

PLANNING & DEVELOPMENT DEPARTMENT
PLANNING DIVISION

December 22, 2004

Mr. Charles S. Cordero AIA
CSC Architecture
5550 Wilshire Boulevard Suite 300
Los Angeles, CA 90036

NOTICE OF DECISION—APPEAL OF STAFF DECISION

Application for Consolidated Design Review
396-400 South Lake Avenue—Storefront Alterations for Draper's & Damon's/ Rangonis
Case #PLN2004-00478

Dear Mr. Cordero:

At a public meeting held in the Pasadena Conference Center on December 20, 2004, the Design Commission, acting under the provisions of the Pasadena Municipal Code (§17.92.080 and §17.104.040) reviewed your application for consolidated design approval for alterations to the storefronts in this building (1950; H. Roy Kelley, architect). This application came before the Design Commission as an appeal of a staff-level decision (dated October 28, 2004). The work presented in the application includes removal of the existing travertine cladding on the spandrel and installation of: a replacement cladding in anodized or CVDF-coated metal panels; new freestanding glass display boxes in the recessed exterior landing of the storefronts, a stylized clock at the roofline, and protruding glazed display boxes penetrating the wall of the spandrel. The drawings on file are dated 09-29-04.

In its decision, the Commission affirmed the original decision by the staff and:

1. Acknowledged that project—with the conditions of approval—is categorically exempt from the California Environmental Quality Act;
2. Found that the project, if modified to adhere to the conditions of approval, complies with the applicable guidelines; and
3. Based on this finding approved the application for design approval with the following conditions:

A. To the fullest extent possible, all of the **character-defining features of the entire storefront** (listed in the paragraph following these conditions) shall be preserved, repaired, or, when necessary, replaced in kind. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings,*

(2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

(5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Consolidated Design Review, 396 South Lake Avenue Notice of Decision PLN20

175 North Garfield Avenue • Pasadena, CA 91101-17
(626) 744-4009
www.ci.pasadena.ca.us

ATTACHMENT A

B. The proposed resurfacing of the spandrel in anodized aluminum panels (or panels with a CVDF coating) is not approved because this installation would significantly alter the original composition of the building and diminish its historic integrity. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings,*
(6) *Deteriorated historic features shall be repaired rather than replaced. Where the severity of the deterioration requires the replacement of a distinctive feature, the new features shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

C. The replacement **travertine cladding** shall be replaced in kind with new travertine. The new material shall have the same (or approximately the same) dimensions, thickness, assembly, mortar joints, and finish as the original installation. A sample of new travertine panels—and details of the installation—shall be presented to the staff for final review and approval. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings,*

(2) *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*

(5) *Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

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

D. The glazed protruding **display boxes in the spandrel** are not approved because they would alter the solidity and planar qualities of the travertine cladding and add a large transparent—and asymmetrical—feature to a wall characterized by a simple field of off-white marble. As an alternative, a simpler wall-mounted feature, which does not penetrate the travertine wall, may be installed on the face of the spandrel. This feature may be a component of the roof-mounted clock. Final details of any alternative installation on the spandrel shall be submitted to the staff for final review and approval. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings,*

(9) *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property.*

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

E. The existing **post-mounted display box** shall remain because it appears to be an original (or early) feature of the retail design. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings,*

(2) *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*

(5) *Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

F. The **new display boxes** shall have a more attenuated base to relate more closely in design with the existing display case. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings,*

(9) *...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.*

G. If feasible, the **aluminum push panels** and **brass handles** on the existing doors shall be salvaged and reused on new doors. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings, (5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

H. Any new **aluminum framing** used to repair the storefronts shall be of clear aluminum (to match the original material), and it shall have the same extrusion and dimensions as the existing storefronts. *Source: Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings, (6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of the deterioration requires the replacement of a distinctive feature, the new features shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

I. Final details of the roof-mounted clock, any replacement signage, new lighting, and paint colors shall be presented to the staff for review and approval.

The decision from the Commission includes the original observations from the staff that the alterations proposed in this application are imaginative, sophisticated, and respectful of the Late Moderne and International Style character of Lake Avenue—and that they capitalize on an important axial view of the storefront from the steps in front of the Macy's store and enliven the storefront with greater transparency. A restored storefront, however, also contributes to the architectural character of the street and may achieve many of the objectives of your proposal.

Character-defining features of the existing storefront

The existing storefront is among the earliest on South Lake Avenue and among the least altered of storefronts surviving from the original transition of the street, in the late 1940s and early 1950s, from residential to commercial. The distinguishing features of the storefront are the Roman brick piers; the continuous, full-height recessed storefronts framed in clear aluminum and configured in a staggered rectilinear plan; the seamless integration of the interior display areas with the exterior features and finishes of the recessed entry; the bluestone paving and landscape pockets in the recessed entry; the aluminum push panels and heavy brass handles on the glazed doors; the vertical tongue-and-groove wood siding and the three wall-mounted display boxes on the return south wall; the textured plaster coating on the ceiling of the recessed entry; the floating display box mounted on a single pipe column; the travertine tiles on the large spandrel; and the scripted dimensional lettering of the signs mounted on the spandrel. The building has added significance as a work of a Pasadena-based architect, H. Roy Kelley (1893-1989), who specialized in residential work and several large commercial projects in the Los Angeles area and who contributed to the popularization of California ranch houses. The updated historic resources survey for the Central District (approved by the Historic Preservation Commission on October 4, 2004 and presented to the Design Commission on October 27 for final adoption on November 8) identifies this building as qualifying for designation as a landmark. Based on this evaluation, the staff reviewed this application for compliance with the Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings, as required by §17.92.110 (B) of P.M.C.: "The following findings must be made prior to approval of a design review application. Structures and Sites Listed as Significant in the City's Architectural and Historical Inventory... that alterations are consistent with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.") The other guidelines applied to this review are the *Design Guidelines for the Central District*

Effective Date ☞ Call for Review ☞ Appeal

This decision becomes effective on **Friday, December 31, 2004**. Before the effective date, the City Council may call for a review of this decision. In addition, you or any interested person may appeal this decision to the City Council **before the effective date** by filing an appeal in writing with the City Clerk (6th floor, 117 E. Colorado Boulevard, Pasadena 91101; 626-744-4124) with a fee (\$514.15) equal to 65% of the fee for the original application. Appeals must cite a reason for objecting to a decision. Please note that appeals and calls for review are conducted as *de novo* hearings, meaning that the lower decision is set aside and the entire application is reviewed as a new proposal

This approval expires **two** years from the effective date. The approval period may be extended once—for a third and final year—by filing a written request with the Planning Director before the expiration of the two-year effective date (along with the fee for renewal of an approval). **Any changes in the approved design for the project, whether before construction or during construction, must be submitted to City staff for review and approval.** The municipal code authorizes the staff to approve minor changes to the project. Major changes, however, must be reviewed as part of a separate application for modifications (for which the filing fee is equal to one-half the original fee). Two applications for major changes may be filed during a calendar year. Major changes may be approved only if there are findings of changed circumstances that justify the revisions.

Sincerely,



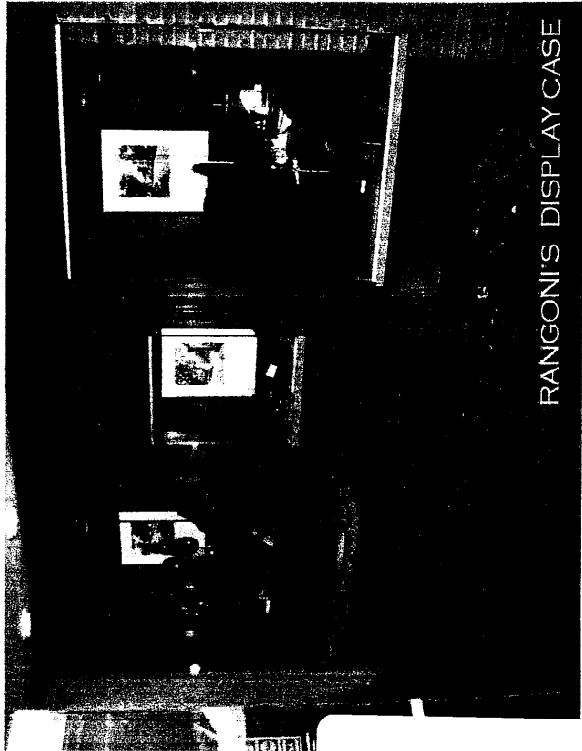
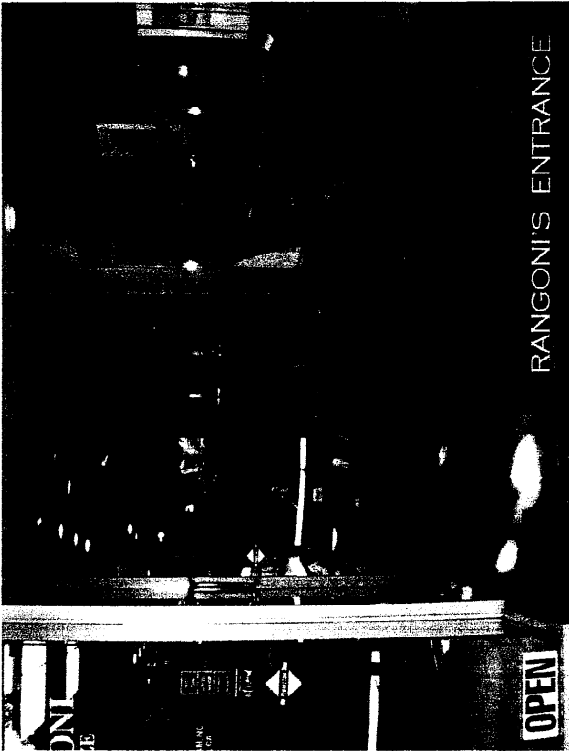
Jeff Cronin

Principal Planner, Design & Historic Preservation Section

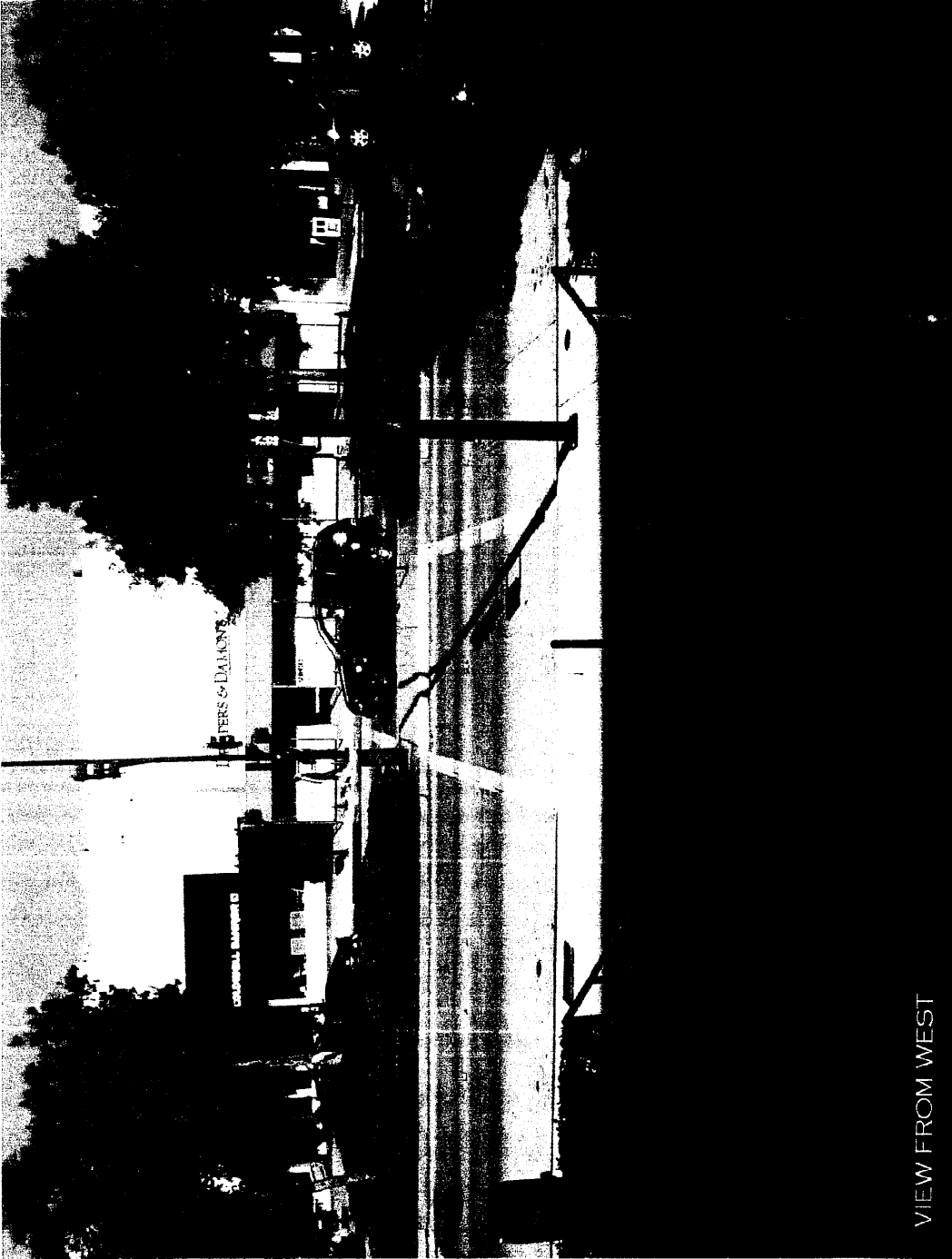
PH: (626) 744-3757 FAX: (626) 396-8520 E-Mail: jcronin@cityofpasadena.net

Cc: Address file; Chronological file; Tidemark; City Manager; City Clerk; City Council;
Richard Bruckner; Henderson Trust [Jim Simpson, P.O. Box 80640, San Marino, CA 91108]

396 LAKE AVENUE FAÇADE UPGRADE, PASADENA, CA
DRAPER'S & DAMON'S / RANGONI'S FOR THE HENDERSON TRUST



396 LAKE AVENUE FAÇADE UPGRADE, PASADENA, CA
DRAPER'S & DAMON'S / RANGONI'S FOR THE HENDERSON TRUST

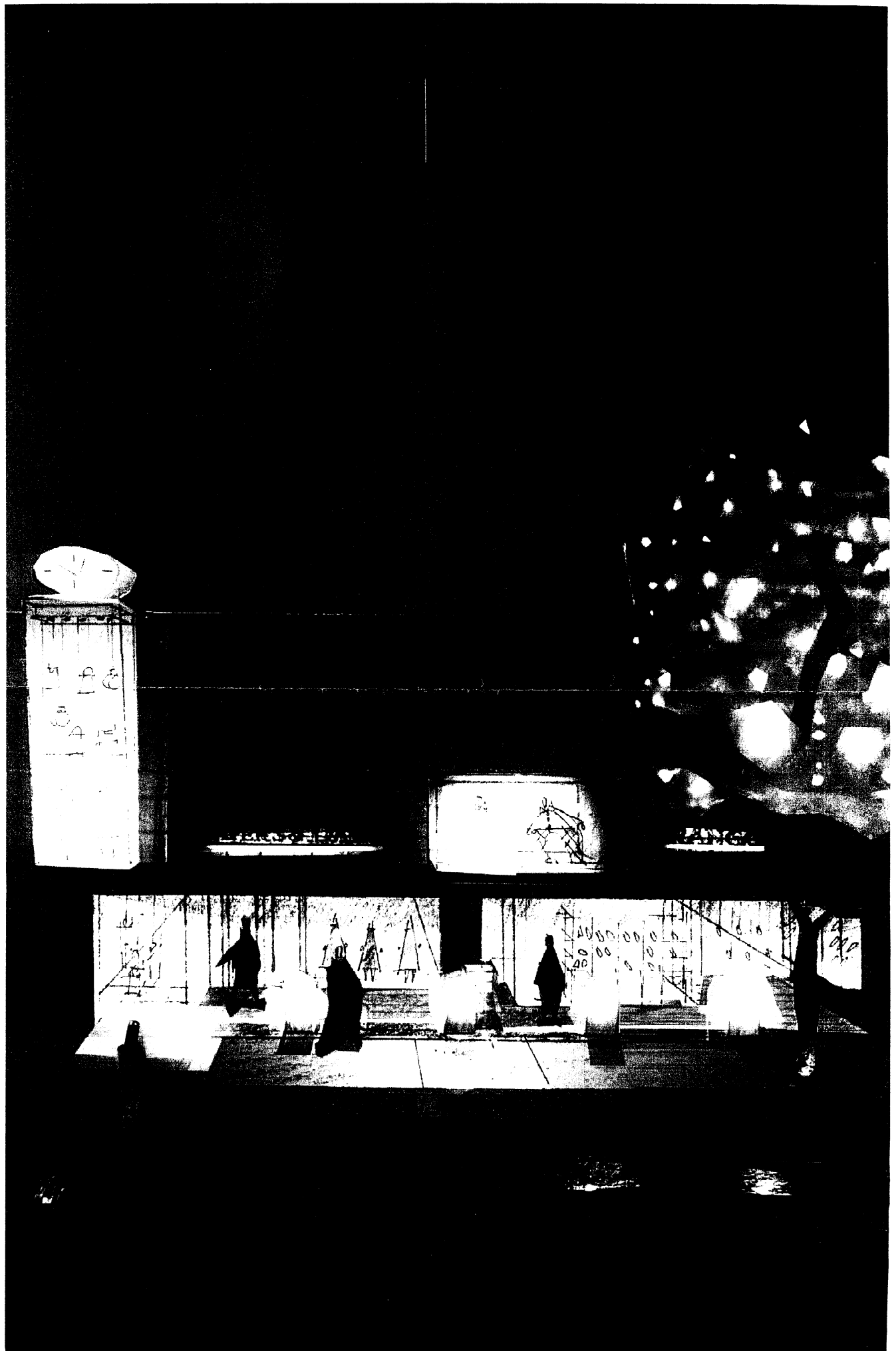


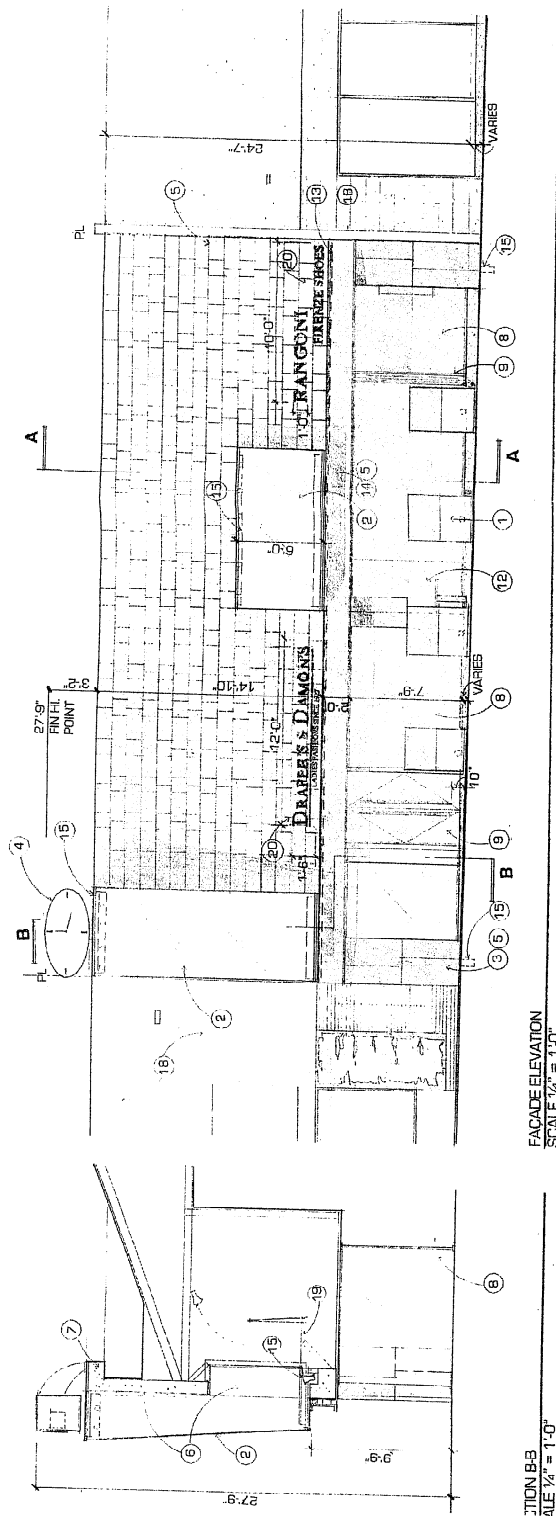
VIEW FROM WEST

CSC ARCHITECTURE
CHARLES S. CORDERO AIA
5550 WILSHIRE BLVD., SUITE 300
LOS ANGELES CA 90036
TEL 323-936-6493
FAX 323-936-6585

LEGEND

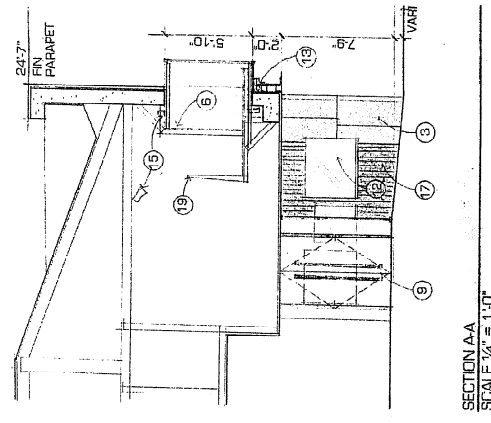
- 1 EXISTING STONE PAVING
- 2 EXISTING WALL WOOD PANELS
- 3 1/4" CLEAR TEMPERED STOREFRONT GLASS
- 4 1/4" SPANDREL GLASS, TEMPERED, OBTAINED BY PULP STUDIO INC. (810-815-8099)
REF # 248 CLR
- 5 ALUMINUM STOREFRONT & TRIM BY MORTON INTERNATIONAL INDUSTRIAL COATINGS
SALES NO. 819A11 COLOR SILVER ULTRAMET Z
www.mortoncoatings.com
- 6 METAL WALL PANEL OPTION A: ANODIZED ALUMINIUM PANEL PER ARCHITECT'S CONTROL SAMPLE
- 7 METAL WALL PANEL OPTION B: KYNAR 500 COLOR: CHAMPAGNE METALLIC



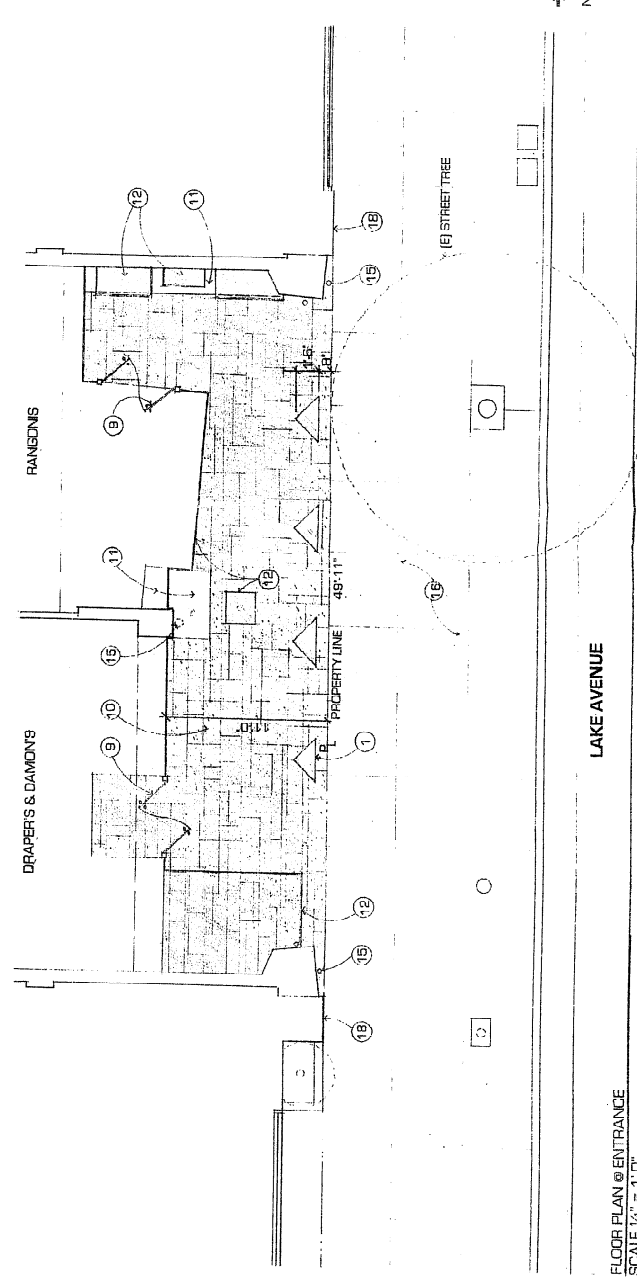


SECTION B-B
SCALE 1/4" = 1'-0"

FACADE ELEVATION
SCALE 1/4" = 1'-0"



SECTION A-A
SCALE 1/4" = 1'-0"



FLOOR PLAN @ ENTRANCE
SCALE 1/4" = 1'-0"

LEGEND

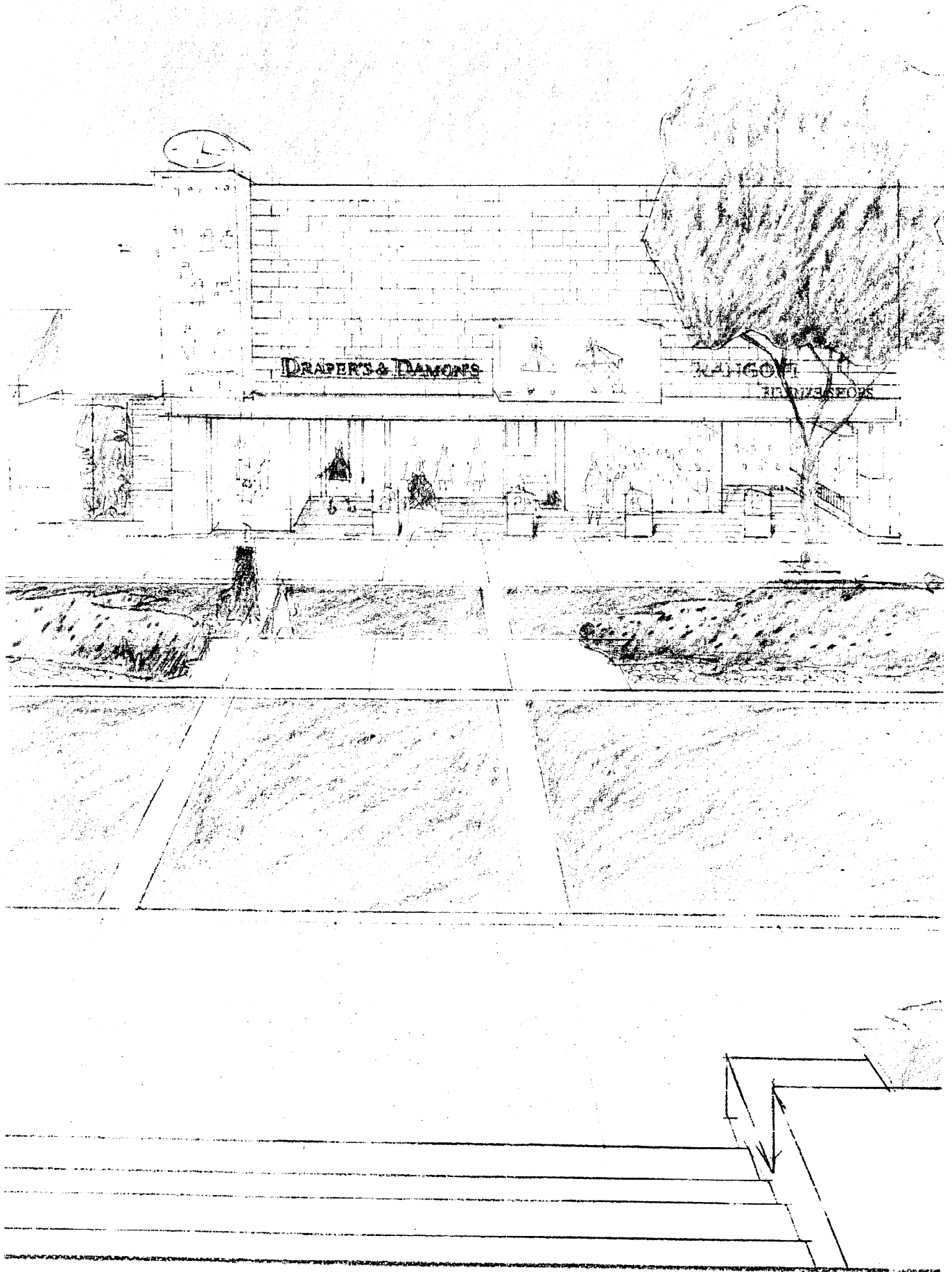
- 1 FLOATING GLASS DISPLAY CASE W/ BACKLIT
- 2 FROSTED GLASS BASE FIN LEGEND 3.4
- 3 CHANNEL SET 1/2" CLEAR TEMPERED GLASS
- 4 DISPLAY CASE FIN LEGEND 3.4
- 5 METAL PANEL COLUMN CLADDING
- 6 METAL PANEL COLUMN CLADDING W/ ORNAMENTAL METAL FRAME FIN LEGEND 4.7
- 7 ALUMINUM PANEL OPTION B - KYNAR 500
- 8 CHAMPAGNE METALLIC FIN, FIN LEGEND 7
- 9 ALUMINUM PANEL OPTION A - ANODIZED LIGHT GREEN FIN, FIN LEGEND 6
- 10 BRANCHED PANEL FIN LEGEND 4
- 11 EXISTING CONCRETE STRUCTURE
- 12 EXISTING METAL SIGNAGE DISPLAY, FIN LEGEND 5.7
- 13 1/4" THICK BRUSHED ALUMINUM FIN LEGEND 9
- 14 1/4" DIA BRUSH #4 STAINLESS STEEL DOOR PULLS
- 15 FANCIOS ASHLAR PATTERN SLATE PAVING EXISTING, REFURBISH & SEAL W/ SLP RESISTANT WATERBASE SEALER
- 16 EXISTING RECESSED PLANTER BOX
- 17 EXISTING STOREFRONT DISPLAY CASE TYP
- 18 EXISTING METAL SIGNAGE LIGHT STRIP
- 19 BRASS METAL SIGNAGE LIGHT STRIP
- 20 RECESSED LOW VOLTAGE LIGHTING
- 21 EXISTING SIDEWALK
- 22 EXISTING WOOD PANEL CLADDING VENEER (REFINISH)
- 23 EXISTING FACADE
- 24 CATWALK ACCESS
- 25 CAST METAL SIGNAGE BACKLIT W/ WHITE NEON (IN SEPARATE PERMIT), EXISTING TO REMAIN IN INTERIOR

DESIGNED BY: [FIRM NAME]
 ARCHITECT: [FIRM NAME]
 PROJECT: [PROJECT NAME]
 DATE: [DATE]



LAKE AVENUE

1000 LAKESHORE DRIVE, SUITE 100
 CHICAGO, IL 60606
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Appeal of Decision: "Eligible for Designation"
Design Review Board, The City of Pasadena

December 20, 2004

Project:

Storefront Alterations for Draper's and Damon's
396-400 South Lake Avenue
Pasadena, California

Prepared by Scott C. Wolf

The architect/applicant and building owner have asked me to be their representative, to research the "historical character and features" of their building, the potential grounds for its designation as an "historical resource," as well as the additional cultural value which the building might possess as a work in the "late-international style" by the architect H. Roy Kelley. I completed a broad research of the architect and reviewed the original building documents to reach the following conclusions.

According to the Pasadena Municipal Code, designation of a building as a Category 2 "historic resource" requires "an intensive-level survey" or historic resource study "using professional evaluation standards."¹ This evaluation must define the building as culturally or historically significant and identify its "characteristic features." These same criteria directed my research.

Historical Claims:

In your historical assessment, found in the "Building, Structure and Object Record," and "Conditions of Approval: Notice of Decision (October 28, 2004) the city claims that the building is a worthy example of "*late International Style*," that it has not been altered since construction, as evidenced by a Pasadena Star-News article from January 28 and July 28, 1951 and "*has added significance as a work of the Pasadena-based architect, H. Roy Kelley (1892-1989)*." They further argue that these articles clarify the architect's original design intent and verify the presence of "unaltered" historical features.

Historical Resources:

Closer inspection of these "newspaper articles" reveals that they do not evidence any of these historical claims or conclusions. We may eliminate the second article, from 28 July 1951, since this issue makes no reference to the building in question and is most likely a false reference or typographic error. The former text, from 28 January 1951, is in fact *not* a newspaper article but the text of a two-page advertisement, placed by the retailer Fred T. Huggins, intended to promote the opening of his new shoe store. Huggin's placed a similar advertisement on the same page of the Sunday paper one-week later, 5 February 1951. The advertising copy has no by-line, no dateline or author. The pages are not referenced in the newspaper's table of contents and appear in the paper's first section dedicatd to headline international news. The city's historical researcher should have questioned why three "articles" on a local shoe store should be considered international news.

The specific text does not include a single quotation from the architect which indicates his design intent. Quite expectedly however, the advertisement lauds H. Roy Kelley as a "nationally known"

¹ (PMC 17.52.010 Definitions).

architect and proclaims the new retail space, "one of the best designed shore stores in America." The text is confusing, non-journalistic in character and includes rather obscure promotional statements, not traceable to the architect, that expound on the beauty of the building and its shopping innovations, statements such as, "nothing invites prosperity as does the look of the same."² (figure 1)

The two separate artist's renderings of the storefront, featured on separate pages of the advertisement, do in some manner correspond to Kelley's construction drawings and indeed *confirm the absence* of valuable "character-defining features" identified in the City's Notice of Decision. The architect did not require the construction of the floating display boxes, glass storefront details, hardware and signage currently found on the building. According to Kelley's own notations found on the original construction drawings, all of these elements were "to be determined by agreement between owner and tenant." As a result, all of these so-called "historical features" were added, altered and continually modified since 1951. This explains why the current façade does not match the published artist's renderings and why the two separate halves of the storefronts possess distinct hardware finishes, and colors.

In addition to the city building records, this shoe store advertisement is the only historical evidence identified by the Planning Department to "professionally evaluate" the historical significance of the building and its qualification for designation. It is the opinion of the applicant and owner that this evidence is insufficient to declare the structure an "historical resource" according to the requirements of the (PMC 17.52.010-17) and further denies the rights of the owner without due cause or due process (PMC 2.75.025 Purpose). We further argue that a professional evaluation should have been conducted by the Planning Department before designating the building as "eligible" and placing any subsequent limitations upon the property.

H. Roy Kelley and the "Late-International Style"

The City's Object Record and Notice of Decision both assert the cultural value of H. Roy Kelley's original design as a contribution to the "late-International Style." Kelley (and American Architect's in general) did not share the social and political goals of European "Internationalism" from Stuttgart 1927, nor did he employ the formal characteristics defined in the American exhibition catalogue, "*The International Style*" from New York 1932. "Internationalism" was a well-orchestrated opposition to conservative critics and traditional architects, such as Kelley, and an organized movement to unite modernist architects against the threats posed by Fascist cultural policy. In contrast to this political movement and its formal attributes, Kelley redefined the "modern" as that which appealed to the conservative conventions of contemporary taste, and the "machine aesthetic," as that hidden in the kitchen and used to increase the productivity of domestics or promote the comfort of the client. Rather than contribute to modern Internationalism, Kelley rephrased the classical Vitruvian dictum to assert that; "tradition, simplicity and charm were characteristics of the home in the popular mind."³ Kelley's "traditionalism" was far more consistent with the opponents of the International Style.

During his most influential and productive period in the 1930's, Kelley did not play an active role in either transforming or reinterpreting modern architecture and his aesthetic opinions did not reflect the general direction of American culture. As a critic, he was an unabashed anti-modernist who

² "Huggins New Store Opens Tomorrow on South Lake Avenue," *Pasadena Star-News* (January 28, 1951) 5-6.

³ Lewis Mumford coined the term, "half-baked machine," and its representatives, as "functionalist pretenders." See: Lewis Mumford, "The American Dwelling House," *American Mercury* (April 1930) 472f.

promoted the traditional appearance of the suburban home and the sentimental longing for verisimilitudes of the past or the pursuit of conspicuous signs of pleasure and comfort. In his essay, "*A Modern California House*," he insisted that "*most so-called 'modern' homes are cold in appearance and inclined to be extreme in style, we tried to make this modern house as livable, comfortable and charming as any of the popular traditional types that have come to be regarded as homelike.*"⁴ (figure 2) Kelley did struggle with the characterization of the functional home, adopting its rhetoric but confusing its formal principles. He did not intend to alter the course of traditional design or, as he explained, "*I am by no means advocating going to those illogical extremes, which have been termed 'modern architecture.'*"⁵ (figure 3) In the 1930's Kelley defined his own position as precisely oppose to the leading International Style architects such as Richard Neutra and Rudolph Schindler.

After a long career opposing "modernism" in the 1920's and 1930's, Kelley was compelled in the post-war period to create more anticipatory images of modern commercial life. He reluctantly embraced modernism only after 1945, not as a set of principles but as a "visual style." Few of his post-war "modernist designs" were ever published, and critics generally dismissed them as "awkward."⁶ I would argue that Kelley's Pasadena storefront is not a work of "late-International Style" (an architectural oxymoron) but a sentimental imitation or simulacrum of the modern, made even more obsolete and anachronistic in 1951 by the introduction of Brutalism, Monumentalism, Swedish Modernism and vernacular traditions. Kelley, it appears, was not comfortable with the new objective language of modernism and continually tried to disguise his projects with lavish materials and pre-modern signs of luxury. After a long career of opposing progress, Kelley had nothing to contribute to the modern discourse once it became a doctrinaire attribute of mass culture. The Second World War demarcates a dramatic shift and decline in Kelley's architectural career. During the crucial decade of the 1950's, Kelley published only one brief article, which only serves to cast doubt on his continued professional competence.⁷ (figure 4)

When researching the history of Kelley's work, I found no architectural monographs, no critical studies or interpretations, and no published attempts by historians to assess his work since 1931. As a result, it would be exceedingly dubious to proclaim his design work as a cultural contribution beyond its immediate impact. Any such historical claim must be argued against the overwhelming contradictory evidence provided by the architect himself.

After reading all of his publications and reviews, I would argue that Kelley's work does have an ironic similarity with recent architecture and, in particular, the contemporary theoretical decline into pre-modern discourses of fashion, style and taste. Kelley was a very effective self-promoter within one of the few profitable architectural markets during the American depression. He presented himself as the designer of prodigious homes and local "cottages" in the expanding Los Angeles area. These projects employed eclectic, or what Kelley called "traditional styles," that appealed to conservative tastes. His work explicitly lacked design and technical innovation in favor of subtle

⁴ H. Roy Kelly, "A Modern California House Designed for Charm and Comfort," *Woman's Home Companion* (April 1936) 113-115.

⁵ H. Roy Kelley, "The Changing Trend in Residence Design," *California Arts & Architecture*, Vol. 47 (May 1935) p.13-14; 34-35. The critique of modernism as "illogical" frequently appeared in conservative journals from this period. See: "House Beautiful's Eighth Annual Small House Competition," *House Beautiful*, Vol. 78 (January 1936) p.26-28.

⁶ See: "Airlines Office," *Architectural Forum*, Vol.84 (May 1946) p.105-108.

⁷ See: H. Roy Kelley, "Return of the Thumb Tack," *Journal of the American Institute of Architects*, Vol. 31 (January 1959) p.29.

plan changes intended to reflect environmental conditions or the family's contemporary lifestyle and values. This emphasis on the plan was in no way distinct or original. In this respect, Kelley belonged to a broad circle of architects featured in new "life style" or "interior design" journals either published in Southern California or promoting the state as a consumer image. Within this circle of architectural journalism and publicity, Kelley exhibited remarkable prowess. In one issue of the journal, *California Arts and Architecture*, from January 1939, his work was featured on the cover and in four different locations in the text. As a member of the journal's editorial advisory board, he was not averse to using architectural journalism as a self-reflexive instrument.⁸ (figure 5)

Again, the applicant and owner refute the City's claims that the building should be designated an "historical resource" as an example of the "late-international style" by the architect H. Roy Kelley. We find this claim to be historically unsubstantiated in accordance with the professional requirements of the (PMC 17.52.010-17) and the decision to deny the rights of the owner without due cause or due process (PMC 2.75.025 Purpose).

Conclusion:

In the most recent letter addressed to the Commission by Richard J. Bruckner (20 December 2004) he states that "without the building's association to H. Roy Kelley *and* the integrity of the original storefront, the building would not have its classification as a historic resource, and the staff would have approved -- as submitted -- the proposal from the architect." We have presented conclusive evidence to refute not one, but both claims. This building has indeed been altered, in accordance with the original intent, and the cultural contribution by the architect, H. Roy Kelley, can not be historically substantiated in accordance with the (PMC 17.52.010-17, Category 2). We now ask that you abide by the terms of the Pasadena Municipal Code and the expressed wishes of the Planning Director, and remove this building from the list "eligible for designation."

⁸ See: *California Arts and Architecture*, Vol.55 (January 1939) table of contents.

Scott C. Wolf
828 South Sycamore Ave.
Los Angeles, CA 90036

Tel: (323) 938-0113
Email: swolf@dunsmuirsinstitute.com

EDUCATION & EXPERIENCE

- 1999-2000 Postdoctoral Research, Humboldt Universität, Berlin, Germany. Project: Complete Transcription of the "Philosophical Notebooks" by Karl Friedrich Schinkel
- 1997 Ph.D. in Architectural History, Theory and Criticism, The School of Architecture, Princeton University. Dissertation: *Karl Friedrich Schinkel: The Tectonic Unconscious and New Science of Subjectivity*
- 1987 Masters of Architecture, Ph.D. Candidate, The School of Architecture, Princeton University, Princeton, NJ
- 1984 Masters of Arts in Architecture (Architectural History/Theory) The School of Architecture and Urban Design, The University of California, Los Angeles (UCLA) Los Angeles, CA
- 1979 Bachelors of Architecture (Architectural Design) The School of Architecture, Kent State University, Kent, OH

PROFESSIONAL AND TEACHING EXPERIENCE

- 2003-- Present Principal, The Dunsmuir Institute, Los Angeles, CA, Architectural Design and Research
- 2001-- Present Instructor for Architectural History, Theory and Criticism, Southern California Institute of Architecture (SCI-Arc) Los Angeles, CA. Member of the History, Theory and Humanities Faculty, Instructor for: Modern History and Criticism, Contemporary Criticism, Contemporary Urban Studies and Tectonics
- 2001 Curatorial Research Assistant, The Decorative Arts Department, Los Angeles County Museum of Art (LACMA) Los Angeles, CA, for the exhibition: "Modern/Anti-Modern" (2003-2004)
- 1997-1999 Curatorial Research Assistant, Department of Drawings, The J Paul Getty Museum, Los Angeles, CA, for the exhibition: "Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein " (2000-2001)
- 1993-1997 Senior Special Collections Cataloguer (Research and Archival Specialist for Modern Architecture and German Art) The J Paul Getty Research Institute, Los Angeles, CA
- 1992-1993 Adjunct Professor, Design and Architectural History/Theory/Criticism, University of Illinois (UIC) Chicago, IL, Instructor for History, Theory and Criticism
- 1992-1993 Adjunct Professor, Architectural History/Theory/Criticism, Illinois Institute of Technology (IIT) Chicago, IL, Instructor for History and Theory
- 1984-1988 Teaching and Research Assistant, The School of Architecture, Princeton University, Princeton, NJ
- 1988 Architectural Designer, Peter Lokhammer Architects, 16 Seminary Ave., Hopewell, NJ
- 1987 Architectural Designer, Short and Ford Architects, Mapleton Rd., Princeton, NJ
- 1982-1984 Graduate Research Assistant and Slide Librarian, The School of Architecture and Urban Planning, University of California, Los Angeles (UCLA) Los Angeles, CA

II. PROFESSIONAL AND TEACHING EXPERIENCE CONTINUED

1979-1980; 1981-1983 Architectural Intern, Blunden and Barclay Architects, 215 The Arcade, Cleveland, OH

1980-1981 Architectural Intern, Dalton, van Dijk, Johnson and Partners, One Erie View Plaza, Cleveland, OH

III. PROFESSIONAL PRIZES AND COMPETITIONS

"Shinkenchiku Residential Design Competition 2004" Tokyo, Japan (2004) (Competition Entry)

"The Highline Ideas Competition," New York City (2003) *Dunsmuir Institute* (Prize: Jury Award and Exhibition in Grand Central Station, New York , 2004)

"Nam June Paik Museum Competition" Soul, Korea (2003) *Dunsmuir Institute* (Competition Entry)

"Dead Malls Ideas Competition" (2002), *Dunsmuir Institute* (Competition Entry)

IV. ACADEMIC HOONORS AND AWARDS

Senior Fulbright Scholar, Berlin, Germany (1999-2000)

J Paul Getty Internship, Special Collections, Santa Monica, CA (1993-1994)

Graham Foundation Award in the Fine Arts, Chicago, IL (1991)

Fulbright IIE Scholar, *Direktstipendium*, Technische-Universität zu Berlin, FRG (1989-1991)

IRES/Fulbright-Hays Scholar, Humboldt-Universität zu Berlin, GDR (1988-1989)

Tuition Scholarship and Graduate Teaching Assistant, Princeton University (1984-1988)

German Academic Exchange (DAAD) Research Scholarship, *Kurzstipendium* Berlin (1986-1987)

German Academic Exchange (DAAD) Language Scholarship, The Goethe-Institut, Freiburg (1985)

Research Grant, President's Fund, Princeton University (1985)

Sherley Warner Morgan Fellowship, Princeton University (1984-1985)

Graduate Research Scholarship, UCLA (1984)

Ratcovich Merit Scholarship, UCLA (1983)

Architectural Honors Award, Kent State University (1978).

V. PUBLICATIONS

Assistant Editor, The Princeton Journal: Thematic Studies in Architecture, *Canon III* (1988).

Assistant Editor, The Andrew W. Mellon Ph.D. Symposia in Architecture, *Wars of Classification: Architecture and Modernity* (Princeton Architectural Press: New York, 1991).

-----, "Normalität und 'Normierung' in der Sprache des Baumeisters Karl Friedrich Schinkel," *75 Jahre DIN: Festschrift* (Berlin: Beuth Verlag, 1992).

-----, "Il Linguaggio della Normalità in Schinkel," *Karl Friedrich Schinkel: Costruzione e Paesaggio* (Milano: Federico Motta Editore, 1993).

-----, "The Metaphysical Foundations of Schinkel's Tectonics: Eine Spinne im eigenen Netz," *ANY Magazine XIV* (1996) 16-21.

-----, *Karl Friedrich Schinkel: The Tectonic Unconscious and New Science of Subjectivity*, dissertation (Princeton University, 1997).

V. PUBLICATIONS (CONTINUED)

-----, *Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein*. Exhibited at the J Paul Getty Museum, July 11 – September 24, 2000 and the Saint Louis Art Museum, November 4 – January 2001. Catalogue by Barbara Butts, Lee Hendrix and Scott Wolf.

-----, (Book Review) Mitchell Schwarzer, *Zoomscape: Architecture in Motion and Media* (New York, NY: Princeton Architectural Press, 2004) in: *Arcade Magazine* (June 2004).

-----, (Book Review) Gottfried Semper, *Style in the Technical and Tectonic Arts; or Practical Aesthetics* (Los Angeles, CA: J Paul Getty Trust, 2004) in: *Arcade Magazine* (December 2004).

-----, *die philosophische Notizen von Karl Friedrich Schinkel (The Philosophical Notebooks of Karl Friedrich Schinkel)* forthcoming.

VI. LANGUAGES

German (fluent), French (reading knowledge)

VII. REFEREES

Alan Colquhoun, *Professor of Architecture Emeritus*
The School of Architecture, Princeton University
Ph.D. Academic Advisor
96 Regents Park Road, London, NW18UG UK
Tel: (011-44) 171 722-6152 Email: alanq@princeton.edu

Goerd Peschken, *Professor of Architecture and Architectural History Emeritus*
Hochschule der Kunst, Hamburg
German Academic Advisor
Eichkampstraße 110, 14055 Berlin, Germany
Tel: (011-49) 30 301-9434

Mitchell Schwarzer, *Chair, Department of Visual Criticism, Professor of Architectural History*
California College of Arts and Crafts (CCAC), 4039 23rd Street, San Francisco, CA 94114
Tel: (415) 703-9500 Email: mschwarzer@ccac-art.edu

Wim de Wit, *Architectural Curator, Director of Special Collections*
J Paul Getty Museum, 1100 Getty Center Drive, Suite 400, Los Angeles, CA 90049-1681
Tel: (310) 440-7335 Email: wdewit@getty.edu

Kazys Vanelis, *Instructor for Graduate History, Theory and Urbanism*
Southern California Institute of Architecture (SCI-Arc) 960 East 3rd Street, Los Angeles, CA 90013
Tel: (323) 935-0602 Email: kazys@vanelis.net

CSC ARCHITECTURE

Charles S. Cordero, AIA

Date : **December 16, 2004**

To : **Pasadena Planning and Development Department/
Design Commission**

Attention : **Mr. Richard J. Bruckner**

From : **Charles Cordero AIA**

Project : **396 S. Lake Ave.**

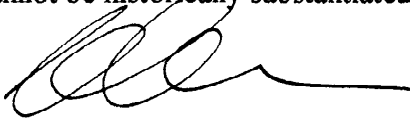
Regarding : **Appeal Case # PLN20004-0023**

Dear Sirs,

Pursuant to my recent conversation with Mr. Jeff Cronin, please find enclosed 12 copies of design documentation for the proposed façade improvements to 396-400 S. Lake Ave. for your review and distribution to the Design Commission. We intend to appeal the nine conditions of approval and to contest the "eligibility for designation" along with the specific "cultural contributions" by the architect H. Roy Kelley. It is my understanding that Mr. Cronin is scheduling a "field trip" for the Design Commission to survey the existing frontage on Lake Ave. In that event, we request to be informed and we too will attend. The specific issues we will address in our meeting of December 20, 2004 are the "Preliminary Object Record" dated 8/30/2000 and the "Notice of Decision" dated 10/28/2004.

In Mr. Richard Bruckner's letter of December 20, 2004, he concludes that; "Without the building's association to H. Roy Kelley and the integrity of the original storefront, the building would not have its classification as a historic resource, and the staff would have approved -- as submitted-- the proposal from the architect." We will prove that the building has indeed been altered and that the cultural contribution of the architect, H. Roy Kelley cannot be historically substantiated.

Respectfully,



Charles S. Cordero AIA.

cc: file, SW, HT, BM

5550 Wilshire Blvd. Suite 300, Los Angeles, CA 90036 T (323) 936-6493 F (323) 936-6585

Conditions of Approval:

The following line item responses refer to Conditions A. through I. found in the Notice of Decision dated October 28, 2004.

A. Condition A. is not applicable as it does not refer to specific changes of the design.

B. –C.

1. The Notice of Conditions misrepresented the architect's intentions when describing the use of anodized metal panels as "colored shingles."
2. The integrity of the design is not compromised by the substitution of metal for travertine "panels"
3. This condition C. requires replication of a pre-existing material and technique that has already failed and was removed to eliminate the threat to public safety. Travertine veneer in my professional opinion, is a porous and brittle material unsuited for placing above a means of egress and public thorough fare due in part to seismic movement and moisture infiltration. As the architect I cannot recommend replacing a failed material and technique "in kind" and cannot assume professional liability for such a questionable design. Does the Pasadena Design Commission assume this liability?

D.

1. This statement is subjective, inaccurate and contradicted by Modern historical precedent.
2. Clear glass penetrations and the inter-penetration of volumes and solids will reinforce the massing of the façade.
3. Such changes will resolve the "awkward" massing and proportions of the existing façade. These changes will not only improve the building façade, but also improve the site specific relations with neighboring storefronts.

E., F., G. and H.

1. The display boxes, aluminum storefront framing, hardware and signage are not part of the original design nor preserved in an "unaltered state" as suggested by the Notice of Decision.
2. By original architectural intent, all of these items were "by owner or occupant" and are arbitrary features.

I.

1. As the architect, I accept the terms of Condition I. as they pertain to the "guiding principles and fundamental qualities of the "Design Review Packet" for the City of Pasadena (PMC Chapters 2.80

Conclusion:

These are vital retail improvements necessary for the owner's and tenant's continued viability. These are not arbitrary aesthetic concerns but intended to make an objective contribution to the South Lake commercial development and urban life.

Primary # _____
 HRI # _____
 Trinomial _____
 NRHP Status Code 5S2

Other Listings
 Review Code _____ Reviewer _____ Date _____

Resource Name or #: (Assigned by recorder) 396-400 South Lake Avenue

P1. Other Identifier:

P2. Location: Not for Publication Unrestricted a. County Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; 1/4 of _____ 1/4 of Sec _____ ; E

c. Address: ? S Lake _____ City Pasadena Zip 91101

d. UTM: (Give more than one for large and/linear resources) _____ mE/ _____ mN

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
 Lake Avenue Tract, Lot 4

Parcel No. 5735-031-004

P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This two-story modern commercial building incorporates International Style influences into its design. Symmetrical in composition, the building is capped with a parapeted flat roof and contains two glass storefronts. The second floor is clad in large travertine panels that extend below the floor-level, making the first floor appear low and streamlined. Both store entrances are recessed under the second floor extension. The storefront on the south end has several independent glass "floating" display boxes mounted on posts along its southern wall. Large, double glazed doors provide entry into the store. The storefront on the north end of the building also has large, glazed double doors that lead directly into the building from the street. This storefront has one display windows that projects out from the northern wall.

P3b. Resource Attributes: (List attributes and codes)

HP6 – 1-3 story Commercial Building

P4. Resources Present Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)



P5b. Description of Photo: (View, date, accession #)
 West elevation (View toward east).
 Photo No: 3-9, 5/20/99

P6. Date Constructed/Age and Sources:
 Prehistoric Historic Both

1950—building permit 7812

P7. Owner and Address

Esther E. Henderson et al tr
 Ester E. Henderson Trust
 P.O. Box 80640
 San Marino, CA 91108

P8. Recorded by: (Name, affiliation, and address)

Jan Ostashay
 PCR Services Corp.,
 233 Wilshire Blvd., Suite 130,
 Santa Monica, CA 90401

P9. Date Recorded: 8/30/2000

P10. Survey Type: (Describe)
 Intensive survey (update)—Pasadena Central District Specific Plan Area

P11. Report Citation: (Cite survey report and other sources, or enter "none")

- Attachments** NONE Continuation Sheet District Record Rock Art Record Other: (List)
 Location Map Building, Structure, and Object Record Linear Feature Record Artifact Record
 Sketch Map Archaeological Record Milling Station Record Photograph Record

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 2

NRHP Status Code 5S2

Resource Name or #: (Assigned by recorder) 396-400 South Lake Avenue

B1. Historic Name: *Huggins Shoe Store*

B2. Common Name:

B3. Original Use: *Retail store/Commercial*

B4. Present Use: *Retail store/Commercial*

B5. Architectural Style: *Modern/late International Style*

B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed in 1950

B7. Moved? No Yes Unknown Date:

Original Location:

B8. Related Features:

B9a. Architect: *H. Roy Kelley*

b. Builder: *Jo Henderson*

B10. Significance: Theme: *Commercial development*

Area: *Pasadena Central District*

Period of Significance: *1950*

Property Type: *Commercial*

Applicable Criteria: *N/A*

(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also Address integrity).

Though this building appears ineligible for the National Register, it does appear eligible for local designation, due to its unaltered "late" International Style design and for its association with the post World War II commercialization of South Lake Avenue. The building was erected in 1950 as a retail store for Jo Henderson, who also acted as his own builder. The Henderson family still owns the building. Higgins Shoes was the first tenant of 400 South Lake Avenue and has remained there for almost 50 years. As of 1953, the tenant of 396 South Lake Avenue was The Carousel (now Draper's), a women's clothing store owned by Gene Burton (a well known Pasadena retail entrepreneur from the 1950s through the 1980s). According to the Pasadena Star-News, January 28, 1951, the architect, H. Roy Kelley, felt that the shopping experience began on the street and that a storefront should entice the shopper inside by creating a lobby-like effect that permitted browsing before one actually entered the store. Hence, the use of "floating" display cases in the front. Further, the surviving scripted font signage on the building, HUGGINS and Drapers, is characteristic of early 1950s commercial uses. The newspaper article also indicated that the exterior of the building has not changed since it was constructed.

B11. Additional Resource Attributes: (List attributes and codes)

B12. References:

City Directories

City building permit files

City Assessor BDB 3579

Pasadena Star-News, 1/28/51; 7/28/51

B13. Remarks:

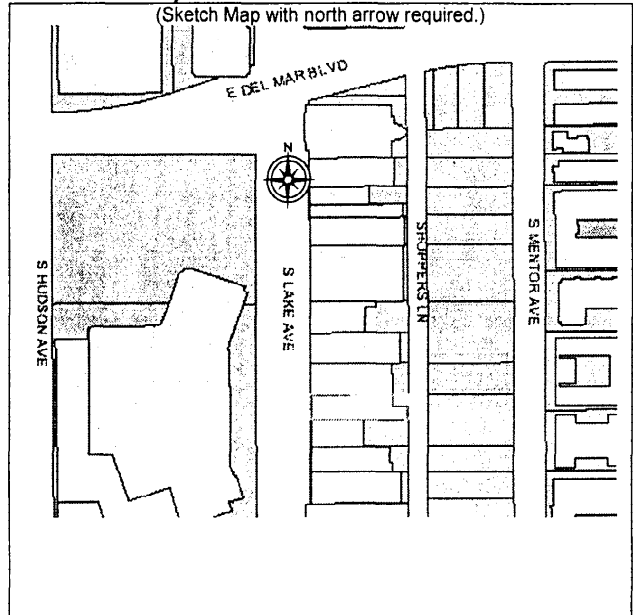
B14. Evaluator: *Jan Ostashay*

Date of Evaluation: *8/30/2000*

(This space reserved for official comments.)

HP6 – 1-3 story Commercial

(Sketch Map with north arrow required.)



CSC ARCHITECTURE

Charles S. Cordero, AIA

FAX TRANSMITTAL

DATE : January 20, 2005
TO : City of Pasadena, Office of the City Clerk
ATTENTION : Jane L. Rodriguez, City Clerk
NUMBER : (626) 744-3921
SENDER : Charles Cordero AIA.
PROJECT NAME : 396-400 S. Lake Ave/Case #PLN2004-00478
PROJECT NUMBER : P0431
REGARDING : City Council Appeal Postponement
NUMBER OF PAGES : 1 (Including cover sheet)

COMMENTS

Ms. Rodriguez,

Pursuant to our brief conversation, my client "The Henderson Trust" requests the postponement of our case hearing before the City Council currently scheduled for January 31, 2005. Per the subsequent conversation and suggestion of your assistant, March 14, 2005 would be an acceptable date that would allow the "Henderson Trust" to participate directly.

Respectfully,



Charles S. Cordero AIA.

5550 Wilshire Blvd. Suite 300 Los Angeles California 90036 T (323) 936-6493 F (323) 936-6585

1/31/2005
6.A. 8:00 P.M.



Esther E. Henderson Trust
319 S. Shoreline Drive
Liberty Lake, WA 99019

Via Hand-Delivery Only

March 14, 2005

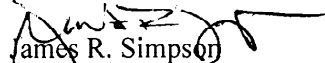
Michelle Bagneris
City Attorney
City of Pasadena
100 North Garfield
Pasadena, CA 91109

Re: 396-400 South Lake Avenue Case #PLN2004-00423

Dear Mr. Bagneris:

The Esther E. Henderson Trust respectfully requests a continuance of the above referenced appeal to the Pasadena City Council such that the Trust and the City Design Commission may continue on-going discussions toward a mutually agreeable resolution.

Sincerely,


James R. Simpson
Esther E. Henderson Trust

03/14/2005
6.B. (8:00 P.M.)