

**OLIN**

PASADENA  
CIVIC CENTER  
REPORT



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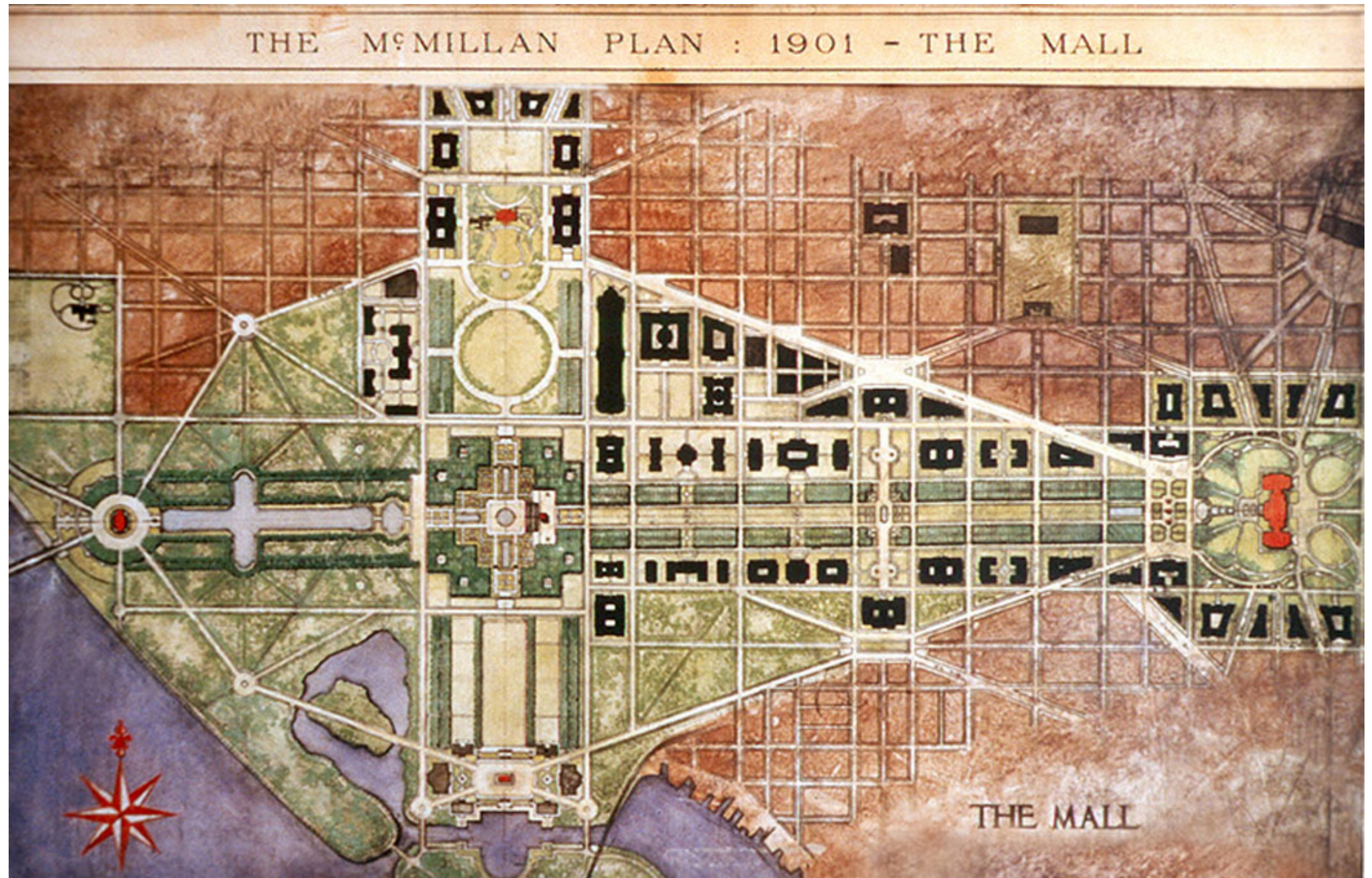
Some think of Pasadena as a suburb of Los Angeles, but I think of it as one of a number of American cities that participated in a bold and somewhat altruistic experiment in planning and design, along with Chicago, Philadelphia, St. Louis, New York, and others at the beginning of the 20th century, now referred to as the City Beautiful Movement. Americans are notorious for their disdain and frequent ignorance of history, including their own, often in regard to some of their finest efforts and achievements in their rush toward the new and novel.”

—LAURIE OLIN

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MCMILLAN PLAN FOR WASHINGTON DC, 1902

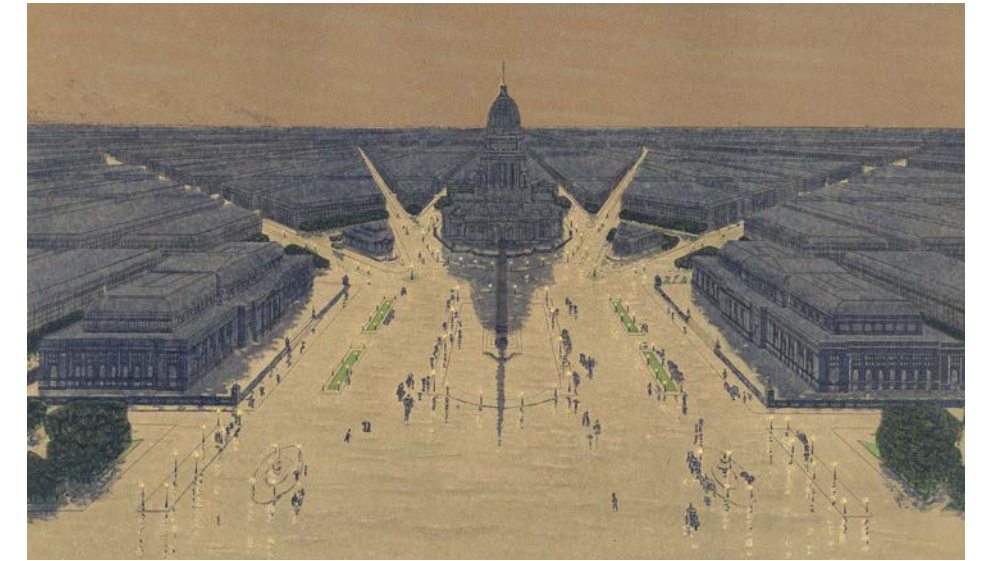
1. CITY BEAUTIFUL /



BIRD'S EYE VIEW, MCMILLAN PLAN FOR WASHINGTON DC, 1902



PALACE OF LIBERAL ARTS, ST LOUIS WORLD'S FAIR, 1904



CHICAGO CIVIC CENTER, BURNHAM PLAN OF CHICAGO

The City Beautiful movement was a remarkable endeavor that included social and civic planning and architectural design principles in an attempt to provide coherent and functional forms and arrangements for important components of cities in combinations that would deliver equity regarding public facilities, civic spaces, parks, and transportation. It was an outgrowth and combination of two earlier design and planning phenomena. One was the American progressive reform movement, in large part characterized by the comprehensive work of Frederick Law Olmsted and his associates and its emphasis upon linking health and the environment in the design and planning of infrastructure, parks, and boulevard systems. The other was the training of several generations of American architects at the École des Beaux Arts in Paris.

The growth of the American population, industry, and cities in the 19th century was phenomenal, producing largely uncontrolled sprawl and over development, vast slums, and pollution. Many saw cities as barely under control, filled with disease, crime, and monumental congestion while struggling under corrupt governments. It is no wonder that a reform movement regarding governance, health, planning, and social resources emerged as an effort on the part of intellectuals and educated entrepreneurs, and the social and professional elite. It is easy to see how Frederick Law Olmsted's vision and approach toward the shaping and arrangement of cities combined with

his embrace of parks, when combined with Beaux Arts principles of architectural design, aesthetics, and programmatic clarity, could lead to the City Beautiful movement.

Kevin Lynch has remarked that there are a handful of metaphors that have been employed as a theoretic a basis for the planning and design of cities. One employed by the ancients is that of a work of art: that a city should be composed like a painting, sculpture, or building, with visual structure, order, richness of form, etc. A second metaphor he mentions is that of a machine: that a city is like a clock or some other mechanism with a series of interacting parts that relate to each other in an operational way, rationally and efficiently, toward clearly stated ends or goals. The third that Lynch suggested was: that of a biological metaphor with the city seen as an organism, growing changing, evolving, breathing in and out, gorging and shedding waste, with traffic and transit being analogous to the circulation of blood delivering food and goods throughout the organism.

Olmsted's vision wove all of these concepts together, as did curiously the planning notions of some who'd attended the Ecole des Beaux Arts, who were pragmatic, interested in structure and order, in message and an architecture of communication (*architecture parlante*), eg. expressive of purpose, in health systems, in contemporary industrial use

of structure, and the use of landscape elements to provide structure and organization for the civic realm and urban form.

The Ecole des Beaux Arts as an institution evolved through numerous stylistic changes, debates, economic, political, and aesthetic storms. Different forces ranging from the evolution of structural engineering, technology, and the building industry to historical debates about *Civitas* and the relationship of architecture to authority and of community legibility affected the careers of the professors and students of the Ecole.

The Ecole des Beaux Arts was established by Cardinal Mazarin during the reign of Louis XIV to provide expert designers for state projects. The first class was taught by Charles Le Brun, a colleague and collaborator of André les Nôtre. Instruction included study of Greek and Roman art and architecture as well as building construction. The Prix de Rome was established in 1663 to send promising talent to study firsthand the classical architecture and monuments of the Mediterranean, which was considered the standard of excellence for important civic and state buildings. By the 19th century this training emphasized the study of Imperial Roman Architecture, Late French gothic structures, Quattrocento Florentine palaces, and French and Italian Baroque architecture. American students also often employed Greek models in their projects.

A significant principle of Beaux Arts design and planning was the clear separation of circulation from principal spaces and the creation of a hierarchy in spaces and circulation. Beaux Arts composition also emphasized movement and pace, the composition and arrangement of volumes with rhythm and variation appropriate to programmatic relevance and place with an emphasis upon a main or principal space. As one architectural critic remarked, the central design principle of such structures is to make clear that all of the other spaces are to be turned into courtyards.

One can see how such a metaphor would suit the age and architecture of the Bourbon kings of France, but also how from this vocabulary of space, movement, dynamics, and an insistence upon structural clarity and program could provide the vocabulary and working methods of modernists such as Walter Gropius, Meis van der Rohe, Le Corbusier, Richard Neutra, and Louis Kahn, who were all educated this way. That they dropped the neoclassical masonry and embraced asymmetry and modern materials is most of what separates them from their Beaux Arts background.



BENJAMIN FRANKLIN PARKWAY, GREBER, 1919

Training at the École des Beaux Arts emphasized the development of a quick concept sketch, an 'esquisse', and highly finished plans and elevations not particularly perspectives. One was meant to understand the three dimensional volumetrics from plans and cross sections in highly elaborate presentation drawings that linked one detail, element, and space to another with an interpenetration of forms.

A major concern in the organization of both individual buildings and ensembles was that of circulation and the order and manner by which one was to be able to move through buildings or sequence of them. Close attention was paid to program, informed but not over elaborate detail, and to social, urban, and landscape contexts. Emphasis was placed upon collaboration in both ateliers as students and in professional offices with designers in practice.

Between the Federal period of the United States until World War II over 500 American architects studied at the Ecole des Beaux Arts, including: H.H. Richardson, David Adler, Louis Sullivan, Bernard Maybeck, William Bosworth, Daniel Burnham, Carrere and Hastings, Paul Phippe Cret, Cass Gilbert, Raymond Hood, Henry Hornbostle, Richard Morris Hunt, Charles Klauder, Austin Powers Lord, William Rutherford Meade, Charles Follen McKim, Stanford White, Julia Morgan, Willis Polk, John Russell Pope, Horace Trumbauer, Carl Freylinghausen Gould, John Galen Howard, Edward H. Bennett, Paul Chalfin, Elmer Grey, Myron Hunt, and Augustus St. Gaudens.

Beaux Arts methods were introduced into American architectural education at MIT by Constant-Désiré Despradelle, and subsequently of both Columbia and the University of Pennsylvania by the end of the 1890s. By the end of World War I, Beaux Arts methods had been adopted by a number of other universities that introduced architectural degrees - Cornell, Michigan, Harvard, Berkeley, and Washington.

The City Beautiful Movement can be seen as a national phenomenon and coherent movement from about 1902 onward until the financial crash and Great Depression that began in America in 1929, after which time its ambitious construction projects were simply not deemed possible by the business world and local governments, and was considered by many to be neither necessary nor desirable. Following this event city planning in America was entrusted largely to physical and social engineers, who in the name of practicality and efficiency have maintained control largely until recently, while architects, landscape architects, and artists have had little sway in the shaping of the public sphere. The underlying quality and health of cities and their populace have been considerably at the mercy of various forms of statistics and quantification, accountants, technicians, and engineers retained by politicians. The results are there for all to see.

The vision of Olmsted and his peers, H.H. Richardson, William Cullen Bryant, and later of Daniel Burnham and Olmsted's sons, John Charles and Frederick Jr. inspired others to attempt to shape and plan cities to support the physical and mental health of all their inhabitants - and that to do so one should develop strategies to include and weave generous portions of nature and its elements into the structure and arrangement of the metropolis. Thus they made and implemented plans for boulevards, parks, and parkways along with generous civic spaces and institutions that could be shared by all members of society regardless of class or position.



IMAGE RIGHT: PLAN FOR SAN FRANCISCO, BURNHAM & BENNETT, 1905

IMAGE BELOW: ALASKA YUKON EXPOSITION, 1909

IMAGE PAGE 7: BOGUE PLAN FOR SEATTLE, 1912







Although American architects had been traveling and studying in Europe for decades the Columbian Exposition in Chicago of 1893 was the eye opening event that launched the City Beautiful movement. Designed by a stellar gathering of talent, Burnham, McKim, Post, Olmsted, Sullivan, Hollabird, St Gaudens, and French, this "Great White City" of Neoclassical inspiration with its lagoons and parks, plazas, and monumental public showplaces for industry and the arts was a sensation. Almost immediately it inspired ambitious civic plans across the country, in part, competitive events led by commercial boosters and politicians. The list of major planning and construction projects, often in the form of temporary expositions that left ensembles of buildings and parks that followed is impressive:

The McMillan Plan for Washington, D.C., 1902 by Daniel Burnham, Charles Follen McKim, John Russell Pope, and Frederick Law Olmsted Jr.

The San Francisco City Plan, 1903 by Burnham and Edward H. Bennett (derailed by the 1909 earthquake)

St Louis World's Fair, 1904 George Kessler, Cass Gilbert, Olmsted Brothers – later Forest Park and Washington University

Alaska-Yukon Exposition, Seattle, 1909, John Galen Howard and the Olmsted Brothers

The Chicago Plan, 1909, Burnham and Bennett

Panama-Pacific Exposition, San Francisco, 1912 – postponed until 1915, Willis Polk, Henry Bacon, Bernard Maybeck

The Bogue Plan, Seattle, 1912

Panama-California Exposition, San Diego, 1915-17, Bertram Goodhue

San Francisco Civic Center Plan, 1915, Bakewell and Brown

The Benjamin Franklin Parkway, Philadelphia, 1916, Paul Philippe Cret, Jacques Greber, Zantzinger, Borie, Trumbauer, Windrim

Pasadena City Plan, 1923, Bennett, Parsons and Frost. With buildings by Bakewell and Brown (City Hall), Myron Hunt (Library), and Bennett, Haskell & Bergstrom (Civic Auditorium).



## DO YOU KNOW THAT—

- A city plan suggests readjustments.
- With Vision and Action the people progress.
- City planning and economy are twin brothers.
- A city plan analyzes the extent of a city's growth.
- Hallways in the City Hall are used for drafting rooms.
- The Library owns six times as many books as in 1900.
- YOUR VOTE IS WANTED for the Civic Center Bonds.**
- The library circulation last fiscal year was eleven books per capita.
- A city plan provides for coordination in future improvements.

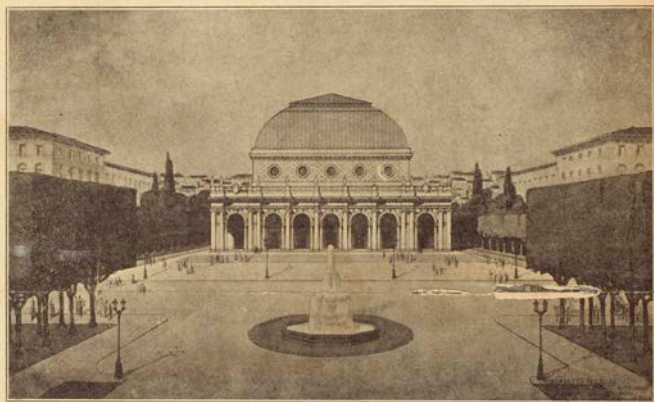
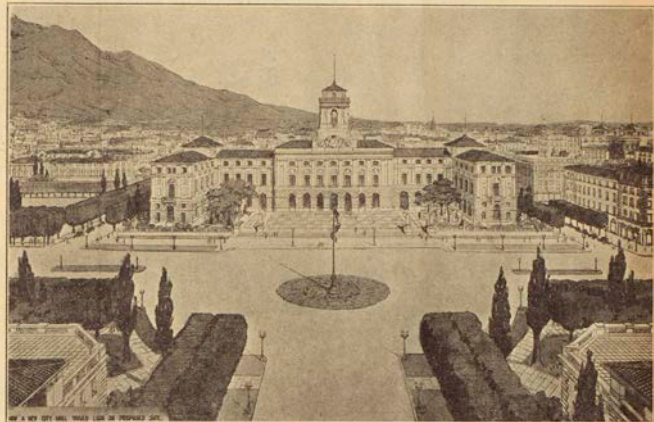
## GETTING READY FOR GROWTH IS PLANNING MOTIF

By C. C. THOMAS

The bond issue upon which we are to vote on June 7, provides for the three buildings immediately required by our City. With these as a nucleus, the beautiful plan produced by our Planning Commission will be carried out as time goes on. When it is completed, Pasadena will be a beauty spot of the world in a sense impossible of realization unless carefully planned for.

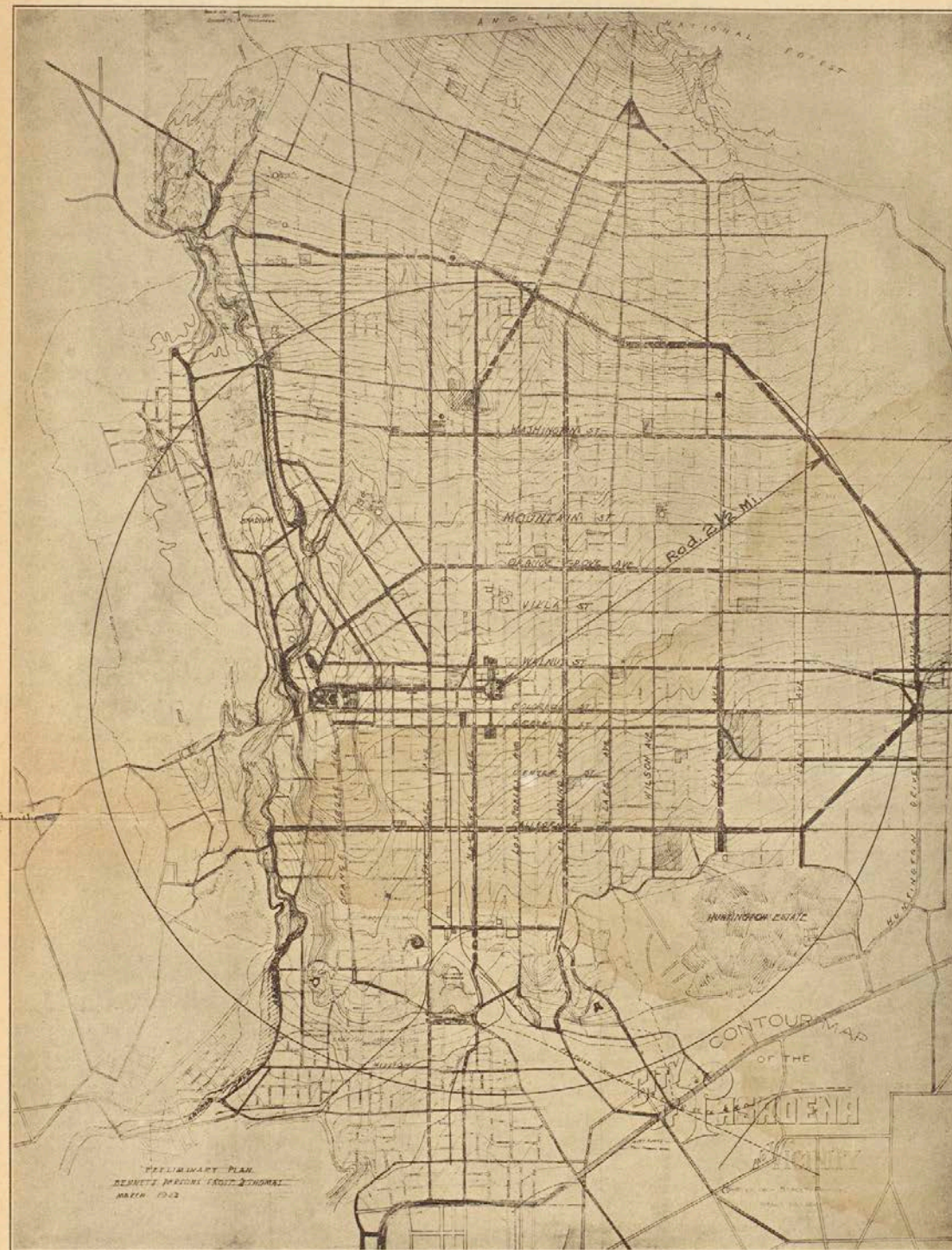
City planning simply means getting ready for the future in city growth. It is the guidance into proper channels of a community's impulses towards a larger and broader life. On the face it has to do with things physically—the laying out of streets and parks and rapid-transit lines. But its real significance is far deeper; a proper city plan has a powerful influence for good upon the mental and moral development of the people. It is the firm base for the building of a healthy and happy community.

### Sketches of Two Buildings in Civic Center Group Show Type of Building But Not Actual Appearance



Above at top is picture showing somewhat the way the proposed new city hall would look and, below, similar treatment for the proposed municipal auditorium. It should be clearly understood that these two pictures are not made from actual drawings of plans for the actually proposed structures. They are just sketches giving an approximate idea of what the City Planning Commission has in view.

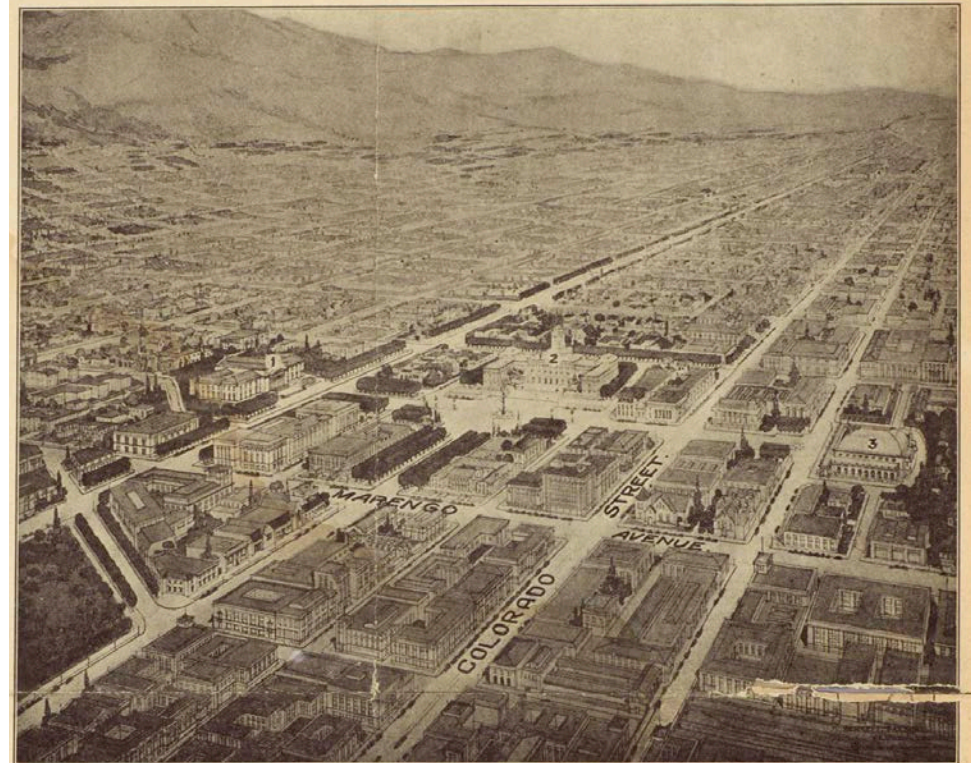
## Circle Map Shows the Relation of Proposed Civic Center to the Whole City and Its Central Location



The circle map printed above graphically shows the central location of the proposed civic center to the city as a whole. Within the two-and-a-half-mile circle with the civic center as pivot lies nearly all of the city and some of the territory which must justly be regarded as in the Pasadena district. This circle map also shows the other proposed features of the entire city plan as outlined by the Pasadena City Planning Commission. It will be noted that all sections of Pasadena are to benefit by this plan.

Street openings shown on this map are not included in the bond issue of June 7. The bond issue shortly to be voted upon is for ground and buildings for the civic center, only. These buildings are a new city hall, a new central library and a municipal auditorium, the latter so badly needed because of the growing importance of Pasadena as a convention rallying center.

## General and Comprehensive Plan for the Future of Pasadena is Revealed by a Study of Big City Plan



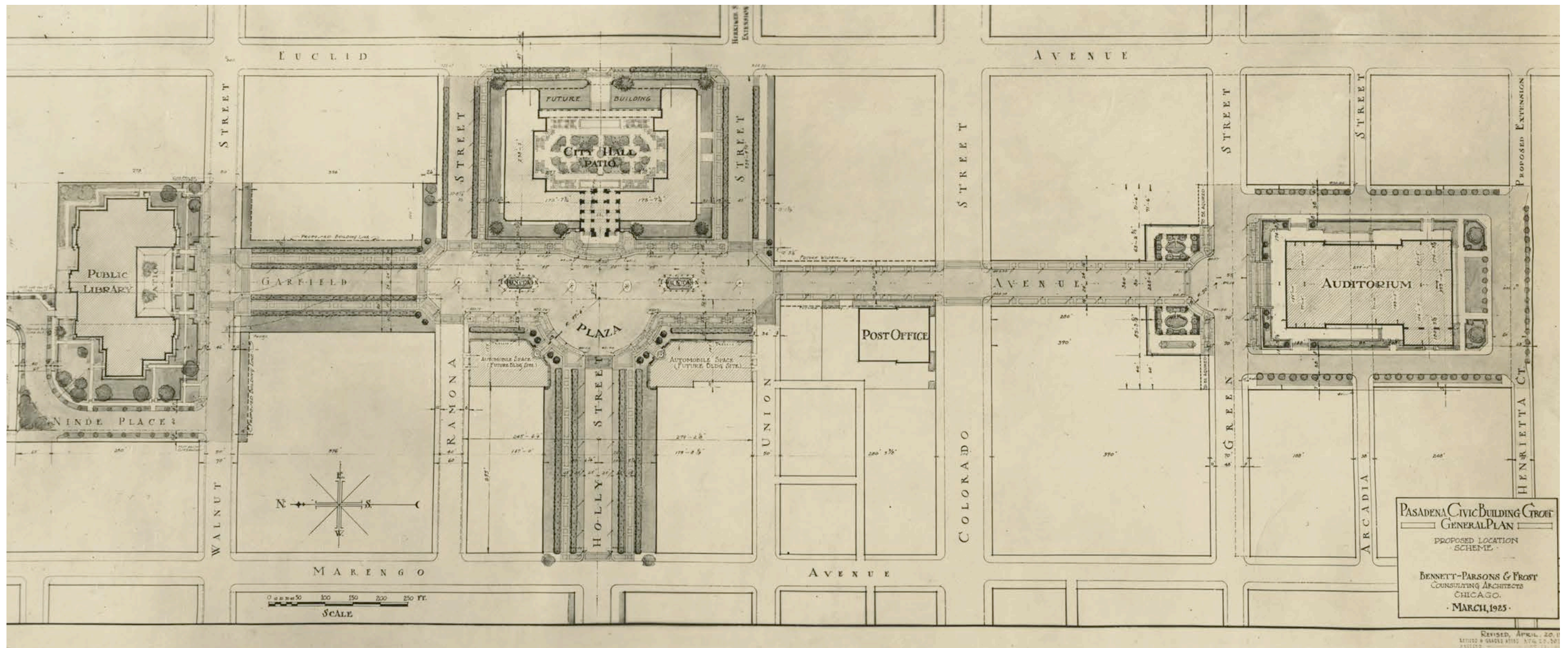
This map depicts in detail the civic center plan as submitted by the Pasadena City Planning Commission. Its study will show how complete and general are the benefits conferred by this opportunity to "build not only for the present but for the future." No. 1 in picture is proposed new central library site; No. 2, new city hall site; No. 3, civic auditorium site.

## Are You a Good Citizen? Then VOTE!

City Planning substitutes method for chance, symmetry for confusion, progression for patchwork, and order for chaos in city development.

### CITY UNITY

A community in which all citizens are working in unity to bring about a well balanced, harmonious whole, will produce the perfect city. Let's all help clean, build and beautify in harmony. Let's work to a plan.



## 2. PASADENA CIVIC CENTER /

In preparing plans for the future of Pasadena, the element of prime importance is the city's probable growth in area and population, looking a reasonable distance ahead.

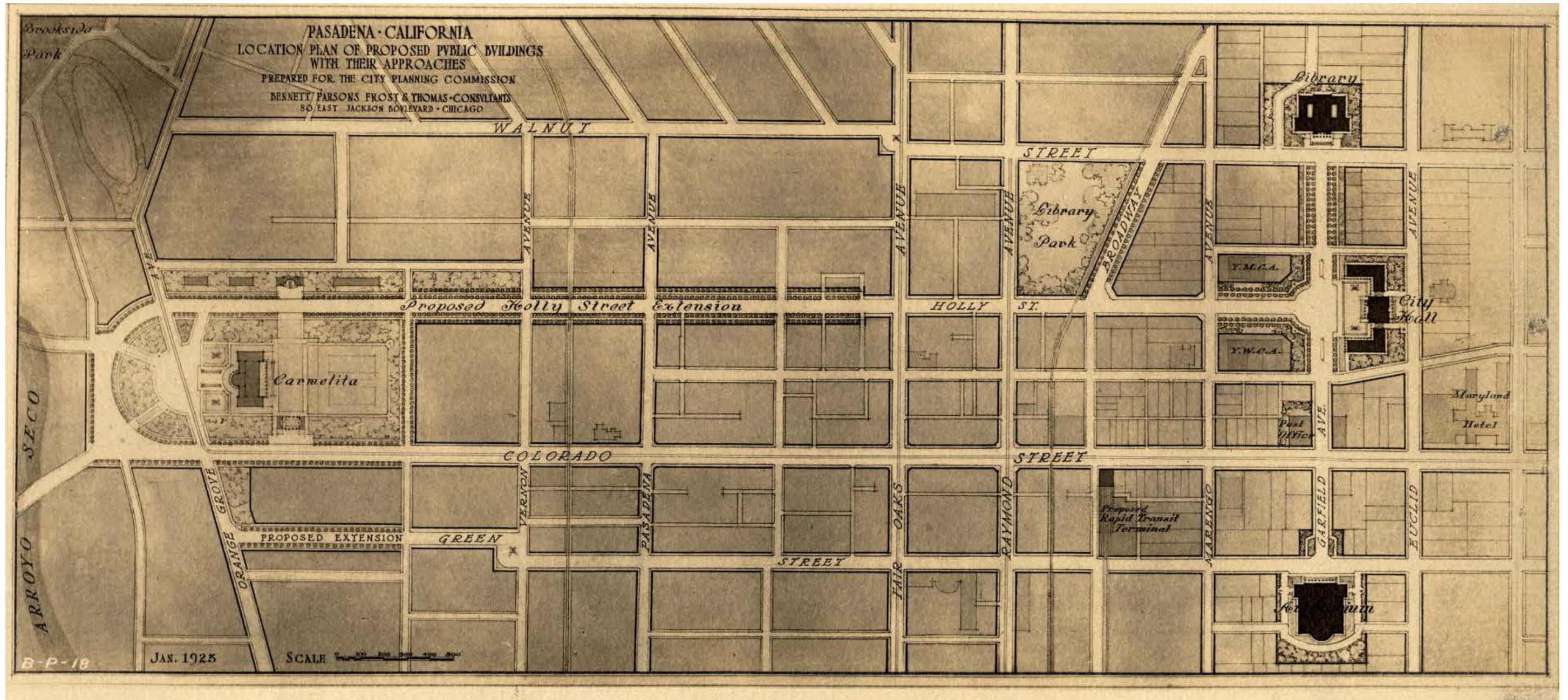
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QUOTE BY GEORGE BENNETT, FROM REPORT ON A PLAN FOR THE CITY OF PASADENA, BENNETT PARSONS & FROST, 1925

As noted, Pasadena was one of many places in America that participated in public experiments in ensemble urban composition in part as a result of the Progressive movement and the influence of the Ecole des Beaux Arts that resulted in the City Beautiful movement.

The West was fertile ground for this development, largely because it was in a formative period of urban growth and immigration of people from the East, South, West, and Asia. By 1900 cities from Seattle to San Diego were growing by leaps and bounds and in need of plans and design for construction - from the layout of streets, property, and utilities, to the many diverse structures desired for commerce, dwelling and institutions. Several of the most noteworthy Beaux Arts trained architects turned up on the scene to engage in this work, which ranged from individual buildings to institutions, campuses, expositions and fairs, to entire districts and city plans.

Following earlier efforts to initiate a civic center plan, George Ellery Hale, a noted astronomer and force in the creation of Cal Tech and the Huntington Library, as well as an art museum and hospital for Pasadena, managed to marshal support for the creation of what became the current civic center. In 1922 he successfully enlisted Edward Bennett and his Chicago firm, Bennett, Parsons, & Frost to prepare the plan. Bennett was an architect and planner trained at the Ecole des Beaux Arts. He had worked with Daniel Burnham on the highly regarded 1909 plan for Chicago and inherited the mantle as America's premier planner after the death of Burnham in 1912. Bennett's plan was approved in 1923, and Bakewell and Brown, who'd designed San Francisco's city hall, were commissioned to design Pasadena's city hall, an impressive structure that combines aspects reminiscent of Santa Maria della Salute in Venice, the Invalides in Paris, and St. Paul's in London.



LOCATION PLAN OF PROPOSED PUBLIC BUILDINGS, FROM REPORT ON A PLAN FOR THE CITY OF PASADENA, BENNETT PARSONS & FROST, 1925



PASADENA CITY HALL, BAKEWELL & BROWN ARCHITECTS, 1927



PASADENA PUBLIC LIBRARY, MYRON HUNT ARCHITECT, 1926



CIVIC AUDITORIUM, BERGSTROM BENNETT & HASKELL ARCHITECTS, 1933

Subsequently, Myron Hunt and Bennett, Haskell & Bergstrom designed two handsome pendant buildings, a municipal library and civic auditorium respectively. Other significant buildings also emerged during this time: All Saints Episcopal Church (1923), the American Legion Hall (1925), the Maryland Hotel (1926, now apartments), the First Baptist Church (1930), Hall of Justice (1930), and the Southern California Gas Company building (1930).

The Civic Center Plan was the key central portion of a larger overall plan for the City of Pasadena begun in 1923. It displays a number of organizing principles and features common to Beaux Arts planning and design. These include: monumentality and a repertoire of classical architectural features, predominantly Roman; the use of axial relationships between major elements whether buildings or spaces; symmetry

in composition and the arrangement of parts at multiple scales, with – as seen in Pasadena – an ability to adjust a composition dynamically in response to anomalies of topography or the vagaries of property and ownership; a hierarchy of parts, whether within individual spaces, structures or a group of buildings; and a sense of an organic whole formed by the collective elements.

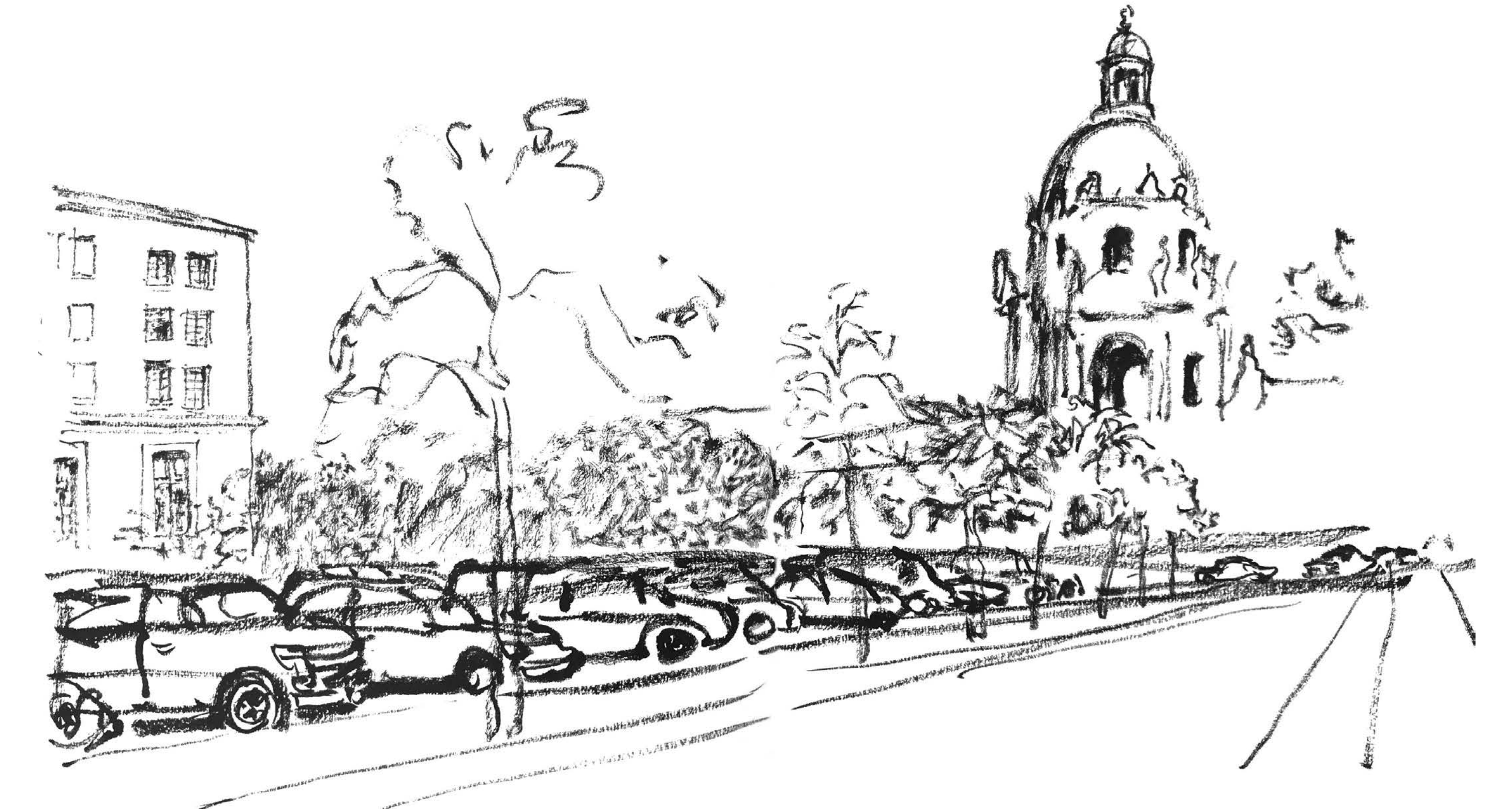
Landscape spaces tended to be of three types: subservient to buildings providing them with an attractive setting and frame; or significant and strong corridors and links for movement; or open civic spaces for public events, gathering, and civic awareness and the presentation of ceremonial architecture of meaning and purpose. Planting was often simple, bold, and done in broad strokes with long-lived, often evergreen trees and shrubs, accompanied by extensive planting of colorful annual and herbaceous flowers. Pavements were

of quiet, yet durable materials, with occasional decorative patterns of more precious materials at key locations, notably entries and overlook terraces.

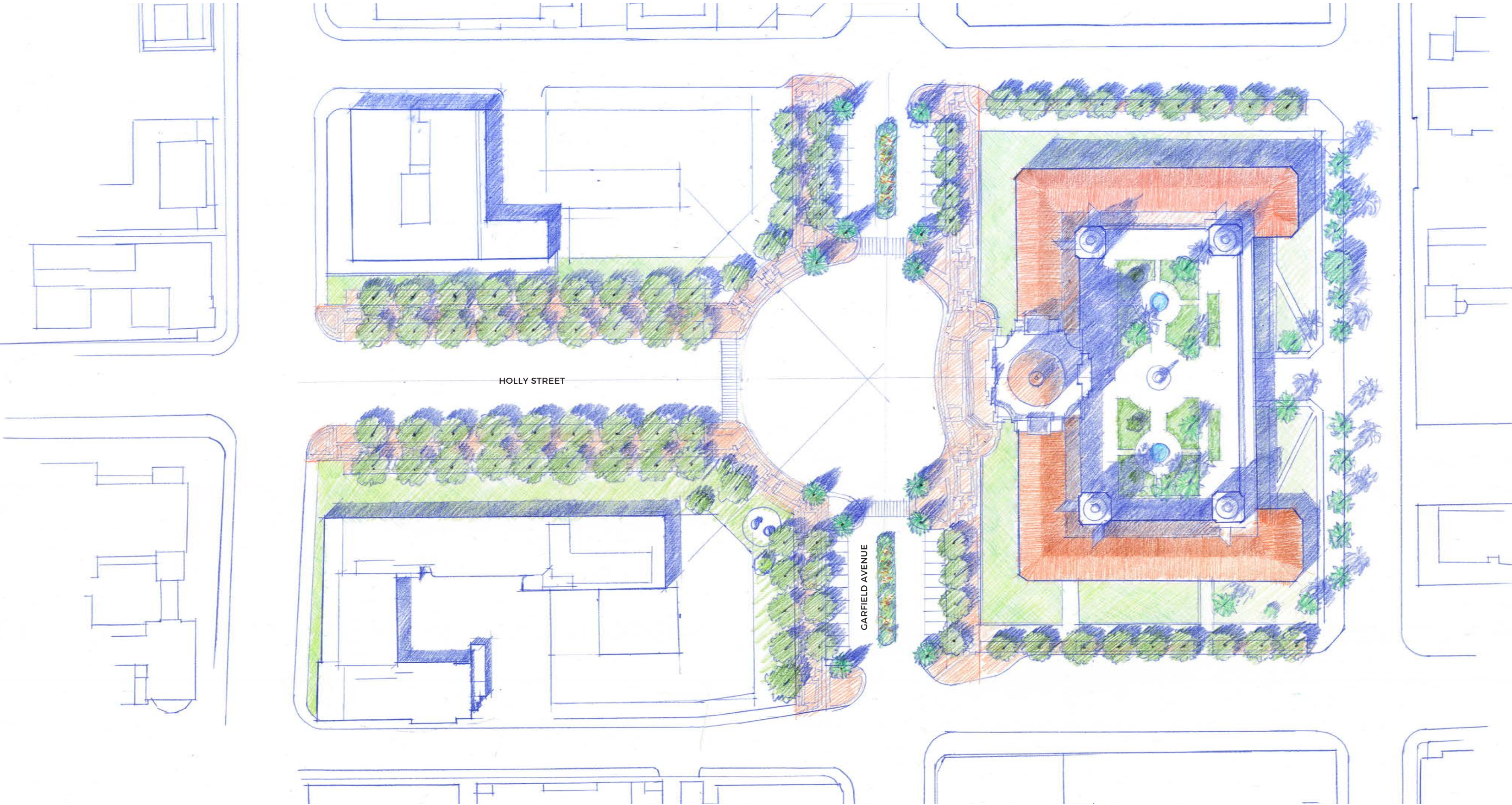
The one thing Beaux arts architecture was, was handsome, grand, 'formal' and thoroughly worked out in all its parts and detail. The one thing it wasn't was ad hoc, domestic or 'informal'. By the beginning of the 20th century Beaux Arts architecture and planning was underpinned by sophisticated engineering and technical systems. All of which well describes the Pasadena Civic Center.







### 3. CIVIC CENTER LANDSCAPE FRAMEWORK /



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The historic Civic Center plan is an unfinished piece of work. Regardless of the setback of new development adjacent to the YWCA and YMCA sites, several landscape improvements are recommended.

First, it is recommended that planted medians and street trees be added to the portions of Garfield Avenue immediately north and south of Holly Street adjacent to the wings of City Hall, with retention of short-term visitor automobile parking. Initial studies suggest that the existing dimension of Garfield Avenue is of sufficient width to absorb these modifications without negative impact to circulation and parking.

Street tree planting along Holly Street should be enhanced, filling in "missing-teeth" of existing street tree planting, and completing the double row of trees on each side. The addition of evergreen trees flanking Centennial Square would provide a strong, handsome frame to the City Hall facade.

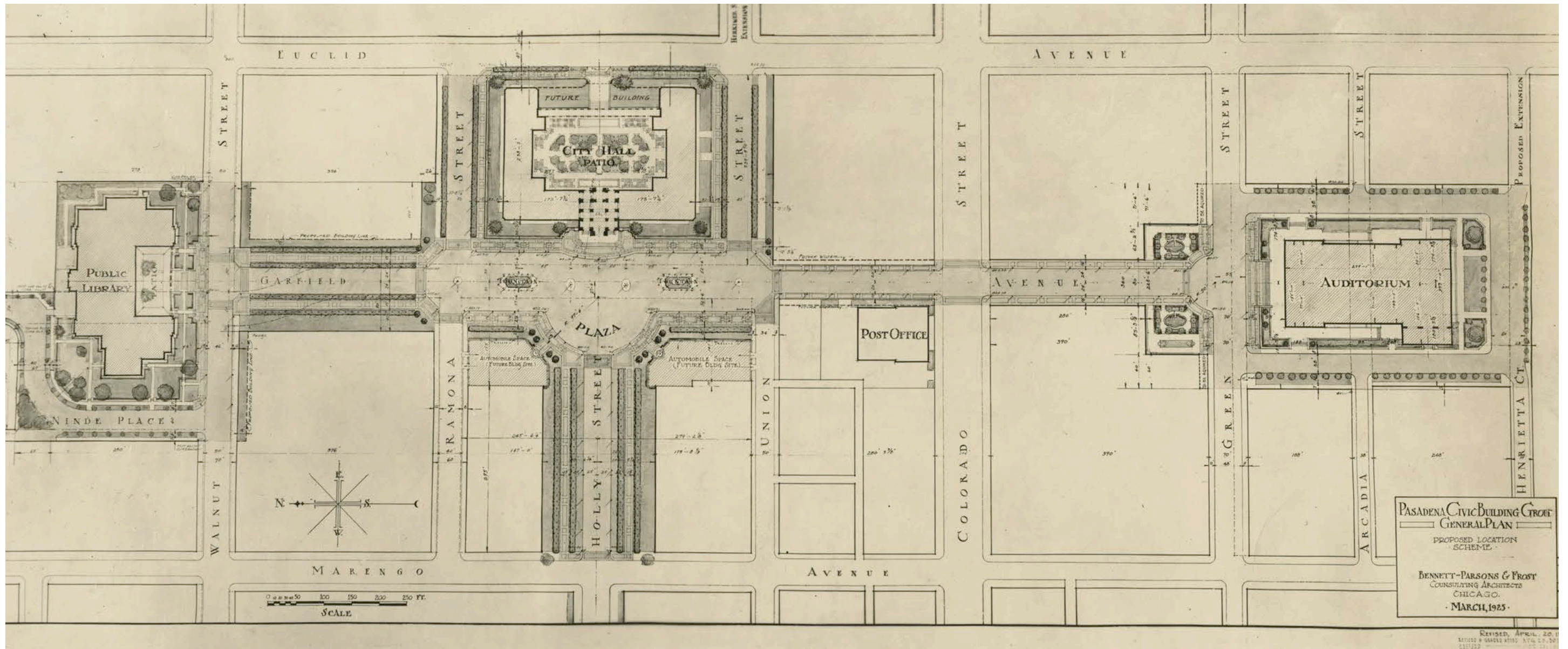
Other improvements associated with new development such as stairs, ramps, terraces and lighting should be in keeping with historically appropriate materials and accompaniment.

The existing Robinson memorial sculpture with its small paved plaza is to remain.

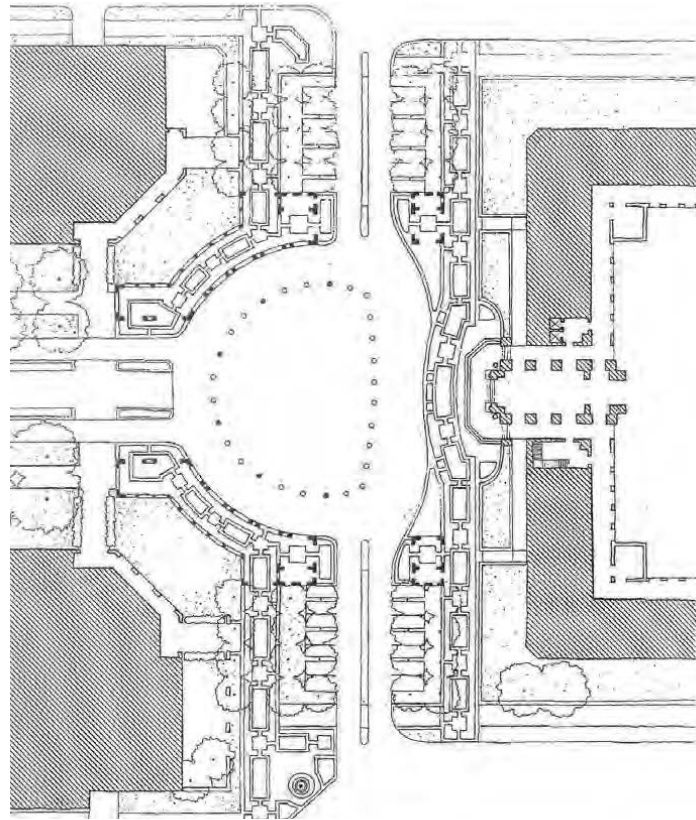




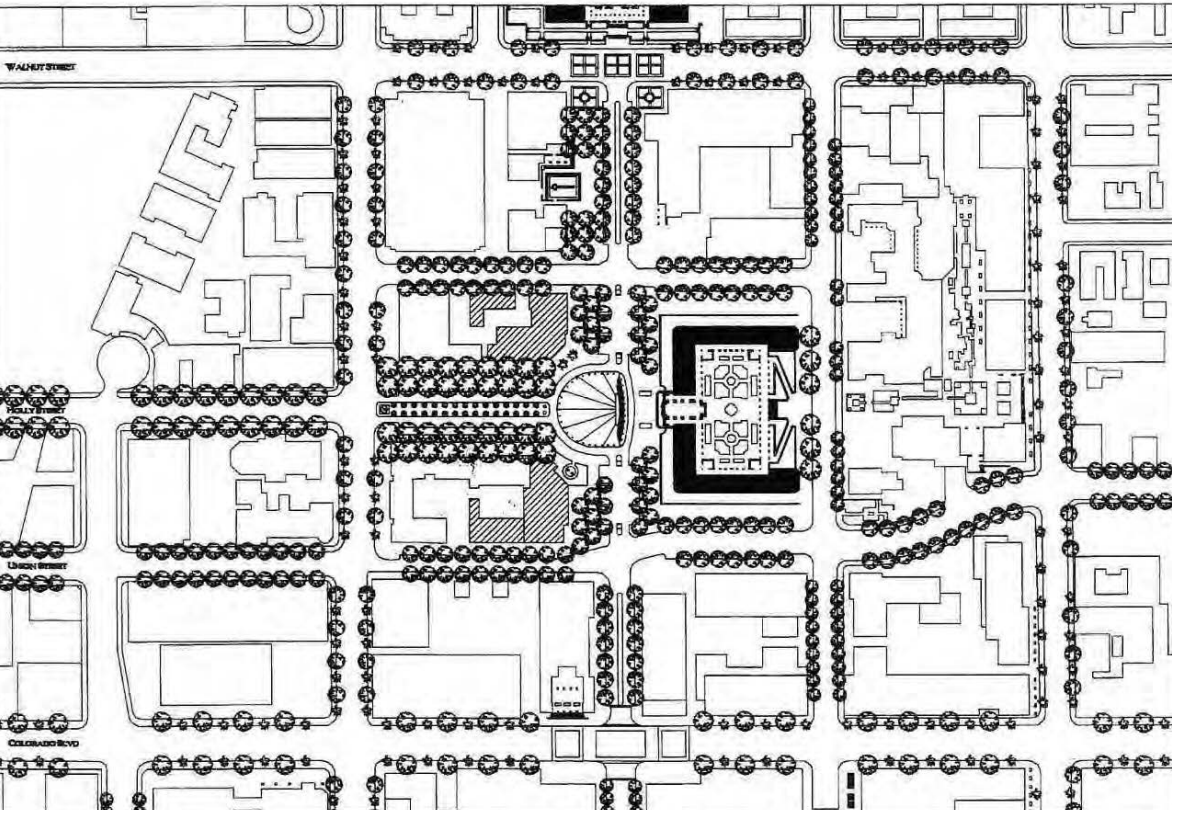
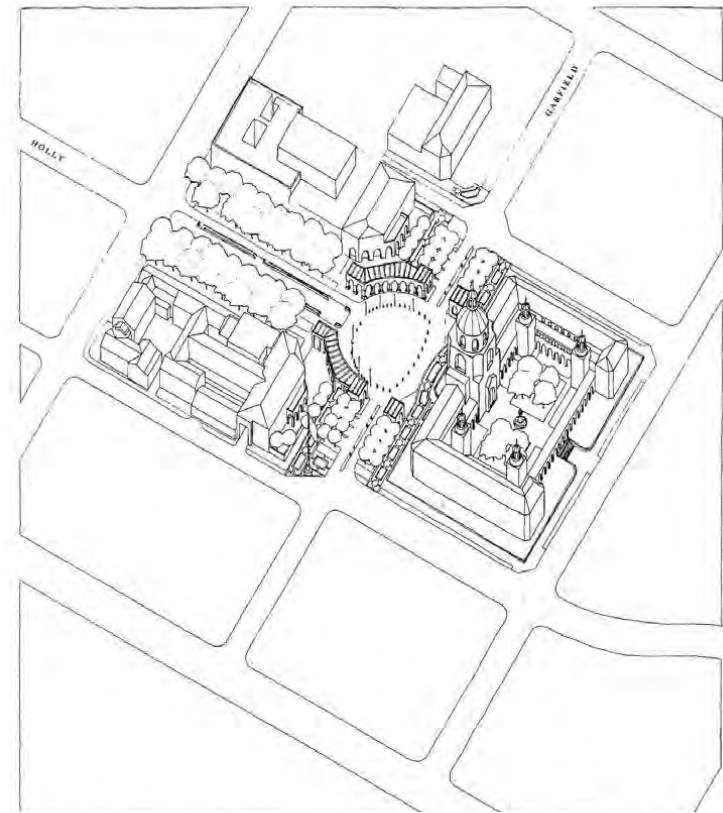
## 4. SETBACK STUDIES & RECOMMENDATIONS /



THE BENNETT, PARSONS AND FROST PASADENA CIVIC CENTER PLAN OF 1925



LYNDON/BUCHANAN PLAN, 1988



MOULE & POLYZOIDES PLAN, 1998

Two key sites of the Bennett plan that were intended to complete the ensemble flanking the intersection of Holly and Garfield streets were not begun prior to the Stock Market crash of 1929 and the subsequent Great Depression that lasted until World War II. That these were intended as building sites is quite clear in all the various plans drawn by Bennett Parsons and Frost in the course of development from early planning to later construction documents. The two sites flanking Holly were described as “automobile space (future bldg site)”, which has been a development habit in American cities for the last century, namely that sites intended to be occupied by buildings stand empty and serve as temporary parking lots until development pressure or the economy makes it viable to build.

Post-war economic and planning energies were directed in numerous other directions away from civic centers nationwide to freeway oriented suburban development in a centrifugal pattern along with a demolition-oriented wave of ‘urban renewal’. Pasadena both gained and suffered along with other cities large and small. General lack of interest or financial motive prevented the completion of the civic center, and the two unfinished parcels persisted remaining unbuilt. Eventually parking was limited to the sides of Garfield Street on the two flanks of City Hall and temporary planting was installed until such time as the sites were to be developed.

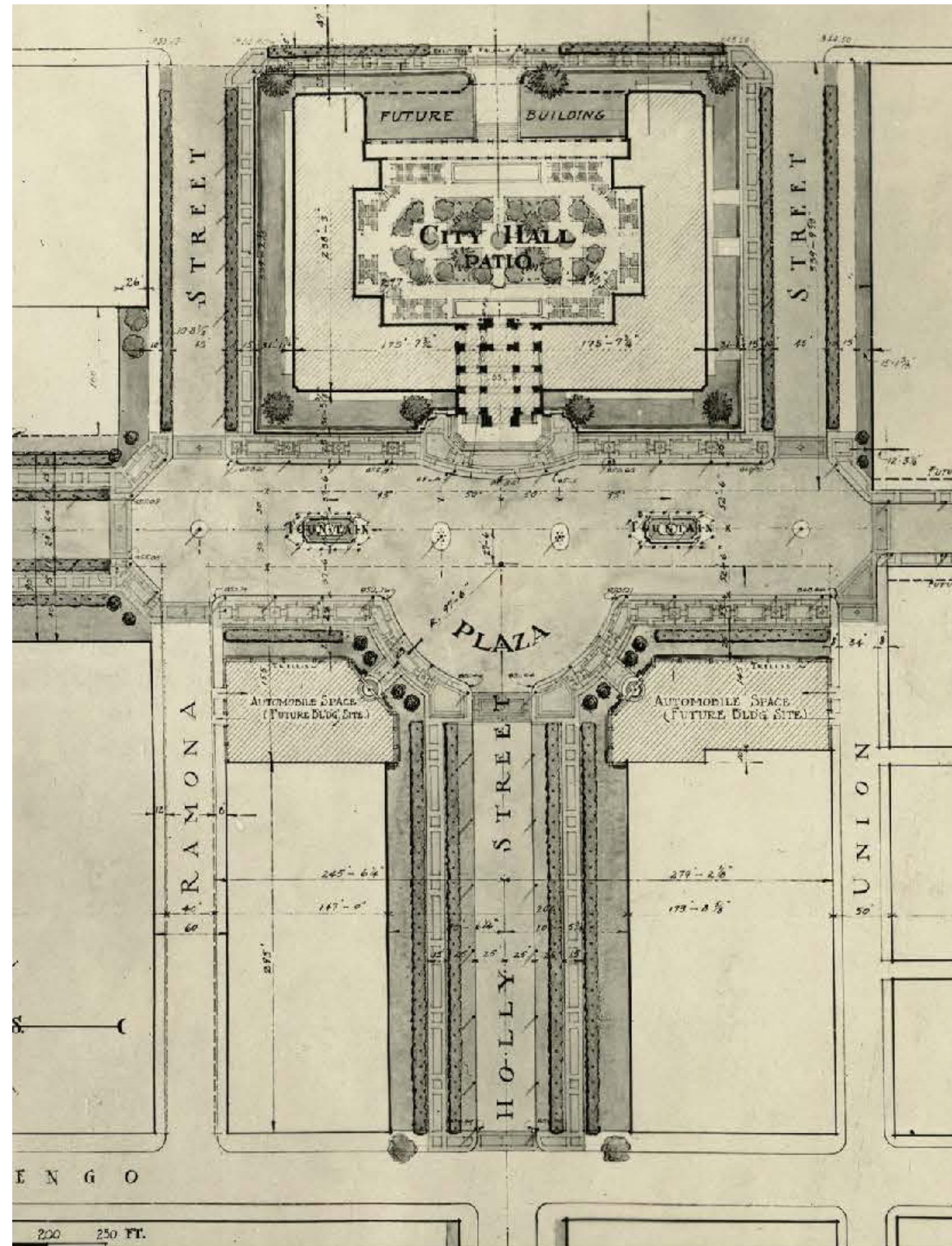
In recent decades several plans have been developed and recommendations made by a number of committees and commissions, among them have been the Lyndon/Buchanan Civic Center Specific Plan of 1990 (Amended 1994), the Moule & Polyzoides Civic Center/Mid-town Programming Effort report of 1998, the Arroyo Group Pasadena Civic Center/Mid-town District Design Project of 2001-2003, and the RTKL Associates Central District Specific Plan of 2004. While these plans offered a variety of paving and planting schemes with different setback dimensions, three of them proposed adding the missing buildings and recognized the Beaux Arts precedent regarding symmetry and architectural expression.

Plan	Garfield Setback	Height
Bennett Plan – 1923	55' - 60'	Not specified
Bennett Plan – 1925-26	25'	Not specified
Downtown Pasadena Urban Design Plan	67.5'	50'
Civic Center Specific Plan	38'	62'
Central District Specific Plan	10'	60'



APPROXIMATE EXISTING BUILDING HEIGHTS





1925 PLAN ENLARGEMENT

Several plans, guidelines, and regulations in variance with each other have been developed over time regarding these sites, particularly in terms of setback distance from existing roadway curbs and building height for any proposed new development. Principal among these are: Downtown Pasadena Urban Design Plan 67.5' setback and 50' height; Civic Center Specific Plan 38' setback and 62' height; Central District Plan 10' setback and 60' height.

The height of the north and south flanking wings of the City Hall is 59', that of the existing YMCA 58' and the YWCA 30'. The height of the matching buildings is not specified in the Bennett plan. They are, however, seen in an aerial perspective, where they are indicated as symmetrical, matching in height, and seem to be 3 stories tall with an attic, tile roof, and their eastern façade at 45° facing the plaza and City Hall entry portal.

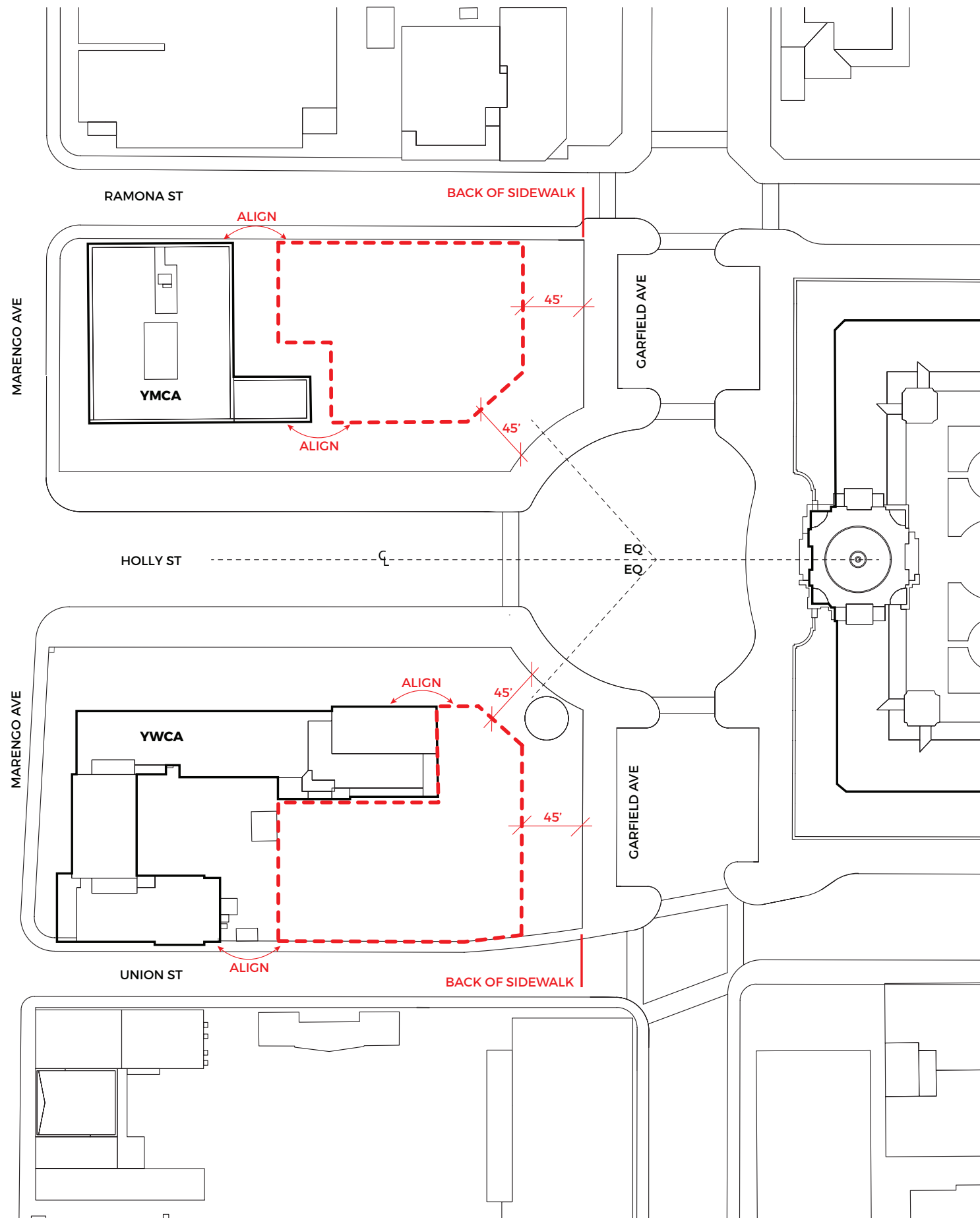
#### **SETBACK & MASSING RECOMMENDATION**

Several setbacks were studied together with notional architectural massing in the spirit of the Bennett Plan. Additionally, a careful look at the two parcels across from City Hall revealed that the YWCA block differs in dimension and proportion from the YMCA block, making perfect symmetry difficult to achieve. While the task at hand is to recommend a development setback from Garfield, the dimension of the setback on the diagonal to Garfield plays an important role in the urban framework of the Civic Center.

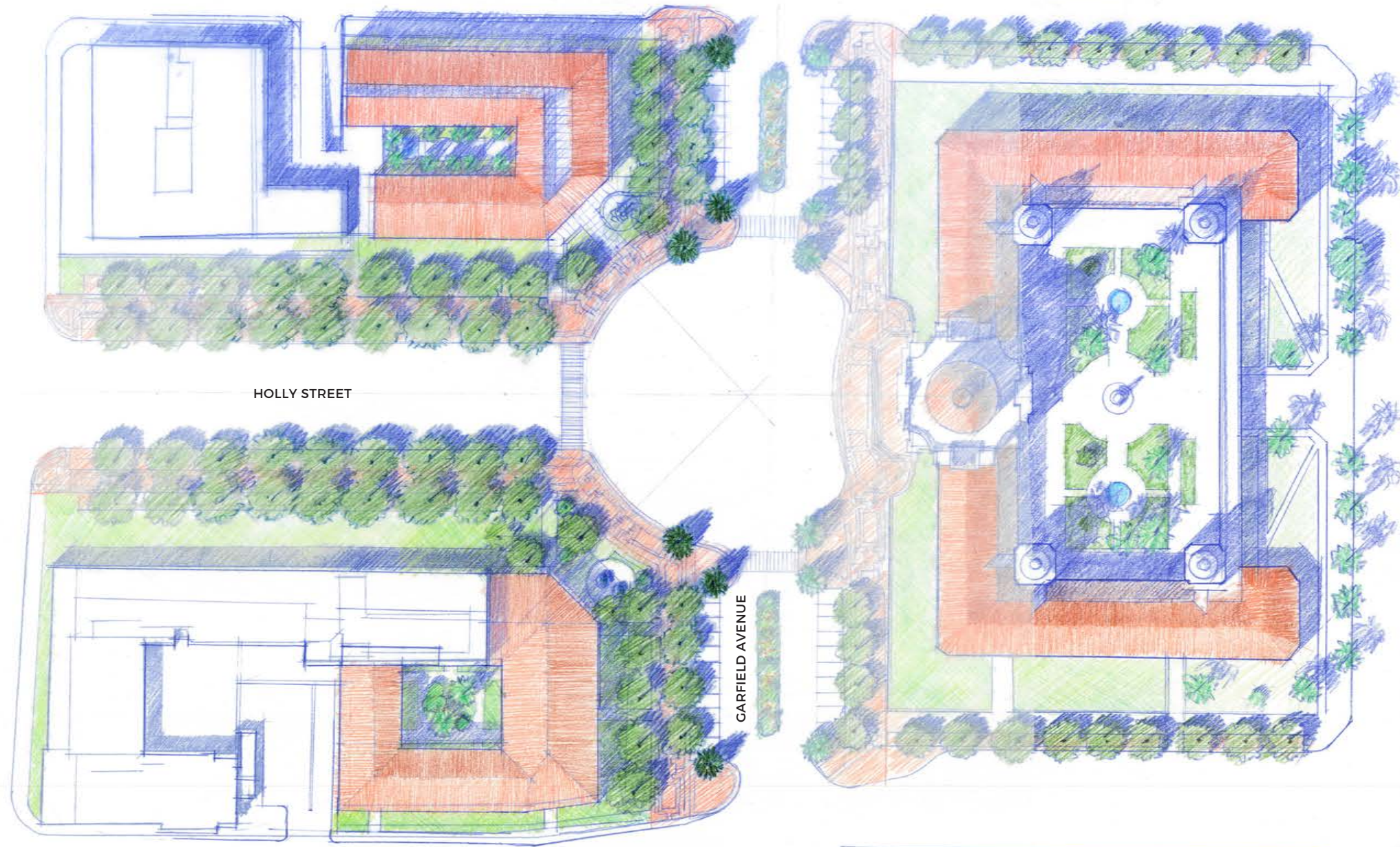
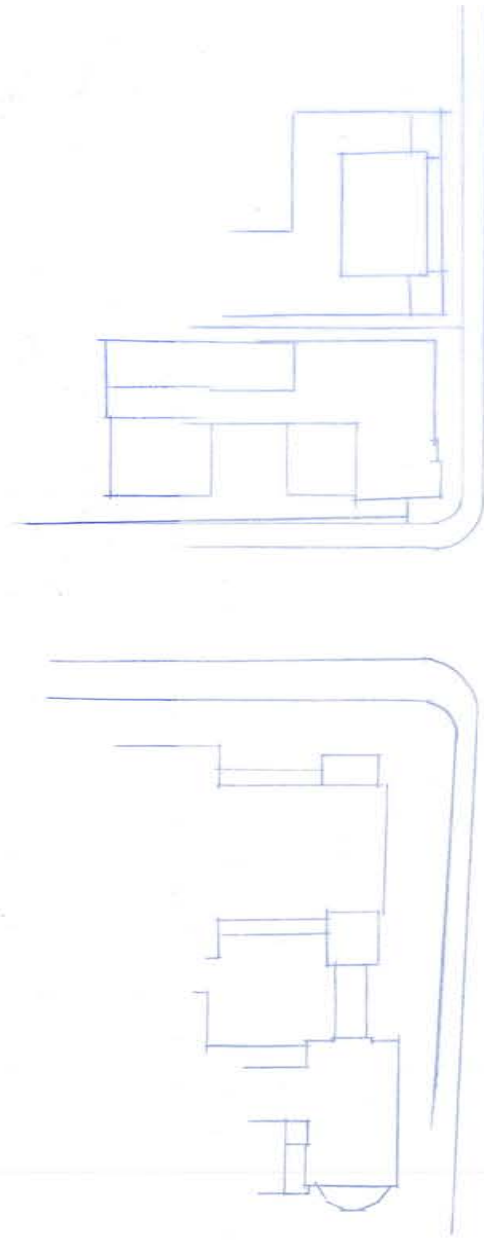
This diagonal line is illustrated in the original Bennett Plan and in several subsequent plans at a range of dimensions. However, the current condition of the site includes the Robinson Memorial which introduces a new spatial variable that was not present in the Bennett Plan. The desire to respect and preserve this memorial in place influences the dimension of the diagonal setback on the south parcel, and subsequently the setback from Garfield. It is important that development along the diagonal have sufficient architectural presence to hold the frame of Centennial Square, with about 60' being a minimum. When that minimum is paired with the geometry of the Robinson Memorial, the resultant setback from Garfield is about 45'. We consider this setback an appropriate 'line of development' for both parcels.

It is also recommended that the height limit of any new building be set at 60'; that the buildings located here address Centennial Square and City Hall with a 45 degree facade of sufficient presence, and that one or more principal entries to such buildings be located within this facade. The Task Force recommendations of May 2, 2018 are appended. It is the professional opinion of OLIN that these are generally well-considered and should be followed in the development of the two remaining sites of the Bennett Plan at the historically significant intersection of Garfield and Holly Streets within the Civic Center.

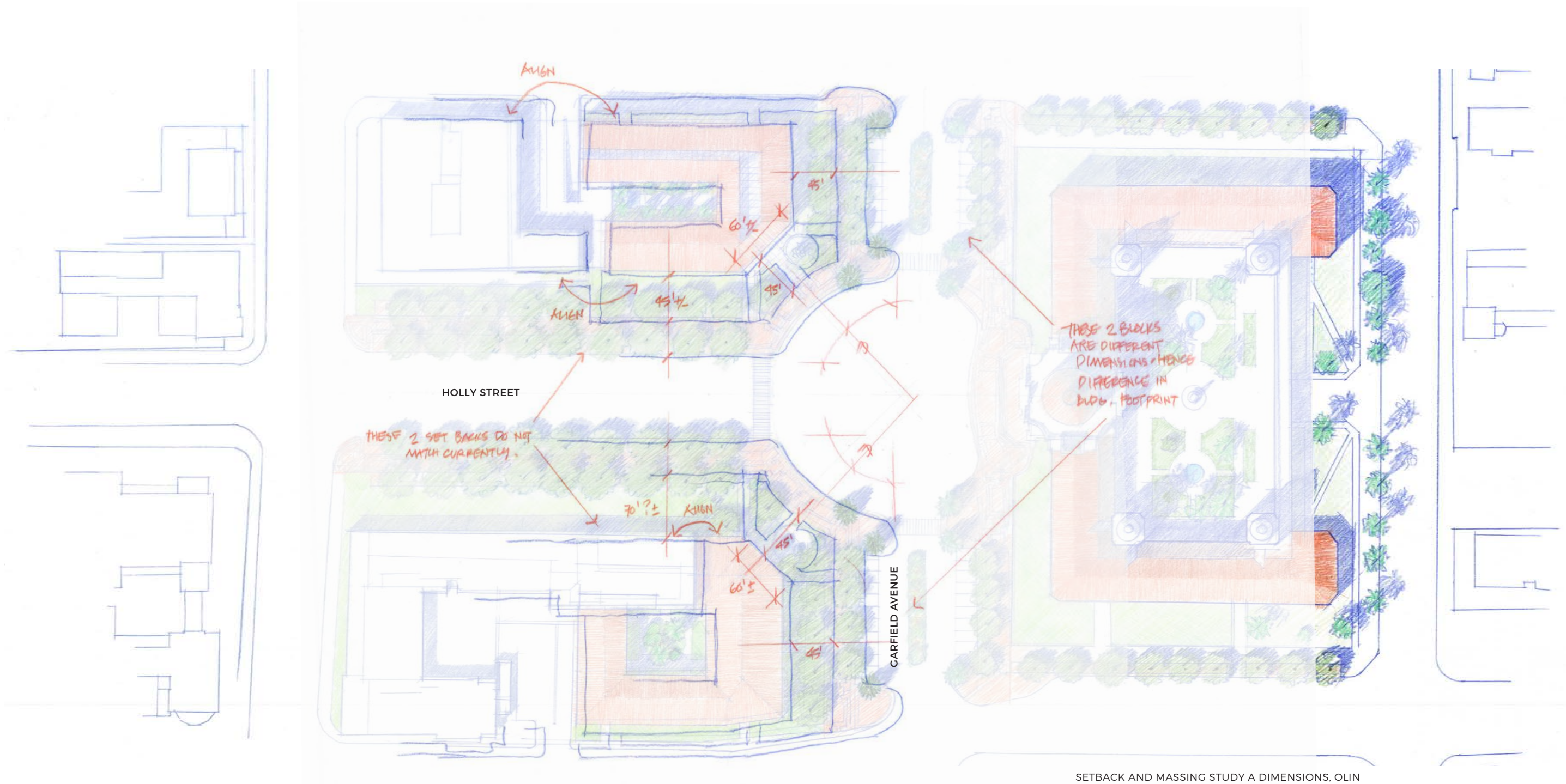
Two Setback and Massing Studies, developed within these parameters, follow.



**LEGEND**  
 RECOMMENDED ZONE OF DEVELOPMENT

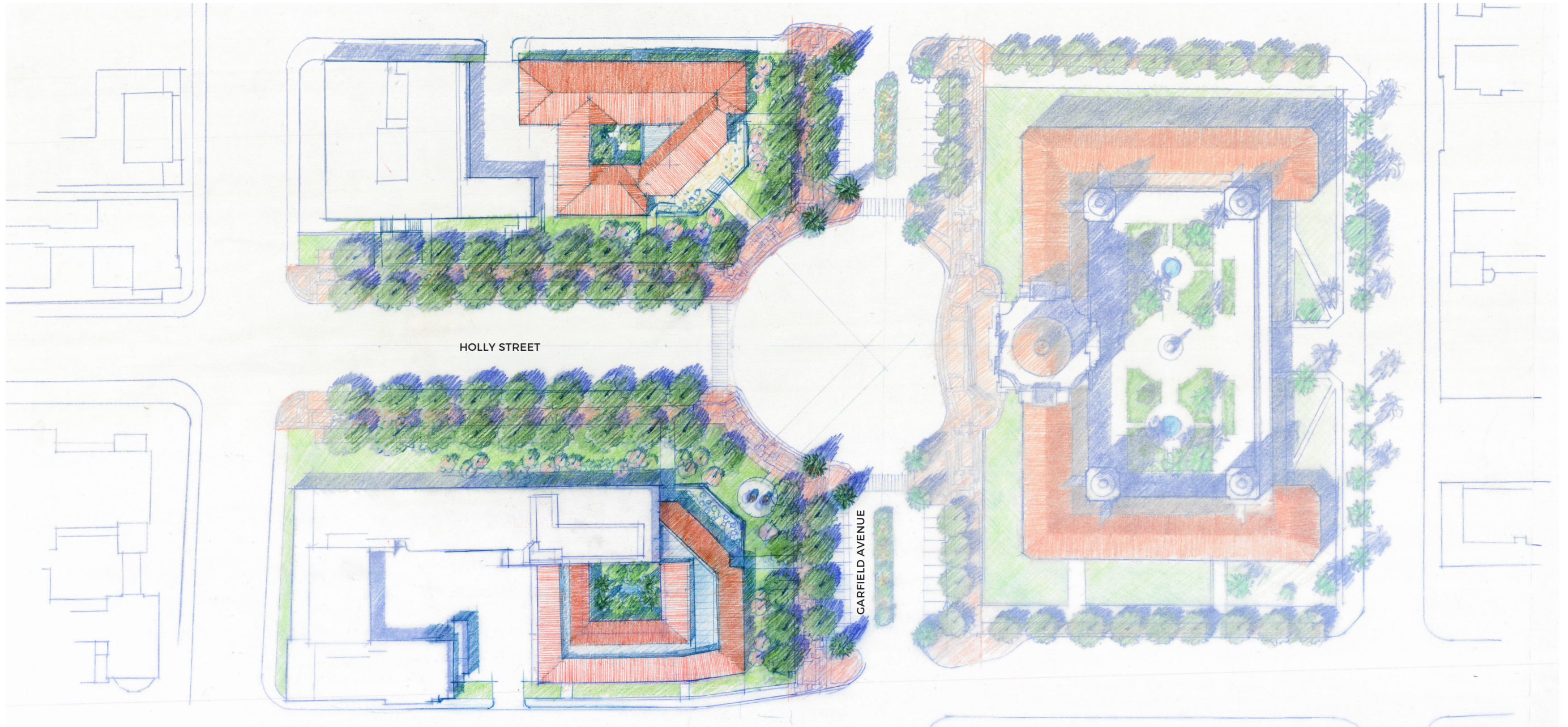


SETBACK AND MASSING STUDY A, OLIN

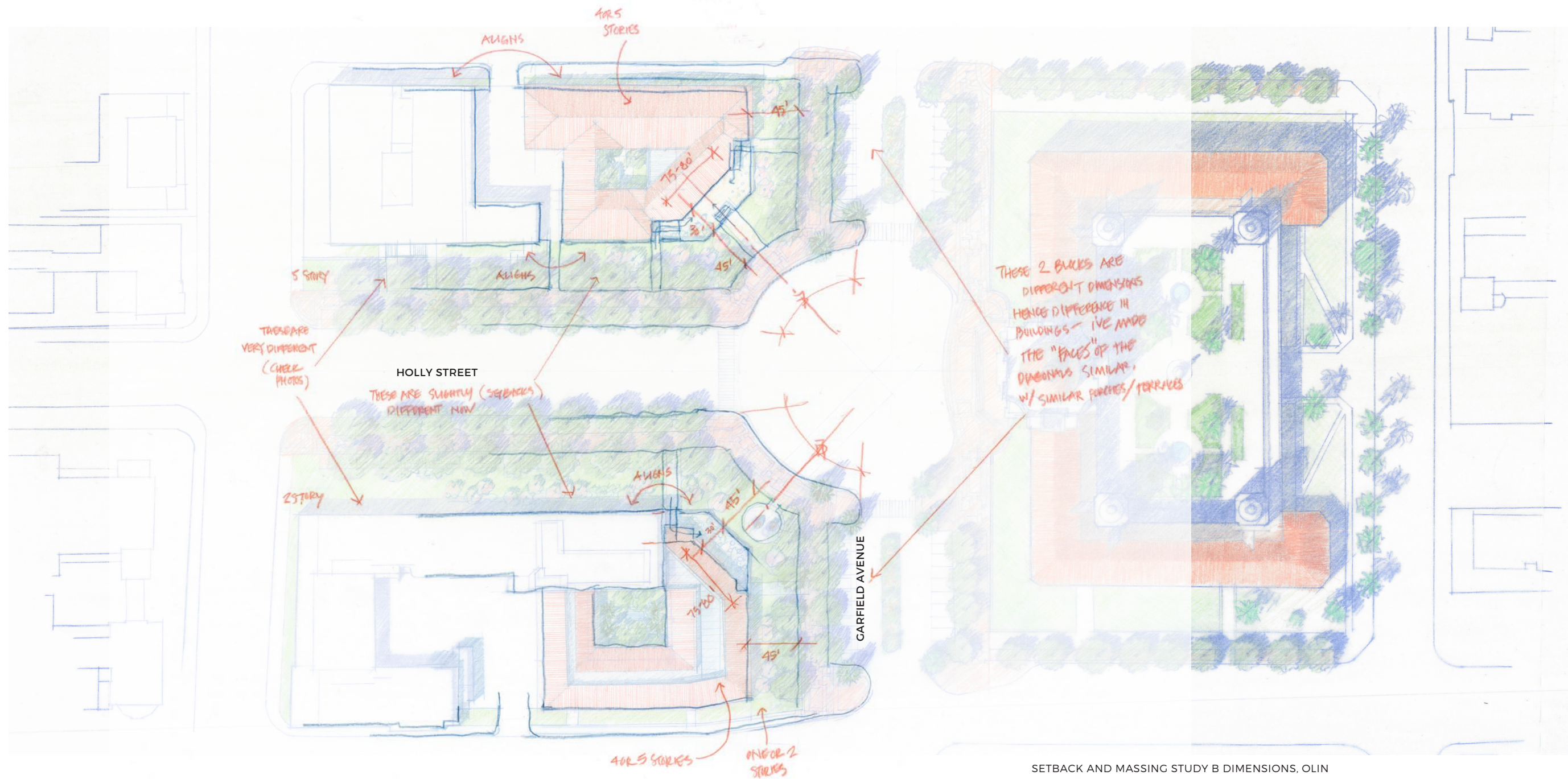


SETBACK AND MASSING STUDY A DIMENSIONS, OLIN

Setback and Massing Study A illustrates an approach that maintains a continuous setback from Garfield Avenue of 45'. This maintains a generous landscape space between the sidewalk and the threshold to the new buildings. It provides for a row of trees to frame both sides of the sidewalk, and gives the Robinson Memorial sufficient "breathing" room in the landscape, while ensuring a minimum width on the diagonal facades facing Garfield of approximately 60'.



SETBACK AND MASSING STUDY B, OLIN

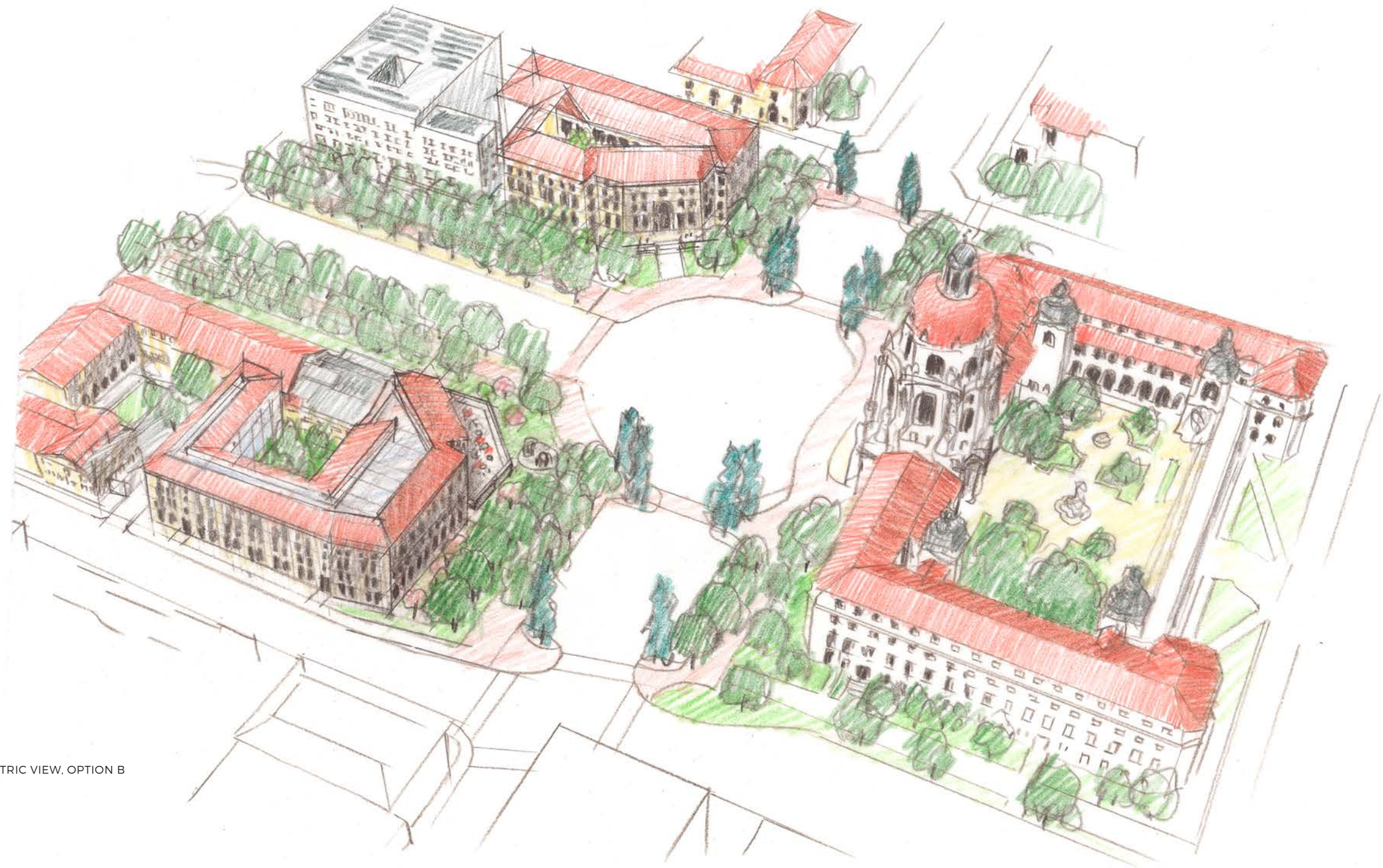


Setback and Massing Study B illustrates a development setback of 45' on both the north and south parcels, and suggests that patio extensions of the building program can sit along that development line, inviting social activity to the landscape in this area. Like Option A, it provides for a row of trees to frame both sides of the sidewalk, and gives the Robinson Memorial sufficient "breathing" room in the landscape, while maintaining a minimum width for the diagonal facing Garfield.



AXONOMETRIC VIEW, OPTION A





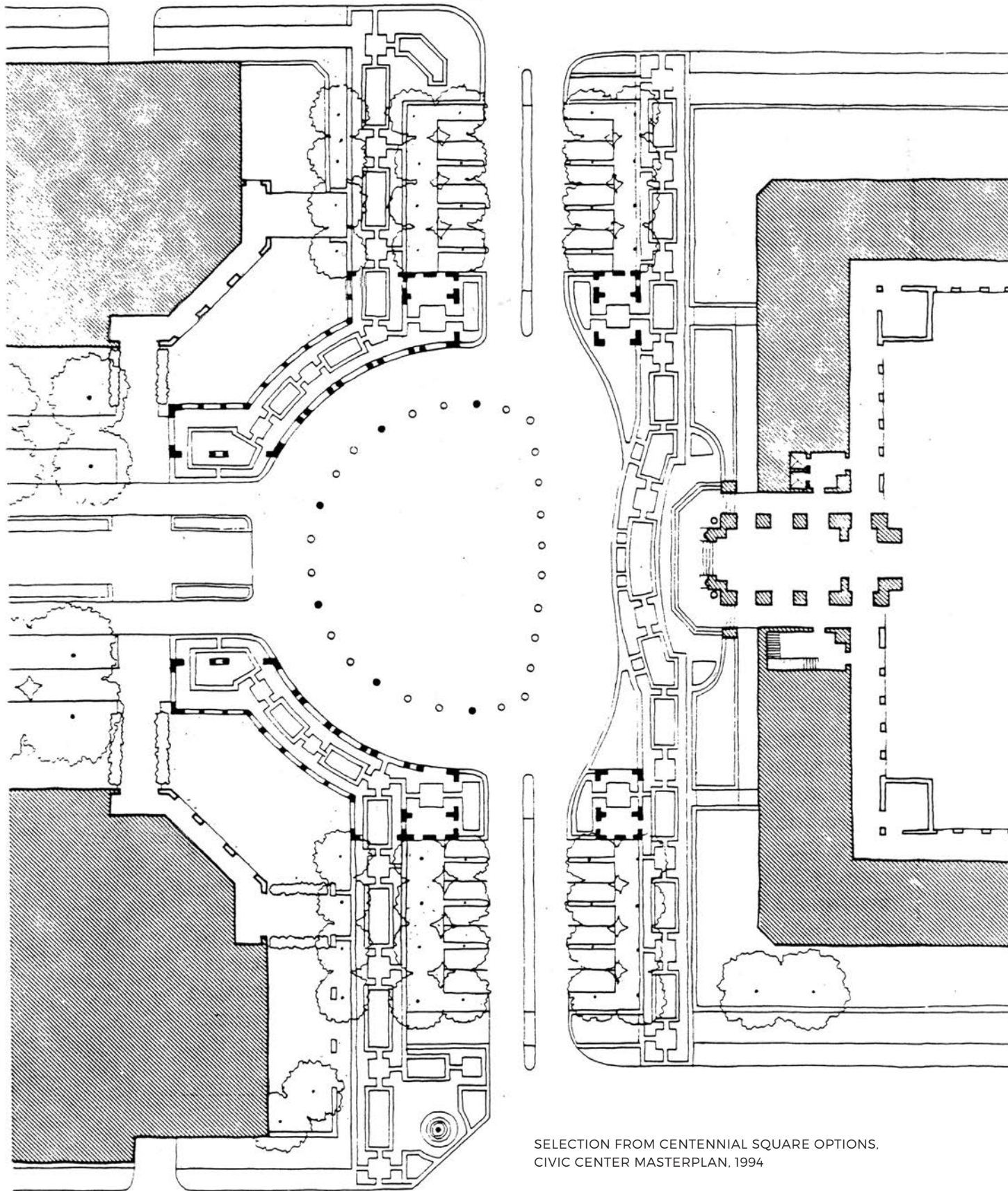
AXONOMETRIC VIEW. OPTION B





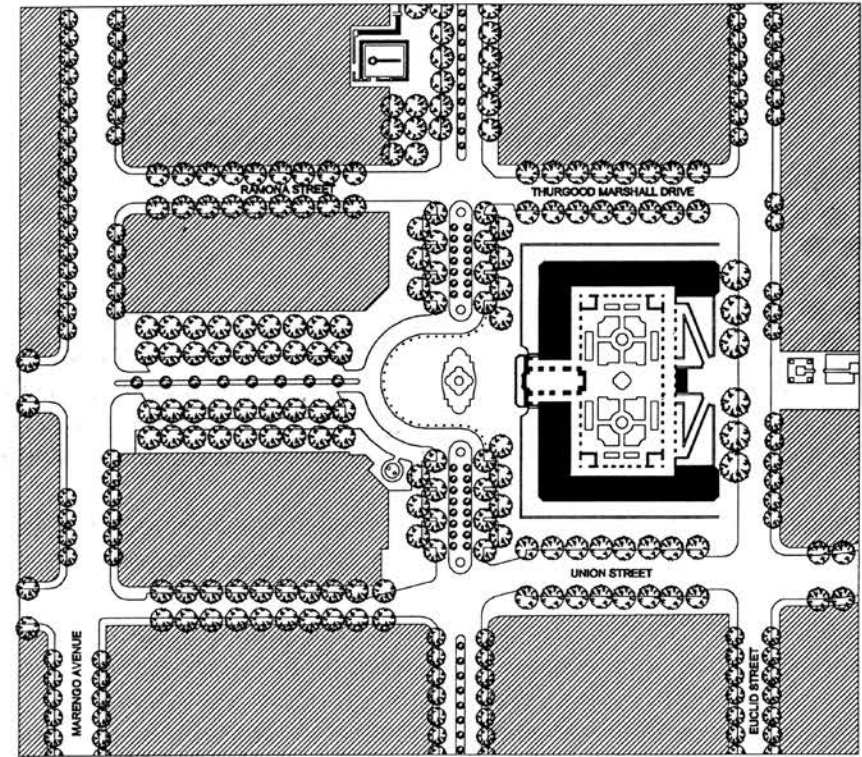
AERIAL VIEW OF EXISTING SITE CONDITIONS

## 5. CENTENNIAL SQUARE CONSIDERATIONS /

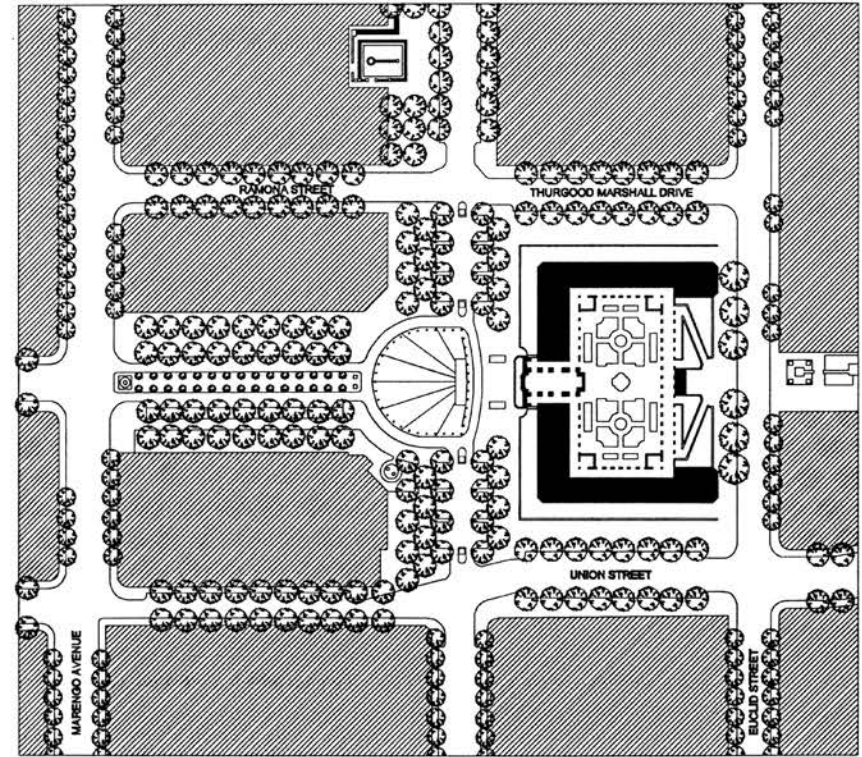


SELECTION FROM CENTENNIAL SQUARE OPTIONS.  
CIVIC CENTER MASTERPLAN, 1994

1

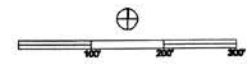


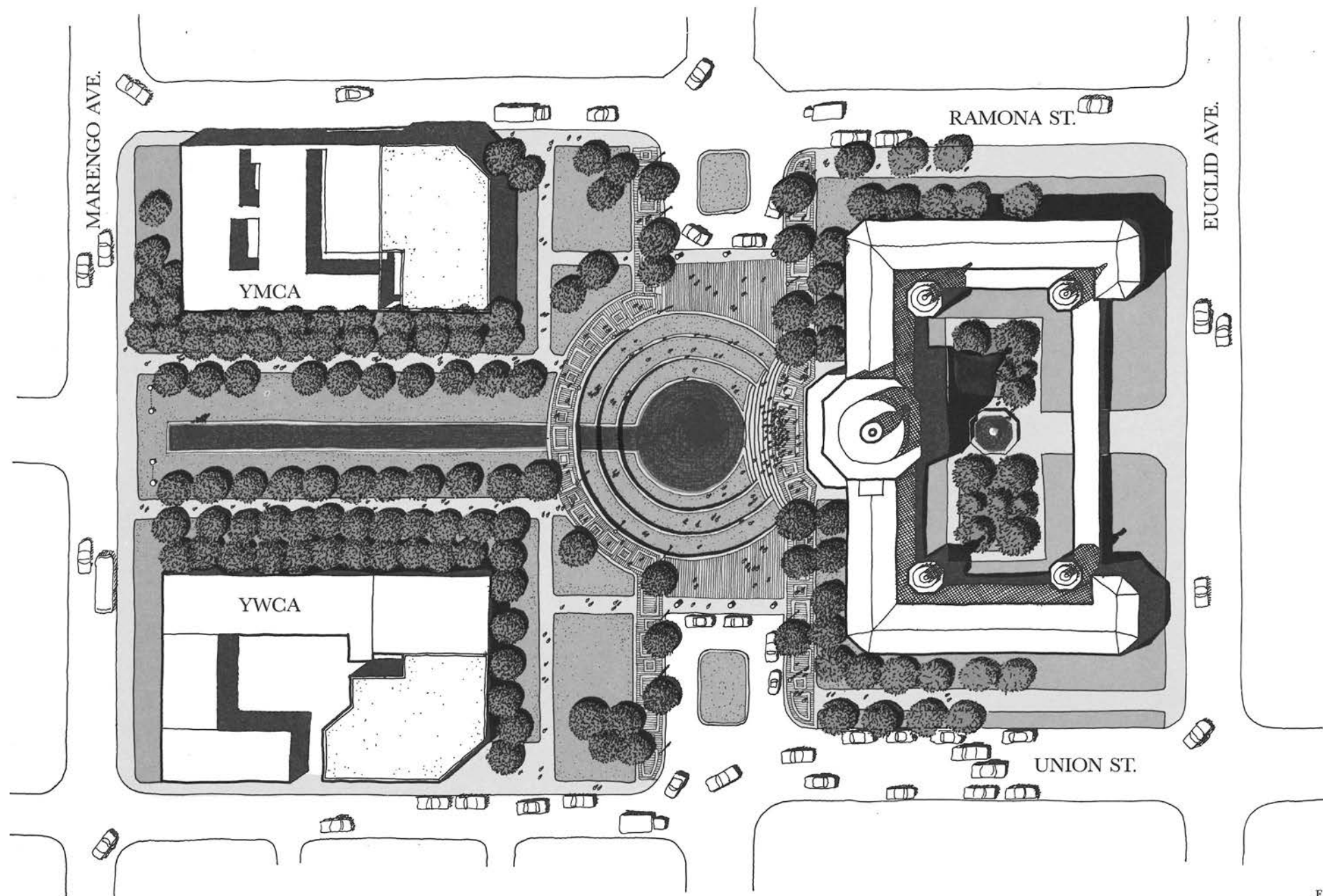
2



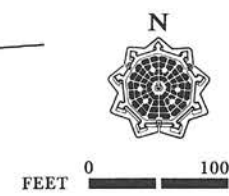
CENTENNIAL  
SQUARE OPTIONS

SELECTION FROM CENTENNIAL SQUARE OPTIONS,  
MOULE & POLYZOIDES GREY BOOK, 1998





CENTENNIAL SQUARE PLAN, 1971



In the process of reviewing the many studies and reports on Pasadena's Civic Center, several approaches to the treatment of Centennial Square surfaced. Some were subtle, some not so subtle. Interestingly enough, each grappled with the vast surface area of concrete pavement that makes up the heart of the Civic Center. Some schemes included large areas of lawn, some with reflecting pools or fountain jets, with or without bollards and new paving patterns.

Planted medians, flag poles, water runnels appear here and there in an attempt to humanize the pedestrian experience on the west side of City Hall.

It seems unlikely that the community of Pasadena will rally around the introduction of a water feature, as it has been controversial formerly, and practically would impose a significant commitment of funds for maintenance and upkeep.

In a similar vein, in addition to maintenance considerations the implementation of a garden space of any sort at the heart of Centennial Square - while visually inviting and a potential showpiece for Pasadena's great garden traditions - would reduce programmatic flexibility of the space for large events.

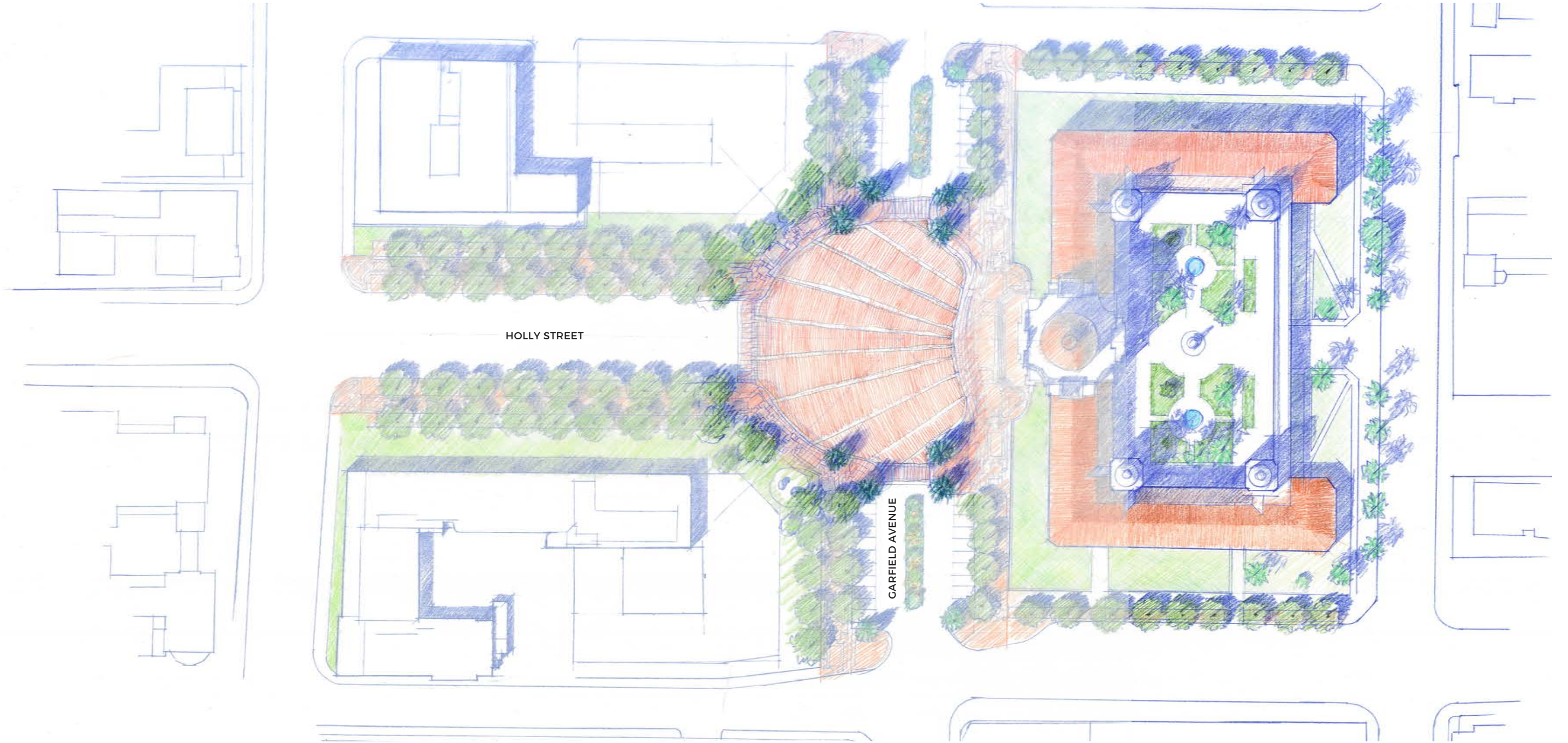
Likely as a subliminal reaction to the brick paving pattern that exists on the sidewalks surrounding Centennial Square, one can imagine potentially replacing the vast concrete expanse with something more textural and refined. This is a notion that includes brick paving, set in bands that radiate from the City Hall facade, articulated by bands of concrete or stone.

Siena's Piazza del Campo provides some inspiration with its travertine bands and herringbone brick pavers. The memory of scallop and seashell shapes - frequently found in baroque architecture - also come to mind, with a tradition of having light (colored or toned) bands in a somewhat darker field. In places like Venice, this is done with geometric patterns in limestone or white marble in a medium grey field of denser stone.

In any case, a revisit of the paving materials at Centennial Square would serve well to elevate the pedestrian experience, provide a bit of warmth and texture, while continuing to sit humbly subservient to the grand facade of City Hall.



PIAZZA DEL CAMPO, SIENA ITALY



A SKETCH FOR CENTENNIAL SQUARE, OLIN





Submitted with this document are a selection from a great number of documents and compilations provided to OLIN by the City of Pasadena that proved extremely useful in evaluating the Civic Center site.

## 7. APPENDIX /

# OLIN

LANDSCAPE ARCHITECTURE / URBAN DESIGN / PLANNING

[WWW.THEOLINSTUDIO.COM](http://WWW.THEOLINSTUDIO.COM)

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