



Office of the City Manager

INFORMATION CALENDAR
October 14, 2025

To: Honorable Mayor and Members of the City Council
From: Paul Buddenhagen, City Manager
Submitted by: Jordan Klein, Director, Planning and Development Department
Subject: Landmark Preservation Ordinance Notice of Decision: 2000 Blake Street
/#LMIN2025-0003

INTRODUCTION

The attached Landmarks Preservation Commission Notice of Decision (NOD) is presented to the Mayor and City Council pursuant to Berkeley Municipal Code/Landmarks Preservation Ordinance (BMC/LPO) Section 3.24.160, which requires that “a copy of the Notice of Decision shall be filed with the City Clerk and the City Clerk shall present said copy to the City Council at its next regular meeting.”

CURRENT SITUATION AND ITS EFFECTS

The Landmarks Preservation Commission (LPC/Commission) has designated the subject property as a Landmark. This action is subject to a 15-day appeal period, which began after the notice was mailed on September 29, 2025.

BACKGROUND

BMC/LPO Section 3.24.190 allows the Council to review any action of the Commission in granting or denying Landmark, Structure of Merit, or Historic District status. For Council to review the decision on its merits, Council must appeal the Notice of Decision. To do so, a Council member must move this Information Item to Action and then move to set the matter for hearing on its own. Such action must be taken within 15 days of the mailing of the Notice of Decision, or by October 14, 2025. Such certification to Council shall stay all proceedings in the same manner as the filing of an appeal.

If the Council chooses to appeal the action of the Commission, then a public hearing will be set. The Council must then rule on the designation within 30 days of closing the hearing, otherwise the decision of the Commission is automatically deemed affirmed.

Unless the Council wishes to review the determination of the Commission and make its own decision, the attached NOD is deemed received and filed.

ENVIRONMENTAL SUSTAINABILITY & CLIMATE IMPACTS

Landmark designation and discretionary alteration reviews by staff and LPC provide opportunities for the adaptive re-use and rehabilitation of historic resources within the City. The rehabilitation of these resources, rather than their removal, achieves construction and demolition waste diversion, and promotes investment in existing urban centers.

POSSIBLE FUTURE ACTION

The Council may choose to appeal the decision, in which case it would conduct a public hearing at a future date.

FISCAL IMPACTS OF POSSIBLE FUTURE ACTION

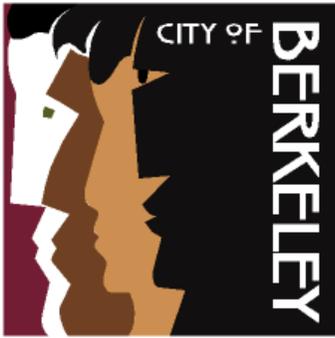
There are no known fiscal impacts associated with this action.

CONTACT PERSON

Boshi Fu, Assistant Planner, Planning and Development, 510-981-7544

Attachments:

1: Notice of Decision – #LMIN2025-0003/2000 Blake Street



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

Notice of Decision

DATE OF BOARD DECISION: September 4, 2025
DATE NOTICE MAILED: September 29, 2025
APPEAL PERIOD EXPIRATION: October 14, 2025
EFFECTIVE DATE (Barring Appeal or Certification): October 15, 2025¹

2000 Blake Street – The Havens Apartments

Landmark application #LMIN2025-0003 for the consideration of City Landmark or Structure of Merit designation status for a residential property constructed circa 1949 (APN: 055-1821-019-00).

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

- **City Landmark Designation**
 - **Applicant:** Landmarks Preservation Commission
1947 Center Street
Berkeley, CA 94704
 - **Property Owner:** Elaine F. Kawakami
PO Box 3479
Berkeley, CA 94703-0479

ZONING DISTRICT: Multi-Family Residential District (R-4)

ENVIRONMENTAL REVIEW STATUS: Not subject to review under the California Environmental Quality Act (“CEQA”) pursuant to the Class 8 exemption for “actions taken by

¹ Pursuant to BMC Chapter 3.24, the City Council may “certify” any decision of the LPC for review, which has the same effect as an appeal. In most cases, the Council must certify the LPC decision during the 15-day appeal period. However, pursuant to BMC Section 1.04.070, if any portion of the appeal period falls within a Council recess, the deadline for Council certification is suspended until the first Council meeting after the recess, plus the number of days of the appeal period that occurred during the recess, minus one day. If there is no appeal or certification, the Use Permit becomes effective the day after the certification deadline has passed.

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regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.” (CEQA Guidelines Section 15308.) Here, the Landmarks Preservation Ordinance (BMC 3.24) is a local ordinance to ensure the maintenance, restoration, enhancement, and/or protection of historic structures, which are part of the environment under CEQA. (See Pub. Res. Code § 21084.1.)

None of the exceptions to this exemption apply here: (1) this Project is not exempt under Class 3, 4, 5, 6, or 11, so the location exception does not apply; (2) this Project does not involve cumulative impacts from successive projects of the same type in the same place; (3) there is not a reasonable possibility that the activity will have a significant effect on the environment due to unusual circumstances; (4) the Project will not result in damage to scenic resources; and (5) the Project is not located on a site which is included on a list compiled pursuant to Section 65962.5 of the Government Code. (See CEQA Guidelines 15300.2.)

The application materials for this project is available online at:

<https://berkeleyca.gov/construction-development/land-use-development/zoning-projects> or
<https://permits.cityofberkeley.info/CitizenAccess/Default.aspx>

FINDINGS AND APPLICATION MATERIALS ARE ATTACHED TO THIS NOTICE

COMMISSION VOTE: 6-0-0-1

YES: CRANDALL, FINACOM, ORBUCH, SCHWARTZ, LEUSCHNER,
MONTGOMERY

NO: NONE

ABSTAIN: NONE

ABSENT: PLESE

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. The City Clerk’s telephone number is (510) 981-6900.
 - a. Pursuant to BMC Section 3.24.300.A, an appeal may be taken to the City Council by the application of the owners of the property or their authorized agents, or by the

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application of at least fifty residents of the City aggrieved or affected by any determination of the commission made under the provisions of Chapter 3.24.

2. 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 \$3,000. This fee may be reduced to \$1,000 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. Signatures collected per the filing requirement in BMC Section 3.24.300.A may be counted towards qualifying for the reduced fee, so long as the signers are qualified. The individual filing the appeal must clearly denote which signatures are to be counted towards qualifying for the reduced fee.
 - b. The fee for all appeals by Applicants is \$6,000.
3. 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).

If no appeal is received, the Landmarking 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.
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

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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 include 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.

FURTHER INFORMATION:

Questions about the project should be directed to the project planner, Boshi Fu, at (510) 981-7544 or bfu@berkeleyca.gov. All project application materials may be viewed at the Permit Service Center (Zoning counter), 1947 Center Street, 3rd Fl., during regular business hours.

ATTACHMENTS:

- 1. Findings for Approval
- 2. Application Materials

ATTEST: 
Allison Riemer, Secretary
Landmarks Preservation Commission

cc: City Clerk
Elaine F. Kawakami, PO Box 3479, Berkeley, CA 94703-0479

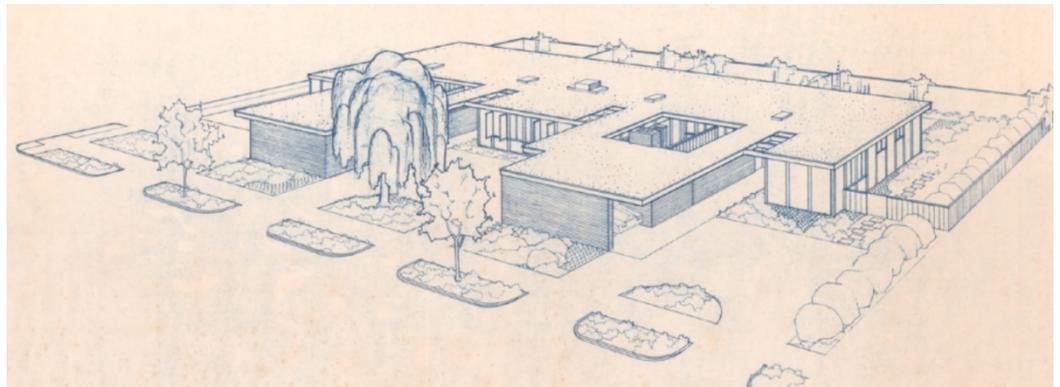
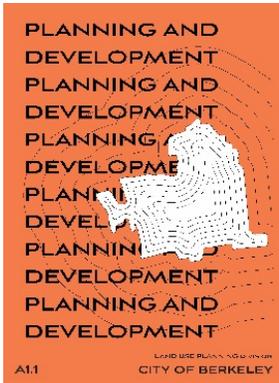
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Landmarks Preservation Commission Findings for Designation

**2000 Blake Street (Havens Apartments)
 Landmark Initiation – #LMIN2025-0003**

**September 4,
 2025**



Quick Facts	Project Description:
<p>Applicant: Landmarks Preservation Commission (represented by Commissioner Luke Leuschner)</p>	<p>The applicant is seeking consideration of City Landmark or Structure of Merit designation for a six-unit multifamily property, constructed in 1949 (APN: 055-1821-019-00).</p>
<p>Property Owner: Elaine F. Kawakami Trust</p>	<p>Permits Requested:</p>
<p>Project Address: 2000 Blake Street</p>	<p>Landmark or Structure of Merit Designation. To designate a property as a City Landmark or Structure of Merit, pursuant to Berkeley Municipal Code (BMC) Section 3.24.110.</p>
<p>GP Land Use: High Density Residential</p>	<p>Staff Recommendation:</p>
<p>Zoning: R-4</p>	<p>Staff recommends that LPC:</p>
<p>Historic District: N/A</p>	<p>1. Receive public testimony and close the hearing on this matter.</p>
<p>CEQA: Exempt, pursuant to Section 15061(b)(3) "Review for Exemptions"</p>	<p>2. Consider the extent to which the property meets the criteria for local designation under BMC Section 3.24.110.</p>
<p>Submittal Date: July 14, 2025</p>	<p>3. Take favorable action and adopt the draft Findings for Designation Approval.</p>
<p>Date Deemed Complete: August 1, 2025</p>	
<p>Project Planner: Boshi Fu</p>	

CEQA FINDINGS

The project is not subject to review under the California Environmental Quality Act (“CEQA”) pursuant to the common sense exemption, because it can be seen with certainty that there is no possibility that the City Landmark designation may have a significant effect on the environment. (CEQA Guidelines Section 15061.(b)(3) “Review for Exemptions.”)

LANDMARK PRESERVATION ORDINANCE FINDINGS

1. 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 property at 2000 Blake Street meets the architectural merit criterion for City Landmark designation as an outstanding example of Mid-Century Modern residential design by architect Harwell Hamilton Harris. The Havens Apartments demonstrate Harris’ regional modernist approach through the use of strong horizontal massing, and modular four-foot grid framing system. The buildings also feature the integration of prefabricated Cemesto panels, brick volumes, steel-framed windows, recessed entries, and private rear patios. The property’s intact massing, materials, and layout all reflect Harris’ innovative and economical postwar housing responses. The buildings represent one of the only known surviving multi-family residential designs by Harris in Berkeley.

2. Pursuant to BMC Section 3.24.110(B)(2)(c) of the LPO, the Commission further finds that the property at 2000 Blake Street qualifies for Structure of Merit designation for its period of construction and as a good example of architectural design.

FEATURES TO BE PRESERVED

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

Property

- Flat-roofed, one-story height of the fourplex and duplex, and their location at the corner of Blake Street and Milvia Street
- Arrangement and relationship of the fourplex and duplex, separated by a private alleyway
- For both the fourplex and duplex: Original details per Harris design, including unpainted brick, expression of the four-foot module on the exterior via a painted four-foot board surface with a wooden batten, original steel- and wood-framed windows, placement and design of existing doors, and placement and design of original roof overhangs and roof volume

Fourplex

- Primary (north) elevation and West elevation, including the original symmetrical layout of the four reversed units with their brick carports, overhangs, trellises, and clerestory cutouts
- Rear (south) elevation, with original overhangs and a wall of windows and doors
- East elevation of the fourplex

Duplex

- West elevation of the detached garage for the duplex, fronting Milvia
- North elevation of the duplex

Site and Landscape Features

- Landscape design per Harris design: one large planter at each end of the carports with low-lying shrubbery, planters beneath windows of the primary (north) elevation, landscaped area at the corner of Blake Street and Milvia Street, and concrete driveway
- Original planters/green space: two at the front of each carport and below windows
- Interior courtyards (“service yards”) within the fourplex



Detail of the Havens Apartments (1949). Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.

Landmark Nomination:
Havens Apartments

Prepared for the City of Berkeley Landmarks Preservation Commission

By Luke Leuschner
Version 1: 9 July 2025

1. Street Addresses

2000 Blake Street (primary)
2002 Blake Street
2004 Blake Street
2006 Blake Street
2533 Milvia Street
2535 Milvia Street

Berkeley, CA 94704

2. Parcel Information

APN#: 55-1821-19

Block and Lot: Lots 1, 2, 3 and a portion of 4, Shattuck Tract

Dimensions: 162' long (Blake St frontage) x 130' deep

Cross Streets: Blake Street and Milvia Street

3. Inventories

Is property on State Historic Resources Survey? No.

Is property on Berkeley Urban Conservation Survey? No.

4. Scope

Application for landmark includes:

A. **Building:** Apartment building

5. Names

Historic Name: n/a

Commonly Known Name: Havens Apartments

6. Date of Construction

Factual date of construction: 1949

Source: City of Berkeley Permit Records; Historic newspaper records; Harwell Hamilton Harris Papers, Alexander Architectural Archive, UT Austin

7. Architect

Architect: Harwell Hamilton Harris (FAIA, 1903-1990)

8. Builder

Builder: Budd Reininghaus

9. Style

Style: Mid-Century Modern

10. Original Owner

Original Owner: John Weston Havens Jr. (1903-2001)

Original Use: Apartment building

11. Present Owner

Present Owner: Elaine F. Kawakami Trust

Mailing Address: PO BOX 3479, Berkeley, CA 94703

12. Present Use

Present Use: Residential, Multi-Family

Current Zoning: R-4, Multi-Family Residential

Adjacent Property Zoning: R-4, Multi-Family Residential (east); R-2, Two-family Residential (south)

13. Present Condition of Property

Exterior: Good

Interior: *Unknown*

Grounds: Fair

Has the property's exterior been altered?

Yes, some minor alterations have occurred to the exterior of the Havens Apartments. The most significant alteration to the quadraplex is the addition of garage doors to the four carports facing Blake Street, added in 1964 by the successive owner of the property.¹ On the primary facade, wooden gates were added to the entryways of two of the quadraplex units (2006 Blake and 2000 Blake), and wooden slats and screens have been inset into the clerestory cutouts lining the entry walkway to each unit in order to obscure the view into the interior courtyard. On the west facade of the quadraplex, metal bars have been added to the historic windows.

Owing to a wooden fence (which appears to be original or in-kind), it is difficult to gauge the exact condition of the rear of the quadraplex, although aerial photography makes it clear that the property has not been extended beyond the original footprint, and the lack of building permits indicates that no (permitted) alterations have occurred. Likewise, the duplex is mostly obscured from the street, but aerials and a lack of building permits indicate no expansions or substantial alterations. While plans called for garage doors on the duplex garage, one garage door on the west facade of the duplex facing Milvia Street has been replaced with a newer incompatible design.

Overall, a selection of minor alterations have occurred on the exterior of the Havens Apartments, but none of them have compromised the architectural integrity and intent of Harwell Hamilton Harris's design, and all of them are easily reversible. The building as Harris designed it is wholly extant.

¹ City of Berkeley Permit #100821, June 23, 1964, issued to Wells Fargo Bank.

14. Description

Grounds

The Havens Apartments consist of three separate buildings sited on a parcel at the corner of Blake and Milvia Streets. Fronting Blake Street is a quadraplex, and located immediately behind it is a duplex with an attached garage. The quadraplex and duplex are separated by an alleyway which runs the length of the property and is surrounded on either side by a wooden board and batten fence.

Landscaping on the site, which is mostly consumed by the two buildings, is minimal. On the side of the property facing Blake Street are three equidistant trees placed in sidewalk wells. A planter area is located in the front of either garage space. Originally planted with ivy, these planters now contain lawn. A planter at the corner of Blake and Milvia Street contains a large hedged shrub, underplanted with lawn and ivy. Wrapping the west facade of the quadraplex is a planter with ivy and a selection of shrubs and small trees. On the side of the property facing Milvia Street, two equidistant street trees are planted in sidewalk wells.

Quadraplex

The quadraplex, the most visible and significant portion of the Havens Apartments complex, is a low-slung structure following Harwell Hamilton Harris's distinctive Mid-Century Modern style. The structure is one-story and topped with a flat roof. Following the basic tenets of modern design, it contains no ornamentation, emphasizes volume over mass, and was constructed with contemporary materials. Like other works of Harris, the structure is within a strain of distinctly American modernism and incorporates materials like brick to regionalize the otherwise stark nature of modernism as promulgated by the International Style.

The core of the building is a modern wood frame structure constructed on a module in which either a wall panel, window, or door was inserted. Harris's novel four-foot module system is visible throughout the core of structure, as the wood frame is expressed (similar to a batten) and unified around the entire structure. This system serves to give the structure a sense of symmetry and logic and is an evocative juxtaposition with the solid brick volumes. The wood frame portion of the structure, which contains the dwelling units, is painted and contains all the original steel frame windows.

The most distinctive visual elements on the quadraplex are the two brick carport volumes that protrude from the structure towards Blake Street. Two interlocking garages (originally carports) consume the interior space, with one garage entrance on either side of the volume. Viewed from Milvia Street, the unpainted brick carports appear as austere, unadorned volumes that emphasize the modularity and modern nature of Harris's design.

The carport volumes also serve to create a distinct horizontal entryway to each of the units, emphasized by an overhang that extends from the roof of the brick volume. The

portion of the brick structure immediately adjacent to the front door of each unit contains a row of clerestory cutouts that look into the interior courtyard. Further highlighting the elongated entryway is the wood frame portion of the structure, which is brought forward so that the entry area is inset and more private. The areas between the two volumes — wood framed and brick — area covered by an open trellis.

Altogether, the front of the quadraplex consists of a series of alternating volumes that are entirely symmetrical in plan. The rear of the quadraplex has a much simpler modern design, consisting of single flat elevation with a wall of floor-to-ceiling windows and glass doors (in wood frame) inset into the four-foot module frame. The flat-roof extends along the entire length of the structure to create an overhang that shades facade. Each of the four units has a private patio area fenced in by a wooden board and batten fence

Duplex and Detached Garage

Although the duplex contains the same elements and materials of the quadraplex, it is much smaller and simpler in design. A flat-roofed structure on a symmetrical plan, the walls are constructed of the same four-foot module system with an expressed frame inset with either wall panels, windows, or doors. The duplexes are entered via the alleyway and share a patio area at the center of the structure, with a divider creating a private patio for each unit.

The parking spaces for the two units are provided by a detached garage with faces onto Milvia Street and is separated with a service yard. The garage is constructed of solid brick walls topped with a wood frame roof, and faced with two garage doors. Constructed on a slight slope, the north elevation of the garage is wrapped by a raised planter.

15. History

The Architect: Harwell Hamilton Harris

Harwell Hamilton Harris (fig. 1) was born in 1903 in Redlands, CA and grew up in a selection of Southern California locales. His father was an architect who practiced in a variety (and at times blend) of Period Revival styles, and while Harris would ultimately choose architecture for a profession, it was not a logical outcome of his upbringing.² After graduating from San Bernardino High School in 1921, Harris attended Pomona College, but soon dropped out after his father's death and then came to attend the Otis Art Institute in Los Angeles, a bastion of modernism where he studied sculpture and became familiarized with the architecture of Louis Sullivan, Frank Lloyd Wright, and Erich Mendelsohn.³ In particular, a visit to Wright's recently completed Hollyhock House in Hollywood (1925) propelled Harris' interest in architecture. Recalling the trip,

² Lisa Germany, *Harwell Hamilton Harris* (Austin, TX: University of Texas, Austin, 1985), 10-12.

³ Lisa Germany, *Harwell Hamilton Harris* (Berkeley, CA: University of California Press, 1991), 15-19.

he noted that it was “sculpture on a completely different scale” and quickly discovered the seminal Wasmuth portfolio of Wright’s architecture, like so many modern architects of his generation.⁴

It was shortly after this formative discovery that Harris found employment with Richard Neutra and Rudolph Schindler, two Viennese-born architects (and students of both Adolf Loos and Otto Wagner) oft-cited for pioneering modernism on the West Coast. Schindler’s seminal King’s Road duplex (1921-22) was a low-slung structure constructed from cast concrete, redwood, and sliding canvas doors with influence from Wright, Loos, Irving Gill, the architecture of Japan, and a bohemian spirit advanced by his wife Pauline. Although Neutra, like Schindler, had been a disciple of Wright at the height of his “Organic Architecture,” he ultimately developed a starker, machined aesthetic best captured in his Lovell Health House of 1927-29.⁵ Instead of pursuing his architectural education at the University of California, Berkeley as he planned, Harris worked for Neutra and Schindler, attended various classes and lecture series on architecture and engineering, and became part of a small but burgeoning culture of modern architecture developing in Southern California of the 1920s and 30s. Along with his friend and fellow architect Gregory Ain, who also worked in the Neutra office, Harris was a key figure in a constellation of young modern architects centered around Schindler and Neutra. (Neutra’s biography would see to him being featured on the cover of *Time Magazine*, while Schindler’s would see to him becoming largely forgotten.)

With no formal training and only a brief period of apprenticeship, Harris launched his own practice in 1933, designing a series of homes that combined Wright’s Prairie style, Schindler’s emphasis on contextualism, and Neutra’s interest in modern materials and modularity. His first great success was his Fellowship Park House of 1936, a one-room Japanese-inspired pavilion wrapped in glass (fig. 2). The house, which Harris designed for himself, won numerous awards, including an Honor Award from the American Institute of Architects (of which Harris was not even yet a member).⁶ This project was immediately followed by a home in Santa Monica Canyon for John Entenza, the publisher behind *California Arts & Architecture* who would pioneer its seminal Case Study House Program only a few years later. Designed in a machined, more European idiom of architectural modernism, however, the Entenza house strayed from the style that Harris was developing for himself, which gravitated towards a more organic architecture typical of Schindler and Wright. His works like the Blair house (1939) (fig. 3), Hawk house (1939), Birtcher house (1941-42) (fig. 4) were designed on a low-slung, sprawling format with horizontal redwood siding that would become typical of his contextual yet modern work. By the end of the 1930s, Harris was an established and widely published architect, known mostly for his more thoughtful, regionally sensitive modernism.

⁴ Harwell Hamilton Harris, “Architecture as Art,” *Journal of the American Institute of Architects* (November 1952), 216-219, quoted in Germany, *Harwell Hamilton Harris* (1991), 22.

⁵ Germany, *Harwell Hamilton Harris* (1991), 22.

⁶ Germany, *Harwell Hamilton Harris* (1985), 32-25.

In 1939, Harris was commissioned by Weston Havens (fig. 8), a real estate heir, to design a hillside house on Panoramic Hill in Berkeley (figs. 5-9). Completed in December of 1941, the home became the most important of his career. For Havens, who was deeply interested in modern design, Harris designed a house that seemed to valiantly extend off its hillside site into the horizon of the Bay Area. Essentially consisting of three stacked wedge-shaped volumes, the home was designed to maximize views and sunlight, sheathed in redwood, and connected to the street by an angular bridge cantilevered nearly two stories above a central interior courtyard. Upon its completion, the “Sky House” (as Havens initially called it) was featured on the cover of *California Arts & Architecture*, photographed by surrealist Man Ray, and written up in nearly every architectural publication.⁷ In 1956, the Havens house was selected by the AIA as one of the most important structures of the preceding one hundred years.⁸ Harris would design a selection of other projects in Berkeley including the Naylor house (1940), just below the Havens house, the Duhring house on Greenwood Common (1953), and the Havens apartments (1949).

Havens practice continued to grow through the 1940s, during which period he mostly designed large custom residential work but experimented with other types of projects. During World War Two, like many modern architects, he became interested in well-designed mass housing, including his conceptual Segmental House designed as part of *Architectural Forum’s* “194X” program, which sought to imagine the future of architecture and housing after the war.⁹ Another twist in Harris’s biography was his discovery of Greene and Greene in 1939, which further took hold in the late 1940s, when he and his wife, Jean Murray Bangs, a writer and architectural historian, led the efforts to document and archive the brothers’ work. In projects like the Johnson house (1947-48), Loeb pavilion (1947), Mulvillhill house (1948), and Wyle house (1946-48), Harris’s work of the late 1940s easily recalls a modernized version of Greene and Greene’s pioneering variety of the Arts & Crafts.

In 1951, Harris moved to Texas to accept position as the director of the School of Architecture at the University of Texas, Austin. During this formative period of the school’s development, Harris hired such seminal voices as the historian Colin Rowe and architect John Hejduk, reoriented the curriculum to contextualize contemporary practice in history, and invited speakers ranging from Wright to Buckminster Fuller.¹⁰ One of his notable projects of this period, completed with a group of students, was the Pace Setter House developed for *House Beautiful* and built at the Dallas State Fair in 1955 (fig. 10).¹¹ The same year, Harris resigned from his post at UT Austin and pursued an architectural practice in Fort Worth and Dallas, where he continued to design

⁷ Germany, *Harwell Hamilton Harris* (1991), 85-89.

⁸ Germany, *Harwell Hamilton Harris* (1991), 90.

⁹ See Andrew Shanken, *194X: Architecture, Planning, and Consumer Culture on the American Home Front* (Minneapolis, MN: University of Minnesota Press, 2009).

¹⁰ Germany, *Harwell Hamilton Harris* (1991), 141-145.

¹¹ Germany, *Harwell Hamilton Harris* (1991), 148-149.

custom residential homes in addition to a selection of civic and commercial projects. In this later phase of his architectural career, from the 1950s into the early 1960s, his work markedly became more Wrightian in works like the Stevenson house (1955-56), Eisenberg house (1957-58), the Greenwood Mausoleum (1956), and First Unitarian Church of Dallas (1961-63). It was also in these final years that Harris worked on some of the larger works of his career, including Saint Mary's Episcopal Church in Big Spring, TX (1960), the Trade Mart Court in Dallas (1959), and even an unbuilt U.S. Embassy in Helsinki (1957-58).

For the final phase of his career, Harris relocated to Raleigh, North Carolina to accept a teaching position at the North Carolina State University. He also continued his architecture practice on the side, designing modern homes throughout the 1960s and into the 1970s for a numbers of professors and professionals in the region, before formally retiring in 1975. Upon his death in 1990, Harris was remembered as a pioneer of a distinctly American strain of modernism, one that emphasized regional sensitivity, organicism, and embraced references ranging from Schindler to Wright to Greene and Greene. In 1984, the famed California historian Esther McCoy published her survey *The Second Generation* which situated Harris among three other architects (J.R. Davidson, Raphael Soriano, and Gregory Ain) responsible for continuing the modernist project begun by their predecessors and mentors, Schindler and Neutra. Since the publication of that book, Harris has been the subject of two monographs, in addition to countless mentions in any survey of California modernism.

The Client: John Weston Havens Jr.

John Weston Havens Jr. (fig. 8) was born in 1903 into one of Berkeley's oldest and most formidable families. His grandfather was Francis Kittredge Shattuck (1825-1898) and his father was Shattuck's nephew and heir, John Weston Havens. Shattuck was among the first of Berkeley's landowners of Anglo origin, becoming a formidable developer, booster, and political figure, as well as serving variously as a mayor, councilman, and county supervisor in Oakland. As Berkeley's "most important mover and shaker during the late nineteenth century," he saw to the development of the downtown (for which he is immortalized in the namesake thoroughfare), and such projects as the city's first public library and even Berkeley's railroad spur, constructed after his negotiations with Leland Stanford.¹² Over his life, stretching back to the original 160-acre parcel he acquired on the Peralta ranch (on which he was essentially a squatter) in 1852, Shattuck became one of the East Bay's largest landholders.¹³ This property and legacy was passed onto his nephew John Weston Havens (1860-1929), who in turn passed it onto his son.

¹² Charles Wollenberg, *Berkeley: A City in History* (Berkeley, CA: University of California Press, 2008), 40-41.

¹³ Wollenberg, *Berkeley*, 11-12.

The younger Weston Havens (who always went by his middle name) was raised by his father and grew up in Berkeley, coming to attend the University of California, from which he graduated in 1925 with a degree in economics.¹⁴ After his father's death in 1929, Havens (who was the last in the Shattuck line) came to inherit the family fortune and its extensive real estate holdings in Berkeley and Oakland. He spent his life managing and growing the property holdings, but also became a patron of modern art and architecture. As a young man, Havens had traveled extensively in Europe and developed an avid interest in modernism, apparently meeting Le Corbusier on one such trip in 1938.¹⁵ It was after that 1938 trip that he purchased the a steep hillside parcel off Panoramic Way and hired the modern architect Harwell Hamilton Harris to design him a house in 1939. At that point, Harris was a young but upstart modern architect whose residential works had already been published in magazines like *California Arts & Architecture*, *Architect & Engineer*, and *Architectural Record*.

Completed a week before Pearl Harbor, in December of 1941, Havens' house quickly became one of the most seminal works of California modernism (see preceding Harris biography) (figs. 5-9) and integral to Havens' biography. The home, which he lived in until his death in 2001, was filled with Havens' international collection of modern art and furniture, its walls lined with an extensive library. It became a gathering place for Berkeley's artists, architects, and intelligentsia. The home, moreover, embodied another key aspect of Havens' biography: that he was gay. As the architectural historian Annemarie Adams has examined about the home's "queerness," its bedrooms were arranged on non-hierarchical plan, the home was sited to maximize privacy and create a "cave-like" character, and Havens tightly controlled the home's (wide) media circulation, altogether creating a "house that occupied an overlapping space between queer space and dominant, normative space."¹⁶

Havens maintained a close personal friendship with Harris and his wife Jean Murray Bangs throughout his life, and would commission the architect for other projects in addition to a selection of alterations and renovations to the house. The first of the later projects (detailed in depth below) was a set of Berkeley apartments completed in 1949, and the second was a row of fountains in the median of Shattuck Avenue named the Havens Fountain Plaza (fig. 11). Completed in 1961, Havens had donated the Harris-designed fountains to the City of Berkeley in honor of his father, but they were demolished not long after for the construction of BART.¹⁷

¹⁴ Annemarie Adams, "Sex and the Single Building: The Weston Havens House, 1941-2001," *Buildings & Landscapes* 17, no. 1 (Spring 2010), 85.

¹⁵ Adams, *Weston Havens*, 85.

¹⁶ Adams, *Weston Havens*, 94.

¹⁷ "Havens Fountain Plaza Dedication Set Tonight," *The Berkeley Gazette*, October 26, 1961; J.R. Ward, "What in the World..." *The Berkeley Gazette*, May 20, 1968. Harris designed another set of fountains to replace the original ones between 1969 and 1970, but they were ultimately unbuilt.

Havens died in 2001, bequeathing his iconic home to the College of Environmental Design at UC Berkeley. The Havens Family Foundation was established to distribute his fortune.

The Building: Havens Apartments

Among the many Berkeley properties that Weston Havens owned was an empty corner at the intersection of Blake and Milvia. It had been part of his grandfather Francis Kittredge Shattuck's "Shattuck Tract" — among the city's earliest subdivisions — and had never been developed. In 1948, amidst a building boom that had been provoked by the end of the Second World War, Havens decided to develop the parcel (consisting of three lots and a portion of a fourth) as an income property. For the project, Havens commissioned Harwell Hamilton Harris, who had just designed Havens' famed hillside home prior to the war.

Harris was tasked with designing a complex of six apartments arranged in an adjoining quadraplex and duplex, with each unit intended to be rentable for \$90-100 a month.¹⁸ The neighborhood very much embodied the direction of postwar development in Berkeley, which was seeing to a proliferation of housing types and varieties, and Havens' decision to develop an apartment complex seemed entirely logical for the neighborhood. The apartments were to be less than a block west of Shattuck Avenue and conveniently located to public transportation (then street cars). As the program explained, "the project must be for apartments as [the] neighborhood is too old for single-family houses, and not yet zoned for business."¹⁹ Moreover, the units were conceived for families, and each was labeled as a "Family Unit" on the blueprints accordingly.

Havens commissioned Harris in December of 1948, telling him to "go ahead full blast on the plans" so that construction, under Berkeley contractor Bud Reininghaus, could begin in January of 1949 and the units could be completed and rented by June (before Havens' scheduled trip to Sweden).²⁰ While such an advanced timeline seems nearly unthinkable, it was not particularly aspirational considering the actual timeline. Harris completed the full set of working drawings by the first week of February, and construction had commenced by the end of the month. Judging by the collection of correspondence in Harris' papers, the design and construction process seems to have proceeded with almost no interruption or complication. Havens, for his part, did not make any requests to the design proposed by Harris (but was seemingly very concerned and attentive to the upholstery color for his pair of Eero Saarinen-designed Womb Chairs in the same letters). The full set of apartments were completed by July, only one month after Havens' initial plan, and rented by the end of 1949.

¹⁸ "Requirements, Havens Apartments," ca. 1948, HHH Collection / UT Austin.

¹⁹ "Requirements," 1948.

²⁰ Letter from Weston Havens to Harwell Hamilton Harris, January 6, 1949, HHH Collection / UT Austin.

Although Harris would become known for his regional, American variation of modernism best seen in his custom-built estates, his design for the Havens apartments exemplified his accompanying and complementary interest in economy and modern materials. Like many other modern architects of the period, delivering thoughtful yet economical architecture for postwar families was an immediate concern (and overwhelming demand), and one that had been previously explored by Harris in projects like his Segmental House, featured as part of *Architectural Forum's* "194X" program, and a number of other conceptual works featured in publications like *Sunset Magazine*, *Ladies Home Journal*, and *Good Housekeeping*. A common theme in conceptual postwar domestic architecture was an emphasis on technology, modularity, and standardization (which had certainly been exemplified by Harris' expandable Segmental House), all of which formed the basis of the design for the Havens apartments.

The design of the apartment complex was essentially conceived around the contemporary material Cemesto, a composite cement board (surfaced with asbestos²¹) manufactured by the Celotex Corporation and beloved by architects for its standard sizes (typically 4' x 8') and affordability. Cemesto, which Harris had also used in the Havens house, was a particularly popular building material used in postwar experimental housing, ranging from works of high modern design to mass-produced Minimal Traditional suburban tracts. The very same year that Harris was designing the Havens apartments, Charles and Ray Eames' Case Study House No. 8 was completed and prominently featured Cemesto panels on its exterior steel grid, and even ten years prior, Richard Neutra had extensively incorporated Cemesto into his design for the Scioberetti house in Berkeley (1939).

For the Havens apartments, Harris essentially designed a wooden frame on a four-foot module into which was inserted either Cemesto panels, doors, and windows, or a combination (fig. 14). (The novel Cemesto system which Harris devised was at first questioned by the City of Berkeley's building inspector, who ultimately acquiesced.²²) Some 398 Cemesto panels — of which 203 were the standard 4' x 8' size — were used to construct the core of the two buildings. This modular system was very clearly expressed in the design of the interior and exterior, giving the low-slung complex a clear uniformity. In the quadraplex facing Blake Street, which was the most visible portion of the complex, a set of carports constructed in brick (fig. 19) extended from the building's core and also provided a service yard/interior courtyard for each unit. These brick portions of the structure also created an elongated walkway to the front doors which were emphasized by an overhang with cutouts. From the street, these brick volumes appeared nearly hermetic, giving the otherwise simple modular design a

²¹ The preservation challenges presented by Cemesto, which contains asbestos, has been the subject of a selection of studies. See Cesar Bagues Ballester, Laura Matarese, and Chandler McCoy, *Eames House Conservation Project: Cemesto Panels Investigation Phase 1, Research Report* (Los Angeles, Getty Conservation Institute, 2023); Kallie Kothmann, *Wall Assembly Deterioration: Asbestos-Cement, Modernism, and Panel Construction* (Master's Thesis), University of Pennsylvania, 2019.

²² Letter from H. S. Neighbor to Harwell Hamilton Harris, January 19, 1949, HHH Collection / UT Austin.

dramatically austere appearance. Harris also turned the structure inwards (a trick he likely learned from his time spent under Schindler and Neutra) to preserve privacy. From the street, the primary facade contained very few windows and mostly solid volumes of brick and Cemesto panels. However, the rear facade facing the private gardens inverted to nearly an entire wall of floor-to-ceiling glass, broken up by the even spacing of the wooden frame (fig. 20). In doing so, Harris effectively created a complex that maximized both the usage of space for housing and the needs of privacy.

In addition to the standardized building system, the floor plans of the units also provided further unification. Each “Family Unit” contained a modest living room with attached kitchen (fig. 28), two equally sized bedrooms, one bathroom, and a fenced-in private terrace at the rear (fig. 26). Like the exterior of the structure, the wood frame system was expressed throughout the interior, which was appointed with modern cabinetry, detailing, and appliances (figs. 28, 29). The floor plans were identical within both the quadraplex and duplex, and each unit was less than 1,000 square feet. The quadraplex prominently faced Blake Street, while the duplex was sited on the rear portion of the lot, accessible from Milvia Street, and divided from the quadraplex by an alleyway (fig. 20). Harris also developed a landscape scheme (fig. 18) for the entire site, completed near the end of construction in June of 1949, consisting of beds of ivy bordered by even rows of Japanese cheesewood, a low scheme which emphasized the horizontal nature of the structure.

By the time construction was completed, each unit had cost about \$11,000 to build (about \$150,000 adjusted for inflation) including Harris’ architect’s fee.²³ The apartments were rented by the end of 1949, and, as intended, a selection of middle-class families and professionals moved in almost immediately. Tenants included a high school librarian, a purchasing agent for a local company, a UC Berkeley instructor in business administration, and an assistant secretary at a local Bank of America branch. The only documented classified listing for one of the units (advertised by a businesswoman looking for a roommate) described them as “very modernistic.”²⁴

Shortly after the completion of the apartments, the photographer Rondal Partridge photographed Harris’ design extensively for publication (figs. 19-29). Partridge, the son of famed Group f.64 photographer Imogen Cunningham and assistant to fellow members Ansel Adams and Dorothea Lange, worked as a freelance architectural photographer in the late 1940s, photographing works for William Wurster, Thomas Church, Mario Ciampi, and other architectural luminaries of the region. His photographs of the Havens apartments emphasize the low-slung volumes, deep shadows, and finished edges of the precise yet thoughtful modern design. In one particularly evocative image, the sprawling, flat-roofed apartment complex is juxtaposed against a background of two-story homes with hip and gable roofs: a visual

²³ Memoranda of Procedure, ca. 1948, HHH Collection / UT Austin; Another document in the Harris papers puts the construction price per apartment at \$8,745, although this figure does not seem to account for the architect’s fee among other things.

²⁴ Classified advertisement for 2002 Blake Street, *Berkeley Gazette*, January 31, 1950.

rhetoric which proposes the future of postwar housing. Despite Partridge's photography — whether he was hired by either Havens or Harris is unclear — the complex was never featured in any documented publications. *Architectural Forum* requested to publish the project in a January 1950 issue dedicated to apartment housing, but the feature never materialized.²⁵ Likewise, the company behind Cemesto had requested, even before construction was complete, a set of plans to be used for promotion of the product. Whether they were indeed used by the company remains unclear, although Neutra's nearby Scioberetti house (1939) was a frequent feature in the company's advertisements and sales materials.

Despite the lack of recognition, the Havens apartments are a remarkable example of postwar architecture in their dedication to providing good, economical design tailored to the demands for efficient, modern, and livable housing. Moreover, they appear to be Harris' most successful attempt at realizing (affordable) housing for a popular audience, and their existence accentuates an impulse in many postwar modern architects to deliver that very type of housing.

16. Significance

Architectural Value:

National State County City Neighborhood

This nomination for the Havens Apartments posits that the property is eligible for Landmark status under **Criteria A: Architectural Merit**. It is a surviving and outstanding example of a Mid-Century Modern work by Harwell Hamilton Harris, one of the leading American architects noted locally for the home he designed for the same client, John Weston Havens Jr.

Harris, with an informal education in the offices of seminal emigre architects Richard Neutra and Rudolph Schindler, is noted for pioneering a distinctly American form of modernism which embraced the larger tenets of the movement while using regional materials, forms, and typologies. Harris is a key figure in a small group of modern architects (including such figures as Schindler, Neutra, Gregory Ain, and Raphael Soriano) responsible for California's prominence in the larger modernism movement, in addition to being oft-cited in any survey of American modernism.

The structure is an outstanding, surviving, and particularly inventive example of Harris's distinct Mid-Century Modern architecture. His design emphasizes horizontality, is free of adornment, embraces contemporary materials, and features such elements as walls of glass, overhangs, and cutouts. Moreover, his unique use of a four-foot module (no doubt influenced by Neutra) showcases a distinctly postwar concern for economy and

²⁵ Letter from Eleanor Bitterman to Harwell Hamilton Harris, December 1, 1949, HHH Collection / UT Austin.

technology. As a multi-family structure designed by a noted architect, it also conveys modern architects' role in envisioning of well-designed, livable housing in the postwar period.

The structure is substantially preserved and continues to convey its architectural merit.

17. Is the property endangered?

While there are no known plans or permits for the Havens Apartments property, it is located in a region of Berkeley that is at high risk of redevelopment. Its current zoning (multi-family residential) and large parcel size puts the property at the particular risk of demolition and redevelopment. Multiple multi-story housing projects have been recently completed or are underway in the immediate two-block vicinity.

18. Historic Photographs and Materials



Figure 1. Portrait of Harwell Hamilton Harris with a sculpture by Constantin Brancusi. Photograph by Yousuf Karsh, 1944. Reproduced from Los Angeles Modern Auction herein under Fair Use.

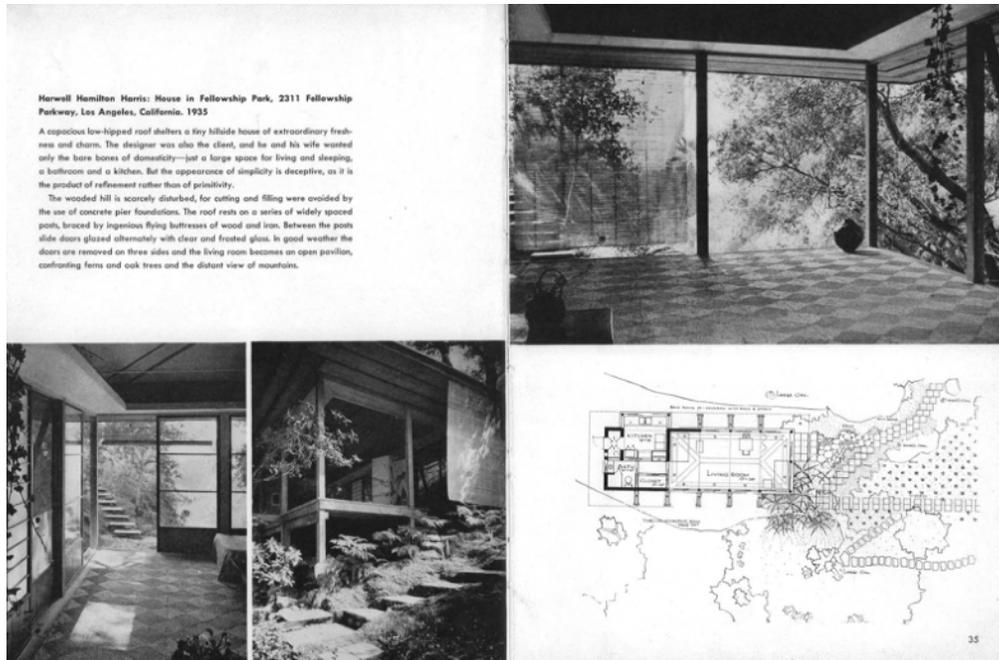


Figure 2. Harris's first great success: his Fellowship Park home of 1935, published extensively in national architecture journals and exemplifying his regional modernism. Reproduced from Elizabeth Mock, *Built in USA — Since 1932* (New York: Museum of Modern Art, 1944).



Figure 3. The Lee and Mary Blair residence designed by Harris in 1939. Photograph by Maynard Parker, courtesy of the Huntington Library, San Marino, CA.



Figure 4. The Cecil J. Birtcher residence designed by Harris in 1941-42. Photograph by Maynard Parker, courtesy of the Huntington Library, San Marino, CA.



Figure 5. The Weston Havens house, Harris's seminal 1939 design in the Berkeley Hills. Photograph by Maynard Parker, courtesy of the Huntington Library, San Marino, CA.

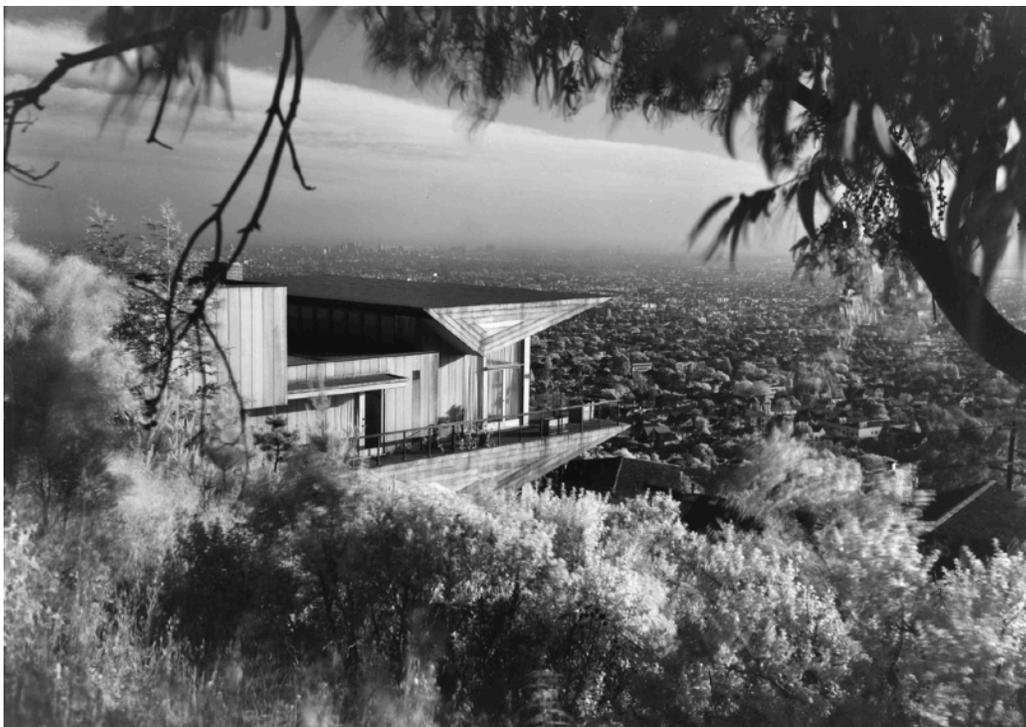


Figure 6. The Havens house perched on the side of Panoramic Hill, labeled by Havens as “Sky House.” Photograph by Maynard Parker, courtesy of the Huntington Library, San Marino, CA.



Figure 7. The modern interior of the Havens house. Photograph by Maynard Parker, courtesy of the Huntington Library, San Marino, CA.

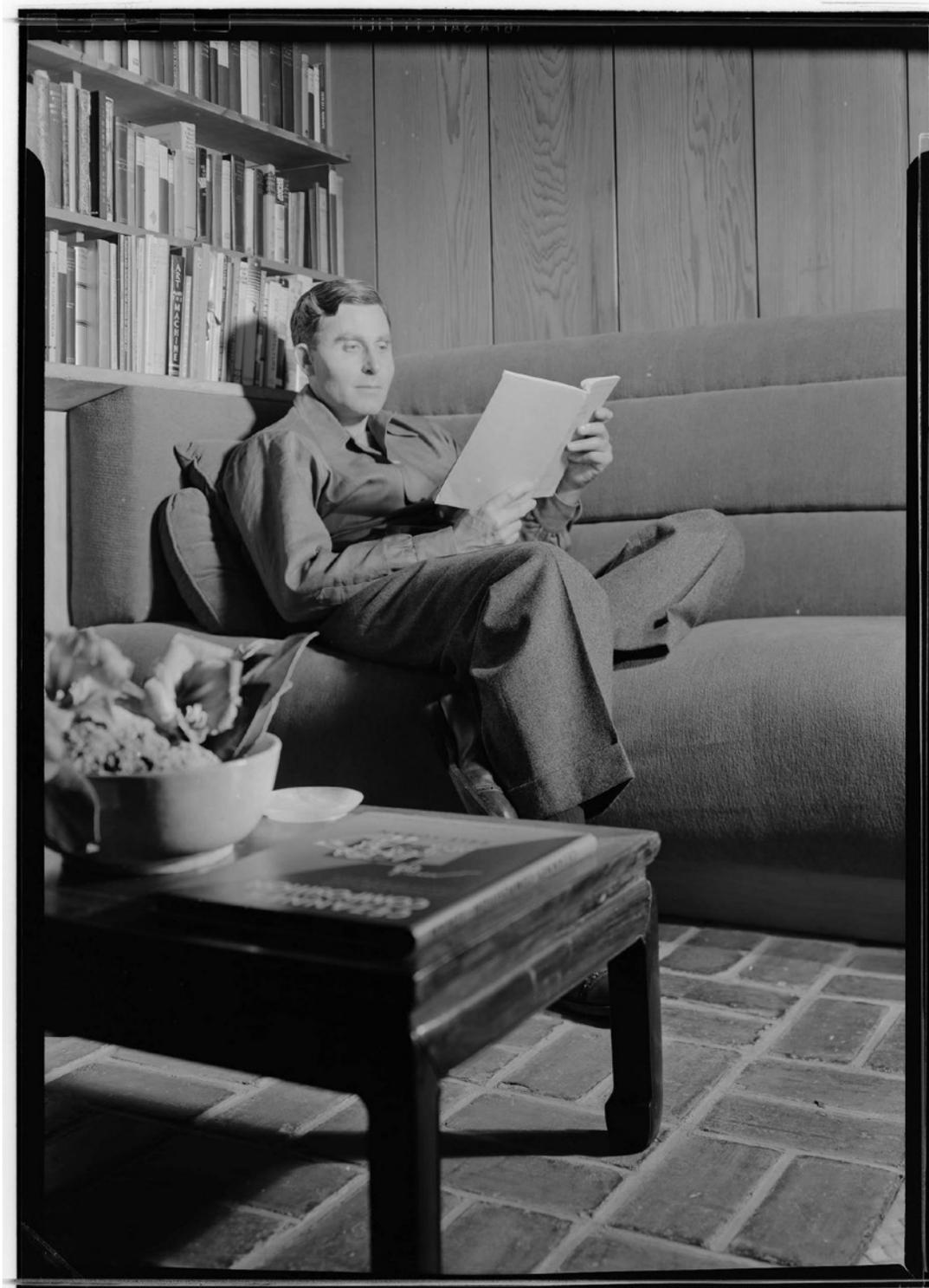


Figure 8. John Weston Havens Jr. seated beside the fireplace inside his iconic Berkeley home designed by Harris. Photograph by Maynard Parker, courtesy of the Huntington Library, San Marino, CA.

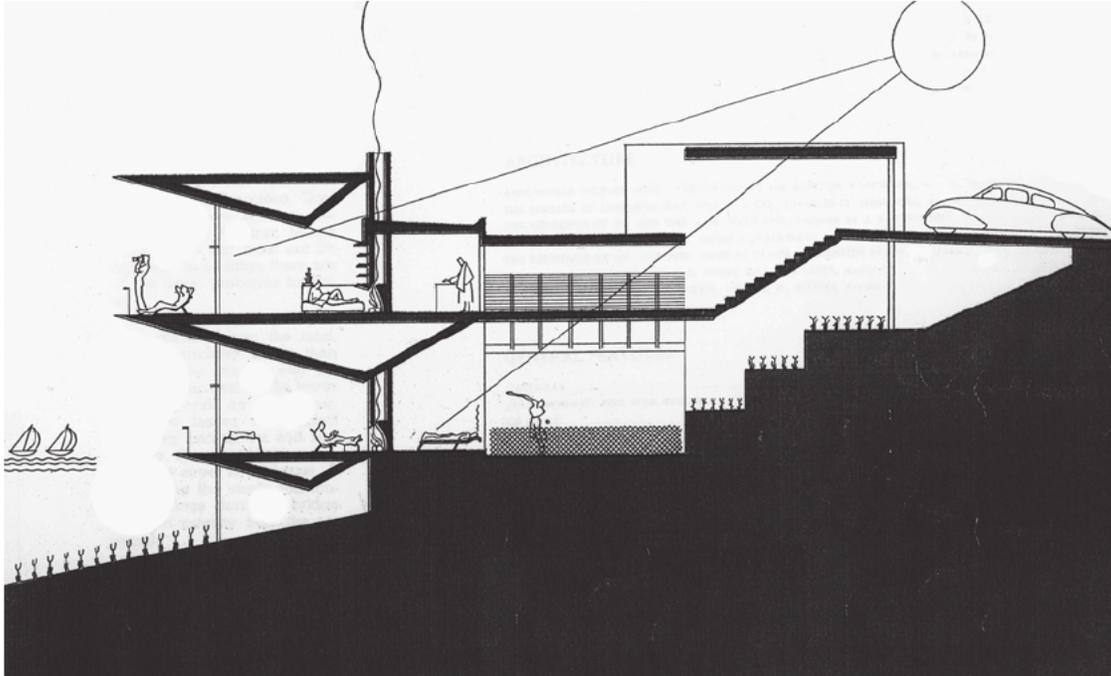


Figure 9. A section of the Havens house from *California Arts & Architecture*.



Figure 10. A notable work from Harris's career in Texas: the Pace Setter House of 1955. Photograph by Maynard Parker, courtesy of the Huntington Library, San Marino, CA.

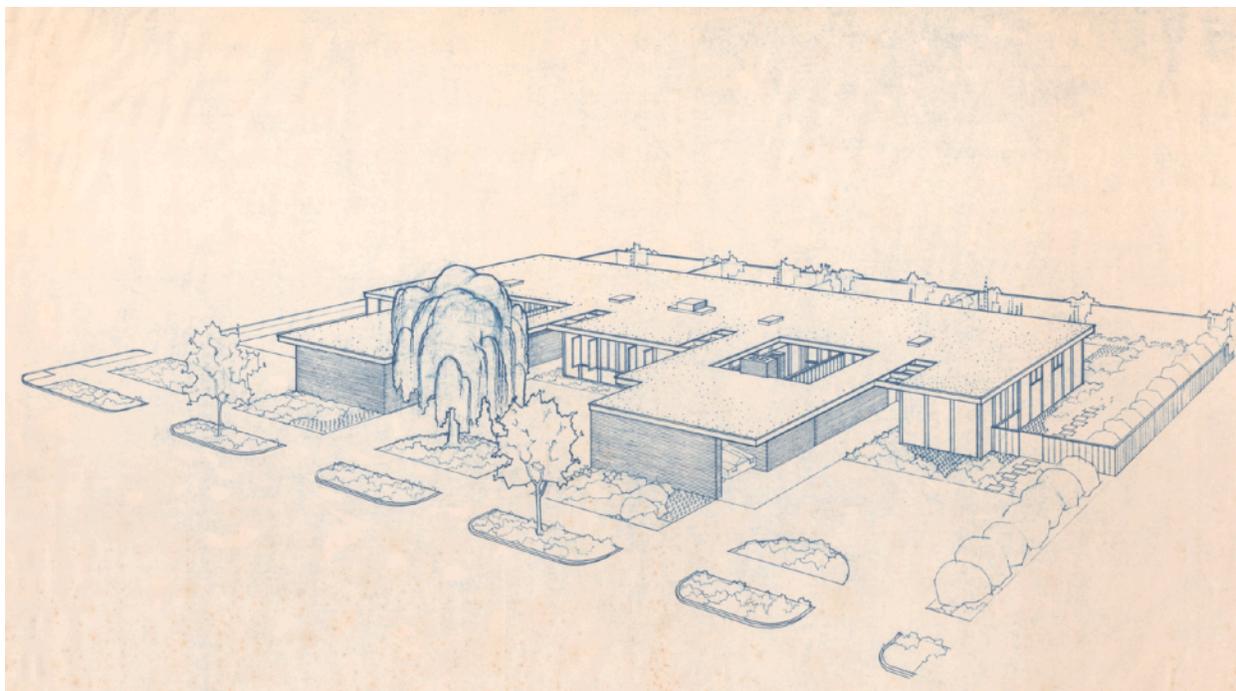


Figure 12. Harris's original rendering for the quadraplex facing Black Street. Courtesy of the Harwell Hamilton Harris Collection at the Alexander Architectural Archives, University of Texas, Austin.

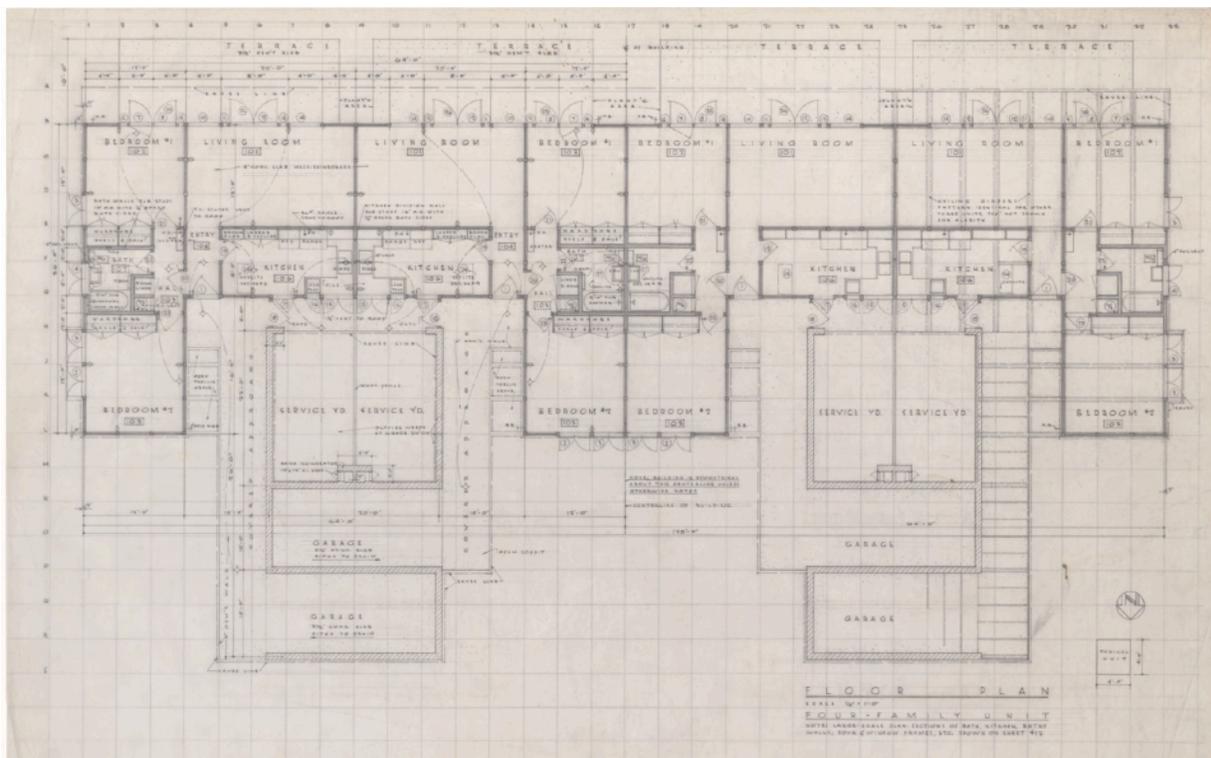


Figure 13. Original floor plan for the quadraplex. Courtesy of the Harwell Hamilton Harris Collection at the Alexander Architectural Archives, University of Texas, Austin.

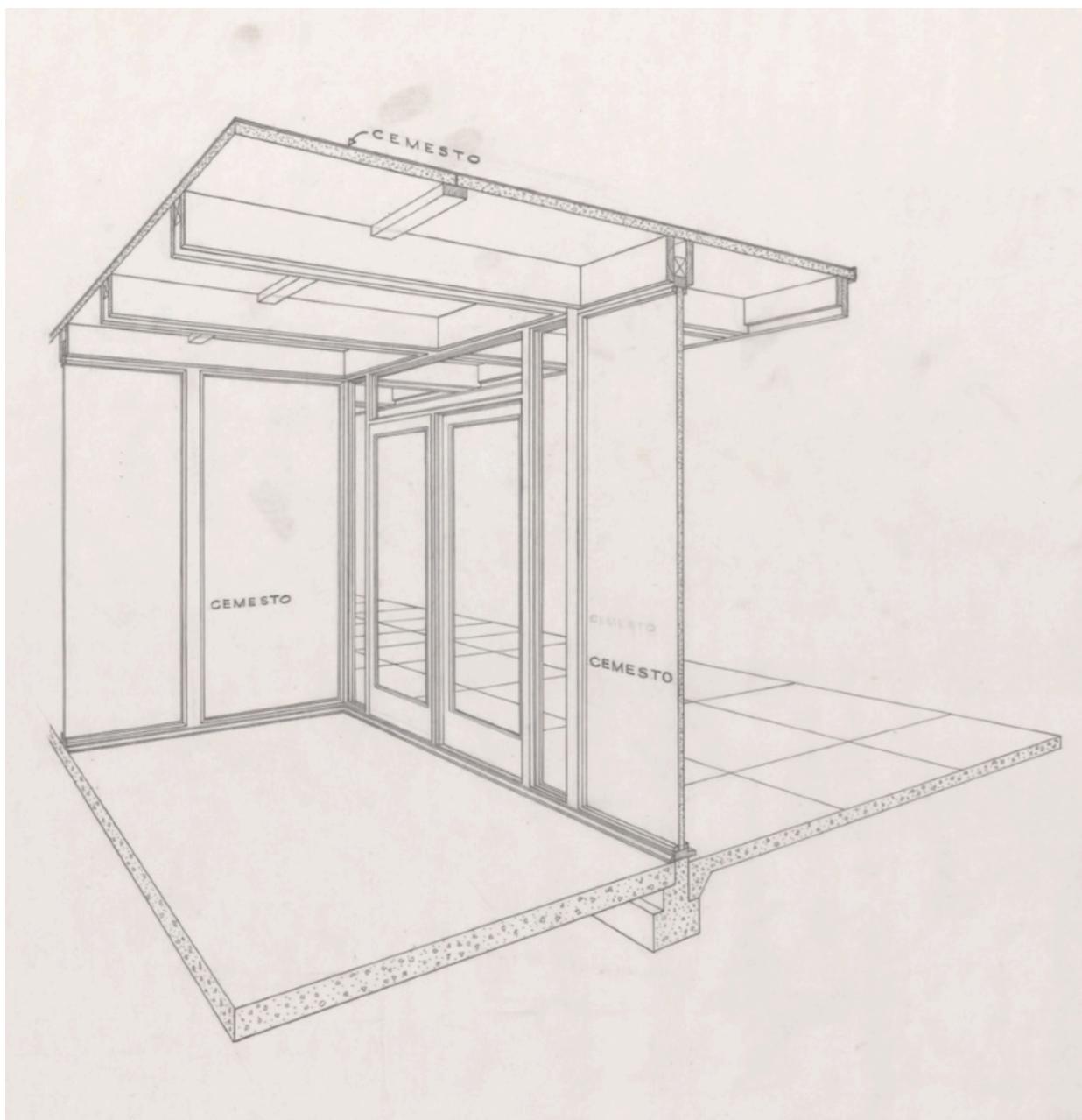


Figure 14. Schematic detail of the four-foot module system which Harris devised for the Havens Apartments in which Cemesto wall panels, windows, or doors were inserted into a standard frame. Courtesy of the Harwell Hamilton Harris Collection at the Alexander Architectural Archives, University of Texas, Austin.

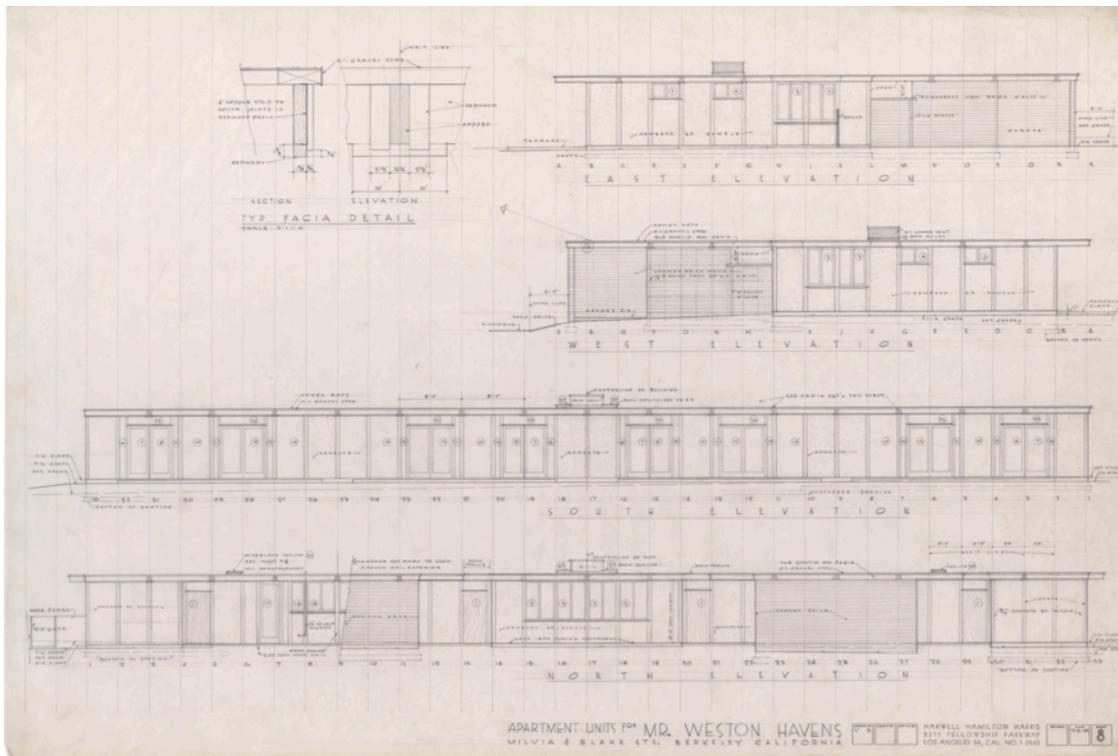


Figure 15. Original elevations for the quadraplex. Courtesy of the Harwell Hamilton Harris Collection at the Alexander Architectural Archives, University of Texas, Austin.

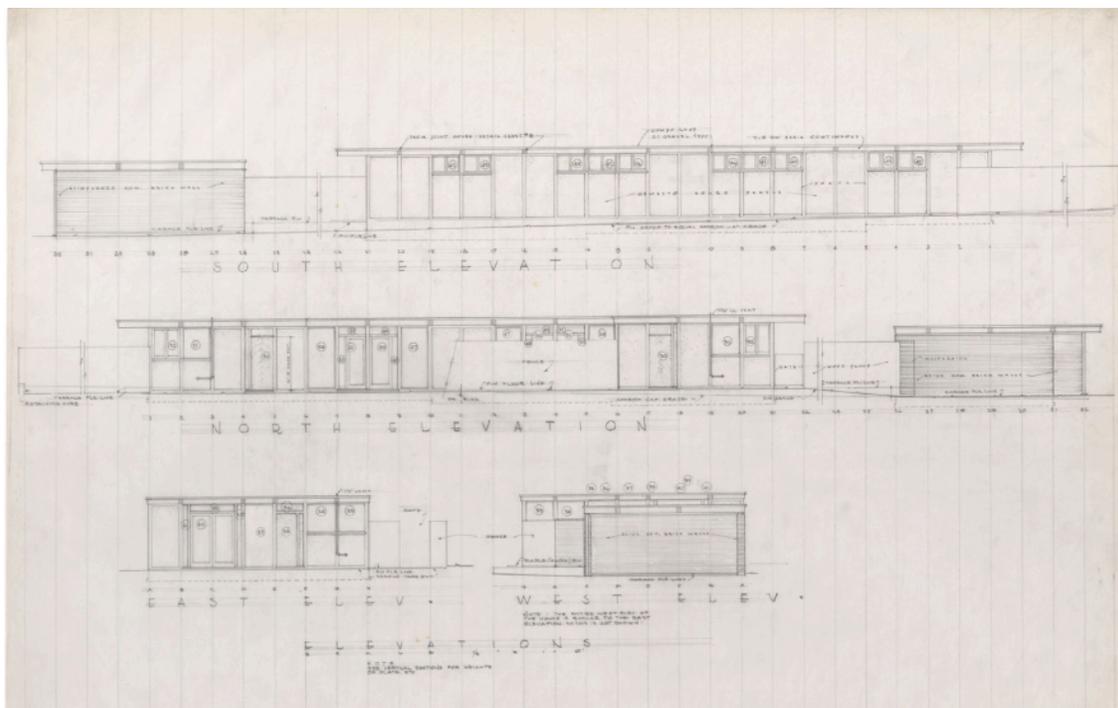


Figure 16. Original elevations for the duplex. Courtesy of the Harwell Hamilton Harris Collection at the Alexander Architectural Archives, University of Texas, Austin.

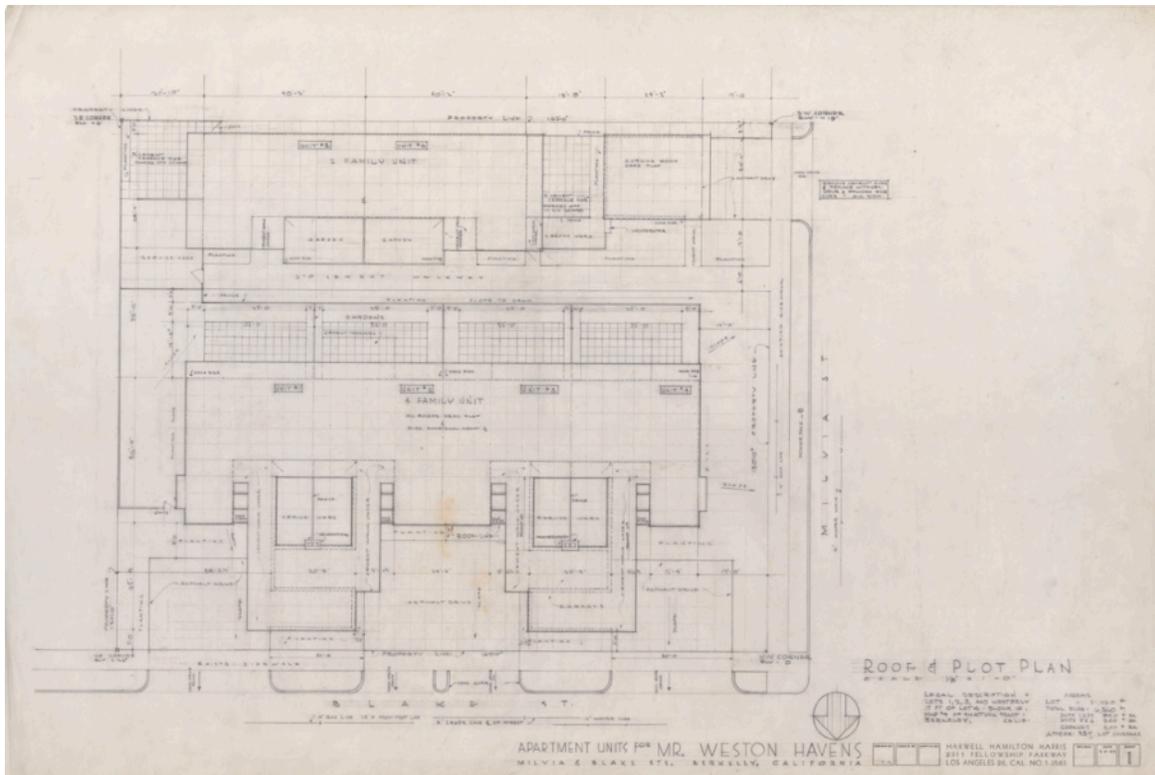


Figure 17. Complete site plan for the Havens Apartments. Courtesy of the Harwell Hamilton Harris Collection at the Alexander Architectural Archives, University of Texas, Austin.

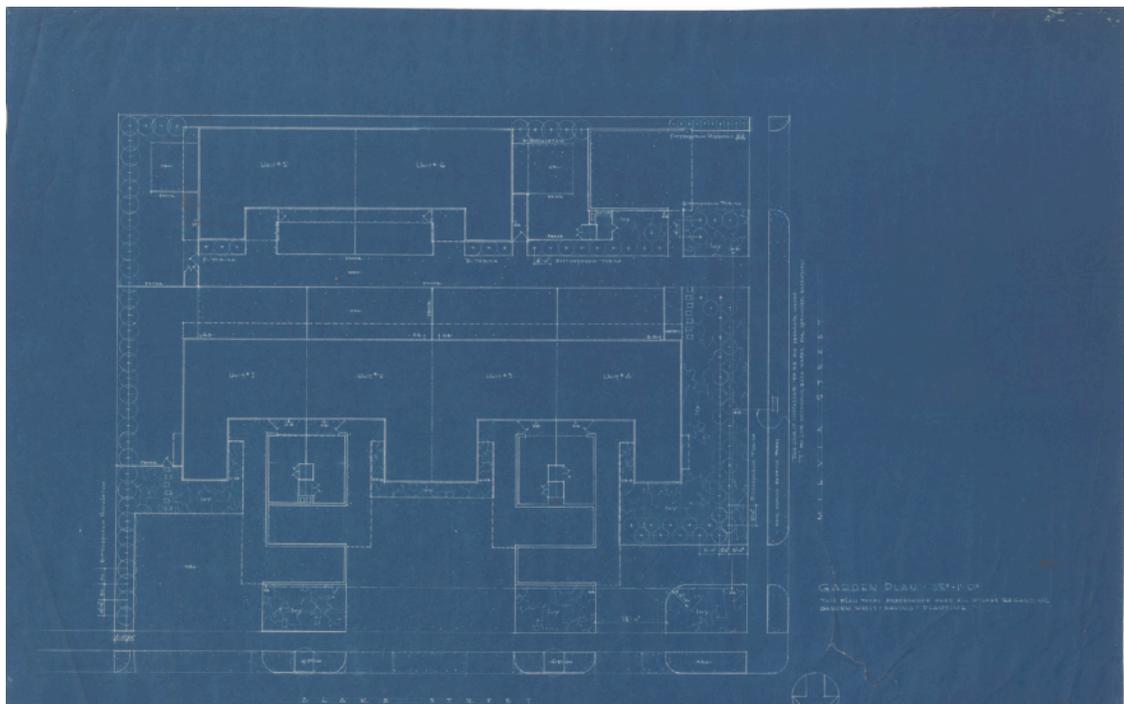


Figure 18. The landscape plan as designed by Harris. Courtesy of the Harwell Hamilton Harris Collection at the Alexander Architectural Archives, University of Texas, Austin.



Figure 19. The quadraplex viewed from Blake Street shortly after completion. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 20. The quadraplex viewed from the rear alleyway shortly after completion. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.

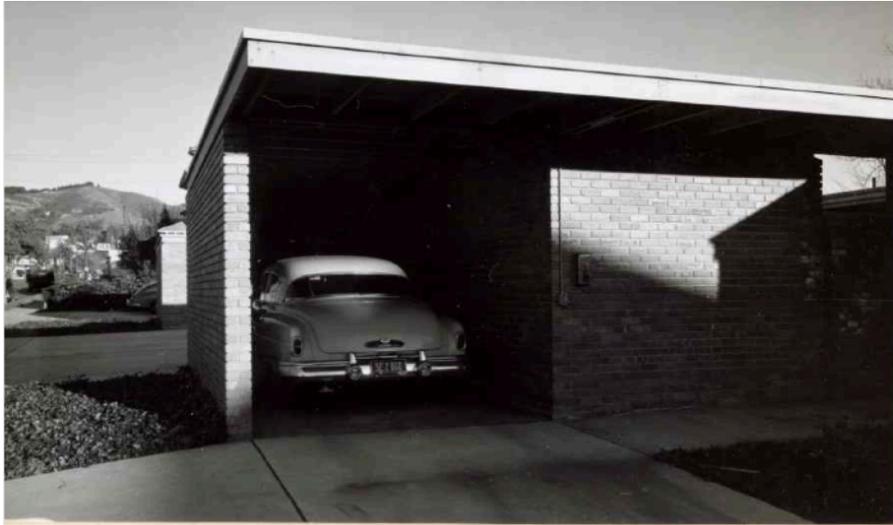


Figure 21. Views of the quadraplex. Photographs by Randal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 22. View of the 2000 Blake Street unit in the quadraplex at the corner of Blake and Milvia. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 23. View of the entryway of the 2004 Blake Street unit in the quadraplex. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 24. View of the dramatic entryway standard to every unit in the quadraplex. Photograph by Randal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.

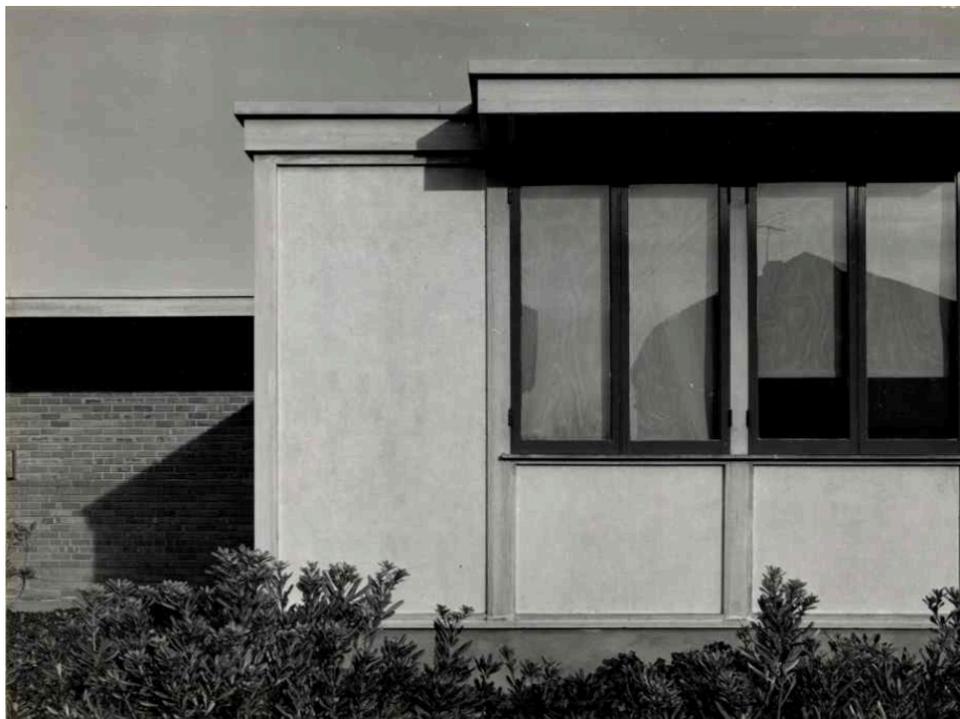


Figure 25. Detail view of the west facade of the quadraplex facing Milvia Street, showing the four-foot module expressed in the structure. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 26. View of one of the patios at the rear of the quadraplex, featuring floor-to-ceiling glass windows and doors. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 27. View of interior courtyard in the quadruplex (with Weiner dog). Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 28. Interior view of typical kitchen unit. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.



Figure 29. Interior view of living/dining area looking onto private patio, showing the expression of the four-foot module in the interior of the home. Photograph by Rondal Partridge, © Rondal Partridge Archive, reproduced herein under Fair Use.

19. Contemporary Photographs



View of quadraplex primary (north) facade from Blake Street, looking south.



View of quadraplex primary (north) facade from Blake Street, looking southeast, showing the two protruding brick carport volumes.



View of quadruplex primary (north) facade from carport area, looking south, showing the four-foot module system constructed of a frame with standard panels.



View of quadruplex walkway on the primary (north) facade, showing the original overhang flanking the length of the brick carport volumes.



View of the west facade, facing Milvia Street, showing the original four foot module system expressed on the exterior.



View of primary (north) facade, looking southwest, showing brick carport volumes.



View from Milvia Street of the detached garage for the duplex at rear of the quadraplex, looking southeast.

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21. Recorder

Recorder name: Luke Leuschner

Date: 9 July 2025

Organization: Commissioner, Landmarks Preservation Commission

From: [Luke Leuschner](#)
To: [Fu, Boshi](#)
Cc: [Riemer, Allison](#); [Hersch, Anne](#)
Subject: Re: Landmark Nomination for 2000 Blake Street / Havens Apartments by Harwell Hamilton Harris
Date: Tuesday, August 05, 2025 9:50:39 AM
Attachments: [image003.png](#)
[image002.png](#)

Hi Boshi,

Thank you again for your help, and glad to hear that we'll be able to hear this at the Sept meeting. Attached is a list of features to be preserved which I've quickly typed out. If anything of them are confusing or too vague, please let me know and I can make amendments. There's a chance I'll want to add something else to them, but I can do so the night of the hearing if necessary.

1. The flat-roofed, one-story height of the quadraplex and duplex, and their location at the corner of Blake and Milvia Street
2. The primary facade of the quadruplex facing Blake Street (north elevation) and facade facing Milvia Street (west elevation), including the preservation of the original symmetrical layout of the four (reversed) units with their brick carports, overhangs, trellises, and clerestory cutouts
3. The rear facade of the quadraplex (south elevation) fronting a private alleyway, complete with original overhangs and a wall of windows and doors, and the side (east facade) of the quadraplex
4. The west elevation of the detached garage for the duplex (fronting Milvia) and the north elevation of the duplex
5. The arrangement and relationship of the quadraplex and duplex, separated with a private alleyway
6. Throughout the quadraplex and duplex, preservation of original details per Harris design: *unpainted* brick, expression of the four-foot module on the exterior via a painted four-foot board surface with a wooden batten, original steel and wood frame windows, placement and design of existing doors, and placement and design of original roof overhangs and roof volume
7. Landscape design per Harris design: one large planter at each end of carports with low-lying shrubbery, planters beneath windows of primary facade (north elevation), landscaped area at corner of Blake and Milvia Street, and concrete driveway
8. Original planters/ green space: two at front of each carport and below windows
9. Interior courtyards ("service yards") within the quadraplex

Many thanks!

Luke

On Mon, Aug 4, 2025 at 7:02 PM Fu, Boshi <BFu@berkeleyca.gov> wrote:

Good morning Commissioner Leuschner,

No worries at all, appreciate your time on that list especially while out of country.

I believe we should be able to take this at the September 4 LPC meeting. To distribute correspondence to be included in the agenda, items should be submitted by **August 27**. Late communication inclusion will need to be on September 2, but the August date will be best.

