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Publication Date

2024-04-01

Undergraduate

**Highlighting History, Cultivating Change:
*The Berkeley City Club's Architectural Ingenuity,
Preservation Ethos, and Activist Persona***

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ARCH 102B | Connecting Architecture and Urbanism to History, Theory, and Society
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Spring 2024



Figure 1.1. Historical photograph of Berkeley City Club.

Abstract

Ami Gandhi, “Highlighting History, Cultivating Change: *The Berkeley City Club's Architectural Ingenuity, Preservation Ethos, and Activist Persona*” Architecture, University of California, Berkeley, Spring 2024.

As both witness and protagonist to California and Berkeley’s social movements, the Berkeley City Club’s identity, role, and influence are shaped by its links to activism and socio-political interplay. In the thesis, this interdependent relationship is investigated in three chapters. The first chapter analyzes the club’s physical architecture, studying architect Julia Morgan’s strategic and cohesive design of the Berkeley City Club, and puts tangible architectural elements like structure, materiality, and architectural style in conversation with her educational background, professional experiences, and contemporary architectural movements. The second chapter focuses on the club’s preservation efforts and historical character, studying how selective preservation efforts of the building have strategically cultivated and exhibited an identity based on the building’s provenance, including its female architect from which it gains recognition and the women’s movement in which it was born. Finally, the third chapter studies how the Berkeley City Club embodies and fosters social changes through its activist persona and values, commenting on its crafted image and identity through physical changes like adaptive reuse, as well as functional changes and programs that facilitate its participation in Berkeley’s social movements. These three chapters combine primary and secondary research to not only define Berkeley City Club's identity, role, and influence, but also discover how they were established, used strategically by the club and various members of the community, and ultimately denote the club’s architectural, historical, and societal significance.

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PROJECT INTRODUCTION



Figure 1.2. Photograph of Julia Morgan.

Visionary architect Julia Morgan once said, “My buildings will be my legacy... they will speak for me long after I’m gone.” Morgan believed that her work spoke for her as a person, conveying her visions and values– and that architecture has an enduring power to communicate these things long past its creator’s lifetime. This thesis, studying Julia Morgan’s Berkeley City Club, serves as a testament to her legacy. As one of the most prominent California architects, Morgan left a mark on the architectural landscape, and Berkeley City Club stands as a prime example of her brilliance and unique craftsmanship, along with her visions and values.

The Berkeley City Club is an early 20th-century building located in the heart of the Bay Area, in Berkeley, California (Figures 1.3 & 1.4). It is currently used for multiple functions, including as a hotel, restaurant, event venue space, and host to a private social club. However, when it first opened in 1930, it was primarily a women’s activity center, residence, and social club. Berkeley City Club, the building, is also home to Berkeley City Club, the organization and business. This business was born out of the physical space of the club’s architecture and has always been dependent on the tangible architecture of the building. Designed and built in a short two years by Julia Morgan, the building displays a wide range of architectural styles, with influence from Beaux Arts, Arts & Crafts, Moorish, Romanesque, and Gothic styles. It is a fully concrete structure, built with technology and innovative ideas ahead of its time.

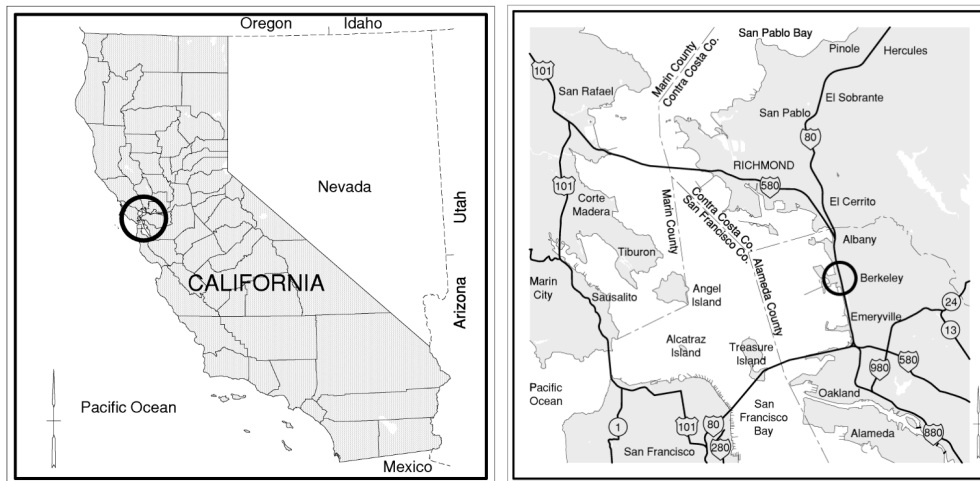


Figure 1.3 (left). Map showing position of San Francisco Bay Area in California

Figure 1.4 (right). Zoomed-in map showing position of Berkeley in the San Francisco Bay Area.

The thesis studies the Berkeley City Club through various eras in its lifetime. Starting with the birth of the club, the 1920s and 30s are crucial to investigate the context in which the building was designed and constructed, for what reasons, and for whom. As the building started as a women's club, the social and political contexts for women are most important in this era. Across America and in Berkeley, women were largely excluded from the public sphere, politics, and the workforce. However, after suffragist movements and the passing of the 15th Amendment, the first wave of the women's movement took hold, and the Berkeley community was particularly involved in feminist activism. Women's social clubs became popular at this time, in what some call the US Women's Club Movement, as they gave women a space to gather and be involved with social issues. The board members of the Berkeley City Club explained their provenance in the *Berkeley Women's City Club Record*:

"Before there was a Berkeley City Club in Berkeley, the desirability, the urgent need for one, was perceived by a number of women and small groups. It was obvious that some central organization, along the lines that other cities had found feasible and successful, was imperative here. Many were groping their way toward a central, unifying club, broader and more inclusive than any then existing in Berkeley and offering greater cultural, educational, and social advantages....It was the Business and Professional Women's Club that, in July of 1926, took the decisive step that gave tangible form to the City Club movement" (1930).

The organization that was the Berkeley Women's City Club is just one example of women's resilience, contributions, and increased involvement in civic affairs. It had high membership in its beginning years, peaking at around 4,000 female members. However, as the years passed and the Women's Club Movement declined, the Berkeley Women's City Club lost membership, following the trends of most other women's clubs. As women's participation in the public sphere increased, there was less need for designated spaces just for women.

This change can be credited to the 1960s and 70s, another period of study of the thesis, when America underwent massive cultural and social upheaval. At this time, many social movements advocated for a change in the system, including the second wave of the feminist movement. Berkeley, known for its progressive spirit, became a hotbed for activism. The women's movement echoed nationwide sentiments for equality, and feminist discourse questioned societal gender roles. The University of California, Berkeley's 1964 Free Speech Movement fueled broader discussions about individual rights, fostering an environment ripe for further feminist discourse. Berkeley's political landscape was sharply impacted, by the Vietnam War's divisive impact and the rise of the Black Panther Party after the success of the broader

Civil Rights Movement, all calling for radical societal change. Berkeley's radicalism in the broader California context catalyzed feminist ideas, setting the stage for evolving gender dynamics and societal expectations. Most importantly, in the context of Berkeley City Club's story, these social movements echoed values of inclusivity and equal treatment for all. As a result of these shifting values in the surrounding community, combined with declining membership, the Berkeley Women's City Club opened its doors to men, becoming the Berkeley City Club that it is today. This organization is open to all, rather than being exclusive to women.

The Berkeley City Club of today and recent years concludes the final period of study of the thesis, particularly looking at the 2010s-2020s. Present-day Berkeley continues to mirror the state of California's progressive ethos. The city is now known for its vibrant social activism, inclusive values, and the intellectual atmosphere that surrounds the UC Berkeley academic community. Within this community, social movements continue to prosper, and there is space for discourse on a wide range of social issues. The women's movement continues to grow, addressing topics like reproductive rights and intersectionality. The sustainability movement, racial justice, and housing affordability are all issues that fuel constant student protests and create an activist environment in Berkeley. As the built environment mirrors its surrounding contexts, activist spaces, including social and cultural institutions, have emerged all over the city of Berkeley, and some businesses have even begun to take on representation of causes they believe in and would like to make an impact on. The Berkeley Southside area, a densely packed region adjacent to and including parts of the UC Berkeley campus, is particularly home to these institutions, as shown in the map from the City of Berkeley Southside Plan (Figure 1.5). Berkeley City Club, which sits one block away from the university campus, continues to call for inclusivity, by bringing together different groups and members of the Berkeley community into their space and framing its identity around its original role as a women's club.



Figure 1.5. Berkeley Southside Plan site map with annotations (in red) by editor, Ami Gandhi.

In the midst of these contexts, this paper uses Spiro Kostof's "The Study of What We Built" methodology from his book *A History of Architecture: Settings and Rituals*, as a framework for research questions to set up how the site will be studied. Kostof breaks down the approach to studying the built environment into four premises: the oneness, setting, community, and meaning of architecture. Kostof's concept of the "oneness" of architecture argues that the material aspect of every building should be looked at in its entirety; tangible presences like structure, materiality, and style are all one and the same, creating a whole in which there can be very intricate partnerships between these elements. So, the first driving research question for this paper asks how the seemingly separate aspects of the building— the structure, materiality, and style— interconnect or even clash, to create one whole. Second, Kostof's concept of the "setting" of architecture explains that buildings derive their character from the environment they inhabit; they are not isolated entities but part of a larger setting. Additionally, he explains that how buildings are depicted indicates how they are perceived. Thus, this paper asks, over time, how has Berkeley City Club's character been influenced by changes in the surrounding setting of the architecture and depictions of the building?

Next, Kostof's "community" of architecture explains that all buildings should be deemed worthy of study, but because historians are partial to history, they often consider many buildings unworthy of study. Kostof calls for a more inclusive definition, view, and study of architecture. This paper uses this as a basis for the preservation of buildings; how historians and all people are partial to history and dictate preservation choices (what is worthy of preservation) based on their positions in history. Changes in time, however, may reveal different viewpoints looking back. Based on this principle, this paper asks its third research question: how has the community deemed the Berkeley City Club— or parts of it— as more significant, important, or deserving of study and protection than other parts? Finally, Kostof's "meaning" of architecture argues that buildings are more than their physical presence, they are also their times and purposes. This means that buildings are an embodiment of the societies that create them. He writes, "Buildings do not always passively reflect society. Sometimes they seek to mold social attitudes, or to spell out what there ought to be." This paper therefore asks, how the Berkeley City Club expresses human needs and values, reflecting and impacting society throughout its lifetime. Additionally, Kostof's "meaning" of architecture explains studying architecture in relation to its "time" also implies there is a sequence, and that architecture is influenced by other architecture around it, so this thesis asks: how does Berkeley City Club fit into time and sequence— by both impacting and being impacted by the architecture and architectural movements that surround it?

To investigate these research questions, primary and secondary research was employed, to find pictorial and literary evidence, as well as interdisciplinary sources that contextualize the project in broader ways. The pictorial evidence used in this paper is largely primary source material, including maps, photographs, and artworks, as well as visual architectural drawings that include floor plans, elevation drawings, abstract sketches, and colored renderings. Secondary source pictorial evidence, used only a few times in the research, are typically reproductions of these various categories. All these forms of pictorial evidence have been used to study the physical characteristics of the site and issues relating to the site. They show relationships between forms, layouts of spaces, and changes over time. Plans are especially helpful for mapping out how the building was used or meant to be used, and abstract colored renderings are a strong representation of how the architect envisioned the space to be. These drawings and illustrations, however, always have a level of subjectivity, in both creating and reading them, they are open to interpretation. Photographs, on the other hand, show reality rather than conceptions of it. While photographs may also be carefully chosen and framed, they still provide more concrete details and accurate representations of physical spaces. Thus, this thesis uses photographs heavily as a way to analyze and understand the architecture.

Literary evidence is used to both understand the site and its contexts, as well as understand how scholars have previously studied the site. While literary evidence is unquestionably useful, Kostof also warns against the risks of inaccurate, missing, or misrepresented information, advising for critical analysis of literary sources (Kostof). This paper, after careful research and evaluation, employs a wide range of literary evidence, including primary and secondary sources. Primary source written documents include administrative reports on the site, building codes, and historical descriptions of the building. Newspaper stories are also crucial sources of information, used in this thesis to carefully map out historical contexts, perspectives, depictions, and perceptions of the Berkeley City Club's site and issues relating to the site. Interviews with community members also round out first-hand accounts of the site and the eras it lived through. As for secondary scholarly sources, literary evidence of existing scholarship is plentiful, including books, articles, dissertations, textbooks, and more. Generally, existing scholarship has been used to study the site's architectural and urban contexts, as well as the historical context of the site's setting of time and place. Existing scholarship has also revealed what previous research has been done, allowing for careful consideration of this paper's topics and research objectives. Additionally, seminal works are used to anchor broad discussions on important concepts, working together with interdisciplinary sources that contextualize the architecture in terms of its connections to other

disciplines like sociology, politics, gender studies, and environmental science.

Project-wide sources are crucial to laying the foundational framework and contextual understanding of the different chapters and large concepts. Among these pivotal sources, archives have been a great source of primary research. What was once called the Berkeley City Club Archives was donated to UC Berkeley, which now holds many of the architectural drawings of the City Club that are analyzed in this paper, namely in the Julia Morgan Collection in the Environmental Design Archives, and the Julia Morgan Architectural Drawings at the Bancroft Library. These drawings were used throughout the thesis, to analyze physical spaces, their functions over time, and the architect's original vision for the club. The Berkeley Women's City Club Record (Figure 1.6), has also been referenced to understand the origins of the club. Another crucial source has been the book,

Julia Morgan's Berkeley City Club: The Story of a Building. This book houses many of the photographs and drawings from the original Berkeley City Club archives that are used in this paper. The author of the book, Sarah Gill, is an archivist and former member of the Berkeley City Club Conservancy. She thoroughly researched the club and its archives for her book and compiled the first book dedicated to the Berkeley City Club, complete with information on historical context, construction processes, architectural elements, and the organization's mission. This information, along with the photographs and drawings in the book, is used throughout this paper in every chapter. Finally, Karen McNeill's work on Julia Morgan is used throughout the thesis as well. Karen McNeill is a scholar from UC Berkeley who studied Julia Morgan in specialized detail, and this paper uses multiple sources by her, including articles and her PhD dissertation. These sources contribute to the understanding of Julia Morgan in this paper, as she plays a central role in Berkeley City Club's narrative.

Employing these various sources and research methods, this paper seeks to answer its research question. Thus, the organization of this paper correlates to its research questions and Kostof's methodology. Chapter 1 of the thesis analyzes the choices that architect Julia Morgan made to create a cohesive whole of the Berkeley City Club's physical architecture. Studying tangible aspects like structure, materiality, and style, refers to the "oneness" of architecture—how Julia Morgan artfully crafted the Berkeley City Club into one comprehensive design. It



Figure 1.6. Cover of primary source material, the *Berkeley Women's City Club Record*.

analyzes Julia Morgan’s educational and professional background, along with the architectural movements and trends that surrounded the time she designed the building to conclude why she made specific choices. This connects to the “meaning” of architecture in that it takes into account the time and sequence of the Berkeley City Club, and how it was impacted by other surrounding architecture and buildings that Julia Morgan worked on. Chapter 1, therefore, focuses primarily on tangible architecture, through the lens of architectural influences.

The second chapter of the thesis explores the Berkeley City Club’s history concerning the role and identity of the building. It uses Kostof’s “community” of architecture to analyze why the club was deemed worthy of preservation, based on connections with its history including its female architect Julia Morgan and empowerment ideals of the women’s movement. The chapter then discusses how the club uses these connections to its advantage, selectively preserving and marketing the building based on its historical identity. Chapter 2 also relates back to the “oneness” of architecture, critiquing how selective preservation might neglect the oneness of the tangible architecture presented in the first chapter, but also explaining that the club uses this as a way to exhibit aspects they consider important and appealing to the community.

The third and final chapter of the thesis studies how the Berkeley City Club has changed over time and reflected changes in society, while simultaneously fostering social progress and change itself. This chapter refers to Kostof’s “setting” of architecture, in analyzing how the Berkeley City Club has been impacted by its surroundings and derives its character from the environment it is in. In this chapter, that mostly includes the social movements around Berkeley and California. This is also linked to the “meaning” of architecture because these changes in the setting exhibit shifting values and needs of the society. Berkeley City Club, with its shifting functions and adaptive reuse, is an embodiment of these societal changes. Thus, Chapter 3 ties up the thesis by explaining how the Berkeley City Club’s identity, role, and influence come from its connections to these surrounding environments.

Each of these three chapters work together to weave a narrative about the Berkeley City Club, constructing a representative historical analysis of the Berkeley City Club. Thus, this thesis argues that as both witness and protagonist to California and Berkeley’s social movements, the Berkeley City Club’s identity, role, and influence are shaped by its links to activism and socio-political interplay. This interdependent relationship is investigated by analyzing the club’s physical architecture through the lens of architectural influences, evaluating the club’s preservation efforts and historic character through the lens of the women’s movement, and examining the club’s functions and values through the lens of various other progressive social movements that Berkeley has participated in.

CHAPTER 1

A Complete Design Written by The Polymathic Mark of Julia Morgan

I. Introduction

The story of architect Julia Morgan's journey to prominence and architectural distinction is written by the intersection of historical context, educational background, and evolving architectural trends in the years that she cultivated her craft. Morgan laid the foundation for her career with undergraduate studies in civil engineering at the University of California, Berkeley, which she graduated from in 1894. While the university did not have an architecture program at the time, Morgan's pursuit of civil engineering became a discipline that would shape her approach to architecture (Gill 2016, 5). Additionally, her pursuit of further education at the Ecole de Beaux Arts in Paris provided her with an understanding of architectural and design principles under Beaux Arts values. She attended this prestigious school for three years and graduated with a master's degree in architecture, the first woman to do so at the university (Boutelle 1995). These experiences positioned Morgan in the middle of architectural tradition and innovation, allowing her to draw from both technical expertise of structure and the artistic sensibility of Beaux Art design in her work.

From 1890 to 1930, the timeline leading up to the construction of the Berkeley City Club reflects a dynamic era in architecture, marked by shifting styles and innovations in architecture and technology. Morgan's education and the beginning years of her career coincided with architectural movements such as the Gothic Revival movement (1850-1890), the Arts & Crafts Movement (1890-1930), Beaux Arts Classicism (1890-1905), Moorish Revival (1900-1940), and more. The movements, each influenced by the socio-political conditions of the time, each carried their own philosophical underpinnings and aesthetic sensibilities, influencing Morgan's design vocabulary and distinctive architectural style. Moreover, the landscape of architectural engineering underwent a significant transformation, with new innovations, techniques, and priorities. For this chapter, the aftermath of the 1906 San Francisco earthquake is an important context, as it inspired a reevaluation of building materials and structural techniques, including the rise of reinforced concrete as a preferred construction method. These events reshaped the physical landscape of the Bay Area and pushed architects and engineers toward exploring more innovative building and design practices. This chapter will explore how Julia Morgan existed within these contexts, and how she took advantage of the socio-political conditions and education opportunities around her and cultivated her distinct style and professional practices. These choices and contexts ultimately shaped the architecture of the Berkeley Women's City

Club, which Morgan designed at the height of her career.

In this analysis, this chapter will study specific architectural features and choices that Morgan made at the City Club, at multiple scales/aspects, including the exterior of the building, the interior design and features, and the structure and materiality of the building. These aspects will be studied not only singularly/individually, but under architectural historian Kostof's "oneness" of architecture, to explore their interconnectedness and how they come together to make the whole "one" of the building under Julia Morgan's specific stylistic choices— and what final product was created as a result. The thesis will look at the Berkeley City Club in comparison to other buildings that were made around the time, especially other Julia Morgan buildings— this investigation will qualify her style and choices under Kostof's community of architecture, which describes that buildings are based on other buildings.

Central sources for this chapter include an interview with Walter Steilberg, with insights on Morgan's working process and structural/engineering problems that came up during the Berkeley City Club's construction. Sara Holmes Boutelle's work on Morgan in her book *Julia Morgan, Architect*, as well as other records in the archives Sara Holmes Boutelle Papers are important primary sources, especially for images of the building that can be used to dissect physical characteristics. Important individuals include architect Julia Morgan herself, and her structural engineer for the project, Walter Steilberg. There is also the central concept of complete/total design of architecture; one that is holistic and comprehensive in all its choices, describing how Morgan participated in every level of design choices, from structure, to style, to furnishings and fixtures. In studying within these contexts and methods, this chapter will argue that Julia Morgan's design of the Berkeley City Club is comprehensive and holistic, credit to her extensive educational background, professional expertise, and various undertakings in the built environment field. Morgan connected every tangible aspect of the building, including the structure and materiality of the building as well as the style of the exterior and interior design features. These parts work together to create a well-crafted whole, one that showcases Morgan's distinctive style and the hallmark quality of her work.

II. Structure and Materiality: The Use of Morgan's Civil Engineering Skills

Julia Morgan's decisions on the materiality and structure of the Berkeley City Club can be credited to her background and expertise in civil engineering. When she undertook the design of the Berkeley City Club, Morgan's engineering education and expertise influenced her approach, ensuring that her architectural vision was grounded in practical considerations of structural stability and efficiency, as well as how they worked in conjunction with aesthetic

design principles and the innovative use of materials.

Julia Morgan's background in civil engineering began with her undergraduate studies at the University of California, Berkeley. At a time when there was no architecture program at the university, her rigorous coursework in civil engineering provided her with a solid foundation in fundamental principles and technical skills essential for architectural design and construction. The diverse range of subjects she studied, spanning from mathematics and physics to materials of engineering construction and structural analysis, equipped her with a comprehensive understanding of the built environment and engineering skills (Figure 2.1). She graduated from UC Berkeley in May 1894, with a Bachelor of Science in Civil Engineering. This educational background not only honed Morgan's analytical and problem-solving abilities but also instilled in her a deep appreciation for the structural integrity and materiality of architectural forms. On top of her courses at UC Berkeley, Morgan also went on to study architecture at the Ecole de Beaux Arts. There, she learned design principles but also continued to strengthen her civil engineering skills and understanding. She studied architecture construction techniques, including concrete technology "in the mandatory construction course at the École, a course generally recognized as the most difficult requirement students faced" (McNeill 2007, 240). She was able to implement high levels of structural design, incorporating diagonal sheathing, bracing, and—in a deviation from Beaux Arts tradition (Gill 2016, 54)—pioneering the use of reinforced concrete.

1892-3				1893-4				1894-5				1895-6			
FIRST TERM		SECOND TERM		FIRST TERM		SECOND TERM		FIRST TERM		SECOND TERM		FIRST TERM		SECOND TERM	
Subj.	Gr.	Subj.	Gr.	Subj.	Gr.	Subj.	Gr.	Subj.	Gr.	Subj.	Gr.	Subj.	Gr.	Subj.	Gr.
NAME: <i>Morgan, Julia</i> ADDRESS: <i>Oakland</i> STATUS AND COURSE: <i>P. E. - Mech.</i>															
Admitted as a recommended graduate of the Oakland High School.															
English	2 (4)	2 (4)	Physics	2 (4)	2 (4)	Anal. Mech.	P (4)	P (4)	Math. of Mech.	2	4				
Algebra	2 (4)	2 (4)	Calculus	3 (4)	3 (4)	Adv. Physics	3 (4)	3 (4)	Physics 10	2	2				
Trigonometry	1 (4)	1 (4)	Eng. Lit. & Des.	2 (4)	2 (4)	Phys. Lab.	4 (4)	4 (4)	Chemistry 10	1	3	2	2		
French	2 (4)	2 (4)	Journal	2 (4)	2 (4)	Mech. Des.	2 (4)	2 (4)	Math. of Engin.	2	2	1	3		
Geometry	3 (3)	3 (3)	Descriptive	1 (4)	1 (4)	Cosmology	2 (4)	2 (4)	Eng. Lit. 10	1	2				
Algebra	1 (3)	1 (3)	Structuring	1 (4)	1 (4)	Geology	2 (4)	2 (4)	Eng. Lit. 10	1	2				
Adv. Geometry	4 (3)	4 (3)	Statics	1 (4)	1 (4)	Phys. Chem.	2 (4)	2 (4)	Eng. Lit. 10	1	2				
Trigonometry	3 (3)	3 (3)	Phys. Chem.	1 (4)	1 (4)	Eng. Lit. Res.	1 (4)	1 (4)	Spec. Contr.						
Al. Chemistry	4 (4)	4 (4)	Eng. Lit. Res.	1 (4)	1 (4)	Pol. Econ.	1 (4)	1 (4)							
			Phys. Chem.	1 (4)	1 (4)										
			Special Act.	2 (4)	2 (4)										

Figure 2.1. Julia Morgan's academic transcript from undergraduate studies at University of California, Berkeley.

So by the time Morgan was a licensed architect in 1904, she had a very strong understanding of structure. In April 1904, she completed her first reinforced concrete structure, El Campanil, which was a 72-foot bell tower at Mills College in Oakland (Figure 2.2). This Mills College bell tower and library survived the 1906 San Francisco earthquake and fire, defying the

widespread destruction that befell much of San Francisco (Favro 1992, 120). It is said that Julia Morgan's career was fully launched into prominence by these events, as the success of these buildings helped solidify Morgan's reputation as an architect capable of both aesthetic innovation and structural integrity. While the technology of reinforced concrete was already functional at the time, it was rarely used because it was not considered aesthetically beautiful (Gaudette 2007, 2) -- but Morgan changed this and used reinforced concrete decoratively. Now, reinforced concrete has gained newfound acceptance as a resilient and practical choice in the face of seismic activity, one that could be simultaneously beautiful. The earthquake also marked a turning point in public perception of reinforced concrete as a viable building material. In the aftermath of the 1906 earthquake, the San Francisco Board of Supervisors even revised the city's building codes in 1908 to permit broader use of reinforced concrete (Olsen 2020), paving the way for Morgan and other architects to explore its architectural possibilities. With Morgan's most famous building, Hearst Castle, also surviving the 2003 San Simeon earthquake, she showed her expertise in combining aesthetic and structural excellence through the use of innovative materials.



Figure 2.2. Morgan's sketch of Mills College bell tower, El Campanil, & photograph of constructed structure.

Hearst Castle's timeline matches up with that of Berkeley City Club. By the time she was selected as the architect for the Berkeley City Club, Morgan was at the height of her career, renowned for her expertise in both architectural aesthetics and engineering. Her pioneering use

of reinforced concrete made her the ideal candidate for the architect of the Berkeley City Club. The building as a whole is an entirely reinforced concrete structure, and Morgan's comprehensive understanding of structural principles and her commitment to both form and function ensured that the Berkeley City Club would be not only visually striking but also structurally sound. Morgan enlisted the expertise of Walter Steilberg as the project's structural engineer, someone with whom she had collaborated closely with for years (Gill 2016, 31). He was well-versed in the intricacies of structural design as he had a bachelor's degree in architecture and a minor in structural engineering, both from UC Berkeley as well. He brought invaluable insight to the project as someone who often experimented with concrete engineering (Gill 2016, 31). In interviews with Steilberg, he describes how Morgan's engineering background informed the problem-solving and engineering decisions made at the Berkeley Women's City Club, contributing to the materiality and structural coherence of the building.

“In the Berkeley Women's City Club, there's a tremendous complication, and Miss Morgan had confidence in me to solve the engineering problems. But it wasn't easy and I couldn't have done it if I hadn't had her collaboration... I had to support all that weight of the gymnasium columns on the arches for the swimming pool. There were other things like that all through the building. I think it is probably the most complicated concrete structure that there is in this part of the country. It's very complex and it was a lot of fun to do” (111).

Steilberg's insights underscore the structural challenges that were evident in the construction of the Berkeley Women's City Club— and how he and Morgan were able to overcome the challenges with their joint expertise in engineering. But Steilberg's insight doesn't stop there; he also has comments on the use of pre-cast concrete in the Berkeley City Club. Walter T. Steilberg's daughter, Helena Steilberg Lawton, observes the interviews with him and comments on her father's dismissal of decorative pre-cast concrete elements:

“In the interviews he complains about Maybeck's pre-cast concrete decorative neo-Grecian acanthus leaves on the capitals of Hearst Gymnasium, on the UC campus, and he felt the same about the pre-cast neo-Gothic trefoils abounding on Julia Morgan's Berkeley City Club. Both Maybeck and Morgan were by then willing to bend a little to the realities of the time: UC wanted a Greek revival; the City Club wanted a Gothic reminiscence....WTS would not have bent. I heard him say often that he would have commissioned good sculptors to do the detail on buildings or else have left it off completely” (301).

This commentary reveals potential differences in design philosophy between Morgan and Steilberg, rooted in their respective educational backgrounds and professional experiences. While Morgan did her undergraduate education in civil engineering, Steilberg studied architecture at UC Berkeley, leading to his prioritized values of craftsmanship and carved stone ornamentation. Morgan, on the other hand, prioritized functional and structural uses of materials and construction techniques, especially the use of cast stone ornamentation in the Berkeley Women's City Club. These ornaments were made of concrete, but cast in molds and fashioned to look like stone. Again, Morgan deviated from Beaux Art tradition— of the carved stone ornamentation that Steilberg would have chosen (Gill 2016, 55)— and chose instead cast stone, to take advantage of her engineering background, to use innovative techniques and materials while still valuing aesthetic appeal. However, it is crucial to note that Steilberg's architectural training is comparably similar to that of Morgan's. When Morgan studied at UC Berkeley, architecture was not an available program, but Steilberg learned from the early days of the architecture curriculum at Berkeley. Morgan went on to the Ecole for traditional Beaux-Arts training, but Berkeley's early curriculum was also taught under Beaux-Arts principles, following international trends of the early 20th century. While UC Berkeley today is known for its modern design thinking, it once had an immensely traditional and classically focused curriculum, faculty, and philosophy (Lowell 2009, 15). Thus, when analyzing Morgan's choices to deviate from the Beaux Arts, and Steilberg's close adoption of the same principles, the defining factor is Morgan's engineering education. She opted for the efficient, innovative choice of cast stone, while Steilberg evidently would have chosen carved stone any day. This shows Morgan's engineering design thinking, which is evidently different from architectural design thinking.

The use of concrete in the Berkeley City Club goes further than cast stone ornaments. While the building does make use of other materials, the structure is entirely concrete. In some places, this concrete is entirely visible, like the vaulted ceilings and columns throughout spaces like the lobby, plunge, and exterior (Figure 2.3). Ornamental capitals and arches are also made of concrete. Other places, like the Drawing Room, seemingly have wooden ceilings, including large wooden planks, beams, and even corbels on the edges -- but all of these features are actually completely made of steel-reinforced concrete and have been artificially fashioned to resemble wood (Gill 2016, 71). This is yet another example of Morgan's innovative approach that ultimately makes materials like concrete able to be used both beautifully and structurally. On top of the materials' aesthetic and structural uses, Morgan was able to choose and use materials like concrete strategically for their cost-effectiveness, which the limited budget of the club called for.

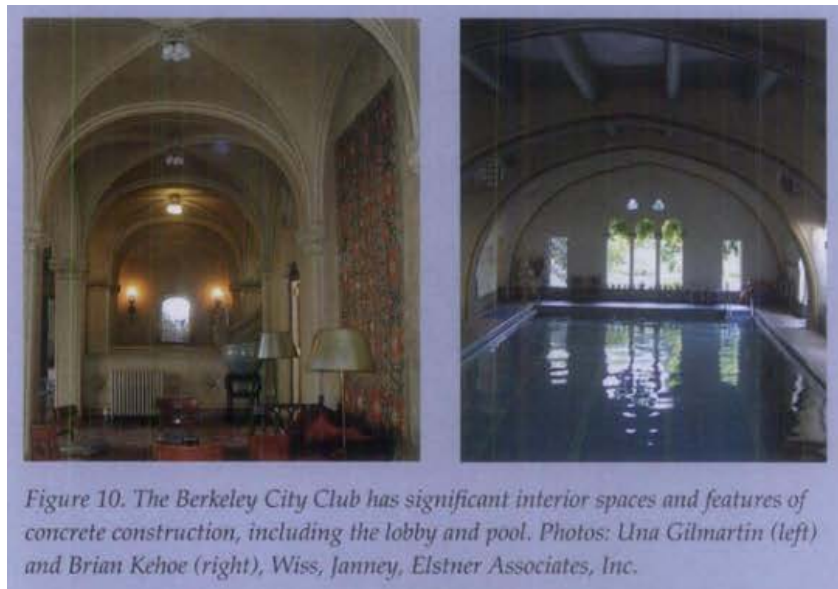


Figure 2.3. Interior concrete structure of the Berkeley City Club.

Beyond concrete, the Berkeley City Club also incorporates a variety of other materials in innovative methods to enhance its architectural and aesthetic appeal. For example, the building's windows make use of leaded glass techniques, in which small sections of glass are held together with thick strips of lead, or lead comes. In actuality, the Berkeley City Club uses zinc instead of lead for these strips of metal, as zinc is stronger and more durable (Gill 2016, 59). These windows filter natural light into the interior spaces of the building and also add a sense of elegance and refined sophistication to the space. Julia Donoho, an architect and contractor, comments on Morgan's influence, explaining that Morgan showed her how a designer "could have an engineer way of thinking and also be an exceptional Beaux-Arts architect...in a modern age...[using] glass and steel and light and form and really embrac[ing] all the things that were changing around her" (Donoho 2021). Donoho's observation underscores Morgan's willingness to embrace innovation in the materiality and design of her work, a hallmark of her architectural legacy that is exemplified in the Berkeley City Club's harmonious integration of materials and architectural elements. In the next section, the thesis will explore how Morgan continued this harmonious integration in the architectural style of the building, in both the interior and exterior.

III. Architectural Style: Influences and Experiences

The architectural style of the Berkeley City Club is reflective of the unique environment in which Julia Morgan studied and practiced architecture. This includes the influence of her classical Beaux-Arts training at the Ecole, in combination with the Gothic Revival, Moorish

Revival, Romanesque, and Arts and Crafts Movements, which all come together to create a distinctive, blended, and eclectic “Julia Morgan” style. Her work at the Berkeley City Club demonstrates Morgan's design approach and ability to embrace diverse influences and push the boundaries of traditional architectural styles by weaving her own air of uniqueness into her work. Instead of just working under one style or another, Morgan blends them by picking and choosing elements from different styles and seamlessly working them together.

Just as Morgan’s civil engineering background at UC Berkeley heavily influenced her structural design and choices, her architecture education at Ecole de Beaux Arts highly influenced her stylistic choices for the entirety of her career. The Ecole de Beaux Arts established and taught the Beaux Arts style, a style that is now considered parallel to Neoclassical— because of their similar “Classical” Greek and Roman influences. These styles are all based on principles of order, symmetry, proportion, and geometry, and have features like arches, columns, and pediments. Off of these basic principles and elements, many buildings in these styles additionally employ domes, buttresses, colonnades, and vaults, and are often done with a sense of grandeur, large scale, and sober colors (Fletcher 2020, 152). While the Neoclassical style implements these principles in a more strict sense, Beaux Arts uses them as an underlying inspiration that is more freely open to interpretation and application in different scenarios. At the Ecole de Beaux Arts in Paris, France, these are the Beaux Arts principles that students were taught. These French teachings reach to America is seen in expositions, first at the World’s Columbian Exposition, in Chicago, in 1893 (Brain 1989, 807), while Julia Morgan was still at UC Berkeley in her undergraduate studies. This event established a Neo-Classical revival in Chicago and all around America, under the impressive concept of the “White City,” a grand and beautiful presentation of architecture that all followed Beaux Arts principles of symmetry, order, proportion, and geometry (Brain 1989, 807-808). Cities all over America were influenced, and the West Coast specifically had a desire to imitate Chicago’s exposition. So in 1915, San Francisco held its very own Panama Pacific International Exposition (PPIE). William Randolph Hearst, a large client of Morgan’s, quoted after the event:

“No other exposition here or abroad has ever displayed so much artistic and architectural loveliness...[t]he principles and policies which created the Exposition in all its practicability and artistic beauty will be applied in public buildings in all parts of our country. Civic centers will be built which will perform all their useful functions and be made at the same time objects of beauty” (Robinson 2013, 65).

And Hearst was absolutely correct in his last sentence; Julia Morgan’s Berkeley City Club is living proof of the Beaux Arts influence. His quote not only underscores widespread attraction

and appreciation for the Beaux Arts style but also highlights his own personal opinion, one that is crucial to Morgan's journey.

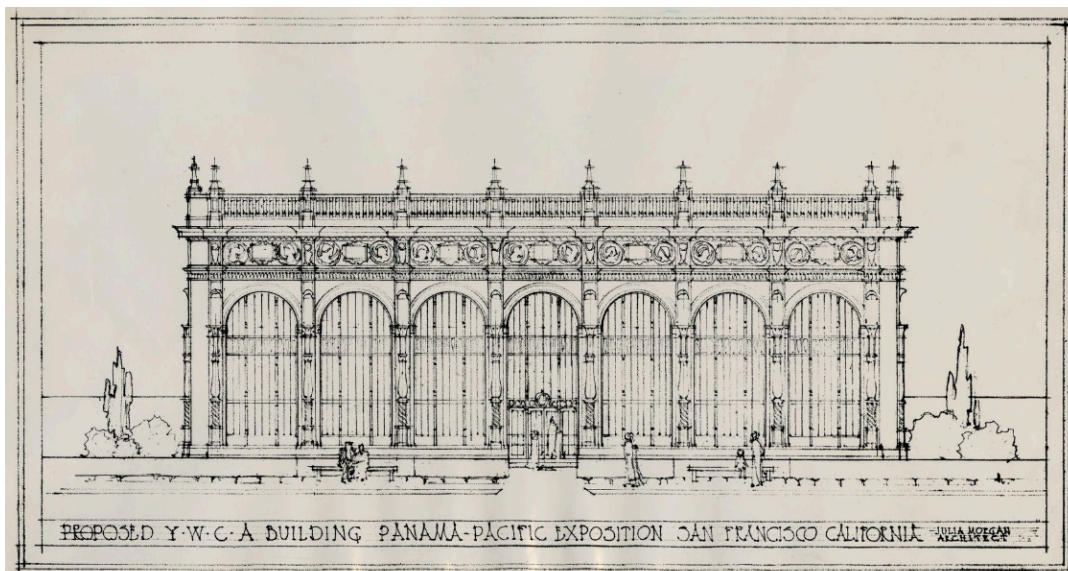


Figure 2.4. Drawing of YWCA building for San Francisco's Panama Pacific Exposition by Julia Morgan.

In April 1919, just a few years after San Francisco's PPIE, William Randolph Hearst commissioned Julia Morgan to design her biggest project yet, the Hearst Castle (Wilson 2012, 106). The Hearst family had already been a client of Morgan's prior to the Hearst Castle project and were even the patrons for the YWCA (Young Women's Christian Association) building she worked on for the Panama Pacific International Exposition in 1915 (Figure 2.4). While she was not the principal architect for the job— that position was taken by Edward Champney— she did still have a large influence and was personally picked by Phoebe Hearst to design the interior of the pavilion (Lucas 2015, 219). The Hearst family's fondness for the Beaux Art style had an obvious reflection on Morgan's work, as she did a large number of projects for them. The Hearst Castle project, however, is most influential as it became Morgan's most famous building, what people know her for, even though she designed over 700 buildings in her lifetime (Kiely 2022). Hearst Castle stood out for its impressive grandeur and distinguished style— Julia Morgan's trademark style. While it is not a traditional Beaux Arts building, it is a mix of many styles, from Mediterranean Revival to Spanish Colonial architecture (Wilson 2012, 106), but still uses many of the Beaux Arts principles that Morgan studied at the Ecole and the Hearst family loved. For example, its large scale is accompanied by a perfected balance of proportions and elements like columns and arches. The pools on the site are particularly noted to be Neoclassical, styled after ancient Roman baths. For example, the indoor Roman Pool is adorned with marble statues of Roman gods and goddesses, and copies of ancient Roman statues (Figure 2.5). The outdoor

pool, called the Neptune Pool after the Roman god of the sea, has an entire garden complex that surrounds the pool, complete with a colonnade and Classical temple structure of columns and pediments (Figure 2.6).

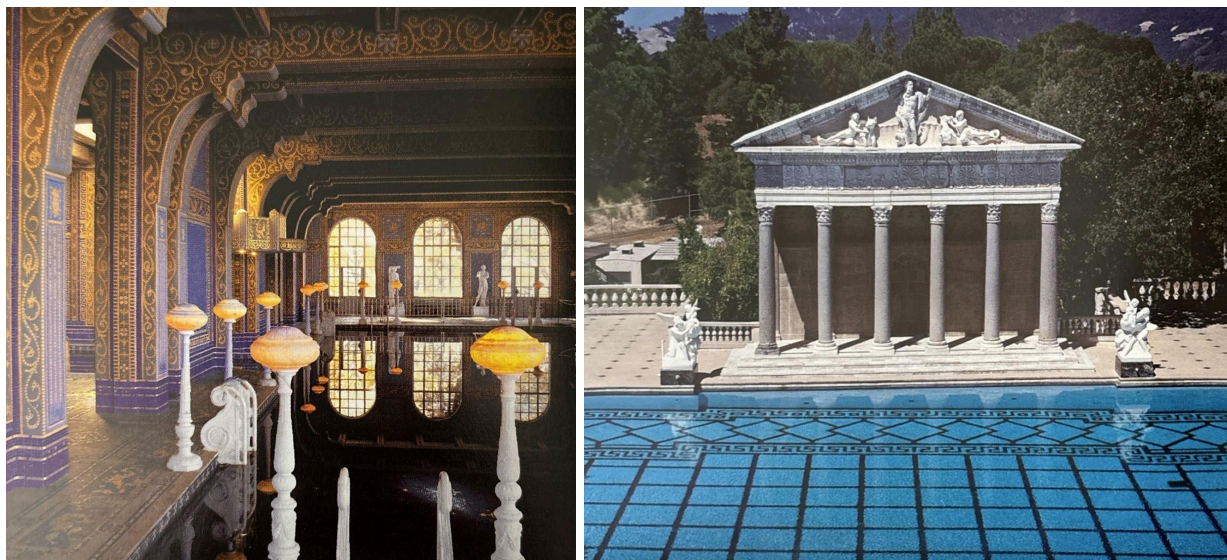


Figure 2.5 (left). The Roman Pool of the Hearst Castle.

Figure 2.6 (right). The Neptune Pool of the Hearst Castle.

But Morgan's work at the Hearst Castle was not standalone; it had a tremendous impact on that of the Berkeley City Club. This impact can be attributed to the fact that both projects were designed and built concurrently. During the time that Berkeley City Club was designed and constructed, from 1928-1929, Morgan would visit the club's site during weekdays and travel to San Simeon on weekends to oversee construction there. This process repeated for months, creating an intrinsic connection between both projects, as Morgan's attention shifted between the two. As a result, the Berkeley City Club has many similarities in design to the Hearst Castle, and is specifically comparable to the main building/structure in Hearst Castle (Wilson 2012, 37). This is a clear application of architectural historian Spiro Kostof's community of architecture, in which he explains that "buildings... are based on buildings" (Kostof 18). This is where Berkeley City Club gets its nickname "Little Castle," which was coined in relation to its similarities to Hearst Castle, but being at a smaller scale (McNeill 2012, 58). It is also why the pool at Berkeley City Club is especially well-known, for its resemblance to Hearst Castle's indoor Roman pool.

Besides the pool, the Beaux Arts style is also exhibited throughout many other spaces in the Berkeley City Club's design. From the moment one encounters the building, Beaux Arts elements are showcased. Its exterior facade has intricate ornamentation, including columns, pilasters, elaborate moldings, and Beaux Arts filigrees, all crafted to evoke a sense of classical

grandeur. Inside, there are grand staircases, more classical columns, and graceful archways, all typical of Beaux-Arts architecture. The ceilings soar high, with coffers, decorative moldings, and chandeliers hanging down. While the building is mostly made of concrete, Morgan made the stylistic choice to make many of these features look like stone, to add to the feeling of classical antiquity in the space (Wilson 2012, 41). Many of the larger rooms in the building, like the ballroom or meeting rooms, are also symmetrical and use principles of balance, proportion, and geometry in their design. All in all, the influence of the Beaux Arts style— and the Ecole in shaping Morgan’s choices— is prominent in the Berkeley City Club’s architecture.

However, the Berkeley City Club is also much more than its Beaux Arts influence. In fact, the Ecole de Beaux Arts almost had an inner contradiction within itself. While the school valued and esteemed Beaux-Arts principles, it also gave students an air of freedom, and designs were encouraged to always have a sense of eclecticism so that they were never purely Renaissance, Roman, or Greek (Boutelle 1995). Students were told to think outside the box and be creative, even combining different styles so long as they did it with the basic principles of harmony and balance. Julia Morgan took heed to this advice, cultivating a style in designs that were often eclectic and deviating from the Beaux Arts classical style, all while following advice from the Ecole to be unique. Morgan did this by including touches or elements of other styles in her work. This can be seen in Hearst Castle’s integration of other styles like Spanish Colonial and Mediterranean, as well as Berkeley City Club’s integration of Gothic, Moorish, Romanesque, and Arts & Crafts architectural elements. Morgan’s approach to integrating these different styles is both a deviation from the Beaux Arts style and a direct result of her education at the Ecole de Beaux Arts. The exterior design of the Berkeley City Club sets the tone for the entire architectural experience of the building and begins to reflect Morgan’s design approach of blending architectural styles. Deviation from the classical symmetry of the Beaux Arts is seen in the club’s exterior silhouette, which is notably very asymmetrical. While her initial sketch for the building had more symmetry (Figure 2.7), she later removed an entire section on the left wing, creating different height wings (Figure 2.8). Along with different heights, there is also different decorative detailing on both sides, including different window types and sizes, as well as different rooftops. By deviating from a conventional structure and opting for a dynamic asymmetry in the wings, Morgan demonstrates her creative interpretation of traditional principles and her unique touch.

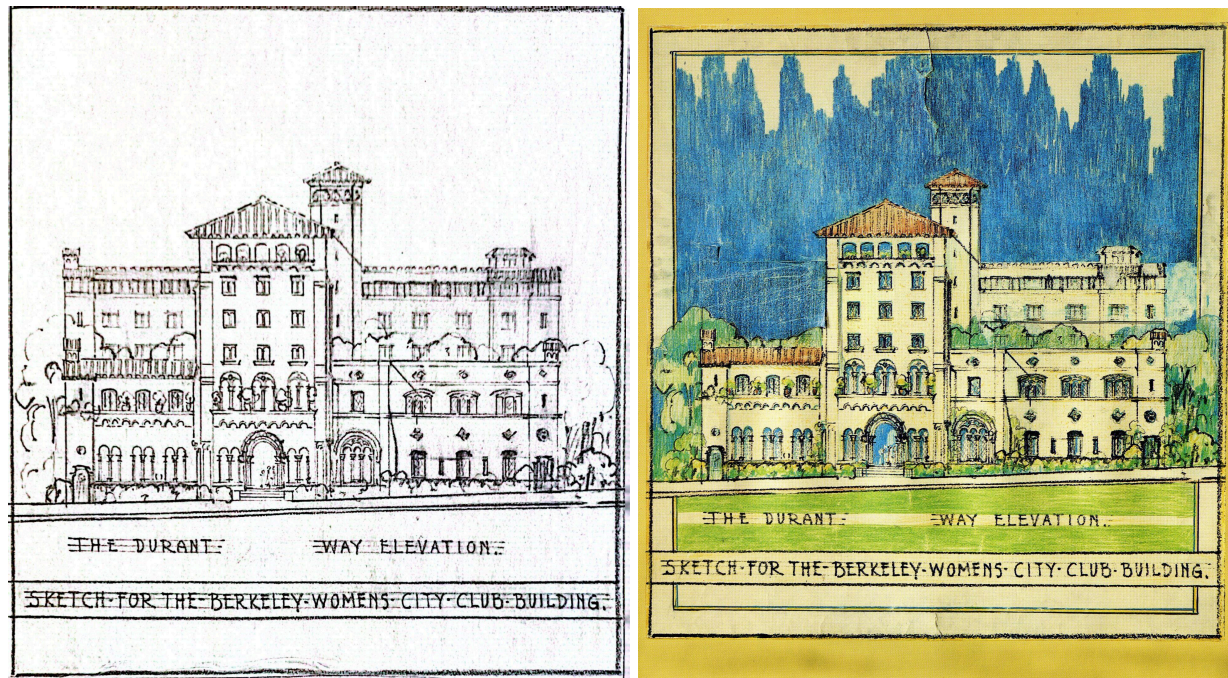


Figure 2.7 (left). Initial sketch of the Berkeley City Club; elevation view as seen from Durant Avenue.

Figure 2.8 (right). Updated colored sketch of the Berkeley City Club; elevation view as seen from Durant Avenue.

The main door portal of the building is a notable feature, as people enter the space for the first time and immediately see a blend of multiple styles in just the entryway. Brick steps, a material typical of the Arts & Crafts era, lead visitors up to an archway indented into the street. Above the entry is an Arts & Crafts style leaded-glass fanlight, and to the sides are classical pilasters and cast stone concrete flower decals that follow up to the top of the arch, in a Romanesque fashion (Figure 2.9). The doorway is a wrought iron portal with leaded glass panels that can be also described as Romanesque, and similar to metal portals in Southern Italy. Morgan used a scallop shape around the arch, creating a rounded multi-foil cusped arch, which is a common Moorish style feature as well as a medieval Romanesque feature, both prominent in architecture in Spain during different periods. This scalloped shape can also arguably be considered a Gothic style feature, reminiscent of Gothic trefoils and quatrefoils that are seen elsewhere in the building (Wilson 2012, 37). The spring line where the arch begins to curve additionally features medieval motifs, with three “shield” symbols in a line (Figure 2.9). This repetition of medieval features (Figures 2.10 and 2.11) creates a medieval castle-like feeling in the building, giving substance to the club’s nickname “Little Castle.”

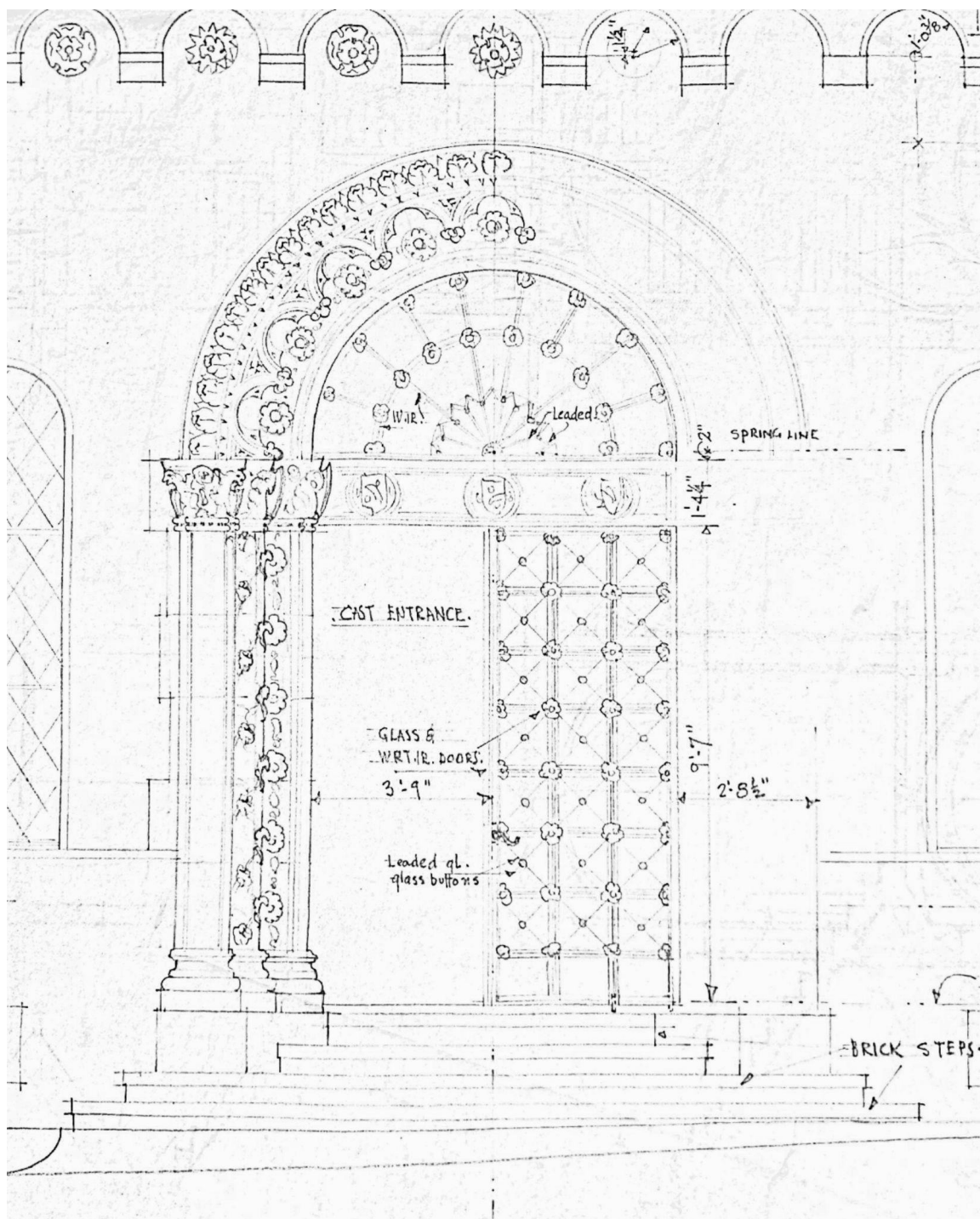


Figure 2.9. Detail drawing of Berkeley City Club's doorway.

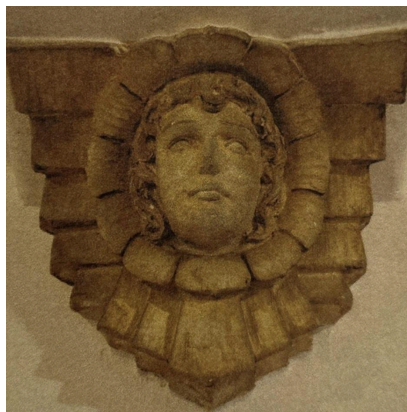


Figure 2.10. Cast stone ornamentation of medieval face.



Figure 2.11. Medieval style cast stone lion.

Medieval architecture is largely Romanesque and Gothic—two styles that are typically used separately, but are combined into one building at the Berkeley City Club. To understand the implementation of these styles and the work that Julia Morgan had to do to combine them, one must first understand the principles and characteristics of each. Romanesque architecture, which is inspired by ancient Roman architecture, is often described as logically designed, based on massive structural walls, columns, and round arches that make the building solid and often bulky (Fletcher 2020, 80). Romanesque architecture uses geometric shapes rather than curvilinear forms and often uses barrel vaulting, a simple type of ceiling vault. Ornamentation in the Romanesque style is also minimal and quite simple, and the style also makes use of small windows and round arches (Fletcher 2020, 80). Gothic architecture, on the other hand, is often described as the opposite variation of the Romanesque style, even though it evolved from the Romanesque era in Europe. The Gothic style uses thin walls rather than thick and creates a light, airy, and delicate sense to the building, often with a vertical emphasis (Fletcher 2020, 138). Instead of round arches, Gothic buildings use pointed arches. Instead of small windows, Gothic architecture employs a lot of large, stained glass windows with tracery (Fletcher 2020, 143). Simple

ornamentation gets replaced with ornate ornamentation and techniques like ribbed and groined vaulting as well as flying buttresses are used to support these taller, thinner structures (Fletcher 2020, 138). All of these characteristics make it clear that the Romanesque and Gothic styles of architecture are as different as can be; yet, elements of both are employed by Julia Morgan in the seamless medieval design of Berkeley City Club to create the Little Castle.

Besides the entryway into the building, there are far more examples of the blend of Romanesque and Gothic characteristics and features in the Berkeley City Club, that combine to invoke a medieval “castle” feeling. First, Romanesque blind arcades are present all over the exterior of the structure but are supported by Gothic flying buttresses. Gothic trefoils and

quatrefoils are also present throughout the space, placed above the large arcaded “Gothic” style windows on the first floor. Upper floors employ smaller windows, more of the Romanesque style. On the inside of the building, the entrance hall contains a grand staircase with Gothic ornamentation, and a long vaulted hallway showcases how Morgan took the quadripartite groined vaulting techniques of the Gothic era and put her own twist to it, using Romanesque rounded arches rather than traditionally pointed Gothic ones (Gill 2016, 66). She applied the same logic to the windows on the first floor, dropping the pointed arches of the Gothic style and instead using Romanesque round arches for the large leaded glass and stained glass windows that would have otherwise been characterized as Gothic. Morgan did all this in concrete rather than stone, once again exhibiting her creative and innovative thinking; but fashioning many elements to look like stone and wood in order to display the aesthetic qualities of the medieval period. With her creative blend of Romanesque and Gothic Revival styles, Morgan is showcasing how she listens to and learns from the trends and architectural movements of the times, while still making creative design choices and weaving her own uniqueness into her work.

Morgan also uses some features from the Moorish Revival style, another style that originated in the medieval era and adds to the “castle” architecture of the Berkeley City Club. Moorish architecture is characterized by features like horseshoe and polylobed arches, domes, and Islamic symbol motifs of geometric and organic shapes. The Berkeley City Club employs the Moorish style in its cusped arches that actually have roots in the Romanesque era. These arches are seen clearly in the front portal of the building, as well as other Moorish influences, seen in Morgan’s use of geometric shapes like diamonds in tilework, and organic motifs seen all around the building. Flower symbols are the most popular, seen all along the facade, entryway, in courtyards, as cast stone ornaments on fireplace mantels (Figure 2.12 and 2.13), along columns, pilasters, and arches, and even on flower-shaped chandeliers. Other organic and natural symbols like leaves and animals are seen repeatedly in the building as well.



Figure 2.12 (above). Cast stone flower ornamentation on the Theater Room fireplace.

Figure 2.13 (below). Cast stone organic motifs on the Drawing Room fireplace.

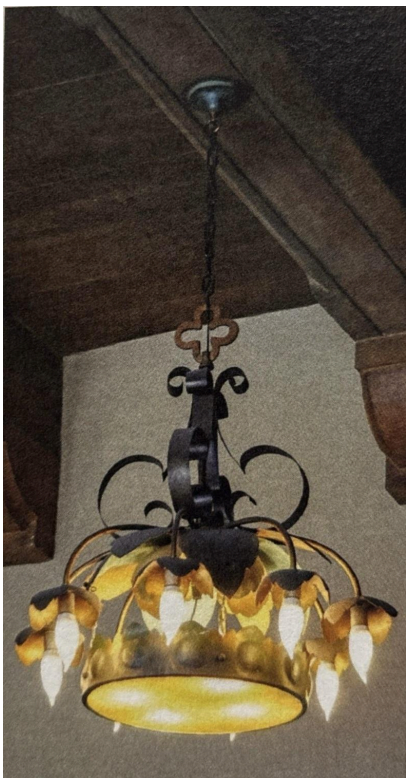


Figure 2.14. Lighting fixture design depicting flowers and leaves, repeated around the building.

Finally, moving outside of the medieval styles that Morgan uses in the Berkeley City Club, she also takes inspiration from the Arts & Crafts movement which was especially popular in America in the years leading up to her design of the building. Arts & Crafts architecture was known for its use of natural materials like wood, stone, and brick, as well as its purposeful exhibition of structure and materiality by exposed beams and posts (Fletcher 2020, 158). The Berkeley City Club does this in a sort of twisted sense; with the illusion of exposed wooden beams that are actually made of concrete. This is Julia Morgan's unique touch, to a space that takes aesthetic qualities from specific movements, but alters them to her advantage. Additionally, the Arts and Crafts style is also seen in the use of colors in the Berkeley City Club. Many of the other styles, including the Beaux Arts, Romanesque, Gothic, and Moorish Revival styles, all used color in a very somber and dialed-down way, with the exception of stained glass windows of the Gothic style. However, the Arts and Crafts Movement used colors like greens and blues, pastels, neutrals, and dark coppery reds in a very bold and purposeful way. In the Berkeley City Club, these colors are applied to the Gothic stained glass windows in a show of blending styles once again, as well as colorful lighting fixtures like fanlights, as chandeliers, and lanterns. The inclusion of these specifically chosen lighting fixtures is also another hallmark sign of the Arts & Crafts influence, which often employed built-in furnishings and fixtures with the design of the building. These light fixtures continue the flower and organic motifs seen all around the building as well (Figure 2.14). Finally, the asymmetrical layout of the Berkeley City Club, which was previously discussed as a major deviation from the Beaux Arts style, can actually be attributed to an Arts & Crafts principle, which emphasized how asymmetrical designs can be used to prioritize the interior of buildings and their functions, rather than the exterior formal order (Fletcher 2020, 158). Together, these elements show the Arts & Crafts inspiration and influence on Julia Morgan's style. This Arts & Crafts influence combines with the other styles and markers of Julia Morgan's taste and experience to create the architecture of the Berkeley City Club.

IV. Conclusion

By integrating elements of multiple architectural styles in the interior and exterior design of Berkeley City Club, as well as incorporating aesthetic value to structure and materiality in an innovative reinforced concrete structure, Morgan demonstrates her ability to craft a cohesive, holistic design while maintaining solid engineering principles. These design choices ultimately highlight the interconnectedness of Morgan's work and come together to establish her distinct architectural footprint, style, and creative quality. This can be credited to her diverse background and expertise in both Civil Engineering at UC Berkeley and architectural design as Ecole de Beaux Arts, two feats she worked immensely hard to achieve, moving past obstacles of gender and societal expectations.

In the structure and materiality of Berkeley City Club, Julia Morgan embraces architectural innovation and civil engineering principles to create a structurally sound and simultaneously beautiful building. Her work with reinforced concrete established her reputation in the field of architecture as an architect who was ahead of her time and an expert in structure and materiality. Additionally, Morgan's combination of diverse architectural styles demonstrates her willingness to experiment and her ability to create cohesive designs from seemingly separate elements and styles. The unique blend of Beaux Arts, Romanesque, Gothic Revival, Moorish Revival, and Arts and Crafts Movements in the Berkeley City Club exemplifies Morgan's unique and distinctive style. This design approach not only distinguishes her work but also echoes her other projects, such as the Hearst Castle. By seamlessly weaving together various architectural features, Morgan creates a distinct ambiance that transcends individual styles and movements. Each element, carefully chosen and thoughtfully integrated, contributes to the overall harmony and character of the building. Thus, the Berkeley City Club showcases Morgan's innovative approach and her ability to create a unified architectural masterpiece that reflects her diverse influences, education, and creative vision.

Julia Morgan's innovative approach and stylistic choices not only created a lasting legacy of her own, but influenced architecture in Berkeley, California, America, and worldwide, forever. She is a pioneer who altered the landscape of architectural design with her brilliance—she explored new possibilities and pushed the boundaries of traditional design. The Berkeley City Club doesn't stand alone in this story; Morgan has a large impact with more than 700 building designs in her lifetime, and each of them contributes to the field of architecture in their own way. But her legacy extends far beyond even these individual structures; she paved the way for future architects, especially women, to indulge in their creative aspirations, break boundaries, and contribute to the landscape that is the built environment.

CHAPTER 2

The Politics of Preservation: The Recognition of the Female Aura and Historical Narratives

I. Introduction

In the 1920s, the California women’s movement flourished, following the ratification of the 19th Amendment that granted women the right to vote. This large victory for American women fueled the movement, paving the way for women to slowly enter the workforce and the public sphere. While women were still largely excluded from politics, they found footholds in local activism and community engagement (Flanagan 1990). California and the Bay Area, with their progressive inclinations, were active participants in both the institutional and insurgent politics of the women’s movement. In Berkeley, local suffrage movements bolstered women’s involvement in civic affairs (Henderson 2011). Here, the Berkeley Women’s City Club was born. A women’s social club, gathering space, and residence, the club opened its doors in the year 1930 (Gill 2016).

Fast forward to the 2000s— the city of Berkeley has a well-established reputation as an activist landscape. University students continue to take collective action, both for the women’s movement and for various other social movements over the years. Berkeley Women’s City Club has been renamed Berkeley City Club, now a social club, hotel, and community space, open to both men and women. But the building is old now— Julia Morgan’s masterpiece has been worn down over the years, and it has its own conservancy to protect and maintain it (Roha 1989). It now has a designation on the National Register of Historic Places and is also a City of Berkeley Landmark. It is within the first decade of this century that preservation efforts towards the building soar, and the Berkeley City Club becomes known as a 70+ year old “Julia Morgan Historic Hotel.” Of course, a building is not simply historic because of its age; its identity, role, and influence are derived from its significance in history and its community. The Berkeley City Club’s significance in history comes from the story of the women’s movement, and its significance in its community comes from the story of Berkeley’s activist landscape. These two things are indubitably connected as a result of Berkeley’s activist role in the women’s movement over the years, and these socio-political contexts come together to form the Berkeley City Club.

The socio-political systems that surround the preservation of Berkeley City Club raise questions about what made this building an important piece of history, worthy of preservation and being designated a landmark. Has the building been authentically preserved? (And what does that mean? Is that different from protecting history?) To explore these politics of

preservation, some key concepts must first be outlined and understood. First, preservation is a central term for this chapter, and it refers to the deliberate effort to protect and maintain the historical, cultural, ritual, and physical aspects of a building or site (Burden 2003). A well-preserved building or site can be considered authentic— a term that can typically be defined as adjacent to “genuine” or “true,” especially true to one’s origin. This includes a faithful representation or protection of the building’s original characteristics, materials, and design elements of art, structure, or site (Kopec 2020). In the discussion of authenticity, this thesis draws on the work of German philosopher Walter Benjamin, whose essay “The Work of Art in the Age of Mechanical Reproduction” provides a theoretical framework for the concept of authenticity, as he connects it to the “aura” and provenance of an artwork (or in this case, architecture). For introduction’s sake, Benjamin’s concept of “aura” is directly dependent on the authenticity of a work, and it influences the perception, feeling, and experiences surrounding the art or architecture (Arendt 1935). His work and its relation to Berkeley City Club’s preservation will be further broken down later in this chapter.

The architectural and urban contexts studied in this chapter align around architectural historian Spiro Kostof’s concept of the “oneness” of architecture, as presented in his *A History of Architecture: Settings and Rituals*. The chapter studies the architecture at a scale of one— the building as a whole, as Kostof argues architecture should be looked at (Kostof 1995, 8-9). However, not all historians or major players in the city club’s history have cultivated this practice, which has resulted in the building being figuratively and literally broken down into its parts. These parts have been treated differently and selectively preserved, with specific rooms or architectural elements being given more attention, and others being neglected. While Kostof argues for this to be applied to all material, tangible aspects of buildings, this thesis will apply the same logic to non-material aspects of the building as well, where aspects like history, ritual, and culture are considered indivisible from one another, in an effort to judge buildings in their entirety and look at their full, representative stories. So, this chapter attempts to sow all these parts together, redefining what the building is, stands for, and serves as. This includes architectural elements, in its larger and urban and historical contexts, staying with the theme of studying the building as an entity, as “one.”

Within these architectural, urban, and historical contexts, this chapter seeks to break down narratives and investigate what the Berkeley City Club is truly preserving— its culture, ritual, physical parts, or history— and why. This chapter will argue that the Berkeley City Club’s preservation efforts have centered around women’s empowerment, and neglected sustaining the complete physical, ritual, and cultural integrity of the original architecture. Despite this, it has

been given the importance and architectural merit of an authentic, preserved building, because of the influence of and connections with the women's movement. This will be analyzed by investigating how the Berkeley City Club has been deemed worthy of preservation because of its "female" aura, and how that follows into the realities of its preservation efforts that turn the building into a museum, which creates a crafted "herstory."

II. The Aura of Female: How Authenticity and Gender Foster Celebration and Recognition

In the exploration of Berkeley City Club's preservation narrative, one large question is how the building has been deemed worthy of preservation to begin with. The answer lies in "The Aura of Female," signifying that the Berkeley City Club has been deemed worthy of preservation because of its provenance linked to a female architect, Julia Morgan, and her reputation. To investigate this claim, Julia Morgan's reputation will first be analyzed, including her legacy and contributions. Next, the concept of "aura" is explored, along with its connections to the authenticity and provenance of the architecture. Finally, how Morgan's gender and reputation realize itself in the form of preservation funding and the celebration of female architects, as well as Berkeley City Club Conservancy's role in the situation.

In defining Julia Morgan's reputation, community perceptions of her as a person and her work as an architect are central. Scholarship about Julia Morgan emphasizes her gender as a key identifying factor, as not only did her gender influence her education, but it also influenced her work. Writings about Morgan usually go something like this (Boutelle, 1995 & McNeill, 2007, 2012):

Female architect Julia Morgan was the first woman to both be admitted to and graduate from the architecture program at the Ecole de Beaux-Arts in Paris, a feat that took her years to accomplish, but established her reputation as a woman who doesn't quit. She went on to become the first female licensed architect in California, and designed hundreds of buildings in her lifetime. Morgan's clients were often women; she designed a large number of women's spaces, with the Young Women's Christian Association as an especially major client. Besides these women's spaces, Morgan is famously known for her work on Hearst Castle. In 2014, decades after her death, Morgan received the Gold Medal from the American Institute of Architects (AIA), the first time this highest award was given to a woman.

This is Julia Morgan's reputation. This is her legacy. While this is not to critique any books, scholars, or journalists that have covered Morgan, it is clear how her work is discussed directly

in relation to her gender— simply count the number of times the words “female” and “woman” show up in a mere five sentence description (hint: it's 9). For these accomplishments, but more importantly for her gender, Julia Morgan is celebrated. She was also selected as the architect for the Berkeley City Club for similar reasons, as the club members voted to select a *female* designer (Gill 2016), and Morgan’s reputation served her well for that kind of decision. But as the timeline shifted past Morgan’s lifetime, reputation became legacy.

Just as Julia Morgan is written about in relation to her gender, the Berkeley City Club is studied and perceived in relation to Julia Morgan. In the process of finding information about the club, it was difficult to separate the building from its architect. All scholarship about the building writes about it in relation to Julia Morgan; in comparison to her other works, or other women’s spaces she has designed. They write about Morgan’s gender, her female gaze, and “The Story of a Female Designer for Female Clients” (Lord 2017). Just as Morgan is often reduced to her gender, the Berkeley City Club ceases to exist without Julia Morgan as an identifying trait. That raises the question: what is the club, without Morgan? Without its provenance? Of course, the history of the club should discuss Morgan; of course, she is central to the club’s narrative. But without Morgan, is it just an old, pretty building? No, there is much more— there are the members, who are really the heart and soul of the place, there is the surrounding community that joins for trivia nights, and there are the hotel guests who come to stay in a vintage-decorated space (a point that will be discussed later in this chapter). But the truth is, Berkeley City Club’s life depends on people knowing and loving Julia Morgan, as well as the simple fact of nature that Julia Morgan is a woman. The community’s perception of her is crucial in Berkeley City Club’s narrative, in order to get people to care, and in order to get funding for the preservation of the building. People love a good story, and that’s what they’ll give their money to.

This is where the concept of “aura” comes from. This thesis uses German philosopher Walter Benjamin’s work in “The Work of Art in the Age of Mechanical Reproduction” to conceptualize how aura is tied to an artwork’s (or building’s) provenance and authenticity. Benjamin argues that the aura of a work of art is not solely based on intrinsic quality but also on its significance, feeling, and experience (Arendt 1935). Benjamin adds:

“The authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced.”

He is explaining how the aura of a work is dependent on its authenticity, and therefore its provenance and lifetime throughout history (Arendt 1935). In the case of the Berkeley City Club,

the aura is tied to the authenticity of Julia Morgan's contribution, emphasizing the importance of recognizing and preserving the cultural and historical significance of women in architecture and society. Because of Julia Morgan's contribution being the focus of preservation efforts, the provenance of the building is protected, and therefore the space is considered "authentic" in Benjamin's definition— it is not simply unchanged from history, but the aura is one of a kind, unique, and a person would feel as though they are in the presence of a piece of history. This is Berkeley City Club's "aura" of female.

Julia Morgan's role in Berkeley City Club's narrative is evident in 21st-century feminist ideals of women's empowerment. As the California women's movement and ideals of third- and fourth-wave feminism continued to rise across America, the Bay Area was especially a center of disruption, actively involved in political and social activities, along with the spread of feminist values. Women's empowerment became a leading focus, including celebrating women in male-dominated fields, like women in STEM, following a concept of creating opportunities for women and empowering women to break barriers. This led to a large trend of empowering and celebrating female architects. Treatment of Julia Morgan naturally follows this, with festivals like the Julia Morgan 2012 Festival, a statewide celebration of her life and work that took place over a span of six weeks (Laskey 2012). As part of this festival, the Berkeley Architectural Heritage Association (BAHA) hosted a tour and celebration of Morgan's work in Berkeley, called *Miss Julia Morgan: Architect to Town and Gown* (2012). It is clear that Morgan has become a celebrated figure in both California and Berkeley, because of her reputation and legacy as an accomplished female architect.

With the rise of women's empowerment, came economic empowerment for women as well. Scholarships dedicated to women in STEM, programs created to support women-owned businesses, and initiatives promoting gender diversity in corporate leadership positions are all commonplace nowadays— and they are all backed with funding. Similarly, in the world of architecture, there has been a surge in female empowerment, with examples like grants and fellowships exclusively for women, or efforts to showcase and celebrate the achievement of female architects through exhibitions, festivals, and publications. Most importantly, for the sake of this thesis, funding aimed at recognizing and preserving structures designed by female architects has become a large trend all over the globe. In the San Francisco Bay Area especially, foundations and grants dedicated to the conservation of historic buildings and landmarks created by female architects have become increasingly prevalent (Manufacturing Close-Up 2020). This may be one of the many reasons that the Berkeley City Club Conservancy has chosen to highlight Julia Morgan's role and character in their preservation efforts. Their mission

statement on their website reads:

“The Berkeley City Club Conservancy is a nonprofit organization dedicated to preserving the historic Berkeley City Club building and to promoting the legacy of Julia Morgan, its extraordinary architect” (Berkeley City Club Conservancy 2023).

This female aura surrounding the narrative of the building has benefits— like community recognition, donations, and other funding— so the Conservancy rightfully takes advantage of it. Their mission becomes directly dependent on enforcing Julia Morgan’s power and reach over the preservation of the building.

One large power player in this conversation is the National Trust for Historic Preservation (NTHP). This private, non-profit organization dedicates itself to protecting historic sites in America, and often partners with other organizations to fund preservation projects. These projects are telling— one 2017 Bay Area headline reads: “Benjamin Moore Partners with National Trust for Historic Preservation on Campaign Celebrating Women’s Heritage,” as part of the NTHP’s multi-year campaign, called “Where Women Made History” (Manufacturing Close-Up 2020) While the Berkeley City Club didn’t make the cut to receive funding from the partnership with Benjamin Moore, it was put on the NTHP “Where Women Made History” list of 1,000 places of women’s history, along with other Julia Morgan buildings like the Sausalito Women’s Club and Riverside YWCA. These spaces were described as stories that should be “explored,” about American women who should be “uplifted” (National Trust 2023). Berkeley City Club did receive funding in another partnership with American Express, however, in a 2006 program called “Partners in Preservation,” which highlighted thirteen historic sites in the San Francisco Bay Area that demonstrated a commitment to preservation (PR Newswire 2006). The NTHP lists the club’s significance as a “National Register-listed site” that “evokes the history of



Figure 3.1: Berkeley City Club’s identifying logo and slogan

America’s Women’s Club Movement” (National Trust 2023). While this recognition grant didn’t focus on female-centered spaces or history, it lives under the same organization that has showcased its values regarding the empowerment of women and celebrating female architects. Similarly, the National Trust for Historic Preservation also recognizes the Berkeley City Club as a historic hotel; it operates under their “Historic Hotels of America” program, which they describe as a “prestigious” selection that “promote[s] heritage tourism” (Wolinski 1994). These groupings

and grants exhibit how Berkeley City Club has been established as a historic site worthy of preservation, because of its key identifier: “A Julia Morgan Historic Hotel” (Figure 3.1). Because

merit is gained from Julia Morgan’s work, preservation efforts on this established historic site center on promoting the aura and authenticity of that character. In the next section, the concept of a historic site will be explored further, as it is another key aspect of Berkeley City Club’s identity.

III. A Museum: The Exhibition vs. Cult Value of History

Now that it’s been established how the Berkeley City Club was deemed worthy of preservation, the actual preservation efforts and its priorities can be explored. This section looks at how the club uses this connection to a fossilized character of Julia Morgan as a lure or attraction to maintain relevance in the community. The club becomes a museum that exhibits history, rather than preserving it. Again, the thesis draws on the work of Walter Benjamin, this time to conceptualize how the cult value of an artwork or architecture differs from its exhibition value. Then, it moves into how the Berkeley City club the Berkeley City Club comments on its history and pays homage to it, as a museum does– rather than preserving the historical ritual and culture of the building. This is exemplified by its docent tours, History Room, and how the club is marketed as a historic hotel. Finally, the concept of living museums will be investigated, comparing the Berkeley City Club with other unconventional museum-like spaces.

What is the difference between preserving history in its authentic form and paying homage to it? Walter Benjamin describes this distinction in two definitions: 1) cult value and 2) exhibition value. The latter of the two, exhibition value, is exactly as it sounds: the value of an artwork as it is exhibited, and put on display for people to see and appreciate. Cult value, on the other hand, is a little more complex. It refers to the item’s connection to its “ritual function.” Benjamin describes it as “the unique value of the authentic work of art has its basis in ritual, the location of its original use value” (Arendt 1935). He goes on to emphasize that neither of these two “values” is more valuable than the other, but they are distinct, and Benjamin attributes them to having separate “auras” that follow. An artifact or artwork with cult value has a more unique, and sacred aura; whereas something with exhibition value is valued for its display, rather than its unique ritual, provenance, or culture (Arendt 1935). Of course, an item that is put on display is still “authentic,” but not to its original use (or ritual); so it has an aura, but a different aura than an item that is authentic both intrinsically and ritualistically.

In the case of Berkeley City Club, the architecture’s cult value is (and has been) slowly but surely turning into exhibition value. The first example of this is in the club’s docent tours. The Berkeley City Club holds docent-led tours of the building once a month or by appointment, at a cost of a \$10 donation to the Conservancy. As described on the Berkeley City Club

Conservancy’s website, the tours:

“...will introduce you to Miss Morgan, who was the first woman architect certified by the Ecole des Beaux-Arts in Paris, and will lead you through the vaulted halls and arcaded courtyards of this medieval fantasy that was built in 1930 as a women’s community clubhouse” (Berkeley City Club Conservancy 2023).

In attending the 45-minute tour, ethnographic research methods revealed that over half of the tour was spent discussing the architect, Julia Morgan. The Conservancy’s description is accurate in that way, but analysis through the research questions presented in this thesis reveals a more complex truth. Recall the Conservancy’s mission to promote Julia Morgan’s legacy (Berkeley City Club Conservancy 2023) – again, there is a clear statement on the identity that the Berkeley City Club takes. It is one that could be described as “historic,” which is exactly what turns the space into a living museum (Gale 1993). The tour rarely describes other aspects of the space, and what it is used for today, nor does it claim to; it is not a tour of the building, but a tour of its history. In doing so, the historic building itself takes the form of a museum (Trefna 2020). One space shown during the tour stands out, the History Room.

The History Room of the Berkeley City Club is a peculiar space. The room has a rich history and narrative of its own, including the fact that it was once the only men’s space in a women’s club. When the club opened in 1930, the room was called the Men’s Lounge and was used as a sort of waiting space and den for male visitors to the female residents and members (Gill 2016). Now, however, it has been transformed into a space that “exhibits” history. It holds vintage furniture, framed drawings on the walls, and



Figure 3.2. Image of newspaper article published by the Berkeley City Club Conservancy, then called the Landmarks Heritage Foundation; showing donation of two chairs meant for another Julia Morgan space, but now living in the Berkeley City Club.

plaques with descriptions of Julia Morgan’s history (“News From the Castle” 2011). It also holds the only TV in the entire building; an addition that is obviously not true to “history,” as well as “historic” chairs from another building (Figure 3.2) that add to the historical aura without focusing on the authenticity of the building as it once was. Most importantly, with the decision to remove the Men’s Lounge, the club has destroyed a piece of history, for the sake of exhibiting history– so this room’s existence alone is a direct antithesis to the club’s claim of preservation and authenticity. This is an exact portrayal of Benjamin’s exhibition value; as the cult value (or ritual) of this room has been completely erased, and the room is no longer seen in the context in which it was designed or used in history. Of course, this decision itself is a part of history, and this History Room made its own history, but it failed to preserve the history it is focusing on and rather exhibiting. This decision was made for community members and hotel guests to come to see the museum that is Berkeley City Club.



Figure 3.3. History room, in the place of the old Men’s Lounge.

This historic site that serves as a museum comes into form in Berkeley City Club’s role as a hotel. The building is one of many purposes and functions, including as a private social club, a community gathering and activity space, event space, and restaurant. But it primarily markets itself as a hotel, with their slogan reading, “Berkeley City Club: A Julia Morgan Historic Hotel” (2024). To analyze how the club markets itself as a historic hotel, their website serves as a crucial primary source. The main landing page reads “Check In to a Piece of History,” with a

description below, detailing a stay:

“Imagine waking up in a room surrounded by classic vintage decor dating from the 1930s. Our time-honored rooms... preserve the ambiance of when the Berkeley City Club first opened nearly 90 years ago” (2024).

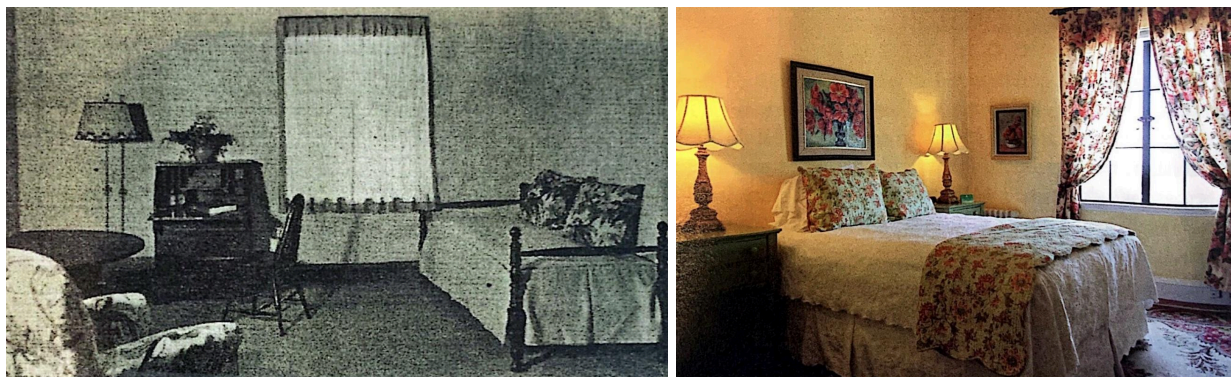


Figure 3.4. Photograph of a hotel room in the 1930s.

Figure 3.5. Photograph of a hotel room in 2015, after renovations and updates.

This description is not only accurate but also a carefully crafted and calculated strategy. The club uses history as a tool to market the hotel and maintain relevance, paying homage to history but not authentically preserving it. Instead, it preserves its “ambiance.” This is exhibited all over the building, in the way it has been styled to seem authentic, even though it is not truly authentic. For example, comparing pictures of guest rooms from the 1930s and from 2015 (Figure 3.4) shows how changes have been made, and amenities have surely been upgraded, but the 2015 guest room is still highly old-fashioned and seems historical (Figure 3.5). It has “classic vintage decor” (“Berkeley Historic Hotel” 2024) that is put on display as a means of exhibiting hints of history for the guests to enjoy. In other words, it is made to seem authentic, so as to give the “aura” of a historic space, but it is not truly authentic. Like the History Room, so many of these other aspects of the building have been altered but strategically transformed into spaces that have exhibition value, rather than cult value. Julia’s Restaurant and Morgan’s Bar & Lounge are two other examples— these spaces were clearly not used in the same way (or had the same ritual) in the 1930s, but they now choose to pay homage to history, and named after Morgan for that exact reason. As Benjamin would describe it, this is the “phony spell of commodity,” (Arendt 1935) because authenticity of cult value is not reproducible, but exhibition value is, making it far easier to mold and sculpt. So, the Berkeley City Club strategically takes the form of a museum, using its history and provenance as a way to maintain relevance and market itself, in a constant exhibition of history.

IV. Herstory: The Story of Selective Preservation

Thus far, the term “history” is being used to broadly describe the past. Historians typically use a wide range of sources and methods to approach studying history, whether that’s judging what makes something a significant historical event, putting pieces together in chronological order to understand how things impacted one another, or studying specific people and places to make sense of larger trends. Architectural historian Spiro Kostof takes a careful, methodical approach to studying the history of the built environment, through a process that he has outlined for scholars and readers. In his book *A History of Architecture: Settings and Rituals*, Kostof breaks down the approach to studying the “Total Context” of architecture into four premises: the oneness, setting, community, and meaning of architecture. Kostof’s concept of the “oneness” of architecture can be used as a method of analyzing the Berkeley City Club’s preservation efforts. The oneness of architecture can be summarized in this quote:

“The tangible presence of a building is indivisible. The structure that holds it up, the aesthetic refinement of its appearance, its decoration and furnishings are all of one piece” (Kostof 1995).

As it has already been established, Berkeley City Club’s history hasn’t been authentically preserved. However, there are still aspects of the building that have been preserved. Berkeley City Club’s preservation efforts use its history to draw people in— prioritizing making a seemingly authentic feeling or “aura,” which leads the surrounding community to view the building as an authentic historic site. However, the physical building itself is not authentic or preserved *in its entirety* (this is key). Instead, the Berkeley City Club’s material parts have been selectively preserved, for the purpose of crafting a “herstory” that shapes the club’s role, identity, and influence in its surrounding community.

The term “history” has been discussed, now what about “herstory”? This term was coined in the 1960s and describes a history that is written from a woman’s point of view. It was first made to critique how traditional *history* studies focus on men and call for the inclusion of the female experience, voices, and contributions (Sommer 1994). But this once-inclusive term has come to mean something else today. In an almost hypocritical sense, it has become criticized in feminist literature as exclusive rather than inclusive. The writing of “herstory” by white feminists often simply focuses on the story of middle-class white women, leaving out the experiences and voices of women of color, minority groups, and all men— the white woman now speaks for all, just as the white man once did. This didn’t fix the power imbalance that was so heavily criticized, it simply shifted it. Recall the discussion of grants and funding given specifically for the preservation of women’s architecture, or scholarships exclusive to women in

STEM; the parallels between these situations fall under the third- and fourth-wave feminist movements, in which female empowerment is emphasized (McNeill 2006). However, the values that were helpful and revolutionary in theory were not always held up in practice. The Berkeley City Club is a prime example, as it takes on an activist and feminist persona, crafting a “herstory” that is not fully representative or truthful.

The selective preservation of material parts of the building shows how certain architectural elements have been selectively preserved due to their significance in “herstory,” and connections to other Julia Morgan works. One such example is the Berkeley City Club swimming pool (Figures 3.6 & 3.7), which is often referenced to and compared to Julia Morgan’s Hearst Castle indoor pool. With Hearst Castle being Morgan’s most famous work, the Berkeley City Club gains architectural merit from being compared to it. Its nickname “The Little Castle” actually comes from its resemblance to Hearst Castle (“News From the Castle” 2011). This relationship is especially notable for their simultaneous construction as Morgan traveled back and forth between the sites to oversee both projects on different days of the week. Both sites ended up influencing one another and having numerous similarities, including the stylistic choices, structure, decorations, and furnishings (McNeill 2012). Berkeley City Club, with its lower budget and smaller scale, is often seen as the budget-friendly counterpart to Hearst Castle. Berkeley City Club (and its Conservancy that oversees its preservation) chooses to latch on to this connection, with a more well-known, high-profile site, in order to gain recognition by preserving its similarities with Hearst Castle. This is why the Club still prioritizes renovations and updates in the pool area over other parts of the building, to make it an attractive attraction for visitors.

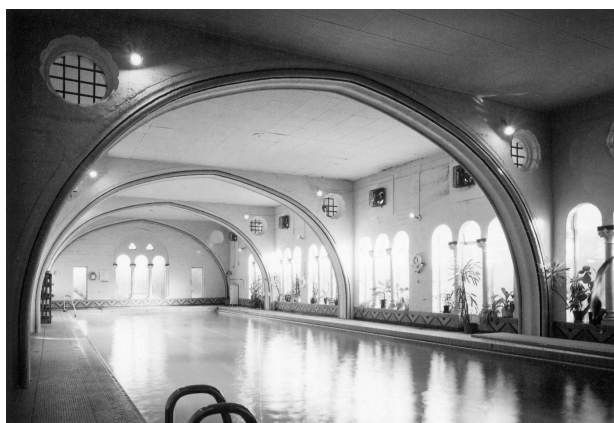


Figure 3.6. Photograph of Berkeley City Club’s indoor pool in the 1930s.

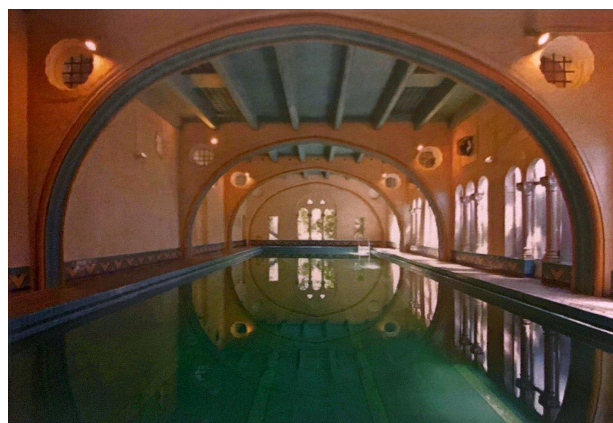


Figure 3.7. Photograph of Berkeley City Club’s indoor pool in 2015, after renovations and updates.

This selective preservation is further underscored by a 2005 historic structures report, which highlights the preservation of specific parts while neglecting others. The Carey & Co Historic Structures Report begins with a rating system to evaluate the historic value and conditions of specific components in the building. The rating system is as follows:

“Very Significant: The space or components are central to the building’s architectural and historic character. In addition, the space or component displays a very high level of craftsmanship, or is constructed of an intrinsically valuable material. These spaces or components shall not be altered or removed under any condition.

Significant: The space or components are associated with the qualities that make the building historically significant. They make a major contribution to the structure’s historic character. In addition, they display a high level of craftsmanship. These spaces or features shall not be altered or removed.

Contributing: The space or components may not be extraordinarily significant as isolated elements but contain sufficient historic character to play a role in the overall significance of the structure.

Non-contributing: The space or components fall outside of the building’s period of significance, or are historic but have been substantially modified. Little or no historic character remains” (Carey & Co 2005).

The selective preservation approach outlined in this rating system raises several potential concerns. First, by categorizing spaces or components into different levels of significance, there is a risk of losing the overall integrity of the historic structure. This is where Kostof’s oneness is important— by focusing only on "Very Significant" or "Significant" elements, there may be neglect or alteration of other parts that, although individually rated lower, are still part of the “oneness” of the architecture. All parts of the building together contribute to the holistic understanding of the building's history. Additionally, the approach prioritizes individual components without necessarily considering their contextual importance within the overall historical and architectural setting. Some elements may be crucial in understanding the evolution of the structure or its relationship to its surroundings, even if they are not individually deemed "Very Significant" or "Significant." The characterization of certain elements as "Non-contributing" may lead to their neglect or removal. However, these elements still hold historical value, providing insights into the evolution of the building over time and painting a full, representative history of the building. This approach exhibits that there was no attempt to preserve or look at the building in its entirety; it was broken down into its parts from the start, and this is what the preservation efforts have been going off of.

At the time that this Historic Structures Report was made in 2005, the Men's Lounge was still there, in "fair" condition. It was labeled as a "Contributing" component; one that is not "extraordinarily significant" (Carey & Co 2005). Years later, it was transformed into the History Room. If Carey & Co had simply labeled it one tier higher, to "Significant," it might still be intact as a Men's Lounge today. The rating system failed to place their subjectivity in history, and this report led to the loss of so many components and elements of the building, just like the Men's Lounge. While the pool was prioritized, other aspects were forgotten. If they had only considered Kostof's oneness of architecture, this rating system wouldn't have existed at all, and each piece would be considered significant to the whole of the building, with an understanding that architecture is "one."

V. Conclusion

In conclusion, this chapter analyzes the intricate dynamics surrounding the preservation of the Berkeley City Club, exploring the socio-political systems at play, by questioning the authenticity of the club's preservation efforts and the club's transformation into a symbol of female empowerment and activism. It argues that the Berkeley City Club's preservation efforts focus on the female figure and are derived from 21st-century ideals of women's empowerment—but haven't preserved the entirety of its physical and ritual aspects of the architecture. However, because of the club's rich history and strategic selective preservation, the club is often seen and perceived as an authentic space.

The investigation begins by contextualizing the preservation efforts within the broader landscape of the California women's movement, emphasizing the role of female architect Julia Morgan's architectural contributions. The aura of the "female," as conceptualized by Walter Benjamin, combines with concepts of authenticity and provenance of the Berkeley City Club, justifying the building's recognition and preservation. The chapter establishes that the club gains architectural merit because of its association with Julia Morgan, and this focus on the "female" aura becomes a strategy of preservation. The next section introduces the Berkeley City Club's position in the community as a "museum," in which historical homage takes precedence over the preservation of its ritual, cultural, and functional aspects. Drawing on Walter Benjamin's ideas about cult value versus exhibition value, the analysis exposes the deliberate strategy of showcasing the building's history as a means of maintaining relevance within the community, on top of its other roles. This living museum-like status, however, leads to a neglect of preserving the physical architecture in its entirety. This leads into the final section of the chapter, which discusses the construction of a "herstory" around the Berkeley City Club,

emphasizing the preservation of narrative and activism over the building's comprehensive architectural integrity, along with the story of Julia Morgan. Selective preservation, highlighted by the conservancy's focus on specific elements labeled as having more historic value, reinforces the notion that the preservation efforts are geared toward making a symbolic narrative about women and activism, rather than preserving the building as a whole.

By first establishing the connection to the women's movement and Julia Morgan's significance, then dissecting the transformation into a museum, and finally revealing the crafting of a "herstory," this chapter provides an understanding of how preservation efforts have come to be, how they've evolved, and what they truly prioritize. In the broader context of the thesis, this chapter on the "Politics of Preservation" serves to break down the Berkeley City Club's identity and influence within the Berkeley community and the broader women's movement. This examination contributes to the depth and understanding of the Berkeley City Club's role as both a witness and active participant in the California women's movement.

This exploration is not confined to the Berkeley City Club alone; it resonates with larger themes within architecture and preservation. The gendered lens through which historic structures are evaluated, the influence of social movements on preservation funding, and the tension between authenticity and exhibition value are all critical issues faced by preservationists globally. The story of Berkeley City Club also shows the complexities and nuances of preserving historic sites in a rapidly changing world. As the building continues to navigate its role as a historic site, museum, and living artifact, it serves as a case study that invites scholars, preservationists, and architects to engage in a broader discourse on the challenges and opportunities inherent in preserving the past while navigating the demands of the present and future.

CHAPTER 3

Progressive Spaces:

The Inter-Influence of Social Movements and the Built Environment

I. Introduction

The Progressive Era, spanning roughly from the 1890s to the 1920s, marked a pivotal period in American history characterized by social and political reform. As the Progressive Era drew to a close, the Berkeley City Club emerged in the 1920s, encapsulating the spirit of progressive ideals just as the nation entered a new era. The movement advocated for reforms in various spheres of society, including urban planning, labor rights, and women's suffrage (Flanagan 1990). The establishment of the Berkeley City Club during this transitional period underscores its significance as a manifestation of progressive values, serving as both a reflection of its time and a harbinger of the social transformations to come. The legacy of the Progressive Era influenced the ethos of progressive spaces like the Berkeley City Club, pushing values of inclusivity, sustainability, social justice, accessible design, innovation, and community engagement.

The previous chapter introduced this context of the 1920s, honing in on the women's movement, but then jumped straight to the 2000s, skipping a period that is crucial to the story of Berkeley City Club – the 1960s. This decade is remembered for its social upheaval, activism, and cultural divisions, and is marked by significant events such as the Civil Rights Movement, the Vietnam War (and anti-war protests), and the counterculture movement. America met large shifts in societal norms and values, and the Bay Area was at the forefront of many of these transformative moments. Berkeley specifically was home to the Free Speech Movement of 1964, and was actively involved in the rise of the Black Panther Party in Oakland (Cohen 2002). The significance of these movements to this project will be further analyzed in this chapter.

Against this backdrop of change and conflict, the Berkeley City Club underwent its own transformations, reflecting the shifting values and dynamics of society. This chapter will delve into analyzing the role of these social movements in shaping the trajectory of the Berkeley City Club, and exploring how it navigated the challenges and opportunities presented by this tumultuous era. Simultaneously, it will study how Berkeley City Club itself played a part in these social movements, as the club is not only a witness to these contexts but also an active participant in them. Because of this focus on social life, change, and movements, this chapter looks to the interdisciplinary method of sociology to understand how social movements work as well as gather background information on moments like the Civil Rights Movement and the Free

Speech Movement. So, this chapter will draw from key texts on the topic of social movements, including Doug McAdam's *Political Process and the Development of Black Insurgency*, as well as Robert Cohen's *The Free Speech Movement: Reflections on Berkeley in the 1960s*.

The term progress is central to this chapter on "Progressive Spaces," and it generally signifies positive development, improvement, and forward movement. Progress at the Berkeley City Club is multifaceted, manifesting in both physical transformations and social advancements. Architectural progress involves adaptive reuse, repurposing, and implementing new technologies to ensure the building's relevance and functionality. Simultaneously, the club drives social progress by fostering inclusivity and breaking down historical gender restrictions (Flanagan 1990).

Architecturally, this chapter will investigate how the club's journey embodies adaptive reuse and repurposing, employing modern technologies to rejuvenate its structure while retaining historical elements. Multiple scales will be looked at, first by zooming in to particular elements and rooms, then by zooming out and looking at the bigger, fuller picture of the entire building. This architectural progression will be studied in the urban contexts as well, because the club stands as a cultural hub, enhancing community life through diverse events, aligning with Berkeley's vibrant cultural scene (Gill 2016). It also reflects Berkeley's ethos of sustainability and innovation, resonating with the city's focus on preserving historical significance amid contemporary advancements. The placement of the club in Berkeley and the greater Bay Area will also be studied in order to contextualize the social changes, norms, and values that the club experienced and impacted. Within these contexts, this chapter aims to uncover how the Berkeley City Club actively betters its community, or conditions for it. It seeks to investigate the club's identity, role, and influence and ultimately argues that the Berkeley City Club works towards "progress" in order to positively influence, impact, and improve its community, as well as maintain its relevance and appeal to the community. This mission can be analyzed through two filters of progress: first, the progression of the physical architecture and functions of the club through strategies like adaptive reuse, renovation, and restoration will be evaluated, and second, the club's goal to foster social progress and change will be explored in the context of the social movements in which it lived through.

II. *Picture Perfect: A Crafted Image and Identity of the Club*

Similar to how Berkeley City Club created a museum identity as explored in the last chapter, now the club is establishing other elements to its identity. The club not only works to maintain its relevance in the community as a place of hospitality, recreation, education, and

culture, but also improve living conditions and utility for residents and members. In doing so, the Berkeley City Club is commenting on its place and role in its surrounding community. The progression of the physical architecture and functions of Berkeley City Club, including methods of adaptive reuse, restoration, and implementation of new technologies, works to extend the life of the building, meet contemporary needs, and create a picture-perfect image of the club and its place in the community.

These multiple techniques, while they are distinct in their definitions, work together to attain the club's goals. First, the technique of adaptive reuse involves repurposing existing structures for new functions, and acknowledging the historical and architectural value while accommodating contemporary needs (Plevoets 2019). Adaptive reuse doesn't have to take place at the building level but can be applied in parts, like at the Berkeley City Club, in which specific spaces or aspects of the building have been repurposed, or adaptively reused. This approach involves transforming elements to make the space more functional, and efficient, fix problems, or meet new needs (Wong 2017). Next, restoration, which often falls under the umbrella of preservation, is used to return damaged or lost parts of a building to its improved, original condition (Burden 2003). As discussed in the previous chapter, restoration and preservation were clearly employed to attract visitors to the museum-like space with a historical aura, even if not authentically preserved. Finally, the implementation of new technologies can be seen as a sort of upgrading act, one that attempts to bring the architecture and club forward in time rather than preserving its older, historical self. This can include new amenities, new materials chosen for their efficiency, or simply technologies that might not have been available at the initial time of construction, now employed for reasons of comfort, aesthetics, accessibility, structural integrity, or functional adaptation of modern needs (Burden 2003). Both adaptive reuse and the implementation of new technologies often clash with restoration and preservation, as it is a complex matter to preserve older spaces and their functions when there are new needs and values to be considered. As already established, Berkeley City Club has decided to display its unique history rather than preserve it— with adaptive reuse strategies and new technologies sometimes outweighing the priority of preservation. But this choice may be a smart one— to safekeep the building's longevity, relevance in the community, and pay heed to the needs of the people that use the space regularly.

But the Berkeley City Club embodies the principles of adaptive reuse in more ways than one. The club's adaptive reuse extends beyond its physical spaces to include evolving membership policies and infrastructure adjustments, reflecting a dynamic response to societal changes (Lord 2017). These societal changes then show up in the altering of the physical spaces.

For example, although the club was originally a women’s social club and activity center when it opened in 1930, it has since expanded its programs to include a wide range of functions, as there is little need now for a women’s gathering space. Since the women’s club opened its doors to men in 1963, many of the women-centered spaces now shifted in function to be usable for men as well (Gill 2016). It is important to note that the building itself has not undergone major changes in the way many adaptive reuse projects often do. Instead, specific rooms and spaces inside have been repurposed in simple ways to meet the contemporary needs of the people who use it. For example, powder rooms for women were converted into gender-neutral bathrooms, pool locker rooms made space for men and became co-ed, and a room labeled “women’s coats” on Julia Morgan’s original plans simply became used as a coat room for both men and women (Figure 4.1). The Men’s Lounge, as previously mentioned, became a history room, showing its adaptability to the shifting needs and priorities of the club.

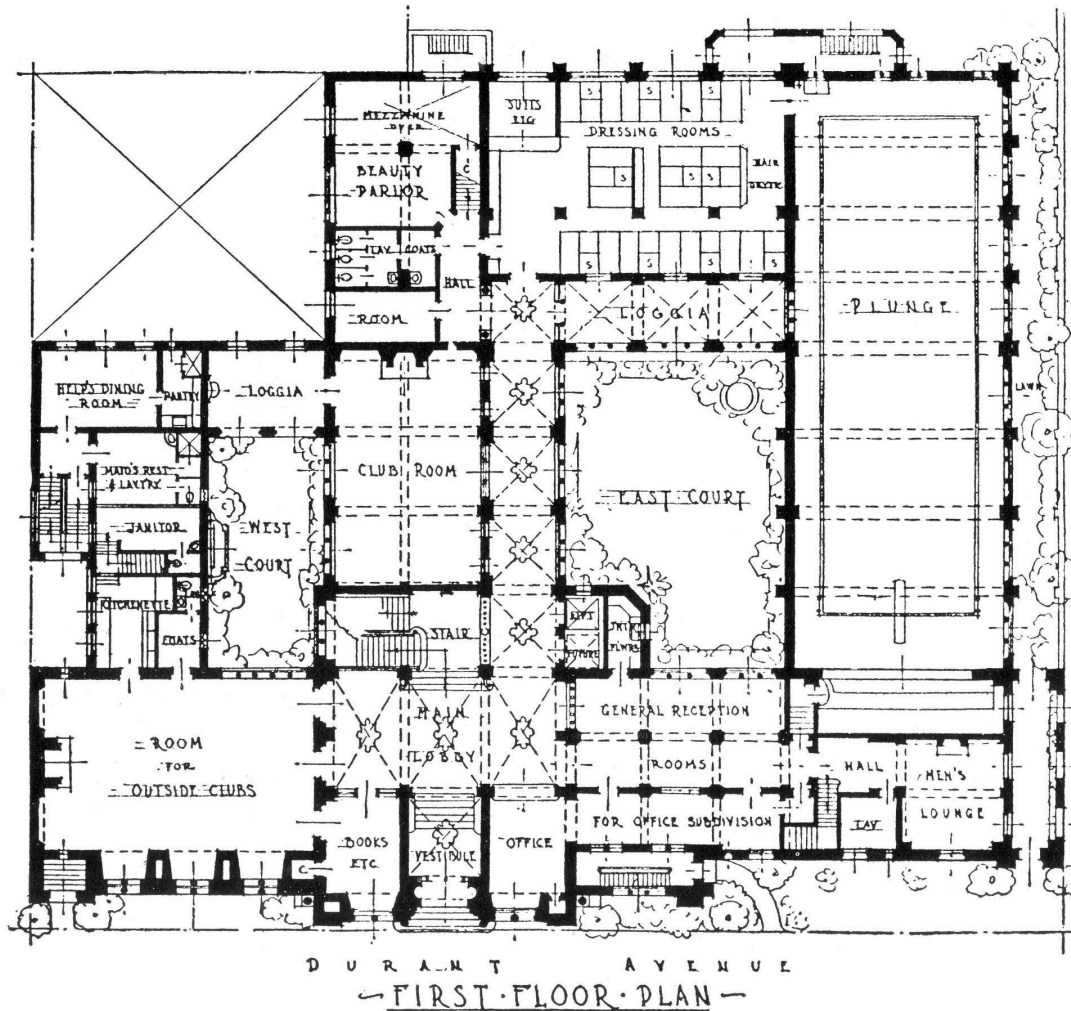


Figure 4.1. First floor plan of Berkeley City Club.

The biggest changes made were in the functioning of how the spaces are used. This notion applies to many of the rooms in the Berkeley City Club that can be described as “spare.” At some point in time, their original purposes were no longer needed, so they became unused, extra spaces in the building (Gill 2016). After enough time had passed that so many rooms in the building were spare, the club began to use them for another purpose: event venues. A quick look at the club’s website and comparison to Morgan’s original plans show that a large chunk of the building is now simply being used for events, and these are many of the large spaces that the women’s social club initially asked for, to gather, have meetings, and host events themselves (Gill 2016). Some of these spaces include the Venetian Ballroom: a 3250 sq ft space that was initially the Assembly Room for the women’s social club, the Member’s Lounge, a 1200 sq ft space that was first the Main Club Room, and the Terrace, which used to be a garden terrace but is now stripped clean, and primarily only used as an event venue to add extra space onto a booking of the Venetian Ballroom or Member’s Lounge (Berkeley Historic Hotel and Social Club 2024). Comparing a recent diagram of event spaces on the second floor (Figure 4.2) with Morgan’s original second-floor plan (Figure 4.3), one can see how the spaces haven’t been physically altered, but shifting human needs have changed the functions of the spaces.

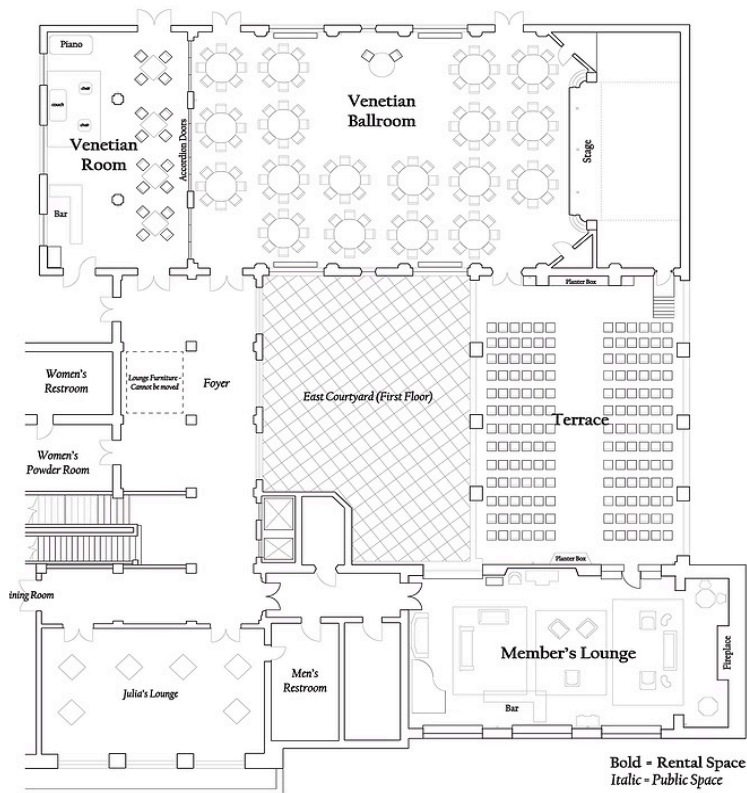


Figure 4.2. Diagram showing rental spaces (for event venues) and public spaces on the second floor of the club.

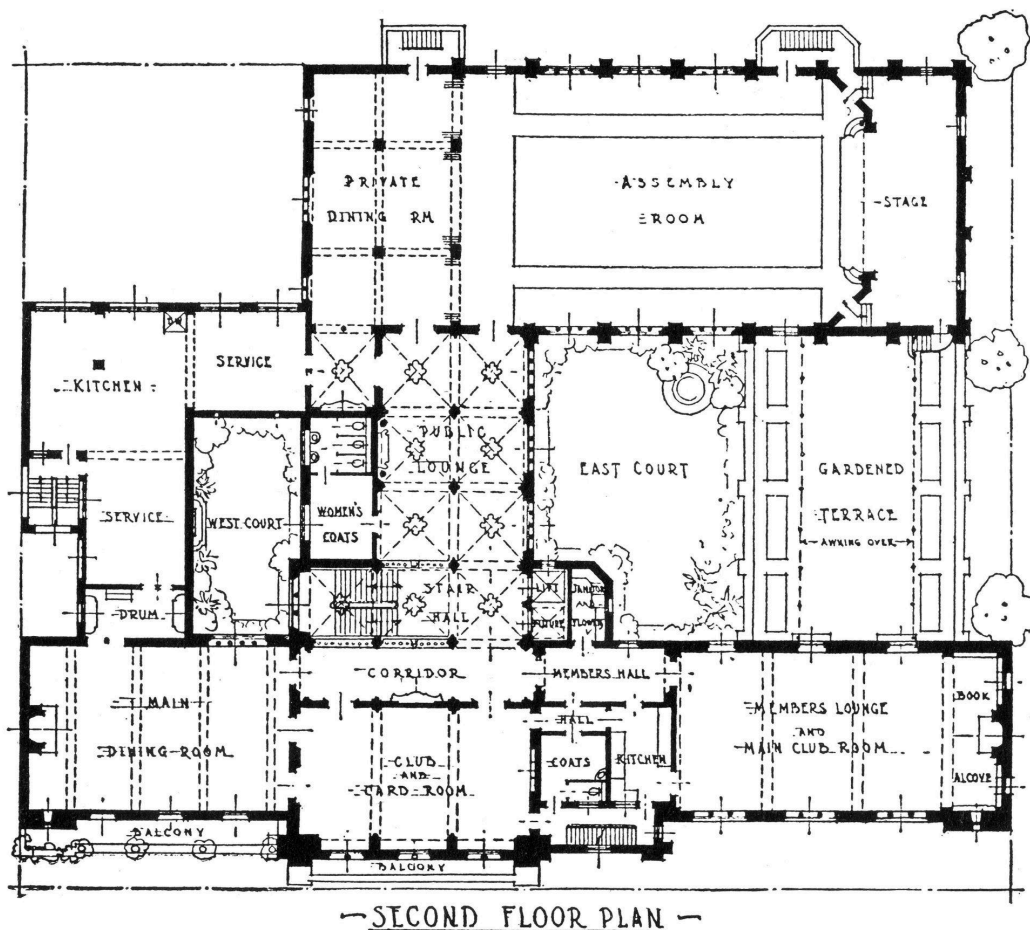


Figure 4.3. Second-floor plan of Berkeley City Club, as drawn by Julia Morgan in 1929.

In a more physical sense, the Berkeley City Club has undertaken projects to update its infrastructure as part of its efforts to improve functionality and appeal, by implementing new technologies and adding amenities. This includes the installation of updated HVAC systems, Wi-Fi connectivity, accessibility features, and audio-visual equipment in event spaces; these changes enhance the functionality and appeal of the building (Gill 2016). Like preservation efforts prioritized spaces that were considered more important than others – recall a Historic Structures Report that established a hierarchy of features that were more significant than others to the “building’s architectural and historic character” (Carey & Co 2005) – updates were also prioritized in similar spaces. Because specific spaces attract visitors and establish merit, these spaces were also deemed important to be comfortable and enjoyable for visitors and members to use. Other spaces that were prioritized in the process of updating and upkeep with the implementation of new technologies include necessities that are used daily or often, like elevators and bathrooms (Carey & Co 2005). The pool room has been given special attention,

parallel to the special attention it gets from community members and visitors. For example, energy-efficient filters have replaced the old pool system, which also showcases a dedication to sustainability (Gill 2016). Additionally, historic pool lanterns that were once deteriorating due to humidity, have found new life on the terrace (Gill 2016). This is an adaptive reuse of the lanterns themselves, as they were a historical feature that the club didn't simply toss away, but restored and placed elsewhere in a more suitable environment for them.

Spiro Kostof's methodology from his *A History of Architecture: Settings and Rituals* can be considered here, this time looking at the aspect of the "meaning" of architecture in the "Total Context" of architecture. Kostof describes how buildings are more than their physical presence, they are also their time and purpose. For this chapter, the category of "purpose" is central, which many may define as function, but Kostof specifies the term "ritual" as a better, less mechanical alternative. Ritual, Kostof describes, "may be said to be the poetry of function: insofar as a building is shaped by ritual it does not simply house function, it comments on it" (Kostof 1995). Applying this to the case of Berkeley City Club, it can be said that the Berkeley City Club comments on its identity and role as both a historical site as well as one that has updated amenities and is modern. However, there are tensions in this dynamic, relating back to issues of authentic preservation as outlined in the previous chapter. A building can be both historic and modern, but cannot be both fully— the historic preservation was selective and partial, as are the modern amenities and technology that the building holds and offers. The adaptive reuse strategy that the club employs aims to make use of this dynamic, using the historical building for modern uses. By blending historic charm with contemporary conveniences instead of choosing one over the other, the building remains relevant and attractive to a diverse range of visitors and guests.

These changes appeal to the community by adding amenities, making unusable spaces now usable, and still employing the historic charm of the building into its identity. While there is a specific audience the club caters to, it still invites other groups into the Berkeley City Club community. This is an inclusive approach that makes the Berkeley City Club open to more people, an ideal that is explored more in the next section, as well as makes the building itself more accessible and adds value to the property. The ways in which Berkeley City Club has repurposed parts or spaces show a commitment to meeting the needs of the community, not only to improve their experience of the space but also to turn that positive experience into one that boosts Berkeley City Club's image and role. In the next section, the Berkeley City Club moves from its architectural progress to another type of progress, continuing to comment on its role and identity by turning to its activist persona.

III. Spaces that Speak: The Club's Activist Persona and its Values

The second type of progress, social progress, is facilitated by the club based on the ideals of the social movements that it was built in the context of. It works to reject and resist mainstream hegemonic structures of power and their harmful, exploitative practices while prioritizing values of inclusivity, sustainability, and representation. As the last chapter explored how the club crafted a herstory as a means of conveying a message to the community about its history, this section now moves into how the Berkeley City Club conveys messages about social change and the values of many progressive social movements. In doing so, the club is a participant in the social movements, taking on an activist persona, and is also impacted by the movements as a witness to them. Kostof's "Total Context" of architecture is considered here once again; as Kostof explains in his "meaning" of architecture, buildings are an embodiment of the societies that create them. He describes that "buildings do not always passively reflect society," and instead they sometimes "seek to mold social attitudes, or to spell out what there ought to be" (1995, 19). This is why Berkeley City Club is a space that speaks. On top of being an actor, it is also a witness. So, simultaneously, Kostof's "setting" of architecture must also be considered. Simply put, he argues that buildings derive their character from the environment they inhabit. Therefore, a change in the urban setting will impact the character of a building, and since urban settings are subject to constant change, so is architecture (Kostof 1995). Additionally, influential philosopher Henri Lefebvre's perspective can also be considered here in conjunction with Kostof's method, as it is essential to examine theoretical perspectives on space to fully appreciate its significance within the context of social movements. In his seminal work "The Production of Space," Lefebvre offers profound insights into the social construction of space, and argues that space is not a passive backdrop but a dynamic product of social relations, encompassing perceived, conceived, and lived dimensions (1991). According to him, space not only shapes social practices but is also shaped by them, echoing the reciprocal relationship between architecture and society described by Kostof (1995). These two frameworks guide the assertion that Berkeley City Club's character varied based on how Berkeley underwent changes over the years in its social movements and shifts in norms and values. As Berkeley became a progressive space filled with activists, Berkeley City Club merely followed a most natural progression and became more progressive as well.

Berkeley has been part of numerous social movements throughout the years, the most notable of which have shown their power and influence over the people and organizations in the city and surrounding areas. Major players in these movements, ranging from civil rights leaders to environmental activists, have found a home within the club's walls, further cementing its

status as a space for social change. As the club seeks to appeal to Berkeley's community, it does so with a deep understanding of the city's population that has been often described as “progressive” and with activist roots, drawing upon its rich legacy to inspire future generations of the community. Within these larger social movements of the 60s and 70s, such as the women's movement, the 1964 Free Speech Movement, and the Civil Rights Movement, inclusivity was a fundamental theme (Wollenberg 2007). Women, students, and people of color played pivotal roles, demanding their voices be heard and their rights recognized (McAdam 1982). The movements embraced diversity and worked towards equality for all, advocating for the rights of marginalized and minority groups and challenging societal norms. This spirit of inclusivity not only shaped the trajectory of Berkeley's social landscape but also left a lasting legacy, inspiring ongoing efforts for justice and equality within the community (Wollenberg 2007).

The movement that birthed Berkeley City Club, the women's movement, not only took hold in the 1930s when the club opened but continued to exert its influence over the years. With the Berkeley City Club starting as a women's gathering space, it contributed to breaking down social barriers, by becoming a space where women could participate in social, cultural, and intellectual activities, during a period of time when women's involvement in the public sphere was restricted (Gill 2016). The club offered a space where women were included and could exercise a degree of autonomy. But this is a history well-known— the account to be analyzed here instead starts with a sharp shift in the club's membership policies, in 1963. As the civil rights era emerged, the club transformed from a women's club into one that is open to all, and in opening its doors to men, it essentially reversed its story of being a women-centered space. While the 20s and 30s called for women's spaces as a “progressive” ideal, the 60s and 70s called for inclusivity in general, with spaces that were not segregated by race, gender, age, class, or anything else (Cohen 2002). And so, the Berkeley City Club became a venue that welcomes a diverse range of events, people, and activities, reflecting changing social norms and a commitment to inclusivity. Its transformation from a women-centric space to an inclusive venue signifies strides toward social progress. Some define this as the end of the “historically significant era” of the Berkeley City Club (Carey & Co 2005), as it no longer stood as the powerful women's symbol it once was. However, it now stands as a symbol of the inclusivity values of the civil rights era. Additionally, it is also important to note that there were other factors in play that influenced the club's decision to open its doors to men. In general, women's social clubs were losing their momentum over the years, and Berkeley City Club was suffering a drop in membership, following trends of many other women's clubs (Flanagan 1990). This is an example of how the club not only

expressed its social values and became an activist by changing the membership policies but was also subject to the changing social norms and values in the area, as there was less and less need for women's clubs.

Furthermore, the club facilitated social progress through tangible changes. As the last section explored how the architecture and functions of the building changed over time, this section now argues that these adaptive reuse strategies and implementation of new technologies were made under the inclusivity values of the civil rights era. Recognizing the importance of inclusivity, the club installed gender-neutral bathrooms and prioritized accessibility to ensure that all members of the community felt welcome and represented (Gill 2016).

However, addressing economic accessibility remains a crucial issue in the club's mission to truly embody the values of the civil rights era. With high rental rates for event venues, it does render them inaccessible to many younger community members, such as students, who form a sizable portion of Berkeley's population, particularly with the proximity of the club to the UC Berkeley campus. Students are also not typically attracted to the kind of formal events that these spaces are often used for, like weddings, dinner parties, baby showers, and charity events. In contrast, spaces within the Berkeley City Club appeal particularly to affluent members of the community who value the vintage ambiance of these architecture and event spaces, even if they weren't always authentically preserved. The historical charm of the building and how it is decorated is often associated with sophistication, class, privilege, and riches, aligning with the tastes of wealthier and older groups in the surrounding community. Membership fees are low compared to other private social clubs, allowing for older age groups to more easily become members. However, even with relatively "low" costs, they still aren't suitable for students and younger community members. The membership fees are as listed below, directly from the Berkeley Historic Hotel and Social Club's main website (2024):

"Single Membership -

Initiation: \$1000 | Monthly Dues: \$179 | Dining Minimum \$30

Joint Membership -

Initiation: \$1200 | Monthly Dues: \$239 | Dining Minimum \$60

Household Membership -

Initiation: \$1500 | Monthly Dues: \$340 | Dining Minimum \$90."

A brief look at these fees might show how UC Berkeley students, of which more than 60% receive financial aid (University of California, Berkeley 2024), would typically not be able to afford such costs, especially on top of high, increasing costs of living in Berkeley (Zarnowitz 2015). With membership benefits including "Special rates for private events at the Club" and

“Special member guest room rates,” becoming a member is not so appealing to students anyway; membership benefits often do not fit into students’ social lives, desires, and dynamics. As a result, the demographic that the club primarily caters to skews towards the older and wealthier groups of the community, which emphasizes its role as a hub for the elite. With fees that are unaffordable for Berkeley's large student population, this poses a barrier to their full participation in the club's initiatives.

But the club brings them into the picture in a different way, by holding other “community” events and activities, some of which are more inclusive to students. This a strategic effort for the club to broaden its reach in the community and bring in more people, sustaining its relevance. The club creates a space of recreation and culture, commenting on its role once again, by holding private events for members as well as public events open to all. The private and public events calendars are highly similar – but with events like “Teatime” or “Bocce and Tea” that are exclusive to members; echoing the trend of appealing to older, wealthy groups that make up the membership of the club (Berkeley Historic Hotel and Social Club 2024). Conversely, events on the public calendar are made up of a wide range of activities that don’t cater simply to just one group or community. This includes trivia and game nights, fitness classes, live music performances, and book clubs (Berkeley Historic Hotel and Social Club 2024). Events like “Pizza and Beer at Game Night,” might even be an appealing option to college students for socializing and relaxing, fostering a sense of inclusivity amongst younger groups in the community who otherwise might not engage with the club and its activities. This simultaneously shows the club broadening its function and role, and with these events, using spaces in the building that were not initially used for this. It gives extra use to rooms that would otherwise be spare or just used for events, like the “AquaZumba” being held on the terrace, or the “Berkeley Chamber Performances” held in the Ballroom (Berkeley Historic Hotel and Social Club 2024). This is another example of functional adaptive reuse, accommodating contemporary needs within the historical building. This is done in conjunction with inclusivity values to establish the Berkeley City Club as a place that is socially progressive and welcoming to all.

Sustainability values are also central to the Berkeley City’s Club's socially progressive mission. The Berkeley City Club establishes its activist role in the hospitality industry by incorporating sustainable practices into its operations and advocating for environmental issues. The adaptive reuse strategies already work to prolong the building’s life and make it more usable in contemporary times, but the Berkeley City Club further emphasizes the importance of sustainability by being eco-friendly and environmentally conscious. For example, eco-friendly initiatives such as energy-efficient technologies (Gill 2016), and the club’s newsletter explains



Figure 4.4. Berkeley City Club hotel guestroom amenities, in biodegradable packaging.

how they switched from almost 900 “old-fashioned incandescent bulbs” to “LED, CFL, or fluorescent.” Many of these changes were made under the club’s partnership with the Alameda County Green Business Program, a program the club has participated in for over 10 years. As a part of this, the club also uses biodegradable packing and refillable dispensers for guest room and locker room amenities, to

reduce the use of harmful plastic packaging (Figure 4.4). Cleaning, dishwashing, and laundry products are also Green Seal certified. These practices are not widespread in the hospitality industry, but with the location of Berkeley City Club in the middle of the progressive city of Berkeley, California, the club is simply following the values of environmentalist movements of the society around it. It partakes in the movement by demonstrating how historic hotels can be eco-friendly and adapted to meet the environmental challenges of the 21st-century, and simultaneously uses these sustainable practices and values to manipulate its identity for the Conservancy’s benefit. Because being eco-friendly is an attractive feature to the people, the club’s self-proclaimed activist role is both self-preservational and shows a sort of commitment to environmental issues.

This further applies to the club’s sustainability and ethical sourcing that takes place in their restaurant business, Julia’s Restaurant. This restaurant is a large source of income for the club, as it is a public use of the building that invites everyone, not just members or specific age groups. The farm-to-table concept of the restaurant prioritizes partnerships with local vendors, artisans, and sustainable suppliers. Their blog explains the values and importance behind these decisions:

“Buying locally grown foods decreases dependence on petroleum, a non-renewable energy. Buying from local producers conserves energy at the distribution level. Organic growers use practices that protect soil, air and water resources. Dependency on far away food sources leaves a region vulnerable to supply disruptions, and removes any real accountability of producer to consumer. Regional food production systems, on the other hand, keep the food supply in the hands of many, providing interesting job and self-employment opportunities, and enabling people to influence

how their food is grown. When you buy locally produced organic food you cannot help but raise the consciousness of your friends and family about how food buying decisions can make a difference in your life and the life of your community.”

By opting for ethical sourcing and sustainable partnerships, the club challenges the prevailing narrative of profit maximization at the expense of environmental and social well-being, and rather prioritizes things like supporting local economies and minimizing environmental impact. This shows a desire to cultivate change in the industry— which contributes to broader discourse on responsible tourism and hospitality. By prioritizing sustainability, the club secures its future and enhances its reputation in an increasingly environmentally conscious world, while simultaneously working towards a more sustainable and ethical hospitality industry as a whole. The last line expresses the club’s desire to not only apply these principles to their own business but to spread them, as they want to work towards “rais[ing] consciousness” about these issues. The Berkeley City Club's actions show a commitment to driving social progress, both living by the values and influencing others to be more sustainable and environmentally friendly.

Additionally, the club furthers its interest in environmental issues and sustainability values by being host to conversations about them. Its role as an event venue in the community takes hold here, as the club promotes awareness of environmental issues by hosting lecture series and events, like the CA Solar & Storage Association’s “Annual Dinner and Stand Up for Solar,” which is held at Berkeley City Club every year. Events like the Energy & Resources Group’s “Transforming Our World: The United Nations, Sustainable Development and Climate Action” even show collaborations with the UC Berkeley population, of which many students are actively involved in the environmental movement and activism. Now, on top of fun or relaxing social activities on the club’s social calendar, the student population might be brought into the Berkeley City Club community through its facilitation of social progress and conversations about environmental issues. This is where the club’s values of inclusivity and sustainability intersect— because being sustainable and environmentally conscious brings in a whole new community of environmental activists into the Berkeley City Club community. But once again, the club uses these events for its own benefit as well, as many ticket costs for these lecture series and dinners go towards the Berkeley City Club Conservancy’s projects to upkeep the building.

However, even this advantageous system that brings money into the club’s Conservancy is arguably sustainable. Preservation, as Richard Moe, 7th president of the National Trust for Historic Preservation puts it, is “sustainable stewardship.” In a 2008 visit to Berkeley, Moe gave a speech on the role of preservation in fighting climate change:

The concept of preservation as “the ultimate recycling” is something that many people

in the preservation community have believed and talked about for many years... reusing an existing building, instead of demolishing it and replacing it with a new one, is one good way to conserve energy...The retention and reuse of older buildings is an effective tool for the responsible, sustainable stewardship of our environmental resources—including those that have already been expended. It takes energy to manufacture or extract building materials, more energy to transport them to a construction site, still more energy to assemble them into a building. All of that energy is embodied in the finished structure—and if the structure is demolished and landfilled, the energy locked up in it is totally wasted. What’s more, the process of demolition itself uses more energy—and, of course, the construction of a new building in its place uses more yet.”

Richard Moe’s insight highlights the power of preservation on environmental sustainability and demonstrates how the Berkeley City Club’s efforts towards preservation are simultaneously efforts towards responsible resource management and sustainable stewardship. The club contributed towards the global effort to combat climate change, by reducing negative environmental impacts as well as encouraging others to do the same, as they host these events and support sustainable causes. Thus, their continued commitment to preservation, as studied in previous chapters, is integral to their mission of cultivating social progress.

These actions that the Berkeley City Club takes directly impacts the community in which it sits. It works to use its influence to create positive change and impact, driving social progress by challenging traditional power systems. By creating a safe space and implementing these changes, the Berkeley City Club becomes a catalyst for social change, embodying feminist ideals and championing inclusivity of all people, including marginalized groups like women and elderly, and dominant groups like men and students. The club’s efforts towards being sustainable and promoting sustainability also exhibit this desire to cultivate positive social progress and challenge negative norms in the hospitality industry and in the field of architecture. The social impact and influence of the Berkeley City Club exhibit an interdependent relationship with the social movements that surround it, and reflect Berkeley’s progressive ethos as a city. These actions taken by the club make the club appealing to a broader range of people and work to maintain the club’s relevance in and attraction from its surrounding community.

IV. Conclusion

In conclusion, this chapter discusses how Berkeley City Club embodies the role of a progressive space, examining both its architectural evolution and its role as a catalyst for social progress. This investigation has revealed the club's commitment to positive development, improvement, and forward movement, aligning with broader societal changes and feminist ideals in Berkeley, the broader Bay Area, and America as a whole through multiple timelines. On top of that, the club uses this notion of “progress” to establish its identity as a progressive space, something that works to appeal to and maintain its relevance in the progressive Berkeley community.

The organization of this chapter is split into two sub-themes, to show the dual nature of progress at the Berkeley City Club, demonstrating how its architectural evolution and social initiatives combine to shape its identity as a “progressive space” in the aftermath of the Progressive Era. The examination of the physical architecture and functions of the Berkeley City Club highlights its adaptive reuse, and implementation of new technologies as mechanisms for extending the life of the building and enhancing its positive community impact and usability. From revitalizing historic elements to repurposing spaces for modern uses, the club reflects Berkeley’s evolving landscape. Its architectural journey mirrors the adaptive nature of progress itself, where historical preservation and aura intersect with modern amenities that meet contemporary needs. Next, the exploration of social progress within the club underscores its dedication to inclusivity and sustainability. With the club taking action to become a more inclusive space, it has established its influence as one that values social change and inclusivity, like the social movements that surround it. The club's efforts to engage with a broader demographic reflects its dedication to fostering a more inclusive and equitable society. By embracing eco-friendly initiatives, ethical sourcing, and focusing on preservation as a means to sustainable stewardship, the club sets an example for responsible tourism and simultaneously challenges the hegemonic norms that forget about long-term sustainability and environmental impacts. The club uses its activist role in the community to become host to conversations about the environment and sustainability, which not only spreads these eco-friendly environmental values but also adds to the club’s identity and how the community perceives it.

The comparative approach employed across multiple eras provides a comprehensive understanding of the club's evolution and its impact on the community, revealing that the Berkeley City Club utilizes its influence to actively work towards progress by positively influencing, impacting, and improving its community. This multifaceted focus on architectural progression and social advancement has allowed the club to adapt to changing societal norms

while maintaining its historical significance and relevance in the contemporary Berkeley community. Further research could look at the club's impact on marginalized groups – this could offer a deeper understanding of the club's progressive ethos.

On top of its architectural and social significance, the study presented in this chapter holds broader importance, both in the field of architecture and in larger social contexts. With lessons about balancing preservation with innovation, fostering inclusivity in historic spaces, and leveraging architecture as a tool for social change, the club's approach to adaptive reuse and cultivating social change can serve as a model to communities grappling with issues of inclusivity, sustainability, and community engagement. In doing so, the club demonstrates how historic institutions can evolve to meet the evolving needs of their communities while preserving their heritage and identity– so that a space can be both historic and modern at the same time. Ultimately, the study of the Berkeley City Club club exemplifies the transformative power of architecture as a catalyst for positive change, emphasizing the importance of “progressive spaces” in shaping more equitable and inclusive societies.

PROJECT CONCLUSION

The study presented in this paper seeks to comprehensively explore the Berkeley City Club's architectural significance, historical character and evolution, and societal impact. In consideration of the evidence presented and analyzed, this thesis argues that Berkeley City Club's identity, role, and influence are shaped by its connections to activist and social movements, and the socio-political contexts it sits in. The club is simultaneously a witness to and an actor in its surroundings, creating an interdependent relationship that exists in the built environment. This paper investigated this dynamic through three themes, reflected in the three chapters, and following Spiro Kostof's methodology for the study of the built environment. The first theme and chapter analyzed the physical, tangible architectural aspects of the Berkeley City Club, in its holistic and brilliant design by Julia Morgan, shaped by her educational background, professional experiences, and other architectural influences like the surrounding buildings, movements, and trends in the time and place of the club's original design. The second theme and chapter evaluated the club's historic character and preservation efforts through the lens of the women's movement, which dictated how the building was deemed worthy of preservation, what was selectively preserved, and how the building exists today as a museum or exhibition of history. The third theme and chapter examined the values and functions of the Berkeley City Club in the context of societal changes like social movements, activism, and shifting human needs that led to the adaptive reuse of spaces in the building. In essence, these three aspects shape and have shaped the Berkeley City Club's identity, role, and influence, establishing what the club is and what it stands for.

Despite the comprehensive examination presented in this thesis, it is crucial to acknowledge limitations and gaps that may exist. The most important limitations are the depth and scope of research— while research has been extensive, there is always far more to learn and analyze. The limitations of time and access to resources have limited this paper, and there is certainly space to expand in scope as well as depth. The research predominantly draws from existing scholarship, literature, and archival sources, but may not fully capture the lived experiences and diverse perspectives of individuals or community members associated with the Berkeley City Club. This especially applies to present-day information, as the history of today is not documented and written about as thoroughly as past history has been. Access to information on the Berkeley City Club organization as it is today is not public, and is incredibly difficult to find. Additionally, as this site and organization still exist today, it is a part of history and is constantly making history, so its story can change at any given moment. With the low funds, declining membership, and preservation issues at the site, its future is unknown. This also leaves

room for further exploration of the club's future trajectory and potential transformations in response to changing dynamics in time and place. Additionally, this project has gaps in the timelines that have been extensively studied. The periods of study were chosen carefully based on specific research questions and objectives, which means that even significant historical events from other eras may have been missed or overlooked. This careful selection has allowed for a more focused paper, but leaves much room for the expansion of discourse under different periods of studies and the historical contexts they bring.

This thesis represents a significant contribution to the field of architecture, fostering conversations about how the built environment is depicted, perceived, and treated, especially with topics like preservation, adaptive reuse, and sustainability that were discussed throughout the paper. Thus, the critical analysis of the Berkeley City Club can be used as a case study to understand and illuminate the complex use and practices of historical buildings over time and in contemporary contexts. The significance of this research extends beyond academia, with implications for architects, historians, urban planners, and preservationists. By highlighting the ways in which historic buildings like the Berkeley City Club can serve as sites of memory, resistance, and resilience, this thesis underscores the enduring relevance of architectural heritage in shaping collective identities, bringing people together, and fostering social progress. Additionally, the paper also ties into interdisciplinary subjects such as gender studies and sociology, examining their intricate relationships with the built environment. By centering the narratives of women's empowerment and community engagement within the historical, architectural, and urban contexts, this study offers a fresh perspective on the role of key figures like Julia Morgan, in life and in death, and of club members in shaping the organization and extending their influence to the larger Berkeley community. This study ultimately teaches valuable lessons in using history as a way to envision the future, by using architecture as a tool to cultivate more inclusive and equitable built environments and focusing on the community and its values. It shows how architecture is a direct reflection of its surroundings— it shapes the identity and role of space, but the built environment can also simultaneously have its own influence in shaping societies.

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Additions

This version is a draft. An “Acknowledgements” section and “Disclaimers” section will be added to the paper before the Project Introduction. This will set up the researcher’s point of view before the Project Introduction starts discussing project-specific context. Disclaimers will discuss the researcher’s bias, having lived in Berkeley, CA, and being a student in the community that the paper discusses (so “commonly known” information on Berkeley may come from lived experiences). Most importantly, it will also state that the researcher is/has been an active participant in many of the social movements named. Additionally, ethnographic research methods will be explained in further detail in the Project Introduction.

Additionally, another section will be added to the first chapter of the thesis, that focuses on the tangible architecture and Julia Morgan’s design choices. This section, which is currently in the process of being written, will discuss the indoor/outdoor relationship that exists within the building’s courtyards, with its exterior elements, balconies, windows, and gardens/landscaping. This addition is necessary because the paper has thus far barely described those features and their importance, and they are crucial to the functioning and design of the building. The section will analyze the flow of indoor and outdoor spaces through photographs and drawings, as well as describe the experience of being in those spaces and how they impact the lighting even when one is in the interior spaces. It will compare to other Julia Morgan buildings that have similar features or dynamics, mainly the Chapel of the Chimes in Oakland, and touch base back again with the Hearst castle. This will aid the argument of Julia Morgan’s distinct mark or style, and will also connect back to structure, materiality, and style, describing how Morgan really created a holistic design, employing her educational and professional experience, rather than individual aspects (Kostof’s “oneness” of architecture).

ChatGPT Index

Note: ChatGPT has been used in this paper for the purposes of general research to find commonly known information. Specific information used in the paper has been substantiated by additional research of secondary sources. The prompts and AI responses can be found at the links below.

1. ChatGPT, “Berkeley: Progressive Culture Hub,” Open AI, March 20, 2023.
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