

**Mc Lemore, Latasha**

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**Subject:** FW: City Council item: All Saints Church Master Plan

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**From:** L Barlow [<mailto:barlow.co@att.net>]  
**Sent:** Thursday, April 12, 2012 8:48 PM  
**To:** Jomsky, Mark  
**Subject:** City Council item: All Saints Church Master Plan

To: Mark Jomsky  
Re: All Saints Master Plan proposal before the City Council on Monday night  
Please copy this letter to each Council Member's packet for Monday

As a past President of the American Institute of Architects, Pasadena and Foothill Chapter, I need to take a stand on the issues that this project has created with the design of the buildings and the site. It is simply a massive intrusion into a famous, classic public space that has significance in architecture and planning circles throughout the country. It does not speak to its purpose as the heart of community participation, but rather closes off the entire site from public view and access.

I urge the City Council to support the Design Commission and to urge the Commission to review carefully the design of new structures and open space so that they conform to the Specific Plan. The City Council needs to direct the Design Commission to use, as references, the earlier plans: the Grey Report, the Civic Center Master Plan, and the Bennett Plan, which have defined through public process the way that new buildings must be contextual in design, massing, materials, fenestration, openings etc, with the historic All Saints Church complex and historic Civic Center.

The Church and its architect have simply ignored the critical issues raised in the Civic Center over the years and offered a design that is 10 lbs in a 5 lb sack. It is simply a huge corporate structure which walls out all public view and use of its grounds, creating a fortress where where an open community should be, with the structures addressing the existing character of place as well as complementing the central element which is City Hall. The untold financial investments and historic value of the Civic Center shouldn't be violated like this.

This design needs to be completely reconsidered and must respond to the community and its irreplaceable character.

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:: design :: collaboration :: innovation

Laurie Barlow, AIA  
<http://www.barlowcove.com/>  
<http://greenswardcivitas.blogspot.com/>

**04/16/2012**  
**Item 20**

**Mc Lemore, Latasha**

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**Subject:** FW: All Saints Master Plan Hearing before the City Council Monday night

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**From:** Diana Britt [<mailto:dkbritt@charter.net>]  
**Sent:** Thursday, April 12, 2012 6:52 PM  
**To:** Jomsky, Mark  
**Cc:** Suzuki, Takako  
**Subject:** All Saints Master Plan Hearing before the City Council Monday night

Dear Mr. Jomsky,

I ask that you forward a copy of this email to members of the City Council regarding this coming Monday evening's hearing regarding the All Saints Master Plan.

In the 1920s, when the City decided upon Mediterranean design for the buildings of Civic Center, All Saints was preparing to construct its present church. The church was asked to conform to the Mediterranean design scheme. Instead, they built a Gothic Revival church.

90+ years later, the church's contrariness continues. All Saints property is within the Civic Center Historic District and is listed on the National Register of Historic Places. While the proposed design for the new properties All Saints Church plans to construct to the north of its present building along Euclid may be quite fine in another context, they have nothing to do with the design of Pasadena's historic Civic Center. All of the recent Design Guidelines call for 'contextual' buildings. There is nothing contextual about the proposed expansion of All Saints' campus.

All Saints ongoing thumbing of its nose at those Design Guidelines and the very reasonable request that they conform their new structures to the design of the Civic Center are inexplicable to me. I ask that the Council not approve the proposed design and require that All Saints proposed buildings be contextual in design, massing, materials, fenestration, openings, etc, with the existing historic All Saints Church complex and the Civic Center.

The entire length of the Maryland Wall should form the western boundary of a spatially contained courtyard, with the restored fountain as the focal point, which means the proposed "west" building needs to be moved north. A trained conservator should be required to monitor the Maryland Wall during construction of the project and the conservator must have the authority to intervene if the wall is at risk or being damaged. Further, no portion of a building, stairway, garage or building entrance should be permitted to intrude into any part of the significant open space between the Maryland Wall and the Forum/Worship Center.

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The Specific Plan calls for Euclid Avenue to be a pedestrian-oriented street, while the early designs for the Church's Euclid Avenue building show it as turning its back to the street. This is not acceptable. What's the point of developing a Specific Plan if it is not to be adhered to? The Euclid building needs to have a number of well-defined street entries and the west façade must have articulated sub-volumes to break up building massing. The impact of roof-scapes and installations on roofs of the project on views from City Hall and other adjacent buildings, including the Maryland Apartments and Plaza las Fuentes, must be considered.

Finally, All Saints should be required to create and maintain a publicly accessible park at the southeast corner of Walnut and Euclid until a building permit has been issued for Phase 2. The width and height of the vehicular entrance to the subterranean parking structure on Walnut should be designed to minimize the impact on sidewalk spaces and on pedestrian movement along Walnut.

The City must decisively stop All Saints' near-century of nose-thumbing contrariness and insist on appropriate contextual design for its proposed new buildings. This is not negotiable, in my opinion, and I urge you to treat it as non-negotiable as well.

Thank you for your kind attention.

Diana Britt  
280 Sequoia Drive  
Pasadena, CA 91105

**Attention: Mark Jomsky, City Clerk, City of Pasadena:**  
***mjomsky@cityofpasadena.net***

**Please forward this note to each member of the City Council before the meeting of Monday, April 16.**

To: Mayor Bill Bogaard [bbogaard@cityofpasadena.net](mailto:bbogaard@cityofpasadena.net)  
and

Members of the Pasadena City Council:

District 1: Councilmember Jacque Robinson

District 2: Vice Mayor Margaret McAustin

District 3: Councilmember Chris Holden

District 4: Councilmember Gene Masuda

District 5: Councilmember Victor M. Gordo, Esq.

District 6: Councilmember Steve Madison

Subject: **Continued Public Hearing: 132 north Euclid Avenue**  
**All Saints Church Master Development Plan and Final Environmental Impact Report**  
**Monday, April 16, 2012, 7:30pm**

Dear Mayor Bogaard and Honorable Council Members:

During the 1920s, the City of Pasadena formulated The Bennett Plan to serve as a guide for new buildings in the Pasadena Civic Center. That plan, inspired by the City Beautiful Movement, was approved by a vote of the people and remains in effect to this day.

Following the addition of some incompatible development projects to the Civic Center in the 1960s and 1970s, thousands of hours have been devoted to creating plans and implementation strategies that build upon the grace of the Bennett Plan's conceptual design framework.

The recent revitalization of the surrounds of City Hall used the original Bennett Plan as its guide. Other key planning documents - the Civic Center Master Plan, the Civic Center/Midtown Programming Report or Gray Book, and the current Central District and Civic Center Design Guidelines - were approved by the City Council, and the community looks to all of these plans as guiding documents for new construction in the Civic Center.

**The All Saints expansion should be no exception.** The property is located within the Pasadena Civic Center and is a cherished and revered part of the Civic Center Historic District.

We have no quarrel with All Saints' need to enlarge its campus. That said, **all new buildings must be contextual in design, massing, materials, fenestration, openings etc, with the existing All Saints Church complex.** As has been voiced time and time again for the past 5 years, the new 'west' building to be located north of the Maryland Wall and along Euclid Street is not compatible with the Church or with the other historic buildings in the Civic Center.

We urge the City Council to support its Design Commission and to urge the Commission:

- (1) to review carefully the design of new structures and open space so that they conform to the Specific Plan, and
- (2) to direct the Design Commission to use, as references, the earlier plans: the Grey Report, the Civic Center Master Plan, the Civic Center Design Guidelines, and The Bennett Plan.

Respectfully submitted,

Ken and Kathy Grobecker  
510 Locke Haven Street  
Pasadena, California 91105

**04/16/2012**  
**Item 20**

To: Richard Meier & Partners LLP

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Attn: Jim Crawford

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From: Peyton Hall, FAIA

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Date: September 9, 2008

*Revised April 12, 2012*

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Re: Site Alterations & Additions  
Historic Preservation Issues

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#### Executive Summary

We were retained by Richard Meier & Partners to comment on the proposed construction of new buildings adjacent to the existing historic buildings at All Saints Church. The historic status of the existing buildings and alterations to the existing historic buildings is not currently at issue. Therefore, we have reviewed the compatibility of the proposed new buildings and spaces with the existing historic church buildings, site, and area. Our review is based on widely accepted criteria, clearly stated in the memo. The test of a substantial negative impact under a CEQA review in an EIR is a change in the eligibility of the property for historic designation. We applied the more specific, and perhaps more difficult, criteria, of meeting the Secretary of the Interior's Standards for Rehabilitation because those Standards and related Guidelines provide more tools to evaluate the aspects of a planning and architecture project.

#### MEMO

## All Saints Church, Pasadena, California Site Alterations & Additions

#### HISTORIC RESOURCES GROUP

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The reason for reissuing this memo is to respond to the revised Master Plan drawings prepared by Richard Meier & Partners LLP for All Saints Church.<sup>1</sup> The only material change is in the location and footprint of the West Building, Building A.

The revised Building A is shorter in the north-south direction, and leaves open space on the south end. The new building is therefore more distant from the historic buildings on the site and from the Pasadena City Hall site and building. The open space on the south end of Building A is aligned in the east-west direction with the remnant Maryland Hotel wall, opening an outdoor view (rather than a semi-transparent through-building view) on axis with the dome of the forum building.

We previously found that the proposed new work has no substantial negative impacts on the existing historic structures. Any effects of the revised new work is lesser due to the a) reduction in size and relocated footprint, and b) additional open space between old and new, and behind the remnant Maryland Hotel wall. The property certainly retains its eligibility as a historic resource, and we find that the proposed work meets the Standards for Rehabilitation.

## 1.0 Introduction

The City of Pasadena's planning policy regarding the design of new architecture does not regulate style. Arguments can be made for or against most contemporary and revival styles. Like City policy, National Park Service standards, and professional standards of practice do not dictate styles for new buildings. New buildings should be differentiated from but compatible with old buildings and the setting of the neighborhood. The proposed new plan and buildings create appropriate architecture and open spaces that are compatible with existing historic buildings.

The scale, dimensions, site location, and fenestration of the new buildings recall historic buildings at the church and in the civic center. The Euclid Avenue streetscape is enhanced by the addition of the new buildings. The infill maintains the existing vehicular and pedestrian setting while creating new pedestrian openings, open spaces, and activities on the street. The new buildings and open

<sup>1</sup> Sheets 21, 28, 29, 30, 31, 32, "Alternative No. 7," Model Photos (3 sheets) of Original Master Plan and Revised Master Plan.

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spaces relate to historic open space patterns found at All Saints Church and City Hall, and maintain visual connections between the historic church buildings and new buildings.

The Maryland Hotel garden wall remnant is a contributing feature; it is a significant but small artifact of a long lost building and garden. The garden and the Maryland Hotel building are not extant. It remains a prominent feature on Euclid Avenue. The setting of the wall is a feature of a new building, with a visual cross axis that links the fountain to a cross-axis on the site.

The proposed work conforms to the applicable Standards and Guidelines for Rehabilitation that are published by the Secretary of the Interior, National Park Service.

## 2.0 Project Review

Guidance for the planning and design of new buildings that have relationships to historic buildings

*What are the criteria for design of new campuses and buildings that have a historic context?*

The topic of site planning and building design for additions to historic buildings and new buildings in existing campuses or historic districts is a very relevant issue in Pasadena. Pasadena has many cultural, educational and non-profit institutions on historic campuses with historic buildings. Recently many of these organizations have proposed master plans, building rehabilitation, and new construction projects.

In addition to good general planning, specific planning, zoning, and urban design practices as put forward by the State of California and the City of Pasadena, what are the criteria for design of new buildings in a historic district or campus? In the United States, guidance comes primarily from the National Park Service. There are also case studies in practice that inform the discussion.

### *City of Pasadena*

The staff reports prepared for the Design Commission and Planning Commission refer to Pasadena's policies and regulations that protect historic resources. These policies extend off site to relationships with nearby buildings and districts. Pasadena's specific plans encourage good new architecture that represents its own time and is of the same quality as the broad array of styles and types that characterize the 19<sup>th</sup> and 20<sup>th</sup> centuries. Nostalgia is discouraged. However, the

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guidance to design good architecture, differentiate new buildings from old architecture and avoid nostalgia does not provide a site plan or building design.

*What is good architecture? Which styles are nostalgic and which are not?*

Pasadena has many styles of distinguished architecture, from the Victorian era through 1960s modernism (e.g., Edward Durell Stone; Smith and Williams).

*In Pasadena, many new building styles could be potentially considered as derivative and nostalgic—including the “International Style.”*

For example, the *Institute of Classical Architecture and Classical America* promotes the study and design of new buildings utilizing the vocabulary of ancient Greece and Rome. One point of view is that the approaches adopted in the Beaux Arts era of America, and applied to Pasadena’s Civic Center design, are still the basis for good buildings and the City Beautiful.

*Would a new classical revival building be allowed in the Civic Center by Pasadena policy?*

An ordinance must have specificity found in one of America’s earliest controlled historic architectural environments—Santa Fe, New Mexico—in order to adequately regulate “style.” Santa Fe recognized its architectural vocabulary and defined it in clear terms so that new buildings would copy the traditional Santa Fe style, including such details as divided-light windows.

*The City’s general goals do not provide clear requirements for new building design in a historic context.*

New and old together can be represented by the work of Italian architect Carlo Scarpa (e.g. the Museo di Castelvecchio in Verona, Italy), which could be characterized as a visual communication across time between historic character and new design features. Newer examples of “European preservation” approaches are Rafael Moneo’s additions and careful interventions at the Prado museum in Madrid, and the Roman amphitheatre in Cartagena, both in Spain.

Hodgetts and Fung’s design for the American Cinematheque at the Egyptian Theatre in Hollywood is a local example of how new additions can be different and “modern” in materials and colors while the concept and details engage in a visual dialogue of forms, patterns, and hues. The scheme does not depend either on copying Egyptian Revival nor contrasting with it. This is an artful, and

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reversible, approach that requires a discussion beyond the literal comparison of stylistic features such as columns, pediments, and arches.

The proposed new buildings and open spaces achieve a visual communication across time by the planning of open spaces and street walls relative to the existing campus and district, maintaining visual connections between new, old, and district, and designing new buildings in a differentiated style that are compatible with the scale, dimensions, and “regulating lines” (horizontal and vertical bays and openings) of the historic buildings. The project conforms with the City’s design guidance.

*National Park Service: National Register of Historic Places*

The National Park Service encourages maintaining the integrity of a district through the appropriate design of infill buildings at vacant sites or sites where new buildings replace non-contributing buildings.

*National Park Service: the Secretary of the Interior’s Standards for the Treatment of Historic Properties, Guidelines, and Preservation Briefs*

Of the four Standards represented in the Standards for the Treatment of Historic Properties (36 CFR 68), Rehabilitation, is the appropriate choice for the site and buildings, since the history of the property and its future will require adaptation and additions for continued uses, reuses, and expansion. Rehabilitation allows adaptive reuse and additions. We refer to the Standards for Rehabilitation that address additions to historic buildings, the Guidelines for Rehabilitation that expand the discussion to sites and neighborhoods, and one of the Preservation Briefs that addresses additions to historic buildings.

In practice, as written in the Guidelines to the Standards, and Preservation Brief 14, there is a distinction, but not a fundamental difference, between the concerns for additions to historic buildings and new construction, or “infill” adjacent to historic buildings on a property or within a district. As with most matters of design and planning, the differences are defined by the scale, site, setting, and project. A large new building connected to a smaller old building by a narrow “hyphen” or tunnel presents an almost identical design problem as a large new building that stands next door to a smaller old building.

The following quotations from the National Park Service guidance are italicized for clarity.

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*"...a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color."*

*"Plan the new addition in a manner that provides some differentiation in material, color, and detailing so that the new work does not appear to be part of the historic building. The character of the historic resource should be identifiable after the addition is constructed."*

The revised Standard for Rehabilitation No. 9 (1995) version reads:

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

The revised Standard number 9 is neutral on the issue of style. Therefore, it is conceivable to imagine both "contemporary" styles and subtly differentiated, historicist designs that recall historic buildings. The proposed project uses a more contemporary, differentiated approach, rather than a subtly differentiated recall approach, and conforms to this Standard.

*Secretary of the Interior's Guidelines for Rehabilitating Historic Buildings*<sup>2</sup>

*Alterations/Additions for the New Use*

*Some exterior and interior alterations to a historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.*

*The construction of an exterior addition on a historic building may seem to be essential for the new use, but it is emphasized in the Rehabilitation guidelines that*

<sup>2</sup> Ibid., pp. 63-115.

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*such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.*

The new buildings at All Saints Church are needed to accommodate a growth in functional needs. The new buildings do not alter or destroy the significant structures, and are differentiated. The project conforms to the guideline.

*Building Site*

*Recommended:*

*Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, berms or grading; furnishings such as lights, fences, or benches; decorative elements such as sculpture, statuary or monuments; water features including fountains, streams, ponds, or lakes; and subsurface archeological features which are important in defining the history of the site.*

*Retaining the historic relationship between buildings and the landscape.*

The All Saints Church retains the relationship between the existing buildings and their character-defining yards, cloister, and relationship to the street. The new buildings and open spaces recall and visually relate to those features and relationships. The project conforms to the guideline.

*Designing new onsite parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building or buildings and the landscape.*

The new parking is hidden underground. There is no loading dock above ground. The new parking portal is on Walnut Street, distant from the historic buildings. The project conforms with the guideline.

*Designing new exterior additions to historic buildings or adjacent new construction which is compatible with the historic character of the site and which preserves the historic relationship between the building or buildings and the landscape.*

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The new buildings do not alter the existing historic buildings and their landscape. The composition of new buildings on the site recalls the existing ground pattern and forms an extension of the existing relationships. Specifically, the new long building near Euclid Avenue establishes a street wall that relates to the existing historic buildings, and provides two small-scaled open spaces that are similar to the scale and rhythm of the lawn between the church sanctuary and rectory.

The Maryland Hotel garden wall is retained. The rectangular building on Euclid Avenue is set back from the rear side of the wall. The new building is designed to feature the wall visually on a cross axis from the interior of the building, and from the new interior courtyard. The Maryland Hotel and garden were demolished long ago; those features and that context is not extant. The wall is a two-dimensional architectural remnant--a small salvaged fragment of a building; it is not a building. The new complex's relationship to the historic church buildings and the civic center is much more important than its relationship to the historic wall. The project conforms with the guideline.

*Removing non-significant buildings, additions, or site features which detract from the historic character of the site.*

The non-significant, non-contributing buildings on the site will be removed. The removal benefits the historic buildings and conforms with the guideline.

*Not recommended:*

*Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.*

No significant buildings or landscape features will be removed. The project conforms with the guideline.

*Introducing a new building or site feature that is out of scale or of an otherwise inappropriate design.*

The new buildings are similar in height to the existing buildings. The new rectangular buildings are similar in length to the east volume of the existing church complex. The project conforms with the guideline.

*Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys historic relationships on the site; or which damages or destroys important landscape features.*

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The new construction does not damage or destroy significant landscape features. The new rectangular buildings are aligned with street walls and property lines. The new buildings are sited to define an interior open courtyard that is visually open to the existing church on the south. The new rectangular buildings utilize regulating lines (horizontal parapets and openings) and bay widths from the existing church buildings. The color and texture of the new buildings are in general differentiated from the existing buildings. However, stone, where used on the new buildings, will be the same type of stone with similar coursing. Differentiation per se does not create incompatibility. The project conforms with the guideline.

Setting (District/Neighborhood)

*Recommended*

*Retaining the historic relationship between buildings and landscape features of the setting. For example, preserving the relationship between a town common and its adjacent historic houses, municipal buildings, historic roads, and landscape features.*

*Alterations/Additions for the New Use: Designing and constructing new additions to historic buildings when required by the new use. New work should be compatible with the historic character of the setting in terms of size, scale design, material, color, and texture.*

Drawings illustrate that the scale, in length and height, of the rectangular building on Euclid Avenue is compatible with the existing church buildings and the character of Euclid Avenue. The character of the streetscape is maintained. The Maryland Avenue wall and fountain are retained. The new building is open at the ground floor, providing light and activity at the pedestrian level.

The new complex of buildings and spaces recall the character of the Pasadena civic center and Pasadena City Hall. It is civic architecture. The new courtyards that open to Euclid are of similar scale to the existing All Saints courtyard and lead to a semi-public inner courtyard. The new circular forum building, set back from Euclid, is a timeless form that recalls the City Hall dome. This is an expression that is appropriate for a community function within the civic center district. The project conforms with the guideline.

*Not recommended*

*Removing or radically changing those features of the setting which are important in defining the historic character.*

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No character-defining features are removed or radically changed. The project conforms to the guideline.

*Destroying the relationship between the buildings and landscape features within the setting by widening existing streets, changing landscape materials, or constructing inappropriately located new streets or parking.*

No streets are widened; no significant landscape materials are changed, and no new streets are constructed. New parking is appropriately located underground where it is not visible from the site or the civic center area, or from Pasadena City Hall. The parking portal is located on Walnut, facing away from the site and civic center. The project conforms to the guideline.

*Introducing a new building or landscape feature that is out of scale or otherwise inappropriate to the setting's historic character, e.g., replacing picket fencing with chain link fencing.*

The new site walls, landscaping, and hardscape is of similar scale and character as low walls and terraces found at the site and in the district. The project conforms to the guideline.

*Introducing new construction into historic districts that is visually incompatible or that destroys historic relationships within the setting.*

The size and location of the new buildings, being apart from the contributing historic buildings on site, and across the street from other historic buildings and spaces, means that the new buildings cannot destroy those historic relationships of buildings and spaces in the setting of the building. The materials and patterns employed, and the choices of forms (e.g. rectangles defining building lines at sidewalks) are visually compatible with the setting. Note the streetscape on Euclid as experienced by vehicle or pedestrians by sidewalk. The primary visual experiences are (a) to the east arcade of Pasadena City Hall, (b) view north on Euclid, and (c) view south on Euclid. All of these visual relationships to the neighborhood and district are retained. The project conforms to the guideline.

#### *Preservation Brief 14*

In addition to the Standards and Guidelines for Rehabilitation, the National Park Service publishes a series of briefs that includes "Preservation Briefs 14, New Exterior Additions to Historic Buildings: Preservation Concerns." Brief 14 was written in 1986, and thoroughly revised and republished in 2010, subsequent to our original project view. There are 17 pages of text on the topic of differentiation, compatibility, and infill buildings in urban areas. Even if there

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have been no fundamental changes in the direction guidance from the National Park Service, in our opinion the revised document provides clearer explanations and better illustrations of those concepts. Among those concepts are a balance between differentiation and compatibility, and subordination of the new to the old.

Following are two excerpts from the wealth of guidance in Preservation Brief 14.

*There is no formula or prescription for designing a new addition that meets the Standards. A new addition to a historic building that meets the Standards can be any architectural style—traditional, contemporary or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility in order to maintain the historic character and the identity of the building being enlarged. New additions that too closely resemble the historic building or are in extreme contrast to it fall short of this balance. Inherent in all of the guidance is the concept that an addition needs to be subordinate to the historic building.*

The proposed project balances differentiation of building design with a compatible palette of materials and colors, and volumes located and scaled to be subordinate to the historic church buildings as well as the historic resources nearby.

*The intent of this Preservation Brief is to provide guidance to owners, architects and developers on how to design a compatible new addition, including a rooftop addition, to a historic building. A new addition to a historic building should preserve the building's historic character. To accomplish this and meet the Secretary of the Interior's Standards for Rehabilitation, a new addition should:*

- *Preserve significant historic materials, features and form;*
- *Be compatible; and*
- *Be differentiated from the historic building.*

The three bulleted criteria are a hold-over from the 1986 version of Preservation Brief 14. The proposed project preserves historic materials because it doesn't touch the historic buildings. The new buildings are compatible, in part, because of their height, location on the site, and material/finish/color palettes. Finally, the new buildings are adequately differentiated—not mistakable for Gothic Revival.

MEMO

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### 3.0 Perspectives of professional practice in design and historic preservation

#### *Introduction*

There is neither a narrow set of rules nor a long list of prescriptions that apply to the design of additions to historic buildings and new construction within historic districts. The clients, architects, and patrons who create cities over time bring a variety of programs, motivations, and preferences. If we curate a century of Pasadena's built environment, we find that history is a rich variety of building arts and architectural theory. We value Smith and Williams and Buff Straub & Hensman in addition to the Greene brothers and the Heineman brothers.

The NPS guidance on additions to historic buildings, which we apply to additions to historic districts, presents three basic ideas: (a) retain historic character, (b) differentiate new work, and (c) make new designs compatible. The implementation of differentiation is simple and difficult to avoid: make the new work somehow different. Compatibility is difficult. Both concepts are open to interpretation and debate.

#### *The Park & Miklos methodology*

Sharon Park, FAIA, formerly Chief of Technical Preservation Services at the National Park Service, and Robert Miklos, FAIA, present a four-step methodology for good design at significant resources:

1. *Research and analyze (know the building and site)*

All Saints Church's architects presented a substantial research document on the development of the building and site as a preface to their proposal.

2. *Restore the idea (uncover hidden features; protect features; repair features; use the "idea" of the building to guide what should be saved or altered)*

The existing historic buildings are retained and protected. The new complex extends the idea of a composition of smaller buildings that articulate outdoor rooms while attending to the scale and character of the district. The 70s metal roof and cupola will be removed, thereby uncovering the original façade and creating a better visual connection between the older and newer zones of the site.

#### MEMO

## All Saints Church, Pasadena, California Site Alterations & Additions

#### HISTORIC RESOURCES GROUP

12 S. Fair Oaks Avenue, Suite 200, Pasadena, CA 91105-1915  
Telephone 626 793 2400, Facsimile 626 793 2401  
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3. *Achieve mission and function (integrate the new program so as to manage impacts on historic character, including new additions that provide program uses in order to protect integrity of historic features)*

The new buildings accommodate functional requirements that do not fit well into the historic buildings. The new buildings are kept down to a compatible scale, using outdoor spaces to help meet program needs, thereby recalling the historic open space pattern while reducing the volume of new construction on the site.

4. *Create a new identify (create an integrated, unified composition that respects the old yet recognizes the new as part of the cohesive design; integrate a substantive change of appearance without a loss of character of the historic buildings).<sup>3</sup>*

The new complex is different in appearance while providing a unified composition through the use of compatible scale and open spaces that open to and provide visual connections to existing buildings.

In summary, the proposed project conforms to the four-step methodology for good design at significant sites.

#### *Concluding discussion*

Paul Byard,<sup>4</sup> a Professor in the Historic Preservation Program at Columbia University, practicing architect, and attorney, writes that there are splendid examples of what he calls "combined" architecture - old buildings that are altered, or added onto, demonstrating, as he argues, "that there are no inherent or categorical limitations on the kinds of expression that can successfully be put together." "Success is always a matter of the way it is done." Byard describes the role of context: "The appreciation of a new work of art...involves understanding its particular meaning as well as the tradition and forms that give value to its novelty and which its novelty changes and enriches. In each creative act the old and the new are inextricably entwined and inescapably beholden to each other."

<sup>3</sup> Sharon C. Park, "Respecting Significance and Keeping Integrity: Approaches to Rehabilitation," *APT Bulletin, The Journal of Preservation Technology* (Association for Preservation Technology International, Volume XXXVII, Number 4, 2006), pp. 13-21.

<sup>4</sup> Paul S. Byard, *The Architecture of Additions, Design and Regulation* (New York, W. W. Norton & Company, 1998).

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It is noble to ask that the architecture of our time in our historic city environment be differentiated from the old, compatible with the old, enrich our shared civic spaces, and provide a point of reference to future generations for the building art and architectural theory of our own time and culture. The pursuit of all of these goals, if accomplished, still do not dictate a single approach, theory, palette of materials, or "style." Understanding concepts does not guarantee that things will be done well. In the visual arts, it is normal to debate right and wrong, to have preferences, and to allow for alternative approaches that represent both differentiation and compatibility.

In 1988, Kevin Roche, successor to Eero Saarinen and AIA Gold Medal winning designer of contemporary architecture, designed a purely historicist and seamless addition to Charles Gilbert's 1909 French Gothic Chateausque Warburg Mansion in Manhattan for the Jewish Museum. The architectural history context of 1988 is important in understanding the story of the project: Roche designed the matching addition at a period during which modernist additions to the Guggenheim Museum, Whitney Museum, and Roche's own masterplan for the Metropolitan Museum were under attack by critics and preservationists. That "seamless" addition that is *undifferentiated* drew criticism from one critic, who wrote that "the balance and integrity of the original mansion have been compromised."<sup>5</sup> The lay observer may not be able to differentiate the addition, and may admire the building. The educated architectural historian might prefer that the integrity of the footprint and elevation of the original mansion be preserved by separating and differentiating the two.

Carlo Scarpa's artful interventions at the Museo di Castelvecchio in Verona, Norman Foster's internal courtyard glass canopies for the British Museum in London and the Old Patent Office in Washington, D.C., and Raphael Moneo's recent additions and landscape solutions at the Prado and in Cartagena are other examples of expressive modern architecture that attempts to provide buildings that might, over time, with perspective, be found to have added cultural value to a site and a city.

Michael J. Mills, a practicing historic architect (Farewell Mills Gatsch Architects), writes that "The design issues of compatibility versus differentiation are similar to

<sup>5</sup> Andrew S. Dolkart, Touring The Upper East Side, Walks in Five Historic Districts (The New York Landmarks Conservancy, 1995).

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the treatment of additions to historic buildings. Design responses vary, from the slavish replication of form and details of the original buildings, to the confrontation of the historic setting by a building that does not acknowledge that it has a context. Rare is the successful design at the extreme ends of the scale.”<sup>6</sup> The proposed new buildings and spaces for All Saints Church are in the middle of this scale: the project does not slavishly replicate the Gothic Revival church, and the scale, location, and palettes of the new buildings defer to the existing historic buildings and setting.

Kevin Roche was purposefully provocative at the Jewish Museum in Manhattan when he slavishly replicated a historic design. Contemporary architect Daniel Liebeskind purposefully confronts historic buildings with sharply contrasted, provocative shapes and materials that are virtually visual attacks on the context. The proposed All Saints Church’s new buildings are by comparison not slavish, not confrontational, and not provocative compared to the designers who operate at the opposite ends of the scale.

<sup>6</sup> David Ames & Richard Wagner, eds., Design & Historic Preservation: The Challenge of Compatibility (University of Delaware Press, 2009)

MEMO

## All Saints Church, Pasadena, California Site Alterations & Additions

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historicia.com

**Jomsky, Mark**

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**From:** Ljiljana Grozdanic <theljljana@gmail.com>  
**Sent:** Friday, April 13, 2012 10:36 AM  
**To:** Jomsky, Mark  
**Cc:** Ljiljana Grozdanic GRI. CRS.  
**Subject:** All Saints Church hearing ...

*Mr. Jomsky:*

*I urge the City Council to support the Design Commission.*

*I also urge the Commission to review carefully the design of new structures and open space, so that they conform to the Specific Plan, referencing to the earlier plans: the Grey Report, the Civic Center Master Plan, and the Bennett Plan.*

*All new buildings must be contextual with the historic All Saints Church complex and historic Civic Center.*

*Please forward my note to each of the Council-persons - before Monday's meeting.*

*Thank you,*

*Ljiljana Grozdanic*

**04/16/2012  
Item 20**

**Jomsky, Mark**

---

**From:** Beverly Jones <maggiemae2@earthlink.net>  
**Sent:** Sunday, April 15, 2012 4:06 PM  
**To:** Jomsky, Mark  
**Subject:** All Saints Project:

Please forward to Mayor Bogaard and members of the City Council.

We are quite disturbed that this Monday evening the city may approve of the EIR and the Master Plan for building project proposed by All Saints Church. We feel strongly that this will change the Civic Center area in a way that disregards the historic character of the area. We urge you to vote no.

Even though we are residents of District 4 in eastern Pasadena, we are proud of our civic center and the foresight of the early planners and wish for the guidelines adopted in the past to be followed.

Sincerely,  
Beverly Jones  
Michael Weinberg

**Jomsky, Mark**

---

**From:** cornwellm@sbcglobal.net  
**Sent:** Sunday, April 15, 2012 5:02 PM  
**To:** Jomsky, Mark  
**Subject:** All Saints Church Master Development Plan & Final EIR

**April 15, 2012**

**Hon Bill Bogaard, Mayor and  
Members of the Pasadena City Council**

**Re: All Saints Church Master Development Plan & Final EIR**

**Dear Mayor Bogaard & Members of the City Council**

**As you may know, the theme of the All Saints Building Campaign is "The Time Has Come" . . . after five plus years, the time has indeed come to turn this long-delayed and much-need project into reality and allow the process to move forward.**

**All Saints has paid \$164,000 in fees to the City for this EIR, ordered by a previous Planning Commission- (2008). The process has taken 29 months.**

**We believe it is significant you consider the INITIAL City estimated EIR cost relied upon by the Vestry..... when deciding to proceed with the requested EIR.... was \$75,000 and 9 months.**

**In conclusion, we know you have received myriad documents, correspondence and diverse opinions for your review & consideration .**

**In making your decision, we urge serious consideration of the favorable EIR comments as illustrative of the STRONG support the All Saints MASTER PLAN has received from both the professional Planning Staff and the EIR professional review team.**

**"THE TIME HAS COME"....to allow the All Saints community and the City of Pasadena to proceed to the next phase of this long, frustrating (and expensive) journey.**

**To do so we respectfully ask your approval on April 16 and thank you for your consideration,**

**Diane & Michael Cornwell  
One South Orange Grove Blvd Unit #2  
Pasadena 91105**

**MARSHA V. ROOD, FAICP**  
**216 S. Madison Avenue, Suite #302**  
**Pasadena, CA 91101**  
**626.568.8329**  
***marsharood@earthlink.net***

April 16, 2012

Mayor Bill Bogaard  
City Council Members  
City of Pasadena  
100 North Garfield Avenue  
Pasadena, CA 91109

C/o Mr. Mark Jomsky, City Clerk

**RE: All Saints Church Master Development Plan**

Dear Mayor Bogaard and Members of the Council Members:

**First of all, I would like to express my support for the church's need to expand its facility to augment its programs and services. Nothing in my comments should be construed to mean that I do not support the church's expansion needs; rather, my comments address how those physical facilities are to be sited to comply with the 2004 Central District Specific Plan.**

In meeting the Church's expansion needs, you essentially you have the choice to ***EITHER:***

**#1. APPROVE AN ALL SAINTS CHURCH MASTER DEVELOPMENT PLAN THAT CONFORMS TO THE PROJECT.** The *All Saints Church Master Development Plan* before you tonight would allow and call for the introduction of a set of buildings that are incompatible with The Bennett Plan, the Central District Specific Plan Design Guidelines for the Civic Center, and the long-existing land use and building pattern on Euclid Avenue. The proposed building forms as shown in the proposed *Master Development Plan*, however, *do not exist in the Civic Center* nor do their relationships to the existing Euclid Avenue pattern of green space and buildings

perpendicular to the street edge. The long façade of one of the proposed building facing Euclid Avenue lies *parallel rather than perpendicular* to Euclid Avenue without a courtyard, has no penetrations and modulations on the Euclid façade, and, in fact, turns its back on the Civic Center. To approve such a *Master Development Plan* would be to repeat the mistakes of the 1960s and 1970s which saw the introduction of the *Los Angeles County Courthouse*, the *Mutual Savings Building*, and the *Plaza Pasadena*, buildings which were not compatible with the existing buildings in the Civic Center nor with the Bennett Plan's historic street pattern and relationship of existing buildings to the street. It would also set a precedent for approving such incompatible buildings in the future.

**OR CHOOSE TO:**

**2. APPROVE AN ALL SAINTS CHURCH MASTER DEVELOPMENT PLAN THAT ESTABLISHES THE STANDARDS FOR A PROJECT.** The preferred approach would be to approve a *Master Development Plan* for the All Saints Church property that would allow the addition of a set of buildings to the *Civic Center National Register Historic District* that reflect and reinforce the voter-approved The Bennett Plan, the recipient of the 2012 National American Planning Association Planning Landmark Award and a legacy to the City Beautiful Movement, which gave birth to the city planning movement. This *Master Development Plan* would require that all new construction on North Euclid Avenue have integral, well-designed courtyards with the narrower frontages of the buildings facing onto the street. This choice would be a logical evolution of the Civic Center and reflective of the nearly **\$400 million** in public investment to retain and enhance the Bennett Plan. (Please see attached Exhibit "A" for illustrated layout that conforms to this recommendation.)

**What guidance does your approved plan for the Civic Center give you?**

The Central District Specific Plan as adopted in 2004 contains a series of general policies and design guidelines including: ***"The design of all buildings and public spaces in this precinct should reflect the highest quality, respect the permanence of civic landmark buildings, and reinforce the vision of the Bennett Plan."*** (p. 104). The Specific Plan, however, does not include a block-by-block analysis, specifications and visual illustrations of the design standards and land uses which should be implemented. In fact, the Specific Plan, as adopted, legally "superseded" all previous plans that did. The community, however, has spoken



consistently on the subject three times: (1) once in the voter –approved *Bennett Plan* in 1925; (2) again in the Council-approved *Civic Center Master Plan* in 1989 and then again (3) in the *Civic Center/Mid-town Area Programming Effort Report* approved by City Council in 1998 (commonly known as the “Grey Report”). Basically, those plans and programs said that additions to Euclid Avenue should respect and enhance the existing and planned site plan pattern of green space, perpendicular building; green space, perpendicular building; green space, perpendicular building, and so on. *(Please see the Attachment for a more detailed analysis).*

So ..... upon what basis do you have to interpret the *words* in the *Central District Specific Plan* to allow a set of buildings whose longest length is parallel to the street with no alternating pattern of green space? *Based upon the evidence, none whatsoever.* Once this *Master Development Plan* is approved, it would be exceedingly difficult to “take it back”. Therefore, any master development plan approved for the Civic Center now and in the future must be *an expression of deeply held community values with respect to the Civic Center.*

As a final note, my comments should not be seen as “anti-Church expansion plans”; rather, my comments should be seen as pro-Civic Center and pro-City of Pasadena. After all, it is the heart of the city.

Respectfully submitted,

***[Marsha V. Rood]***  
**MARSHA V. ROOD, FAICP**

ATTACHMENT: Rationale for Recommendation

## **ATTACHMENT: RATIONALE FOR RECOMMENDATIONS**

Given the weight of the evidence of Pasadena – the distinguished history of architecture and planning in Pasadena, the long-standing community-based plans and the continuing value that the community places on historically important buildings - the proposed *All Saints Church Master Development Plan* must:

**A. Prioritize compatibility of the All Saints Church proposed expansion project with the existing national historically significant buildings and environment over differentiating old buildings from the new building.** The bias in the All Saints Church Master Development Plan Final Environmental Impact Report ("*Final EIR*") is to interpret the Secretary of the Interior's Standards for Rehabilitation of Historic Structures ("Secretary of the Interior's Standards") in terms "differentiation" rather than "compatibility", clearly favoring a project that is much more contemporary or "of its time" rather than one that is a contextual or "of its place". Although modernist style buildings quite easily solve the problem of "differentiation" from a standards perspective, it does not solve it from a "compatibility" standards perspective.

**B. Evaluate the Project against the long-standing plans since the 1920s and recent community General Plan update outreach efforts point to evaluating the new project in terms of how compatible it is with the existing and historically significant and community-valued setting.** The impacts that must be evaluated in the *Final EIR*, among other impacts, are:

1. How do the new buildings, arrangement of buildings, architectural form, and associated open space most respect and harmonize with the existing architectural and historic environment of the All Saints Church and Pasadena's historically significant City Hall?
2. How do the massing and building volumes best fit with the existing pattern of "solids and voids" along Euclid Avenue?

3. How does the proposed *Master Development Plan* respect the architectural design of the existing historic landmarks – the existing All Saints complex and City Hall – including the use the palette of material and colors currently found in the area?
  
4. Does the *Master Development Plan* disrupt the visual context and historic set of All Saints complex and City Hall by calling attention to the new work, rather than blending with the old? Would the new buildings *stand out and overwhelm* rather than *fit in and enhance* their surroundings? Would they minimize the church's historic importance as a campus within and to the Civic Center?

The City should develop a broader and more robust range of reasonable Alternatives than those contained in the *Final EIR*. The Alternatives developed should feasibly attain most of the basic objectives of the project and comply with the *Secretary of the Interior's Standards*.

In the historic resources section, the *Final EIR* states that the Project is located within the boundaries of the national register *Pasadena Civic Center District*. It also states that the All Saints Episcopal Church complex (Church, Parish Hall and the Rectory) and the Maryland Hotel wall should be regarded as historic resources for the purposes of the California Environmental Quality Act ("CEQA"). This means that the *Secretary of the Interior's Standards for Rehabilitation of Historic Structures* must be applied when looking at the proposed new buildings. Standard "9" states the following:

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

This standard is reflected in the requirements of the *Central District Specific Plan* (2004), "**The design of all buildings and public spaces in this precinct should reflect the highest quality, respect the permanence of civic**

**landmark buildings, and reinforce the vision of the Bennett Plan.”** (p. 104)  
The Specific Plan further states that the **“...setting for these buildings is no less important, and therefore, realization of the 1920s ‘City Beautiful’ Vision should be advocated through 1) preservation of historically significant buildings; 2) requirements for new buildings that are complementary to existing landmarks; and 3) reintegration of the Beaux-Arts axial plan”.** (p.102)

The Specific Plan’s Sub-District Design Guidelines for the Civic Center/Mid-Town area further call for the new development to:

**“Respect the architectural design of historic buildings and protect the monumentality of landmark civic buildings; limit the scale and massing of larger building by employing articulated sub-volumes.”** (p. 172) It also calls for using **“... the palette of materials and colors currently found in the area; masonry (non-brick), stucco, colored concrete and tile decorative elements are prominent materials, and the use of intense colors should be severely limited.”** (p. 172)

Therefore, on this basis of the Secretary of the Interior Standards and the Specific Plan, a new developments: (a) shall not destroy historic materials; (b) must be differentiated from the old, and (c) must be compatible to protect the historic integrity of both **the Property** and its **Environment**. On the basis of the Specific Plan, new developments should respect the prominence of civic landmark buildings and the preservation of historically significant buildings, be complementary to existing landmarks, respect the architectural design of historic buildings, and use the palette of material and colors currently found in the area.

The questions for the environmental impact analysis are: (1) How should these standards and guidelines be interpreted and applied in the *Final EIR*? (2) Is “differentiation” or “compatibility” the dominant emphasis when considering the existing historic buildings not only on the property, but also with historic Civic Center buildings across the street? (3) What the weight of the evidence in Pasadena

- is keeping record of the time the new architecture is added more important than maintaining and enhancing the place in which it is built?

**A. The Property:** The **All Saint Episcopal Church complex of buildings** are the products of renowned architects – Johnson, Kaufmann, and Coates - who designed the *English Gothic Revival* sanctuary; and Bennett and Haskell who designed the Parish and Rectory addition in the same style. Additions designed by Whiney Smith and Wayne Williams were made in the 1960s in a more “modernist” interpretation of the *English Gothic Revival* style, thus creating an identifiable campus of church buildings and context for future additions. According to the *Final EIR*, the Maryland Hotel Wall, a section of the wall that enclosed a portion of former resort hotel grounds, is also a contributing element to the designated historic district.

**B. The Environment:** The importance of the Civic Center to the city is indisputable. The “City Beautiful” *Bennett Plan* established its foundations in the 1920s with creation not only of the City Hall, Central Library and Civic Auditorium but also the relationships among them. The firm that did the plan – Bennett, Parsons & Frost – was the successor firm to *Burnham & Bennett*, who did the *Plan for Chicago* and founded the city planning movement in America. After several incompatible modernist buildings were added to the Civic Center in the 1960s and 1970s, the City rededicated itself to the full realization of the Civic Center “City Beautiful” plan in the late 1980s *Civic Center Master Plan (the “Master Plan”)* and the late 1990s *Civic Center/Mid-Town Programming Effort Report (commonly referred to as the “Grey Report”)*.

The City did more than adopt plans in the 1980s and 1990s. *These plans became living documents*, resulting in a massive infusion of public and private investments in the Civic Center/Mid-town area over the past three decades. The City alone spent **nearly \$400 million dollars** from the 1980s through the 2000s on seismic upgrades and restoration of City Hall, construction of the new Police Building, upgrades and re-landscaping of the

Central Library, development of Plaza las Fuentes and the Holly Street Village Apartments, rehabilitation of the Hale Building, expansion of the Convention and upgrades to the Pasadena Civic Auditorium upgrades, improvements in the streetscapes, pedestrian cross walks and parking areas in and around the Civic Center and transformation of the Plaza Pasadena into the Paseo Colorado mixed use entertainment, retail and housing complex. .

**C. Community Values:** Has the community's view of preserving historically significant architecture changed since these plans were approved? This is not the case. The General Plan Update Outreach Summary Report dated May 2010, speaks to how much the community values the design and architecture of the city. Participants highlighted the importance of historic architecture, describing the city's buildings as "unique" and "iconic" with "quality" and "richness". However, participants expressed much dissatisfaction when discussing developments that are more recent. Many worried that Pasadena's "sense of place" was slowly being eroded with the addition of the many new building in this decade. Although some unilaterally supported a broad range of architectural styles, many believed that context and historic setting should be the driving factor in determining appropriate architectural style. They felt like new development should look like Pasadena, not the other way around.

The proposed *Master Development Plan* should require that the new expansion project buildings fit in a harmonious way with the existing historically significant landmark setting and with the existing North Euclid Avenue street pattern that is characterized by interplay of green spaces and buildings. The Civic Center's foundational documents offer some *guidance* in developing Alternatives - the City Council-approved *Pasadena Civic Center Master Plan* (1990) ("Master Plan") [Lyndon/Buchanan Associates, consulting planners/architects] as reinforced by the City Council-approved *Civic Center/Mid-Town Programming Effort Report* (1998) (commonly known as the "Grey Report") [Moule and Polyzoides Architects and Urbanists, consultants]. Unlike the Specific Plan that addressed the Civic

Center/Mid-Town area as a whole rather than on a block-by-block basis, both the Master Plan and the Grey Report focused on the Civic Center/Mid-Town area in detail and on a block-by-block basis, including North Euclid Avenue. Although the Specific Plan states that these plans have been superseded, these prior City Council-approved planning documents are instructive and can be used to more accurately interpret and apply the Guideline statements contained in the Specific Plan. Importantly, they can be used to develop more robust Project Alternatives that more accurately reflect the intent of the Specific Plan

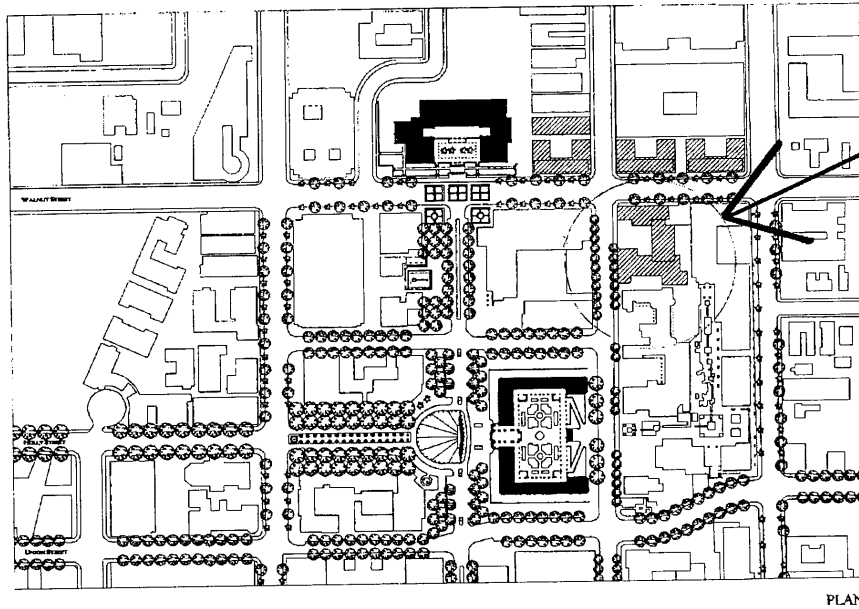
With respect to the site under consideration, the Master Plan required *courtyards* along North Euclid Avenue in order to reinforce the combination of "all of the elements of the Civic Center" and the existing green space/building footprint pattern along North Euclid Avenue as follows:

- **"EUCLID AVENUE:** With City Hall, the Maryland Apartments, All Saints Church and rectory, and the mix of housing and offices on Euclid, it is a street which combines all of the elements of the Civic Center (government, religious institutions, housing and commercial) in an attractive way though somewhat sporadic way. It is particularly important that this street, with its diverse registered monuments, serve to mediate between the rest of the Civic Center and the large scale development of Plaza las Fuentes." (*excerpt*) "Formally, Euclid Avenue can be characterized by an interplay of building and green space for which the City Hall courtyards, the lawns of All Saints Church, and the copse of trees intended for the Euclid Avenue frontage of Plaza las Fuentes provide models" (*excerpt*). (p. 83)
- **"Building Form along Euclid:** The object is to achieve a series of building forms that come to the street, with some spacing between them in the form of lawns or courtyards that are evident on the street." (p. 95)

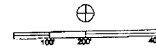
The Grey Report reinforced this street pattern as follows:

**"g. Walnut/Euclid Street Parcels**

"(2) Design and Land Use Standards: All new construction facing Euclid Avenue shall have integral, well-designed courtyards facing onto the street. This continues the existing courtyard pattern already existing at Euclid Avenue." (p. 53)



W A L N U T / E U C L I D



Notwithstanding the lack of carry forward of these key Civic Center documents, the *All Saints Church's Master Development Plan* must reflect the purposes, intent and provisions of the *Specific Plan* and the *Pasadena General Plan* because they are an expression of deeply held community values with respect to the Civic Center. Also, the proposed *Master Development Plan* must be compared against and meet the more detailed guidelines and standards contained in the *Specific Plan*, including "respecting the street-oriented development patterns of existing building", and the "incorporation of courtyards and other urban outdoor spaces, height limits, respect for the scale and massing of existing historic structures, reinforcing historic development patterns, reinforcing the architectural context, using the palette of materials and colors currently found in the District."



*Julianna Delgado, MArch, PhD, AICP*

982 North Mentor Avenue, Pasadena, CA 91104

Email: julianna.delgado@sbcglobal.net

April 14, 2012

Honorable Mayor and Members of the City Council:

This is to urge the City Council to certify the EIR and approve the All Saints Church Master Development Plan. There is little that I can add to the summary explaining the Design Commission's previous October 2008 recommended approval of the Plan, which I wrote to the Planning Commission during my first term as Design Commission Chair (please see attached letter). Unfortunately, I cannot attend your April 16<sup>th</sup> meeting in person to offer these additional comments and concerns as a Pasadena resident and property-owner.

I hope the Council, in its deliberation, will act fairly and objectively to uphold the democratic process and not be held hostage once more by a few of the privileged 1% who seem unaffected by the Recession and waste limited public dollars and All Saints' hard-earned ones to further their ill-defined, romantic fantasy about what Pasadena ought to look like. The purpose of the EIR process is not to stop progress but solely to disclose potential significant impacts. As a longtime advocate of historic preservation, well-versed in the Secretary of Interior's Standards, which does not dictate style, I believe that preserving our cultural resources does not preclude building new ones. The Design Guidelines for Multi-Family and Commercial structures the City developed with consultants Moule & Polyzoides while I chaired the Design Commission does not discourage innovation but instead supports improving the public domain through the careful addition of thoughtful new structures. Please remember that the works Pasadenans hold most dear and the cornerstones of our architectural legacy—the Greene's Gamble House and Blacker House, Frank Lloyd Wright's Millard House, and City Hall itself, among many others—were exceptional, becoming national treasures as examples of innovative architectural thinking of their time and radical departures in design from the surrounding status quo.

Please remember, too, that it was the City in building its civic center that ignored the design precedent set by All Saints Church, not the opposite. At the time City Hall was built, All Saints' tower was the area's tallest, most impressive and iconic structure (please see attached photographs). The Church's parish, a neighborhood of Victorian-style dwellings was razed to make way for Pasadena's foray into 1920's modernism, in the form of a radical, Palladian/Mediterranean Revival-style design for a massive new city hall building, foreign to the surrounding aesthetic. In later years, new buildings adjacent to City Hall – the City-owned parking structure, LA County Superior Court Building, and behemoth Westin Hotel, which are all non-compliant with today's Central District Specific Plan – significantly eroded the district's cohesion despite the original intentions of the Bennett Plan. Today's All Saints Master Plan is a simple, infill project in comparison, irrelevant in terms of negative aesthetic impacts by comparison, and far less dense than what the law allows. The architectural design of the addition is not at issue here and is subject to review by the Design Commission. From my many years on the Commission, I understand that style and selection of materials can be modified during the architectural review process.

Change is always difficult but great cities accommodate it for the better. Our earlier leaders felt that way in choosing to move ahead, significantly alter the environment, and indebt the community to build City Hall. The All Saints Master Plan is an opportunity to repair a blighted portion of private property “behind” City Hall which has remained in limbo as an asphalt surface parking lot, not the highest and best use of a Civic Center site or the needs of the congregation, since the improvement project was stalled in 2008. Instead of delaying the project of a benevolent and cooperative developer whose mission is solely to improve the spiritual life of the community, we should be helping to move it forward.

I would hope, too, that unlike certain members of the Planning Commission, the members of the Council who have already made up their minds to oppose this project based on potential architectural design, or have expressed their views publicly, will have the integrity and ethical backbone to recuse themselves from the discussion.

Respectfully,

A handwritten signature in cursive script that reads "Julianna Delgado".

Julianna Delgado, MArch, PhD, AICP

[President, Southern California Planning Congress  
Professor of Urban and Regional Planning, California State Polytechnic University, Pomona  
Founder and Co-Director, California Center for Land and Water Stewardship  
Co-Author with John G. Ripley, *Pasadena's Bungalow Heaven*]

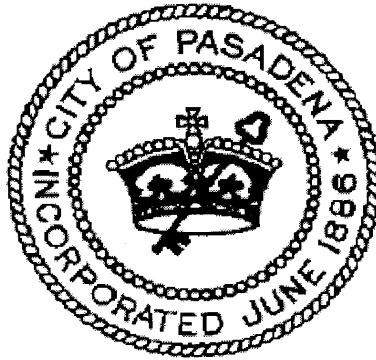
Attachments:

- Letter of December 3, 2008 to the Planning Commission
- City Hall Under Construction (photographs)

**Pasadena City Hall Under Construction, 1926-27**

Images from the Pasadena Digital History Collaboration





## DESIGN COMMISSION

December 3, 2008

Via E-Mail and Hand Delivered

Planning Commission Chair Gary Johnston  
Members of the Planning Commission  
City of Pasadena  
175 North Garfield Avenue  
Pasadena CA 91101-1704

**SUBJECT:** Design Commission's Recommendation to Planning Commission Regarding the All Saints Church Revised Master Plan

Dear Chair Johnston and Members of the Planning Commission:

On behalf of the City of Pasadena Design Commission ("Commission"), I am writing to report that at its meeting of October 13, 2008, the Commission reviewed the proposed Revised Master Plan ("Revised Plan") for expansion of All Saints Church ("the Applicant"). As a result of its advisory review, the Commission recommended that the Planning Commission affirm the findings of the revised Initial Environmental Study and concur with City Staff's recommendation for approval of the Revised Plan, associated variances, and the request for tree removal. It should be noted that the Commission voted 6 to 2 in favor of this recommendation, with all five (5) architects serving on the Commission voting in favor.

Prior to its meeting, the Commission received a letter from the Chair of the Historic Preservation Commission (an architect who had opposed the Applicant's initial submittal) urging the Design Commission's support for the project based on the Applicant's satisfactory response to earlier concerns. The Commission also received four letters from the public supporting Pasadena Heritage's opposition to the Revised Plan. At the Commission meeting, three persons spoke

against the project (including two who had submitted letters in opposition). Five speakers, which included the Applicant and members of the Church, spoke in favor of approval.

The following provides the Commission's rationale for recommending approval, which is based on its discussion and findings after considering the merits of the Revised Plan, as well as written and oral comments from the public.

### **1. The Revised Plan Addresses the Commission's Earlier Concerns**

On March 24, 2008, the Design Commission reviewed the initial Master Plan and unanimously recommended *denial* to the Planning Commission, which the Planning Commission upheld. The Design Commission's denial was based primarily on the following:

- A basketball court was proposed for the northwest corner of the site, at Euclid Avenue and Walnut Street, instead of a building to anchor the site and improve the streetscape along Walnut Street;
- The Master Plan lacked space between the Maryland Wall (an historic resource) and the front façade of the proposed Office/Social Hall building along Euclid Avenue;
- The façade for the proposed Office/Social Hall building seemed excessively long and unarticulated, which would detract from making Euclid Avenue more walkable;
- A driveway was proposed for ingress and egress to the underground parking area north of the Office/Social Hall building that would increase traffic along Euclid Avenue and further act as a deterrent to pedestrians; and
- A water feature was proposed for the existing, historic courtyard that might threaten the health of a nearby heritage oak.

As the Staff Report for the Revised Plan will show, the Applicant has addressed all of the Commission's previous concerns by:

- Proposing a new six-story building for the northeast corner of Euclid Avenue and Walnut Street to be used for affordable senior housing that will anchor the site;
- Relocating the proposed new Office/Social Hall building to provide more space between the façade and the Maryland Wall;
- Adding an entrance to the Office/Social Hall building that provides relief from the length of the façade and allows direct pedestrian access from Euclid Avenue;
- Relocating the proposed parking garage driveway to provide vehicular ingress/egress from Walnut Street, east of the proposed Senior Housing building, and integrating the area initially proposed for the ramp into a system of onsite open spaces (as well as reducing the size of the underground lot it allow planting of mature trees); and
- Eliminating plans to change the existing, historic courtyard.

## **2. Issues Related to “Architectural Style” Should Not Be Addressed At This Time**

Letters received opposing the project questioned the architectural style of the proposed new buildings in the Revised Plan and their “fitness” within the context of the Civic Center Historic District and proximity to City Hall, which seems to be the underlying basis for public opposition to the project. One letter called for “redesign of the façade” of the proposed Office/Social Hall building, although design issues are not being considered at this time. However, it should be noted that no single architectural style has been designated for Pasadena, including the Civic Center Historic District, which includes an eclectic mix of historic, revivalist, and modernist styles. Note, too, that the US Dept. of Interior’s Standards for the Treatment of Historic Properties does not dictate style for new buildings adjacent to historic structures.

It is equally important to note that the limits of the Commission’s charge were to provide advisory review and recommendations to the Planning Commission on the Revised Plan only, pursuant to Section 17.61.050 of the Municipal Code. This precluded considering the issue of architectural style of proposed buildings within the Revised Plan and whether the Plan had met the City’s guidelines related to architectural design features, such as those contained in the Central District Specific Plan and Citywide Design Principles. The task of the Commission on October 13<sup>th</sup> was to assess for the Planning Commission’s benefit the Revised Plan in terms of site and urban design in conjunction with the proposed uses, including but not limited to internal order, building footprint/solids versus open space/voids, height, massing, placement of the proposed buildings, and relationships in terms of siting with surrounding properties and public right-of-way. The Design Review of the proposed buildings—including architectural style and form, building materials and color, and landscaping treatment, etc.—shall come before the Design Commission at a later date, once a Master Plan is approved. Furthermore, although the Project Architect is of international acclaim whose participation might contribute to Pasadena’s stature as a center of arts and culture, reputation and style of previous work was not relevant to the Commission’s consideration of the Revised Plan.

## **3. The Revised Plan Implements the City’s Relevant Planning Documents and Responds to Programmatic, Physical, and Community Constraints.**

At its October 13<sup>th</sup> meeting, the Commission addressed the logic of the Revised Plan as a whole in terms of urban design and its effect on its environs, especially within the context of the Civic Center Historic District and the Central District Specific Plan area. Furthermore, the Commission recognized the Applicant’s and City Staff’s time and attention taken to develop and refine the Church’s expansion plans by responding to the previous concerns of the City’s Design and Planning Commissions to achieve the goals for the Central District Specific Plan. The majority of the Commissioners found the Revised Plan to be well-conceived and represent an asset to the community.

The Commission also noted the Church’s longevity at its site and that the intended use for the Revised Plan is meant as a permanent solution for the parish. All Saints Church was founded in 1883 and has been located at 132 North Euclid Avenue since 1889, three years after City

incorporation and well before any of the adjacent uses or buildings. The southern part of the site includes the original complex (English Gothic-Revival church, rectory, and parish house) dedicated prior to the Beaux Arts City Hall complex, and listed on the National Register of Historic Places. In approving Staff's recommendations, the Commission concurred with Staff that the Revised Plan respects the symbolic nature of the Civic Center Core Precinct through the height, massing and placement of new buildings that are "respectful of the landmark civic buildings in the area," accommodates and actually improves "pedestrian movement along Euclid Avenue," and shapes "courtyards and formal open spaces interior to the block." The following develops further the Commission's rationale for its concurrence.

The Revised Plan considers and successfully responds to a number of constraints. It proposes changes to the northern part of the site, which is currently used mostly for surface parking. The Revised Plan addresses the Church's expansion plans, responding to the present and anticipated future programming needs of the parish, including the Church's increased missionary outreach to the community at large. The Revised Plan considers efficiencies and adjacencies of the uses defined over an eight-year period by the Church's Space Committee. The site's proximity to City Hall, the community's most "sacred" site, also poses a unique community-imposed constraint, requiring elevated sensitivity to context. The Revised Plan is further limited by the relatively narrow, rectangular shape of the site, which is significantly longer along its north-south dimension. The multi-story (approx. twelve-plus) Westin Hotel/office complex, approved prior to adoption of the Central District Specific Plan and located immediately to the east, looms over the site and blocks morning light. Finally, the Revised Plan must accommodate a remaining segment along Euclid Avenue of a garden wall once belonging to the Maryland Hotel ("Maryland Wall"). The Maryland Wall is not connected to the historic Maryland Arms apartment building south of the Church property and is listed as a contributing resource to the Civic Center Historic District with no plans proposed for its relocation. The remaining fountain in the Maryland Wall is positioned at the exact center of the site.

The Revised Master Plan, responding to a context of programmatic, physical, and community constraints, essentially proposes a modest, relatively small-scale, infill development. The Revised Plan is for a *campus* consisting of related structures that pale in terms of height, massing, and footprint to the vast projects flanking them (Westin Hotel, Los Angeles County Courthouse building, Western Asset Tower, City Parking structures, Paseo Colorado, City Hall, etc.) The proposed floor-area-ratio (FAR) is less than one-third the allowable size by Code. The buildings proposed are below the 75-foot height limit (all but the six-story Senior Housing building are two or three stories), and 59% of the site is proposed to remain as open space. Although far less imposing in the fabric of the District than the City Hall complex it faces, the proposed All Saints campus is intended as *sacred* space, an enclave with a special, spiritual sense of place dictated by its religious and community uses.

The traditional, internal order of the Revised Master Plan reflects the intended religious use as a place for learning, reflection, and worship. The Revised Plan is based on a classic cruciform layout, with strong intersecting, perpendicular axes that organize the elements of the site plan. The north-south axis aligns with the transept of the historic sanctuary. Reminiscent in design of floor plans of Gothic cathedrals, the Revised Plan calls for a round, Community Forum building near the eastern perimeter of the site at the center of the intersecting axes to highlight formally

the division between the Church's historic wing to its south and the proposed contemporary one to its north. The entranceway to the Forum is also aligned with the fountain in the Maryland Wall, the two points forming the site's east-west axis and providing a visual connection symbolically between the past and the present. The remaining new buildings are placed along the perimeter of the site to provide enclosure and form a central open space, reminiscent of the spatial relationships defined in All Saints' historic complex and other cloistered spaces. The proposed configuration allows light to penetrate into the interior of the block and the core of the *campus*, in a manner similar to multi-unit residential projects based on Pasadena's City of Gardens principles. A series of connected outdoor rooms radiate from the central *garden room*, to be used for a children's play yard, and for pre-function gatherings in the Social Hall or Forum. A new Entry Plaza off Euclid Avenue, that clearly reflects the dimensions of the historic courtyard to its south, provides public access to the property as well as additional open space. Similarly, an outdoor café area accessible from Euclid Avenue provides further connectivity to the central courtyard and visual separation between the two-story Office/Social Hall building and the six-story Senior Housing building at the site's northwest corner. From ground level in the center of the site, trellises and an allée of trees provide shading and shield churchgoers from views of the massive, neighboring buildings (e.g. Westin Hotel and office building) to the east. A second play area and contemplative garden proposed near the Community Forum, connect visually the site's central open space with the neighboring Plaza las Fuentes to the east also in the interior of the same City block.

The Revised Plan fits into and defines the Center City's existing grid. To respect the importance of City Hall as a community symbol, surrounding buildings need to be far less imposing yet relate to the fabric of the City. Thus, the Revised Plan also supports a hierarchy of iconic symbols within the City's central core, from the most dominant, the great copper dome of City Hall that serves as a cross-town beacon, to the historic All Saints Church tower across the street from City Hall that marks the community's spiritual beginnings, to the proposed Community Forum building tucked within the interior of the Church's site intended to draw the community into an embracing circle of faith.

#### **4. The Revised Plan Supports Both Pedestrian Movement Along Euclid Avenue through the Form and Placement of the new Office/Social Hall Building and Sustainable Building Practices.**

Concern was raised by the public and two Commissioners about the siting and footprint of the proposed, two-story Office/Social Hall building along Euclid Avenue. Originally, the length of the building's façade, coupled with the impenetrable Maryland Wall also along Euclid Avenue, seemed to create a barrier that might deter pedestrian movement along the street. As originally proposed, a new driveway to the parking level located north of the Office/Social Hall building requiring a curb cut, would increase auto traffic and its potential conflicts with pedestrians along Euclid Avenue. However, the Revised Plan can now be expected to do the opposite. The driveway ramp has been relocated to Walnut Street and its former location replaced by a café space. As proposed, the Office/Social Hall building provides true frontage along the street, with a central, streetside entrance that connects to the sidewalk and breaks up the length of the facade.



The changes in the Revised Plan improve the rhythm of solids and voids along the street. They also make Euclid Avenue, which does not function currently as social space, to appear friendlier, especially compared to the north side of Thurgood Marshall Street, which runs perpendicular to Euclid and is dark at night, making those on foot feel vulnerable. In contrast, activities in the two-story Office/Social Hall building are to be seen from the street. Planned for office uses during the day and social events and meetings at night, the building's placement also brings the necessary "eyes on the street" that will increase the pedestrian's feeling of safety and enjoyment of walking. Addition of the Senior Housing building at the northwestern corner of the Revised Plan will also increase the number of onsite residents, a factor that will significantly improve the pedestrian use of the street.

Pasadena Heritage suggested rotating the Office/Social Hall building in an east-west orientation at the northernmost end of the site to reduce the building's length along Euclid. This would potentially create a larger, open courtyard in front of the Community Forum building to mimic the original garden that was enclosed on the west by the Maryland Wall. However, while the Maryland Wall would delineate the courtyard from within, it would also serve to keep people out and contribute to a continuous barrier along the street, as it does currently. Increasing the size of the entry plaza and reducing building frontage along the street does not increase walkability but instead does the opposite. The most pedestrian-friendly parts of a city—along Colorado Boulevard in Old Pasadena, for example—provide continuous, connected building facades without interruption from curb cuts, open space "voids," and expanses of solid walls. Successful pedestrian environments are marked by facades of connected buildings pushed up close to passersby that provide transparency and the requisite repetition of entranceways to enliven the greatest streets and make those on foot feel safe (for further discussion, please refer to Alan Jacobs' seminal book, *Great Streets*.)

The Revised Plan proposes a central courtyard that is designed correctly to encourage public exchange. There is a point at which the size of open space "voids" act as a deterrent to fostering community and walkability. For example, the sidewalks surrounding our own Memorial Park and Central Park are generally empty, especially at night. This is due in part to "open space" being underutilized because it is proportionally out of scale with its surroundings. Where surrounding buildings are relatively low in height and density, the surrounding uses also lack the means for public *exchange* (ground floor restaurants, shops, offices, etc.). In successful open spaces, the "walls" that form an "outdoor room," the façades of the surrounding buildings, are in proportion to the "ground floor," the open space itself, which is the case in the Revised Plan. Additionally, two relatively modest open spaces are proposed along Euclid Avenue on either side of the Office/Social Hall building that are similar in scale to the Church's successful historic courtyard, designed for active uses (café, entrance plaza), and allude to the historic pattern of solids and voids. Furthermore, the Revised Plan contributes to achieving a protected, *defensible* pedestrian *space* outside the Church's campus that includes the street and adjacent uses because of the form and placement of the proposed Office/Social Hall building. During Design Review, the Commission will address more closely building design details, landscaping, and other improvements along Euclid Avenue that contribute to walkability and the quality of the streetscape, such as transparency and visual interest.

An additional argument for recommending rotating the Office/Social Hall building and locating it towards the northern end of the site was to reduce western exposure that would adversely impact energy use. The Project Architect refuted this assertion and the Architect/Commissioners agreed. A tenet of the Revised Plan is to maximize daylighting and natural ventilation by bringing sunlight into the center of the Church campus and the block already overshadowed by the Westin building to the east. Rotating and reorienting the Office/Social Hall building would reduce the amount of available sunlight and shade further the northern portions of the site. Design of the proposed buildings with respect to energy conservation and efficiency is an issue to be addressed in detail at Design Review to ensure the proposed buildings adhere to the most stringent standards by Code, meeting or exceeding a Leadership in Energy and Environmental Design (LEED), or equivalent, rating.

### **5. The Revised Plan Respects the Maryland Wall.**

In a letter and public statement, Pasadena Heritage expressed additional concern that the placement and form of the Office/Social Hall building, about half of which would be sited behind the Maryland Wall, would “separate the wall from its original and continuous use as a landscape boundary” and thus negatively impact a “*distinguishing quality* of this historic resource.” The Design Commission, which serves as the Historic Preservation Commission for the Central District Specific Plan Area, considered this comment carefully. At its meeting, the Commission received a page from Pasadena Heritage from the 1931 Sanborn Map showing the former buildings located on the Maryland Hotel site, the context for the Maryland Wall. This context, however, has long disappeared. The Historic Resources Group, in their analysis of the project, concurred and concluded that the Maryland Wall is a contributing “artifact” described as a “two-dimensional architectural remnant – a small, salvaged fragment of a building; it is not a building.” Thus, the Commission felt that a remaining remnant of the original Maryland Wall in the absence of its original context is not sufficiently significant in itself (it is not individually listed on the National Register) to dictate the site design, or take precedence over the programmatic needs of the Applicant or community considerations. In fact, since its context is no longer extant, the Wall could be relocated if it were in need of greater protection.

Nonetheless, the Revised Plan honors the Maryland Wall in a way that is highly respectful and elevates its meaning. The Revised Plan addresses the Maryland Wall through a well-known urban design principle (first articulated by Christopher Alexander as “the Zen View”). The idea is that human beings by nature tend to diminish the importance of objects they look at continually as they get “used to” seeing them. Thus, to maintain significance of important features, buildings should be designed to provide glimpses of the best views from special angles or at special moments. (As an illustration of this principle, Frank Lloyd Wright integrated Bear Run Creek into his design for Fallingwater, instead of orienting the house with views towards the water.) Likewise, the Office/Social Hall building is designed to integrate visually the Maryland Wall with the first-floor façade. Hence, a variance is being requested to increase the permitted setback for the Office/Social Hall building along Euclid Avenue from five (5) feet to a minimum of thirteen (13) feet to align the building with the existing rectory; with a total of seventeen (17) feet to provide additional setback from the Maryland Wall. The southern portion of the first floor of

the Office/Social Hall building, which is adjacent to the Entry Plaza, is to be used for events and meetings. It is proposed to be surrounded by glass doors to provide access to the Maryland Wall on the west side and the central courtyard on the east. Thus, during special events and occasions and upon leaving the Community Forum, churchgoers will see the Maryland Wall through the Social Hall, a vision made more dramatic at night when the Maryland Wall is lit. Thus, it will become a unique and special feature of the campus, a focal point rather than its current condition as a neglected physical barrier and visually unappreciated relic.

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In conclusion, in recommending approval at its October 13<sup>th</sup> meeting, the Design Commission found, for reasons discussed in more detail above, that the Revised Plan:

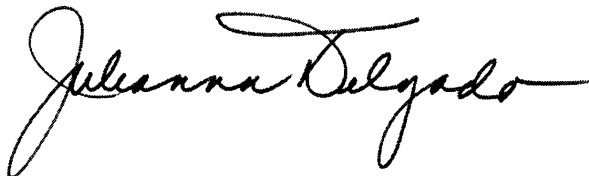
- **Addresses all the Commission’s March 24<sup>th</sup> concerns;**
- **Implements the City’s relevant planning documents and responds sensitively to programmatic, physical, and community constraints;**
- **Supports and improves pedestrian movement along Euclid Avenue through the form and placement of the proposed Office/Social Hall building and open spaces; and supports sustainable building practices;**
- **Respects the Maryland Wall through the Revised Plan’s configuration, including the form and placement of the Office/Social Hall building; and that**
- **Issues related to architectural “style” of the proposed buildings should not be addressed at this time as they will be appropriately addressed during Design Review.**

The Commission also added the following two advisory comments:

- that the pedestrian access off Walnut Street should be reexamined to emphasize and integrate it with the proposed north/south walkway to lead from Walnut to the original sanctuary; and
- that the Senior Housing building at the northwest corner of the property be constructed within five (5) years or less, as specified in the recommended conditions of approval.

The Design Commission respectfully requests that the Planning Commission review and consider the comments contained in this letter and concur with the Design Commission's findings in support of approving the All Saints Church Revised Master Plan. Please do call upon me if I can provide any further information.

Sincerely,

A handwritten signature in black ink that reads "Julianna Delgado". The signature is written in a cursive style with a large, sweeping initial "J" and a long, horizontal flourish at the end.

Julianna Delgado, MArch, PhD, AICP  
Chair, City of Pasadena Design Commission

x.c. Major and City Council

Ann F. Scheid

16 April 2012

Re: All Saints Church Master Plan

Dear Members of the Pasadena City Council,

I am writing to urge you to consider carefully your action on the All Saints Master Plan on the agenda this evening.

Approval of the Master Plan as submitted locks in the site plan and therefore the final design unless the Council attaches conditions giving the Design Commission authority to make changes. If the Design Commission is unable to alter the site plan, they will be unable to approve a project that conforms to the City's own regulations as outlined in the Central District Specific Plan: Civic Center Midtown Design Guidelines (see attached). Failure to adhere to the City's regulations has led to the problem before us and to action against the City in the recent past.

Problems with the current site plan center around the West Building along Euclid. These include the following:

- The building overlaps the Maryland wall (a designated historic structure) by approximately 15 feet, intruding into the garden courtyard behind the wall
- The proximity of the new building to the Maryland wall and the excavation for the parking garage puts the wall at risk during construction. The Design Commission recommended appointing a qualified conservator to review excavation and shoring plans as well as to oversee the wall during construction, with the authority to stop work if the stability of the wall is endangered.
- Nearly 150 feet long, the building forms a wall along Euclid, with no physical or visual penetrations or modulations breaking up the long façade, as required by the Design Guidelines. Adjustments to the site plan by the Design Commission will be needed to bring the building into conformance with the Design Guidelines.
- The site plan fails to provide the easy access to central open space afforded by adjacent civic center properties, including City Hall, Plaza las Fuentes, and both of the large commercial developments in the blocks along Euclid Ave south of Union, which benefited from the correct application of the City's guidelines for the area.

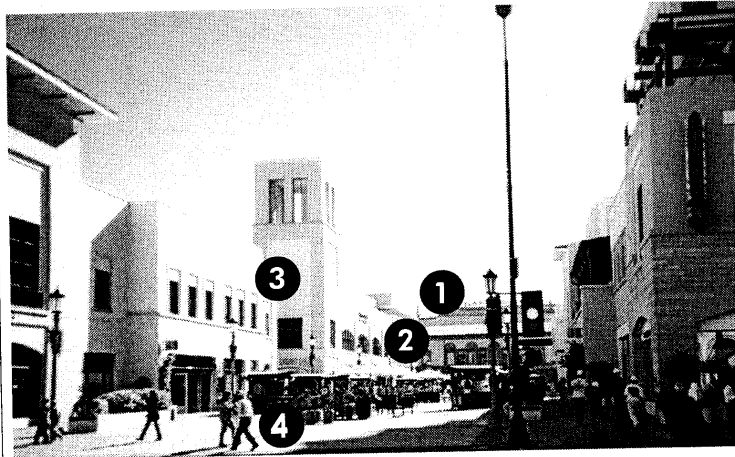
In its review of the project, the Design Commission should also be directed to use the foundational documents of Civic Center planning over the past 90 years; the Bennett Plan (1923-1925), the Civic Center Master Plan (1989), and the Civic Center/Midtown Programming Report, known as the Gray Book (1998). As part of the legislative history of current plans, these documents provide essential direction in interpreting the Central District Specific Plan.

Sincerely,

Ann Scheid

500 South Arroyo Boulevard  
Pasadena, California 91105  
tel 626-577-7620 fax 626-577-7073  
email alund.ann@gmail.com

## Civic Center / Midtown Design Precedent

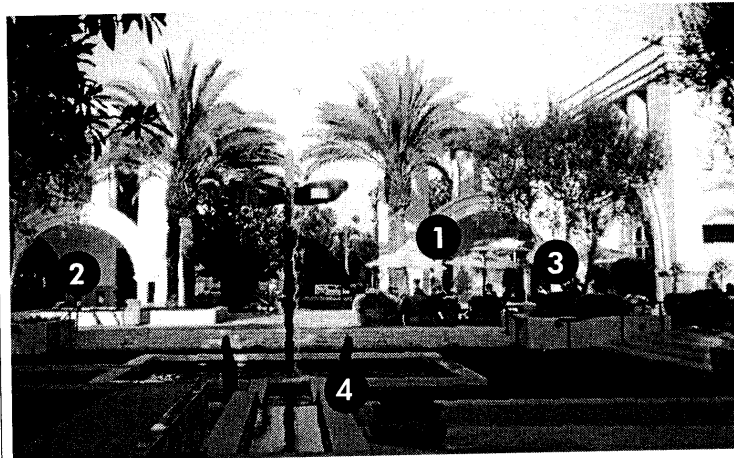


1. Axial view to civic landmark

2. Responsive scale & massing

3. Articulated sub-volumes

4. Major public outdoor space

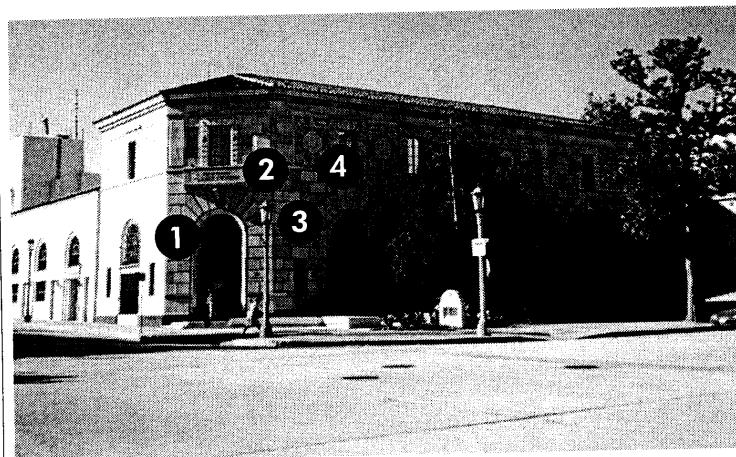


1. Spatially contained courtyard

2. Indoor-outdoor connection

3. Shade trees & lush plantings

4. Fountain as a focal element



1. Civic building w/ prominent entry

2. Classical model w/ clear proportions

3. High-quality, durable materials (ex.: masonry, terra cotta, ironwork)

4. Decorative elements



**Civic Center / Midtown Design Guidelines****Sub-District  
Character****Guideline 1: Respect Civic Landmarks**

Maintain a balance between monumental and “background” buildings. In general, new development should provide a context that highlights landmark civic buildings.

**Guideline 2: Protect Views of Monumental Civic Buildings**

Monumental civic buildings should be viewed from long approaches as befits their importance. The cross-axis that visually connects the principal civic buildings is of critical importance.

**Guideline 3: Create Dignified Public Spaces**

Distinguish this area by the presence of major public plazas and outdoor spaces suitable for public gatherings. These should include dignified spaces associated with public buildings and institutions.

**Recommendations**

1. Respect the dominance of the principal civic landmarks; buildings and landscape should define streets and contain public space, creating a consistent and unified context for these landmark buildings.
2. Protect and enhance views and view corridors focused on monumental civic buildings, especially City Hall, the Central Library, and the Civic Auditorium; City Hall’s dome should be the dominant element of the skyline.
3. Establish Centennial Square fronting City Hall as a symbolically special place that accommodates important civic events and gatherings.
4. Preserve and restore historic buildings and landmarks; retain the historic character of the property.

**Street  
Environment****Guideline 1: Promote High Standards of Street Design**

Detail streets to high standards that reflect the civic importance of the area. Well-designed streets speak of the value of Pasadena’s citizens as they move about its public institutions.

**Guideline 2: Reinforce the Bennett Plan**

The Bennett Plan identified grand, public streets in keeping with the monumentality of its building layout. Streetscape improvements should uphold this vision.

**Guideline 3: Maintain and Extend Historic Streetscape Elements**

Wide sidewalks with decorative paving and broad tree lawns provide an appropriately dignified setting for City Hall. These and other historic elements such as historic light poles should be maintained and influence further streetscape improvements.

**Recommendations**

1. Use streetscape elements, including street trees, paving and lighting to identify and accentuate landmark structures.
2. Plant street trees along all of the area’s streets; use scale, form, and planting pattern to establish a clear hierarchy of streets.
3. Create grand promenades that visually strengthen the axes of Holly Street and Garfield Avenue; emphasize a formal planting of trees that does not disrupt views.
4. Maintain historic landscape elements such as ornamental street lights, paving, and tree lawns; streetscape improvements should reflect the quality and character of these historic elements.
5. Reference the Civic Center / Midtown Streetscapes Refined Concept Plan; streetscape improvements should be consistent with this plan.



**Civic Center / Midtown Design Guidelines***Site Planning***Guideline 1: Provide a Gracious Landscape Setting**

The presence of gracious landscape spaces is one of the defining qualities of the Civic Center / Midtown area. Significantly, these spaces exhibit a strong relationship and comfortable flow between interior and exterior space.

**Guideline 2: Embellish Outdoor Spaces**

Courtyards, gardens and other landscape areas should be embellished with year-round greenery and floral abundance. These elements present a gracious quality and are evocative of the Tournament of Roses Parade.

**Guideline 3: Penetrate Blocks for Visual Connections**

Building massing should allow visual access to civic buildings and public spaces. Periodic penetrations of the street wall will build physical and visual connections.

**Recommendations:**

1. Emphasize an elegant, simple landscape design vocabulary.
2. Establish strong physical and visual connections between indoor and outdoor space, and between adjacent outdoor spaces.
3. Encourage the presence of shade trees, lush plantings, warm materials, and fountains in outdoor spaces; fountains are an especially identifiable element within the Civic Center / Midtown area.
4. Use open-air passages and block penetrations to breakdown building mass and establish visual connections; openings should not compromise the containment of streets and outdoor space.

*Building Design***Guideline 1: Achieve Design Coherence**

There should be a strong visual relationship between structures in the area, an expression of unity appropriate to a civic center. Clear proportions and materials that relate to adjacent buildings will help achieve this goal.

**Guideline 2: Communicate Building Function**

Buildings in the area accommodate commercial, residential or institutional uses, and these should be distinguished through their built form. In particular, public institutions should be readily identifiable.

**Guideline 3: Build to the Highest Standards**

The highest level of craftsmanship is expected of all buildings in the Civic Center / Midtown area. High quality design and construction acknowledges both the architectural heritage and civic importance of the area.

**Recommendations:**

1. Match the permanence and quality of civic buildings in the area; buildings should be designed and built as long-term additions to the area.
2. Respect the architectural design of historic buildings and protect the monumentality of landmark civic buildings; limit the scale and massing of larger buildings by employing articulated sub-volumes.
3. Use the palette of materials and colors currently found in the area; masonry (non-brick), stucco, colored concrete, and tile decorative elements are prominent materials, and the use of intense colors should be severely limited.
4. Maintain stylistic unity for civic buildings, drawing inspiration from classical Italian and Spanish models; this should not prevent contemporary interpretations responsive to the Southern California environment.





April 16, 2012

Dear City Council members:

My name is Christina Honchell – I am the administrator at All Saints Church, have worked there for 18 years, and I'm a long time resident of Pasadena, living in District 1.

All Saints is a public church, our mission is to serve the city and the world. That mission includes the use of our facilities, whether for funerals of public figures or events for local nonprofits and other partners to our mission. We don't "rent" our facilities out for general use, but we are happy to host groups whose missions line up with ours. We have an ongoing partnership with Vroman's bookstore so that they can offer great authors to the people of Pasadena when they need larger facilities – we had over 500 people here last month for Anne Lamott and a large event with Kareem Abdul-Jabbar earlier in the month. In the past several years we have hosted events for Day One, AIDS Service Center, Leadership Pasadena, Pasadena Education Network, Pasadena Symphony, the Gooden School, Five Acres, the Pasadena YWCA, PUSD, the Western Law Center, the American Institute of Architects, the Armory, and any number of other service, religious and interfaith organizations. Just since the first of the year, I've worked on large events with the League of Women Voters, the city and library through One City One Story, Assembly member Portantino's Foster Care Youth Town Hall, Live Talks Los Angeles, and a Vroman's night with Julia Alvarez. Many local organizations have staff retreats and board meetings on our campus. And we have over 10,000 of our own meetings and events on campus every year – it's a very busy place.

At least once every week I have to say no to someone who wants to hold their event on our campus. Because of the demand from our own ministries, we cannot take on any ongoing meetings – it's hardest when I have to say no to 12-step groups who have lost their current space. We currently have 6 12-step groups hosted here, and look forward to being able to expand those offerings when we expand our campus.

I have to say no to any group that wants to have more than 100 people at a luncheon or dinner other sit down event – our parish hall is not large enough. Most difficult, we are not able to have wedding receptions for our members with more than 100 guests, causing them to have to rent from hotels or other locations at great expense. It is an essential part of any church's ministry to members to be able to give them a space to celebrate the great moments of their lives, including receptions for weddings and funerals – this is one of the primary program elements for our expansion and when we started our list of needed space 15 years ago, it was at the top and has driven the design of our plan. Having a large parish hall and the outdoor room that will be contiguous allows us to meet the needs of our members, as well as offer that space for all of the wonderful nonprofits in our community. The alternative proposed which cuts up that hall destroys that element of our program, and puts us in a position of actually having less reception space than we currently have - a huge step backward in our mission. No church can function without an appropriately sized parish hall.

My experience is that requests for our space are increasing over time – it seems that there are fewer options available for the great organizations, large and small, which make life in Pasadena better. We need your support to be able to meet those needs as well as our own.

Thank you for your time and attention.

Sincerely,

Christina Honchell

Administrator, All Saints Church

04/16/2012  
Item 20



April 16, 2012

Mayor Bill Bogaard  
Pasadena City Council  
100 North Garfield Avenue  
Pasadena, CA 91109  
VIA E-MAIL

Re: All Saints Church Master Plan

Dear Mayor Bogaard and Council Members,

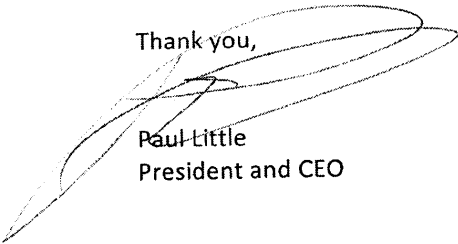
Thank you for taking the time to consider the All Saints Church Master Plan. This project has been through an unusual amount of scrutiny and the applicant has made significant changes to the project to comply with requirements to save the Maryland Hotel wall, among other things.

I hope you will follow the advice of your Planning Commission and certify the Environmental Impact Report and approve the Master Plan, Conditional Use Permit and Variances for the project.

The All Saints Church project will be a quality addition to the built environment in Pasadena. It will enhance the Civic Center area. The project will also serve the needs of one of Pasadena's important social service and religious institutions.

Please approve the Master Plan, certify the EIR and approve the Conditional Use Permits and Variances for the All Saints Church Master Plan.

Thank you,



Paul Little  
President and CEO

**LOUISE E. BROOKS**  
680 Mountain View Street - Altadena CA 91001  
626-296-9620 ~ 626.993.4605 (cell)  
[lebrooks@earthlink.net](mailto:lebrooks@earthlink.net)

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Dear Mayor Bogaard and Members of the Pasadena City Council,

I write to urge your support for the All Saints Church Master Plan when it comes before you on Monday night. I write as both a member of All Saints Church and as a member of the wider Pasadena community, residing in northwest Altadena. And I write as a media and messaging consultant well versed in the strategy of framing the issue in front of you to fit the argument you want to make rather than the one that is actually on the table.

Following the process of this project closely over the last five years, I believe that all the hearings, reports, studies and reviews have resulted in a Master Plan that accomplishes the program goals of All Saints Church while addressing the majority of the concerns expressed by the wider community.

There remains, of course, the objection which continues to be expressed by a vocal, incremental-though-influential percentage of the preservationist community that "contemporary architecture" is inherently incompatible with the Pasadena Civic Center.

As a communication professional, I defer to design professionals to determine whether or not that is in fact the case – and so I turned to Section 10 of the Sub-District Design Guideline (Recommendation #4) - where I read that **design considerations "... should not prevent contemporary interpretations responsive to the Southern California environment."**

That being explicitly stated, I urge you to remember as you read the letters and emails I am sure are coming to you -- and as you listen to the testimony at the hearing on Monday night -- that just because the argument a vocal, incremental-though-influential percentage of the preservationist community wants to make is that "contemporary architecture" is inherently incompatible with the Pasadena Civic Center does not make it the matter that is actually on the table.

The issue on the table on Monday night is the All Saints Master Plan and EIR – commended to you for approval by both the Planning Staff and the Commission. I urge your support and I thank you for your consideration.

Louise Brooks  
L.E.B. Media Consulting  
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Altadena CA 91001  
626.993.4605  
[tvprod@earthlink.net](mailto:tvprod@earthlink.net)

**Jomsky, Mark**

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**From:** Sally Howell <sallyphowell@gmail.com>  
**Sent:** Monday, April 16, 2012 3:39 PM  
**To:** Jomsky, Mark  
**Subject:** Re: Please forward this letter re: All Saints Building Project to the Mayor and Council Members

Dear Mayor Bogard, and Council Members Robinson, McAustin, Holden, Masuda, Gordo, Madison and Tornek:

I urge you to support the work of the Design Commission in the consideration of the new structures for All Saints Church. The Design Commission has been carefully selected by the council members to do a job – please let them take their considerable expertise and evaluate the plan in Pasadena’s most historic area.-using the guidelines set up by the Bennett Plan. The citizens of Pasadena look to the City Council to uphold that plan. Little about the building fits those guidelines.

A considerable amount of money has been spent to return the Civic Center to those guidelines – the demolition of the Pasadena mall, the upgrading and retrofitting of the City Hall. Please don’t set the process going backward again. Once that building is there, it cannot be removed.

There have been mistakes made by prior city councils when approving structures in the Civic Center area – the building on the northwest corner of Garfield & Colorado for instance, the original Pasadena mall (where Paseo now stands). The glass building along Euclid Street is not compatible with the original sanctuary building at All Saints, nor with the City Hall. Please don’t add to the mistakes already made by putting your approval on the All Saints’ plan.

All Saints has contributed much to the fabric of life in Pasadena, but it shouldn’t be allowed to use that as a reason to put a building up that is not compatible with the Civic Center. Please send the project back to the Design Commission.

Thank you,

Sally Howell

625 S. Hudson Avenue