

**ATTACHMENT A:**  
**Application**



## Application to Designate a Historic Resource as a HISTORIC MONUMENT OR LANDMARK

§17.62.050 of the Pasadena Municipal Code sets forth a procedure for designating any historic resource in the City as a historic monument or landmark. 1) The process begins with a preliminary evaluation by staff to determine if the nominated property meets the applicable criteria and is eligible for designation. 2) If staff determines that the nominated property is eligible for designation, the nomination is scheduled for a public hearing before the Historic Preservation Commission. 3) The Historic Preservation Commission determines if the historic resource meets the criteria for designation as a historic monument or landmark. If the Commission finds that the nominated resource qualifies for designation, it forwards a recommendation on the designation to the City Council. 4) At a noticed public hearing, the Council then determines whether to approve or deny the request for designation.

### PART I. PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	The King Residence – “Arroyo del Rey”	
2. Property Address:	60 El Circulo Drive, Pasadena, CA 91105	
3. Date of Original Construction	1979 [Kings moved in August 1979]	
4. Architect / Builder:	Buff & Hensman Architects	
5. Present Owner: (Name)	Richard and Carol [Soucek] King	
	(Address)	60 El Circulo Drive
	Pasadena	
(State/ZIP)	California 91105	
(Phone/FAX)	626/449-5592	626/449-2004
(E-mail)	KingCAROL@AOL.com	

### PART II. APPLICANT

Applicant: (if not property owner)		
(Address)		
(State/ZIP)		
(Phone/FAX)		
(E-mail)		

Date January 17, 2009.      Signature Carol Soucek King

Date received: 1/27/09

Planner: KJ

PLN 2009-00035



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### PART III: TYPE OF DESIGNATION

#### PROPERTY TO BE DESIGNATED AS A:

<b>HISTORIC MONUMENT</b> <input checked="" type="checkbox"/>	<b>LANDMARK</b> <input type="checkbox"/>
<i>A historic monument means any historic resource that is significant at a regional, state or national level, and is an exemplary representation of a particular type of historic resource.</i>	<i>A landmark means any historic resource that is significant at a local level, and is an exemplary representation of a particular type of historic resource.</i>

### PART IV: BRIEF DESCRIPTION OF PROPERTY

Briefly describe the property proposed for designation, indicating whether the entire site or a portion of the site is the subject of the nomination (e.g., how many buildings on the site). A map may be used for the description. Please also submit recent photographs. Use continuation sheet if necessary.

Refer to continuation sheet, site plan and recent photographs.

Main House: @2,200 square feet [1979]; Tennis Court/Pavilion @625 square feet [@1986]; Gazebo [1993] The King residence is a fine example of the architecture of Buff & Hensman [founded by Conrad Buff III, FAIA, and Donald C. Hensman, FAIA], whose architecture spans fifty years and is significant in 20<sup>th</sup> century architecture. In the late 1990s, after Conrad Buff had died, Don Hensman named the firm's longtime associate architect Dennis Smith as partner, so the firm is now know as Buff Smith & Hensman. Hensman passed away in 2002.

In this home, all is designed by them – the architecture, landscape, interiors, all furniture [including upholstered pieces as well as built-ins] except for the dining table, the Mies dining chairs, and the baby grand piano in the main house, and the twig furniture in the gazebo. The coffee table in the main house and turn knobs in the bathrooms in the main house were created by hand by Conrad Buff, a fine woods craftsman as well as architect. Nothing has been changed, not even the appliances, and all is maintained in its original state.

The home will be continued in perpetuity as The Carol Soucek King and Richard King Center for Architecture, Art and Humanities/University of Southern California, School of Architecture. [Please see photographs and site plans.]

**PART V: SUPPLEMENTAL INFORMATION ON SIGNIFICANCE OF PROPERTY.** With this application, please attach information that will assist staff with the preparation of a designation report. Books, photographs, articles, and other archival information will all be useful to document the significance of the historic resource.

Refer to bibliography, historical photographs, chronology, and other supporting information.

Much has been written about Buff & Hensman. This material includes:

Buff & Hensman, by Donald Hensman, FAIA, 2004, Architectural Guild Press.  
pp..117,256,114,116,117-119.



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Donald C. Hensman, 2003. Pasadena Heritage Oral History Project, 2003. Preface, pp. 57,71-72,80-82, 97, 100-101, 155, 171

"Allure of the Arroyo," Los Angeles Times, Thursday, January 22, 2004. F 1, 2-5.

Buff & Hensman homes are included in five of the many books written by Carol Soucek King on homes around the world.

\*The King Residence has been awarded a Historic Preservation Award by the Historic Preservation Commission, City of Pasadena [2008].

### **PART VI: LEGAL DESCRIPTION.**

Attach a copy of the most recent recorded legal description for the property. This can usually be found in the deed for the property or other documents received when the property was purchased. This can also be obtained by the Title Company.

## **CRITERIA FOR DESIGNATION**

### **CRITERIA FOR DESIGNATING A HISTORIC MONUMENT**

<input type="checkbox"/>	1. It is associated with events that have made a significant contribution to the broad patterns of the history of the region, state or nation.
<input checked="" type="checkbox"/>	2. It is associated with the lives of persons who are significant in the history of the region, state or nation.
<input checked="" type="checkbox"/>	3. It is exceptional in the embodiment of the distinctive characteristics of a historic resource property type, period, architectural style or method of construction, or that is an exceptional representation of the work of an architect, designer, engineer, or builder whose work is significant to the region, state or nation, or that possesses high artistic values that are of regional, state-wide or national significance.
<input checked="" type="checkbox"/>	4. It has yielded, or may be likely to yield, information important in prehistory or history of the region, state or nation.

A historic monument designation may include significant public or semi-public interior spaces and features.

### **CRITERIA FOR DESIGNATING A HISTORIC LANDMARK**

ATTACHMENT B:  
Description and Analysis of the Property

(From the text Buff & Hensman by Donald Hensman,  
edited by James Steele, Architectural Guild Press,  
2004, pp. 114-119.)

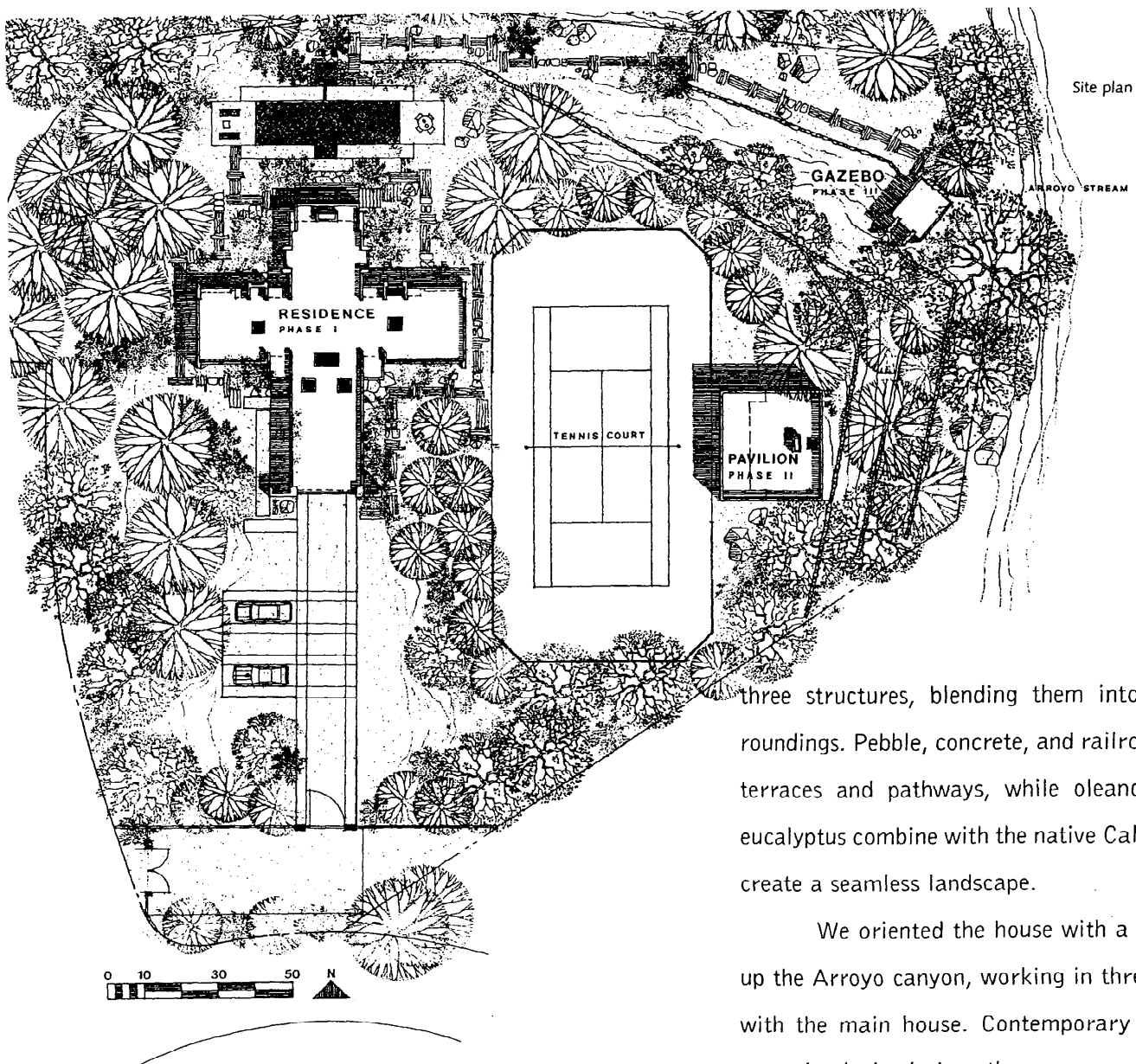
## KING RESIDENCE

PASADENA, CALIFORNIA, 1979

We found an unlikely but perfect spot under the bridges spanning the Arroyo Seco in Pasadena for this house. The clients wanted a sense of being hidden away in nature; a place more rustic and wild than refined and manicured, with a garden that would be easy to maintain. This site, which had intrigued us for many years, seemed ideal. It was the last available privately owned land located close to the 134 Freeway bridge and the historic Colorado Street bridge. It was where the materials for the construction of the Colorado Street bridge were taken from, and I had a huge fondness for this unique piece of Arroyo landscape. We were previously discouraged by so many potential clients who didn't want to live under the bridge, but luckily the Kings loved it. At this point the Arroyo Seco is a creek that meanders along the northern and eastern borders of the site. This sheltered, private hide-away, surrounded on three sides by old stone walls, accepted with gracious ease our master plan.

The plan called for the main house and swimming pool to be built first, then a pavilion and tennis court, and finally a gazebo, which was completed in 1993. All three structures answered the clients' request for an informal, open atmosphere where they could make the most of the year-round Southern California lifestyle. There are no hallways or formal separations between kitchen, dining, and living areas, and while the 1,900-square-foot main area does have separate bedrooms, the 560-square-foot pavilion is truly one open space. Its various stepped areas define sleeping, home office, entertaining, and dining.

We designed all the upholstered furniture and built-in cabinetry throughout both dwellings using just a minimum number of materials to create a sense of simplicity and spaciousness. Materials common to all three structures include redwood, rough stucco, and quarry tile, as well as river rock and boulders found on the site. We designed the artscape and landscaping to connect the



three structures, blending them into the natural surroundings. Pebble, concrete, and railroad ties provide the terraces and pathways, while oleanders, acacias, and eucalyptus combine with the native California live oaks to create a seamless landscape.

We oriented the house with a northern exposure up the Arroyo canyon, working in three phases, starting with the main house. Contemporary in style but very, very simple in design, the owners wanted an open but cozy home, a place to entertain both small and large groups comfortably. A deceptively straightforward floor plan is balanced without being superfluous. Neutral stucco walls complement the natural wood trim of the sunken living room, which is connected to the master bedroom/music room. In fact, the home feels more like sculpture than structure.

The Kings were drawn to our work after reading about my own Mulholland Drive home, *Domus Solaris*.

“We liked the design and we like the materials,” said Carol King, a former editor of *Design West* magazine and author of several books on design, including *Empowered Spaces*, a survey of homes and offices of design professionals. “To live in a simple home is to make the decision not to accumulate too much, not to encumber yourself with possessions.”

The second phase of our plan called for a tennis court, cabana, and guest room, located on the west side of the main house. This area doubles as a writing studio for Carol King, who has many other interests such as interior design and feng shui.

For the third phase, a tranquil pathway down the north side of the property creates an entirely different mood. Railroad ties submerged in small gray pebbles lead to a lineal redwood gazebo, a place we conceived as a refuge. A river-rock wall, the last intact vestige of an old mill, surrounds it.

We took an active, hands-on approach to the architecture of this house, as we do in all our projects, and oversaw all aspects of the construction. No design detail was too small. Flanking the open kitchen area, leaded-glass front doors were commissioned to artist Judy Jensen, who selected muted earth tones for her fluid design. Joists emphasize the lineal floor plan. We were limited in the amount of glass we could use because of energy conservation laws, to circumvent these limits we dropped seating areas over doors with soffits and built banquette window seats below wide glass areas.

The owners’ choice of art complements our design. From travels and distant friends, the Kings have gathered an extensive collection of art and artifacts. A patterned Navajo rug, a hand-painted Japanese kimono, and a favorite ceramic vase somehow coexist in perfect accord. “The architects,” says Carol King, “encouraged us to live a simple life.”



**ATTACHMENT C:  
Detailed Architectural Description**

ATTACHMENT C:  
DETAILED ARCHITECTURAL DESCRIPTION OF PROPERTY  
60 EL CIRCULO DRIVE (THE KING RESIDENCE)

The 1.2-acre property is at the northeast corner of El Circulo Drive and Las Palmas Road, at the foot of the SR134 bridge over the Arroyo Seco. In contrast to Rapor, another of Buff & Hensman's works from this period which was recently designated as a historic monument, and which sits at the top of a hill with an extensive view, the setting of 60 El Circulo Drive is secluded, natural and rustic. The Arroyo Seco, which at this location is a small creek, flows along the rear and eastern side of the property, and the buildings on the site are developed within extensive landscaping and mature tree canopy coverage.

The property has three buildings: the main residence and garage were completed in 1979, a pavilion, which functions as a guest house and writing studio, were completed in the mid-1980's and a gazebo, designed by Donald Hensman, was completed in 1993. The buildings were built in an easterly progression on the site, with the main house at the westernmost end of the property and the gazebo at the northeast corner.

The one-story main house with attached garage has a cruciform plan and a symmetrical, boxy form with a flat roof. The garage, flanked by two entrances, creates the southern axis of the cruciform plan. The main living areas (kitchen, dining and living rooms) comprise the midpoint and north axis. The more private areas of the house, the study and single bedroom (which, as in most of Buff & Hensman's work, lack doors), are in the western and eastern wings, respectively. Upon entering the house, the space opens to a foyer with desert plants and Arroyo stone emulating the exterior setting. Following the symmetry of the house, a second foyer is repeated at the secondary (easterly) entrance. The fireplace, which is focal point of the northernmost living room wall, is flanked by pairs of double glass doors accessing the rear terrace.

The house exhibits a minimal palette of materials: medium-dash stucco, redwood, teak, clear glass and art glass, quarry tile and boulders found on-site. The two entrances flanking the garage both have a pair of art glass doors designed by Judy Jensen, a frequent contributor to Buff & Hensman's work. The entrances also have groupings of strategically placed boulders that form steps to the entry porch.

The driveway is paved with pebble-aggregate and an open pathway of the same material guides visitors to the primary westerly entrance. The rear of the house opens to a terrace, pool and a pathway of railroad ties leading to the gazebo. In this area, the site is elevated above the height of the Arroyo stream below, but gradually descends toward the northeast to meet the Arroyo near the gazebo. Similar pathways provide access to the tennis court, pavilion structure and the easterly entrance to the main house.

The pavilion maintains the minimal palette materials and simple design of the main house, with a stronger emphasis on Arroyo stone than stucco. The main entry consists of a grouping of three full-height double glass doors accessed from a pebble-aggregate terrace with stepped levels that continue within the structure. The same pebble-aggregate material is used in the piers that separate the three groupings of doors as well as the flooring within the building. The interior of the structure is almost entirely open, except for the fireplace, which forms the only floor-to-ceiling interior wall for the bathroom behind it. The sleeping and bar areas which flank the fireplace are sectioned-off from the main living space (the living, dining and entry areas) by half-height walls.

The gazebo also has a boxy form with a flat roof and exterior walls of redwood and Arroyo stone. Two sides of the gazebo are solid walls, one in wood and one in Arroyo stone, and the other two are open. The roof has large exposed beams, which match the width of the floor beams, and a thin wood roof. The front and rear roof beams and floor joists extend beyond the Arroyo-stone wall and the portion of the floor in this area floats above the ground. The rustic furniture in the gazebo (along with the dining table and chairs in the main house) is one of the few elements of the house not designed by Buff & Hensman.