox West Coast Theatres filed for bankruptcy as a way to get out of many unprofitable movie theatre leases. The move was criticized by legislators during a Senate committee hearing on bankruptcies that took place in Los Angeles. One year later, the assets of the bankrupt chain, including 125 theatres, were sold for \$15.6 million to National Theatres Corp., a company organized to purchase the Fox

⁵⁷ Finacom, Steven, "Berkeley's United Artists Theater Turns 75," *The Berkeley Daily Planet*, September 14, 2007.

chain and headed up by Spyros Skouras, the brother of Charles Skouras, a former top executive of Fox West Coast and a trustee of the bankrupt company.⁵⁸

Back in Berkeley, the California Theatre carried on; it continued to screen movies and hosted or sponsored typical community events, such as an Easter egg hunt with partner the *Berkeley Daily Gazette*. The theatre was still named the Fox California; it wasn't until the early 1950s that another big change occurred, as the Fox West Coast chain sought to counter post-war issues that were affecting the movie theatre business. Drive-in movie theatres were becoming all the rage as America started moving to the suburbs, and the threat from television was beginning in earnest, as the numbers of operating television stations grew.

In April, 1952, the Fox California closed for two weeks, as rumors were dropped in a gossip column in the *Berkeley Daily Gazette* about plans in the works for a star-studded opening in May. After its brief closure, the theatre had a grand "reopening" to celebrate a remodel that featured a marquee redo and the addition of a huge glowing neon sign, spelling out California on two sides. The exterior of the theatre was also repainted in a shade of chartreuse.⁵⁹ The neon sign today remains the most enduring element of the 1952 remodel.



Figure 26. California Theatre's working neon in 2008. Photo © Thomas Hawk

At the grand re-opening in 1952, actresses Clare Trevor and Jeanne Crain, and the actor Charles Coburn were the biggest stars to attend the event, which raised funds for a U.S. Olympic Games Fund and a Berkeley Chamber of Commerce youth program.

⁵⁸ "National Theaters Take \$15 Million Chain, 125 Houses are Involved, Out of Bankruptcy," *Los Angeles Daily News*, November 20, 1934.

⁵⁹ "Grand Opening Being Planned for California Theater," *Berkeley Daily Gazette*, April 30, 1952.

“The theatre itself has been completely remodeled and redecorated,” the *Gazette* reported.⁶⁰ In its own two-page ad, Fox West Coast said it had “engaged the most progressive and modern creators in the architectural and decorative professions.”

In reality, Fox had given its theatre the so-called “Skouras Style” treatment, which was an interior remodel style of Fox West Coast Theatres under the leadership of Charles Skouras, who took over the chain sometime in 1933. The signature style involved the use of plaster in three-dimensional hand-tinted floral patterns and scrolls, applied to interior walls and the surrounds of the proscenium. Fox worked with theatre designer Carl G. Moeller, who also remodeled the box office and the soffit of the marquee in the same scrolling, three-dimensional style. The arches at the top of the staircases were also reconstructed, and turned into curving, rounded entry ways, leading into the revamped mezzanine area.

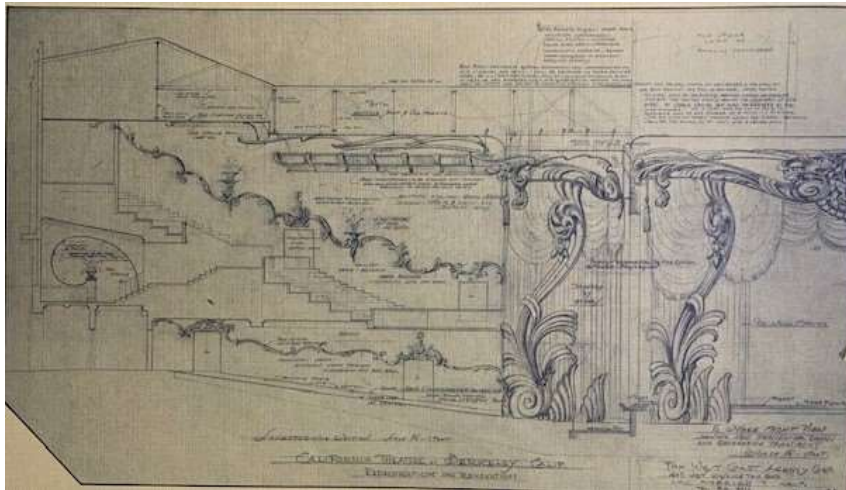


Figure 27. Renderings of the California Theatre interior, longitudinal view, reproduced in the *Annual of the Theatre Historical Society of America*, 1987. Photo courtesy Gary Parks

Preston Kaufmann, the author of a now-highly collectible book on the San Francisco Fox Theatre, also wrote an issue for the Theatre Historical Society of America on the Skouras Style in 1987. Kaufmann said that this form of decoration was almost exclusively seen in showplaces operated by National Theatres, especially the Fox West Coast Theatres. Kaufmann described it as:

Showmanship in architecture...sweeping scrollwork, deep hanging festooned drapes, multi-colored neon-lit coves, generous use of gold leaf, and lighting fixtures of brass and aluminum...are just a few of the very unique components of what historians call the “Skouras-Style.” ... Film goers were greeted in the lobby by a clean but fanciful concession stand, decorated with

⁶⁰ “Hollywood Stars to Be Here for Berkeley’s Gala Theater Premier May 14,” *Berkeley Daily Gazette*, May 8, 1952.

etched aluminum panels. Skouras-Style ornament and painting continued in the auditorium — on the walls and ceiling. Seemingly as in days past, the theatre was a show in itself.⁶¹

The Skouras treatment could be called a lower-cost, three-dimensional version of the heralded Heinsbergen murals that decorated many Californian movie theatres of the 1920s and early 1930s, but at a fraction of the cost. “Obviously, these decorations were relatively inexpensive, compared to use of intricate staff work,” Kaufmann wrote. “But the Skouras[es] were interested in only one thing — making money.” He noted that the style was used for approximately nine years. When Charles Skouras died suddenly of a heart attack in 1954, the inspiration behind the style came to an end.

Not much can be learned about Carl Moeller, the chief creative behind these effects. He is cited as one of the designers of the now demolished Hawaii Theatre (1940) on Hollywood Boulevard, which featured some precursors to the Skouras Style, with floral embellishments.

An ad in the *Berkeley Daily Gazette* (Fig. 26) included some rare photos of the stylized ornament on each side of the California Theatre’s proscenium.



Figure 28. Partial section of two-page ad from the *Berkeley Daily Gazette*, May 14, 1952.

⁶¹ Kaufmann, Preston, “Skouras-ized for Showmanship,” *Theatrical Historical Society of America, Annual*, No. 14, 1987.



Figure 29. Mezzanine photo circa 1950s, with redone archways, 1930 staircase railings and bas relief in gold or aluminum leaf on the left. Jack Tillmany Collection, BAHA archives.

The 1970s to today

As movie theatres continued to be hurt by the explosion of television in the 1950s and 1960s, some theatres closed or sought new ways to attract the public and remain viable and profitable. The advent of shopping malls and the megaplex in the late 1970s led to another round of pressure on single-screen theatre operators, and many went out of business. Other theatre owners responded by partitioning their theatres, splitting large auditoriums into two or three separate small theatres, where they could screen a handful of movies every day.

The California was one of those venues. In 1976, the theatre was managed by Marty Foster and Phil Harris, whose company, Marphil Corp., operated a chain of art house theatres in the East Bay. They hired architect John A. Elphick of Oakland to split the upstairs balcony into two smaller theatres, each with its own separate entrance off the mezzanine. As much of the Skouras treatment as possible was left intact, but decorative elements that got in the way of the twinning of the balcony level had to be removed.

After the split into three screening rooms, the theatre was called the California 3 for a time. By the 1980s, it was known as California Cinema, as repertory houses came into vogue. In 1994, a company founded by Gary Meyer, who managed the U.C. Theatre, a popular rep house on University Avenue, took over the lease. His then-young company, Landmark Theatres, had the lease on the theatre until October, 2021. Like all movie theatres across the U.S., the theatre was shuttered during the COVID-19 pandemic and was on the verge of reopening when the heirs of John Muldoon III cancelled Landmark's lease.

Under Landmark's management, the California began again to host big movie events that involved the community, as it had done in its early years.

Daniel Ellsberg, author and former military analyst who was the source of the Pentagon Papers, was a frequent movie goer at the Cal. Another local Berkeley celebrity, U.C. Berkeley professor of public policy and former secretary of labor Robert Reich, was also in the house on three occasions for the showing of a documentary, "Inequity for All," by Berkeley filmmaker Jake Kornbluth. Reich, who stars, in the film, participated in a Q&A at each showing.

Another major event took place in 2013 for the showing of the film "Fruitvale Station," about the 2009 shooting of Oscar Grant by a BART police officer, who said he mistook his gun for a taser. The film's director, Ryan Coogler, hosted a packed Q&A session after one showing of the movie.



Figure 30. Filmmaker Ryan Coogler during an audience Q&A after a showing of the film "Fruitvale Station" in 2013. Photo courtesy Dale Sophia

16. Context

The California Theatre is located on Kittredge Street between Fulton Street and Shattuck Avenue, on two parcels, known as Lot 7 and Lot 8. The block is part of Blake Tract, Map No. 3, which was originally bounded by Shattuck Avenue, Allston Way, Atherton Street (now part of the U.C. campus), and Bancroft Way.

This block of Kittredge built up slowly in pre-1906 Berkeley, and then experienced more change in the rapid post-earthquake and fire growth of the small city. From its earliest days, the quiet block right off the hubbub of Shattuck was a popular area for rooming houses and apartments for both students and families, with its easy proximity to the university. In the mid-1920s and again in 1935, commercial storefronts were added to the oldest historic Victorian homes on the block, as the theatre and large corner apartment buildings added to the business activity in the area and the mixed-use nature that still exists today.

Although Blake Tract, Map No. 3 was subdivided in 1881, its development was slow. By 1890, only two houses had been built on the north side of Kittredge, including on Lot 8, the lot that investor Frank M. Wilson would eventually purchase in 1906. This early dwelling on Kittredge was an income property from the beginning, with a dwelling and a small carriage house in the rear.

According to Assessor Records, Lot 8 was owned from 1890 to 1903 by Ann A. Shepard,⁶² who moved to California from Iowa with her daughter, May, a very early student at the University of California, in 1879. They settled at 2020 Hearst Way (then College Avenue), a rooming house where May met her future husband, a law student named Lemuel Warren Cheney. After May and Warren married in 1883, Mrs. Shepard continued to live with them.

Warren Cheney became a journalist and was a well-regarded contributor to the literary magazine called *The Californian*, and eventually took it over in 1882, and then merged it into *The Overland Monthly*.⁶³ After the Cheneys married and sojourned in Europe, they briefly resided in Lodi. They returned to Berkeley in 1886, where they lived on what was then called Audubon Street (now College Avenue), north of Bancroft Way. Their home was located adjacent to the U.C. campus, an appropriate location at the time for the Cheneys.

May Cheney would go on to found the first teacher placement agency west of the Rockies, and her husband would join in its management. In addition, May Cheney was a co-leader in the movement to have Phoebe Apperson Hearst named as the first woman regent of the University of California.⁶⁴ Warren Cheney also sold real estate, where he made important contributions to the development of Berkeley.⁶⁵ In 1890, it appears that Mrs. Shepard purchased the property on Kittredge for investment purposes.

By 1894, most of the north side of the block had been built up, but the south side remained undeveloped. An additional dwelling on the north side of Kittredge, as seen in the 1894 Sanborn map, was a dwelling on Lot 7, also known as 2113 Kittredge. In 1893, that dwelling was owned and occupied by William Murray, a bookkeeper, and his daughter Anita L. Murray, a music teacher,

⁶² Alameda County Assessor Records, BAHA archives.

⁶³ "The Californian magazine has changed hands." *Alameda Daily Argus*, July 22, 1882.

⁶⁴ Thompson, Daniella, "U.C. Offers the American Turgenev's House for One Dollar," BAHA website, http://berkeleyheritage.com/berkeley_landmarks/cheney.html.

⁶⁵ Ibid.

according to City Directories and assessor records. William Murray died in 1896, leaving Anita the house on Kittredge.⁶⁶

Street grading and curbing of the block of Kittredge to the east of Shattuck and west of Fulton did not occur until 1895.⁶⁷ Cement sidewalks were laid out on each side of Kittredge in 1896.⁶⁸

That same year, the *Berkeley Gazette* (which later became the *Berkeley Daily Gazette*) published a cheerful progress report on the young town.

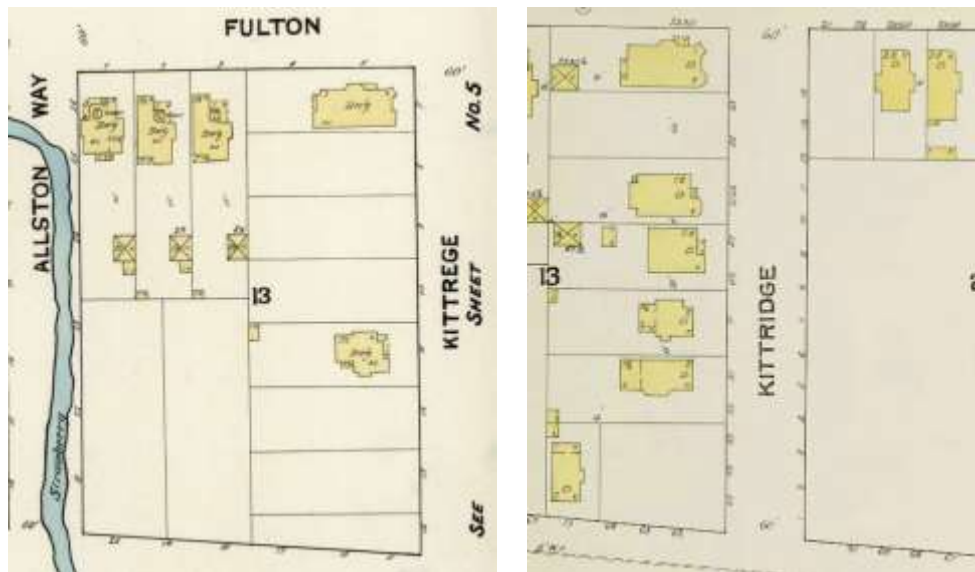


Figure 31. Sanborn map 1890 (left) and Sanborn 1894 (right)

The newspaper was an advocate, citing all the reasons home-seekers should look to Berkeley for the “most beautiful building sites,” with the University a nucleus as an education center. Noting the town’s achievements to date, the writer added, “It is not yet eighteen years since Berkeley was organized.”⁶⁹

Those achievements included a growing manufacturing industry, a police force, a banking institution, services such as electricity in every home, good markets for food, a new public library and a growing number of graded streets. Commercial buildings were one or two stories, wood frame construction, but as the Shattuck Avenue Commercial Corridor Historic Context and Survey noted, “by 1895, more substantial multi-story structures began to appear that were of brick construction.”⁷⁰

⁶⁶ *Berkeley Gazette*, May 8, 1896.

⁶⁷ “Kittredge Street Macademize and Gutter: Resolution Ordering the Work,” *Berkeley Gazette*, October 3, 1895.

⁶⁸ *Berkeley Gazette*, May 26, 1896.

⁶⁹ “Berkeley’s Progress, Something about the Past and Present Time,” *Berkeley Gazette*, December 24, 1895.

⁷⁰ Shattuck Avenue Commercial Corridor Historic Context and Survey, City of Berkeley, p. 25.

Public transportation to the fledgling university and the young town growing around it was initiated in 1876 with the 3.84-mile Berkeley Branch Railroad from Oakland. This subsidiary of the Central Pacific had its first terminal on Shattuck Avenue between Center Street and University Avenue.

In 1895, two buyers purchased properties on the south side of Kittredge Street, again for investment purposes. One was Robert Elder, an investor who built a house across the street, slightly cater-cornered, from the California Theatre. The house was originally a two-story wood-frame Shingle Style house. In 1896, it became the home of the new U.C. chapter of the Delta Upsilon fraternity for a couple of years, until the growing fraternity moved to larger quarters. In need of its own house, in 1902, the fraternity began raising funds by incorporating a house association, and built a fraternity house on Channing and Bowditch streets in 1905.⁷¹

Also in 1895, Ivy Melvin Tripp and his wife Emma built a house at 2106 Kittredge Street (Lot 19).⁷² By 1900, the Tripp family had moved out, and their former home became a boarding house. In 1902, a suspicious fire in the boarding house, owned for one week by former miner and capitalist Gustave Wanger, greatly damaged the building.⁷³ A year later, Wanger commissioned Berkeley architect William H. Wharff to design a three-story, fire-proof building on the southeast corner of Shattuck and Kittredge for apartments and commercial storefronts. In mid-1904, J. F. Hink & Sons Dry Goods (the precursor to Hink's Department Store), moved into the ground floor.



Figure 32. J.F. Hink & Son promotional postcard, circa 1904, of the new store in the Wanger Block courtesy Daniella Thompson.

⁷¹ "The Delta Upsilon Quarterly," Volume XXIV, October 1, 1906, p. 260-261.

⁷² *Oakland Tribune*, January 14, 1895.

⁷³ "Disastrous Fire is Probably Due to Incendiarism," *Berkeley Daily Gazette*, December 29, 1902.

The unbuilt lots on Kittredge Street continued to be sold in the early 1900s, and most of them were income properties, with apartments or rooming houses that appealed to the growing university community. E.J. Martin, a North Berkeley resident who was the manager at the San Francisco gas company, acquired lots as a speculative venture in 1901 and planned to build “tasteful cottages of seven rooms.”⁷⁴ In April of that year, Martin filed a permit for all work except electrical wiring and gas fixtures on a two-story house on the north side of Kittredge, 50 feet west of Fulton, with double specifications.

This likely was the two-story building at 2125-27-29-31 Kittredge, originally four flats that had grown to 12 apartments and rooms by 1950. A classified ad from 1902 for 2127 Kittredge described clean, well-furnished rooms for rent, and a French and Spanish table, where both languages were spoken and practiced.⁷⁵

By 1903, there were dwellings on all seven lots on the north side of Kittredge, while the south side was gradually developing, along with downtown Berkeley. More public transit had an even larger impact on the growth, with the formation of the Key System in 1902 and its arrival in Berkeley with streetcars that left Shattuck for a ferry connection to San Francisco beginning in 1903.⁷⁶

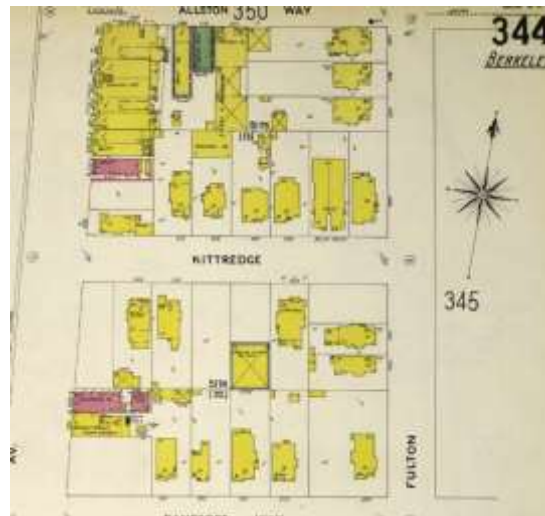


Figure 33. Sanborn Fire Insurance Map, 1903

In January, 1904, a livery and stable owner named John C. Fitzpatrick hired the well-regarded Berkeley architect Wharff to build a two-story residence with a basement on the south side of the block, at what is now 2138 Kittredge, for the large sum of \$4,090.⁷⁷ Fitzpatrick had also purchased the lot next door, to the

⁷⁴ “Will Improve Real Estate,” *Berkeley Daily Gazette*, May 17, 1901.

⁷⁵ Classified ads, *Berkeley Daily Gazette*, September 30, 1902.

⁷⁶ Shattuck Avenue Commercial Corridor Historic Context and Survey, p. 24.

⁷⁷ “To Erect Large Building,” *Berkeley Daily Gazette*, January 4, 1904.

east. He, his wife and their five children, had been living across the street at 2115 Kittredge, according to the 1904 Husted's directory. After many years as a railway superintendent, at the turn of the century, Fitzpatrick had opened up his own livery and stable business on Allston.

After Fitzpatrick's new home was built, he also moved his livery and stable business next door. The original 1904 home, which was built set back from the street, features a full-width hipped main roof and other Victorian era features such as a projecting bay to the east and curved wooden brackets.⁷⁸

Fitzpatrick's livery and stable business evolved with the times. In 1907, it even had a veterinarian who had his office on site, which probably was very useful when horses were stabled there. But transportation was shifting to the automobile, and by 1915, a year after the T&D Theatre opened, it was advertising limousines available at any time at Fitzpatrick's Garage.⁷⁹



Figure 34. View of Kittredge Street circa 1915 with Fitzpatrick's Garage covered in ivy on the left. Postcard courtesy Anthony Bruce

Two major events led to a further explosion of growth of downtown Berkeley. The San Francisco earthquake and fire of 1906 and the construction of the Southern Pacific railroad station in 1908, both led to more commercial

⁷⁸ Franklin Maggi, Leslie Dill, and Sarah Winder, "John C. Fitzpatrick House," State of California DPR 523 Primary Record, March 2, 2015, p. 1.

⁷⁹ Classified ads, *Berkeley Daily Gazette*, December 2, 1907 and December 15, 1915.

construction and development. Some buildings in downtown Berkeley suffered some damage, but nothing like the devastation seen in downtown San Francisco.

The year 1906 was also important for the block. The Victorian house at 2113 Kittredge on Lot 7 was sold by Anita Murray to John Muldoon and his family in 1906, while the house next door passed from Mrs. Ann Shepard at her death in 1903 to her other daughter, Fannie Beardsley.

In March 1906, one month before the San Francisco earthquake and fire, Frank Wilson purchased that same property from Stanford and Sarah Luella Cartwright,⁸⁰ who owned the property for about three years. Wilson is named in Alameda County historic assessor's records as the owner of the property from 1907 through 1913, but the assessment on the Lot 8 improvements was markedly reduced by 1911. The 1911 Sanborn map (Fig. 34) shows only a shed in the rear of Lot 8, indicating that Wilson either razed or moved the house circa 1910-11.

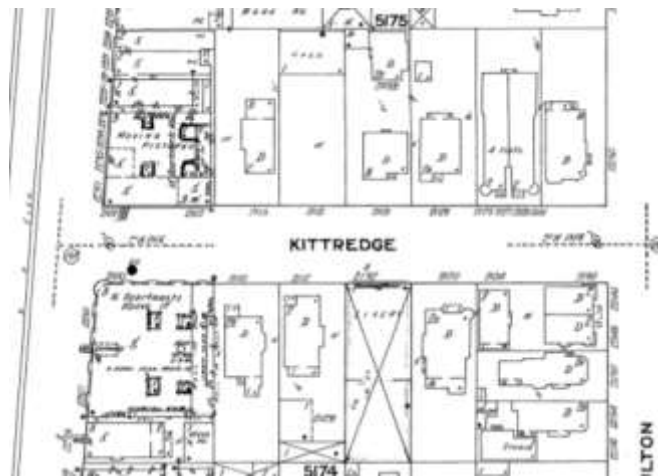


Figure 35. Sanborn Fire Insurance Map, 1911

With so many people fleeing San Francisco, many in Berkeley saw an opportunity both to profit from and to boost the young city's growth in this time of tragedy across the bay. For example, a group of real estate men formed, dubbing themselves the Berkeley Real Estate Exchange, to market the city of Berkeley and its locations, including the Berkeley Wharf, to manufacturers and other businesses in San Francisco that had been ruined or damaged in the earthquake.⁸¹ Their efforts were successful. A few months later, Warren Cheney wrote in the December issue of *Sunset* magazine about the host of commercial enterprises that had moved to Berkeley from the city.⁸²

⁸⁰ *Berkeley Daily Gazette*, March 6, 1906.

⁸¹ "Real Estate Exchange is Working to Secure Large Business Houses," *Berkeley Daily Gazette*, May 1, 1906.

⁸² Shattuck Avenue Commercial Corridor Historic Context, p. 26-27.

Another investor who sought to capitalize on the 1906 rush of refugees from San Francisco was business leader B.F. Brooks of Berkeley, who commissioned San Francisco architects Henry Meyers and Clarence Ward to design a three-story apartment building of reinforced concrete and brick, for the corner of Shattuck and Kittredge, at a cost of \$60,000.⁸³

Shortly after the Muldoons purchased their home, construction began in October, 1906 on the Brooks Apartment building (also known as the Amherst, Berkeley City Landmark No. 253.) Upon the completion of the Neoclassic Revival style building in 1907, the section of Shattuck Avenue from University to Bancroft was “solidly built” on both sides.⁸⁴ In addition to the large apartments upstairs, the building was home to commercial storefronts, including the storefront Varsity nickelodeon, the first home of the T&D Circuit in Berkeley, accessed on the Shattuck street side.



Figure 36. Postcard circa 1907, showing corner of Shattuck and Kittredge, with Brooks Apartments (left) and Wanger Block (right), courtesy Daniella Thompson

The neighborhood continued its growth into the 1920s, and some of the original building owners, seeing an opportunity, adapted their structures to the need for commercial storefronts. The Robert Elder House, for example, was altered in the 1920s. The charming Mediterranean-style commercial storefront addition, which today has the address of 2124–2126 Kittredge, was built in 1926 and retains its architectural integrity.⁸⁵

⁸³ “Two Handsome Modern Buildings Soon to be Erected in this City,” *Berkeley Gazette*, October 23, 1906.

⁸⁴ “Two Handsome Modern Buildings Soon to be Erected Landmark in this City,” *Berkeley Daily Gazette*, October 23, 1906.

⁸⁵ Franklin Maggi, Leslie Dill & Sarah Winder, State of California DPR 523 Primary Record, Robert Elder House, March 2, 2015.

Another earlier survivor on the block is the A.H. Broad House (1894) that added commercial storefronts. The A.H. Broad House stands adjacent to the California Theatre, at 2117 Kittredge Street. This Structure of Merit, designated in 2001, was the home of Berkeley builder and artist Alphonso Herman Broad,⁸⁶ who lived there with his family from 1907 to 1915, during a period when the block's character was being transformed from residential to commercial.

Broad would take advantage of this transformation in the mid-1920s, when he built two storefronts in front of his former home.⁸⁷

"Two new businesses that definitely foretell the speedy conversion of Kittredge street to one of commercial activity have just made their bow to the Berkeley public," wrote the *Berkeley Daily Gazette*.⁸⁸



Figure 37. Photo of A.H. Broad building and new commercial storefronts, June 12, 1925, *Berkeley Daily Gazette*.

"Residences and rooming houses have long held sway in this block of Kittredge street, despite the nearness to the city's main artery," said the *Berkeley Gazette*. "Only the California theatre and the Pepper Tree Inn disputing residential dominance in the past."⁸⁹ The new storefront closest to the theatre was a lunch and candy shop, called "The California Sweets," an excellent companion to the T&D Theatre, which had already brought the biggest change to the block since its opening in 1914.

Across the street from the theatre was a relatively new Pepper Tree Tea Room, a neighborhood restaurant and café, which was opened in 1923 by Alma Taylor, after her husband purchased their home at 2138 Kittredge from John C.

⁸⁶ Thompson, Daniella, "Builder-artist A.H. Broad left his mark on Berkeley," August 6, 2009, BAHA website, http://berkeleyheritage.com/eastbay_then-now/ah_broad.html

⁸⁷ Thompson, Daniella, "Builder-artist A.H. Broad left his mark on Berkeley," BAHA website.

⁸⁸ "Rapid Development on Kittredge," *Berkeley Daily Gazette*, June 12, 1925.

⁸⁹ "Rapid Development on Kittredge," BDG, 1925.

Fitzpatrick. Fitzpatrick's wife died in 1919 and in 1921, he put his garage and auto repair shop up for sale, saying it was "at sacrifice, account sickness."⁹⁰ At the time, the garage had storage for 35 cars, was doing a good business, and cleared about \$400 a month, the ad in the *Berkeley Daily Gazette* stated.

The T&D Circuit ended up buying the garage, which it sold a few years later in 1925, to the operators of the University Garage on Telegraph.⁹¹

The second business was a hair salon, described as a ladies and children's hair-cutting parlor. Various owners would take over the hair salon, which lasted through the 1950s.

A Sanborn fire insurance map from 1929, after Fox West Coast Theatres took over the theatre, shows all the commercial activity on the block, including a new gas station on the corner of Kittredge and Fulton.

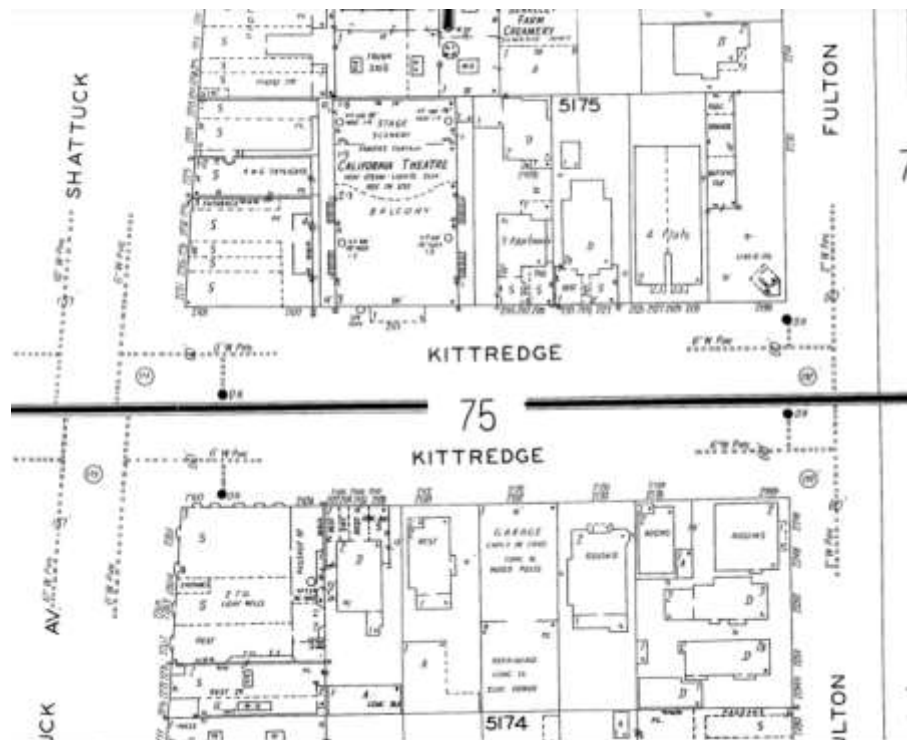


Figure 38. 1929 Sanborn Fire Insurance map, BAHA archives.

The biggest development on the other side of Shattuck Avenue would be the construction of the new main public library, at 2090 Kittredge. The library, completed in 1931, after the 1929–1930 remodel of the California Theatre, would continue the Moderne or Art Deco style. The building was designed by James W.

⁹⁰ "Mrs. C. Fitzpatrick Called by Death," *Berkeley Daily Gazette*, March 1, 1919. Classified ad, *Oakland Tribune*, June 15, 1921.

⁹¹ "Felt and Millett buy T&D Garage," *Berkeley Daily Gazette*, September 5, 1925. (This sale was likely conducted by the heirs of Turner and Danhken, since T&D had been sold by that time.)

Plachek, a local architect who single-handedly reshaped downtown Berkeley and the Civic Center area between the wars. The new library was built to replace the smaller library designed by John Galen Howard, the main architect of the U.C. Berkeley core, with funding from industrialist Andrew Carnegie.⁹²

Today, as local City of Berkeley Landmark No. 56 and listed in the National Register, the Berkeley Public Library is an exquisite example of the Art Deco style, in massing, design, and ornament, with *bas-reliefs* that reference Egyptian art, illustrating the trend of designers of the period to incorporate motifs of non-European derivation.



Figure 39. Detail of Berkeley Public Library, November 2021. Photo: Therese Poletti

One year later, the United Artists Theatre on Shattuck was completed, also in the Art Deco style, by Walker & Eisen architects, with Balch as associated architect. Including the California Theatre, these three Art Deco buildings in the area are all excellent examples of the style, and represent the neighborhood's change from early residential to an even larger, modern commercial district.

Another nod to the increased commerce in the area happened in the mid-1930s, when the Taylors, as new owners of the Fitzpatrick house at 2138 Kittredge, also embarked on a commercial renovation, a move that would also accommodate more patrons in the popular Pepper Tree. Their project was built 10 years after storefronts were added in front of the A.H. Broad and Robert Elder houses and injected additional charm to the block.⁹³

⁹² Maggi, Franklin, Leslie Dill & Sarah Winder, State of California, DPR 523 Primary Record, Berkeley Public Library, March 15, 2015.

⁹³ Maggi, Franklin, Leslie Dill, & Sarah Winder, State of California, DPR 523 Primary Record, John Fitzpatrick House, March 2, 2015.

In 1935, the Taylors commissioned a brick-faced addition to their home, with a two-story, modified Georgian Colonial façade, “inspired by early-American house construction.”⁹⁴ There are graceful arched door openings and arched windows on the ground floor, symmetrical focal windows on the second floor, and decorative steel half-round balconettes. The small, stately addition would fit right in among the Federalist homes on Boston’s Beacon Hill.



Figure 40. Taylor addition (1935) to Fitzpatrick House, 2138 Kittredge Street.
Photo © 2021 Anthony Bruce.



Figure 41. Ad for the remodeled Pepper Tree, November 1935, Berkeley Daily Gazette

Today, this core area of Kittredge Street next to Shattuck Avenue retains its mixed-use character, and most of its historic buildings are contributors to a

⁹⁴ Maggi, Franklin, Leslie Dill, & Sarah Winder, State of California, DPR 523 Primary Record, John Fitzpatrick House, March 2, 2015.

potential historic district of Shattuck Avenue. In addition, these historic mixed-use buildings from the 1890s to the 1930s are all important links to downtown Berkeley's historic past and its evolution to today's dense urban center.

17. Significance

Consistent with Section 3.24.110A.1.a. The California Theatre possesses architectural merit. Originally constructed in 1913–1914, it was remodeled in 1929–1930 in the Art Deco or Moderne style and retains most of those features: Art Deco façade, including Art Deco style massing and design features such as stepped parapets. The theatre retains all its original Art Deco ornaments, such as the curved coping, zigzag trim, vertical stepped out piers, frozen fountains, and protruding corbels with zigzags. A remodel in 1952 added a neon sign of architectural significance, with rare so-called raceway letters that extend upwards. The stylized letter forms are also individual sculptures of metal and the letter form is a rare up and down script and is fitting with the Art Deco style.

Consistent with Section 3.24.110A.1.b. The California Theatre is one of the last three movie theatres in the Art Deco style in Berkeley, and one of the last 12 extant in that style in the San Francisco Bay Area. It is one of two theatres in Berkeley to be designed in its 1929–1930 remodel by a significant theatre architect, Clifford A. Balch of Los Angeles, who was a prolific theatre designer.

Consistent with Section 3.24.110A.1.c. The California Theatre is an architectural example worth preserving for the value that it adds to the neighborhood fabric. The California Theatre is a striking presence on Kittredge Street and is an extant example of the commercial boom in the 1920s of the area, after the block transitioned from residential homes to small neighborhood businesses. The theatre added to the neighborhood fabric when it was an active movie theatre as a venue for the community to attend films and documentaries, sometimes interacting with directors, and in general, providing educational events on film. The theatre has a history supporting the University of California through hosting events or sponsoring fundraisers.

Consistent with Section 3.24.110A.4. The California Theatre also possesses historic value, as one of the earliest moving picture theatres in Berkeley, and one that is still extant. The theatre also has a close association with early California motion picture pioneers, the owners of the T&D Circuit, William Turner and Fred Dahnken, who commissioned its construction as their third movie house in Berkeley. The California also has a close association with Fox West Coast Theatres, a major force in the early days of Hollywood. The California hosted

many Hollywood film stars and prominent actors during its grand openings of 1914, 1930, and again in 1952.

Historic Value: City Yes Neighborhood Yes

Architectural Value: City Yes Neighborhood Yes

18. Is the property endangered? Possibly. The building is vacant, its fate is unknown.

19. Reference Sources/Bibliography/Acknowledgements:

Special thanks for advice, help, and editing to historian Daniella Thompson. Additional thanks to Fran Cappelletti, BAHA archivist, and Anthony Bruce, BAHA executive director, who were also generous with their help. Thanks again for all the assistance.

Also thanks to Gary Parks, theatre historian and author; Jim Rizzo, neon restorer extraordinaire; Randall Ann Homan of SF Neon; Thomas Hawk; Ira Serkes; Dale Sophiea, a former manager of the Cal; and Gary Meyer and Allen Michaan for their help. Any errors of fact are the responsibility of the recorder.

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20. Recorder: Therese Poletti Preservation Director, Art Deco Society of California

Date: January 10, 2022



Figure 42. *California Theatre at night, 2018. Photo courtesy of Ira Serkes*



ART DECO SOCIETY OF CALIFORNIA
PO Box 5539 Berkeley, CA 94705

April 19, 2023

Planning Commission Secretary

Planning Commission, Planning and Development

Fatema Crane

Landmarks Preservation Commission, Land Use Planning Division

Re: California Theater Tower

I am writing in response to the “New Renderings For California Theater Tower”, presented recently on the YIMBY website. I would like to begin by stating that while I would like to see this high-rise on a different site than that occupied by the California Theater, I understand that this is not the choice at hand. As it is, the project should be made the best possible version of itself, and it has a long way to go to achieve that. I hope the Planning Department, together with the project’s architect and developer, can make improvements to the design so the City can be proud of this project.

While the project as proposed shows the façade of the California Theater left intact, there is no architectural relationship between the significant historical façade of the Theater and the tower sprouting out above/behind it. As the façade design stands now (and is proposed to be preserved) there is the well-designed and detailed Art Deco façade extant. The architects have elected to ignore this signature style element in their composition of the massing and design they have presented. The most disappointing element of this proposed new tower is its top three floors, best described as a disorganized hodgepodge with no discernable architectural treatment to relate to the main tower shaft.

At 17 stories, the upper three floors of this building deserve a façade treatment that relates to the rest of the building. Even better would be a design that relates to the Art Deco motif of the main façade. Apart from some minor vertical “bumps” on the East façade, there is no tie

between the Art Deco style set by the theater's significant street presence in any other façade of the building. The top floors need more solid elements to create the mass to crown the building. The current ragged collection of posts, overhangs, low walls and glass railings has made even the structural elements of the top floors unreadable.

In addition to the poor design of the top of the building, the current design features some weak vertical elements in the central shaft of the tower façade facing Kittredge Street. However, there are no strong vertical elements. As a "signature" tower in Berkeley, all facades will be seen from both nearby and at a distance. This building should be refined to earn its prominent position in Berkeley's skyline. The pronounced asymmetry of all the façades, the lack of consistency in the stepping back at the top three floors, all contribute to an unbalanced and "messy" façade. This design has the look of a "first draft".

A full-height, central massing element on the North and East façades is readily achievable with a symmetrical, stepped massing concept. Fully integrated vertical elements and a more regular, readable mass would be preferable to the current design. Minor square footage (if any) would need to be lost to achieve symmetry. To reinforce this concept, the roof screen should appear not as a segmented screen element with the appearance of a fence, but with the look of a wall, relating to the building mass below.

I trust that the Berkeley Planning Department can see many of these design issues as well. I hope and trust that this design will be further refined to make it a signature skyline-defining building.

Regards,

Thomas Towey, CEO LEED AP BD+C
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Therese Poletti, Preservation Director

Art Deco Society of California
P.O. Box 5539
Berkeley CA 94705

From: [Steven Schuyler](#)
To: [Landmarks Preservation Commission](#)
Cc: [Zoning Adjustments Board \(ZAB\)](#); [Javandel, Farid](#)
Subject: RE: 2113 Kittredge Street - Californias Theater Project
Date: Monday, December 19, 2022 5:09:05 PM

12-19-2022

TO:

Landmark Preservation Commission

Zoning Adjustments Board

CC: Parking & Transportation (See section about scooters on sidewalks)

After further investigation of my own, I am requesting that both the LPC and ZAB do an environmental impact study on the neighborhood of Kittredge Street between Shattuck Ave and Oxford St/Fulton St.

I am asking you to look specifically at the impact of the complex that is already under construction and the number of people that it will add to the neighborhood. In addition, I am asking you to look specifically at the impact of the number of people that will be added to the neighborhood by the new complex at 2113 Kittredge Street by both the residents as well as however many visitors will be coming to any events / shows that might be showing / playing at that venue.

Even more specifically I am asking to make as part of your environmental impact study the fact that **you will be completely unable to adjust the side (width) of the public sidewalk to be appropriate to accommodate all these extra people. Please provide details of how you plan to mitigate that discrepancy?**

Finally, in this environmental impact study, if you are convinced that your current plan meets all city and state requirements, please present them for the public in a 'plain english' format so that the general public can understand what the report says!

As part of the proposal, since there will be no parking at this complex, they will be promoting the use of battery operated scooters as

pictured below and FREE bus passes. Since scooters are not allowed on sidewalks, we want to know, if it is the complex that is promoting the use of them that they should be required to provide the staff to manage the people out front to keep the sidewalks clear.

We already have issues in this neighborhood with scooters and now the complex is proposing to add more! If your going to do that then be prepared to manage them outside so they don't interfere with the free and easy use of the sidewalk. **Besides, the stickers on the scooters themselves state that they**

can't be used on the sidewalk! Is the complex prepared to manage this problem?

Is the City prepared to stipulate anything about any of this in the use permit for the property and be ready to enforce it if needed? as well as maybe something by parking and transportation?

There are blind people and wheelchair bound people in our complex and the sidewalks need to have a maintained clear right-of-way at all times!

You should not be parking a bunch of these scooters on the public sidewalk because it will create a major obstruction for the blind people as well as those in wheelchairs!

Thank you for your consideration. I look forward to your replies.

Regards,

-Steven Schuyler



On Tue, Dec 6, 2022 at 8:55 AM Landmarks Preservation Commission
<PlanningLPC@cityofberkeley.info> wrote:

Hello.

Thanks for your messages and testimony during the Dec 1 Landmarks Preservation Commission meeting.

The Commission will consider the pending project proposal (at 2113-2115 Kittredge Street) as it relates to cultural resources regulation and management. Many of the important concerns you've raised relate to construction and civil codes. Therefore, we recommend that you address them in a correspondence to the Zoning Adjustments Board, who may have the ability to consider some of the issues raised.

I have included the zab@cityofberkeley.info within this reply, and you too can contact ZAB and the project planner via their email in box.

Sincerely,

Fatema Crane

Fatema Crane (pronouns: s/her)

Principal Planner/LPC Secretary

City of Berkeley

Direct tel.: 510-981-7413

Office tel.: 510-981-7410

As a cost savings measure, non-essential City services (including Land Use Planning) will be closed on the second Friday of each month in 2022. Please also note these upcoming holidays closures and observances: Juneteenth, Mon., June 20; Independence Day, Mon., July 4; Labor Day, Mon., Sept. 5; Indigenous Peoples' Day, Mon., Oct. 10; Veterans' Day, Thurs., Nov 10; Thanksgiving Day, Thu. & Fr., Nov. 24 & 25.

In order to curtail the spread of the COVID-19 virus, the City has limited in-person services and encourages social distancing in accordance with the multi-county health officers' mandates; please refer to the City's website for the latest information:

<https://www.cityofberkeley.info/home.aspx>

<https://www.cityofberkeley.info/covid19/>

From: Steven Schuyler <sschuyler94704@gmail.com>

Sent: Thursday, December 01, 2022 8:47 PM

To: Landmarks Preservation Commission <PlanningLPC@cityofberkeley.info>

Subject: Followup to public comment at meeting

WARNING: This is not a City of Berkeley email. Do not click links or attachments unless you trust the sender and know the content is safe.

Hi:

I was the only speaker at the DEC 1, 2022 meeting regarding the Kittredge Street project at the California Movie Theater and was told that my concerns over crowd control, scooter usage as well as other issues were not in the purview of your committee and that you could assist me in referring me to the proper people who need to be hearing my concerns.

Please provide me with the full contact information for those people/departments that I need to be contacting.

With gratitude,

-Steven Schuyler
2175 Kittredge Street #318
Berkeley, CA 94704
510-345-7866

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-Steven Schuyler

You can't wait until life isn't hard anymore to be happy - Nightbird

Every moment of your life, always do what is in your best interest!



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