



August 23, 2009

The Honorable Steven Pougnet
Mayor of Palm Springs
3200 E. Tahquitz Canyon Way
Palm Springs, CA 92262

Subject: CITY HALL PARKING LOT RECONFIGURATION

Dear Mr. Mayor,

The city's current proposal to reconfigure the parking lot of the Palm Springs City Hall (designed by Clark, Frey & Chambers (1952)) replaces a view of great architecture with a view of unsightly car grills. The proposed reconfiguration blocks sight lines that have been in place for more than fifty years and does not reflect well on the city's stewardship of this world-renowned modernist icon. Attachments (1) and (2) provide visual aids that amply illustrate our concerns.

To summarize, the proposal to reconfigure the parking lot was included as a "consent" item entitled "City Hall and Dog Park Parking Lot Repairs" in the January 7, 2009 city council meeting agenda. As you know, consent items are typically routine items of minor importance that do not receive a public hearing. However, far from being a mere repaving of the parking lot, the consent item included a wholesale reconfiguration of the City Hall parking lot.

Far more alarming has been an inexplicable decision by the planning department to not let the Historic Site Preservation Board (HSPB) review the parking lot reconfiguration despite the fact that the City Hall (along with a host of other Albert Frey-designed buildings) was designated a Class 1 historic site in 1996. City Council Resolution No. 18907 of October 2, 1996 unequivocally states that the "Palm Springs City Hall...shall be designated as a Class 1 Historic Site pursuant to Chapter 8.05 of the Palm Springs Municipal Code." Further, an October 2, 1996 planning department memorandum to the city council on the designation clearly states that:

"The recommended Class 1 designation protects the architectural and historic integrity of the sites in that the structures *and their sites may not be modified*, nor objects removed, without the approval of the city council; usage may also be limited to the extent that it may impair the integrity of the site....The city Council's approval of modifications *is delegated to the HSPB* by Chapter 8.05 except that appeals of an HSPB decision are heard by the Council" (*emphasis added*).

Regardless of any perceived ambiguity in the "building versus site" distinction, such ambiguity should argue that the HSPB review the matter. I'm sure you agree that ambiguities in city

policies and precedent decisions should never be used as an excuse to circumvent review by a city board or commission.

On August 10, 2009 the city's Architectural Advisory Committee (AAC) reviewed that portion of the Tahquitz Canyon Way Median Design Concept that featured the proposed City Hall parking lot reconfiguration. During that review AAC members were pointedly and repeatedly told by the contractor representing the city that a discussion of the reconfiguration was not within their purview. Nevertheless, some AAC members voiced serious concerns about the reconfiguration.

Because the parking lot reconfiguration has now been lumped into the Tahquitz Canyon Way Median Design Concept, at this date it is difficult for members of the public to register their concerns. Nevertheless, we will soon encourage our membership to state their objections to the reconfiguration (as provided for on the city's Sustainability web page).

Recognizing that "slip and fall" legal concerns may be driving the parking lot repaving project, we encourage the city to repave the parking lot in its current configuration. Not only will this save money, it should have no impact on the city's Tahquitz Canyon Way sustainability efforts.

While the city has a generally good track record of encouraging public input, the handling of this matter has served as a textbook example of what can happen when public input is not aggressively solicited. The obvious solution is to ensure that the review of such matters, by the city's duly appointed boards and commissions, be liberal in scope. A liberal review process not only brings specialized expertise to bear but provides the public with an opportunity to express their views.

I hope you will make a personal effort to rectify this matter and review the opaque (versus transparent) city processes that have allowed such a proposal to progress this far. The foundation can be contacted at (760) 837-7117 or via email at info@pspreservationfoundation.org.

Sincerely,

Ron Marshall

Ron Marshall
President

Attachments: (1) Photographs of cars in proposed reconfiguration blocking sight lines
(2) Overhead graphic of proposed reconfiguration impacting sight lines

Copy to (with attachments):

City council members G. Foat, C. Mills, L. Weigel and R. Hutcheson
City Manager (Mr. D. Ready)
Chair, Planning Commission
Chair, Historic Site Preservation Board (J. Gilmer)
Chair, Sustainability Commission
Chair, Architectural Advisory Committee
PSModCom (Mr. P. Moruzzi)
Desert Sun (Mr. M. Honore)

Today

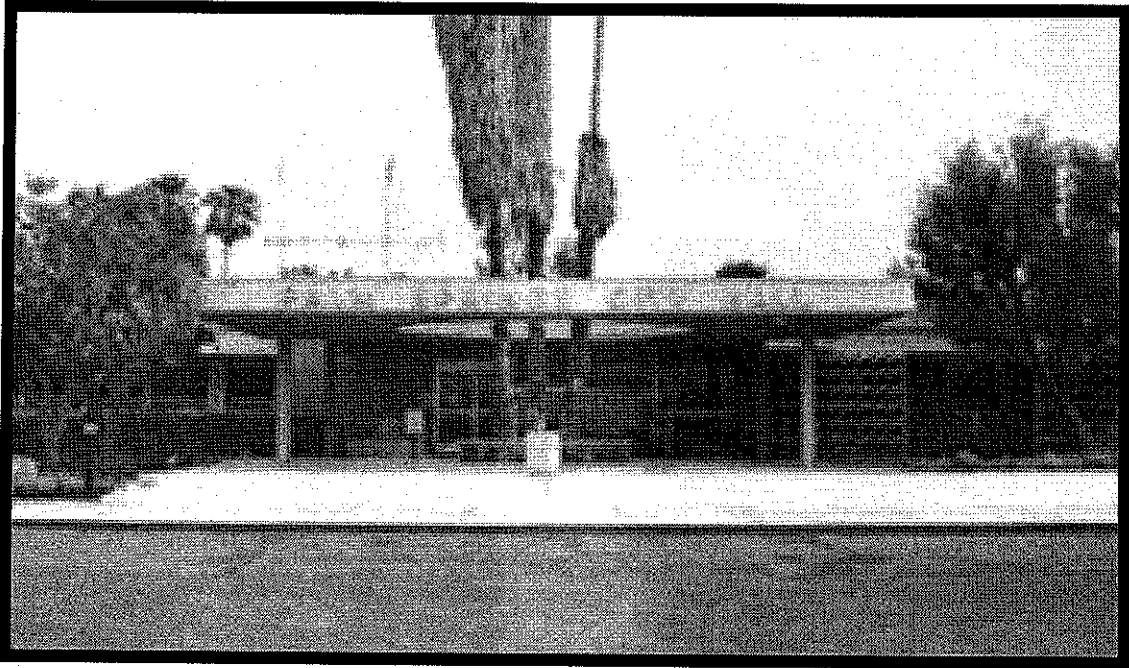


Tomorrow?



Cars in proposed reconfiguration blocking sight lines

Today



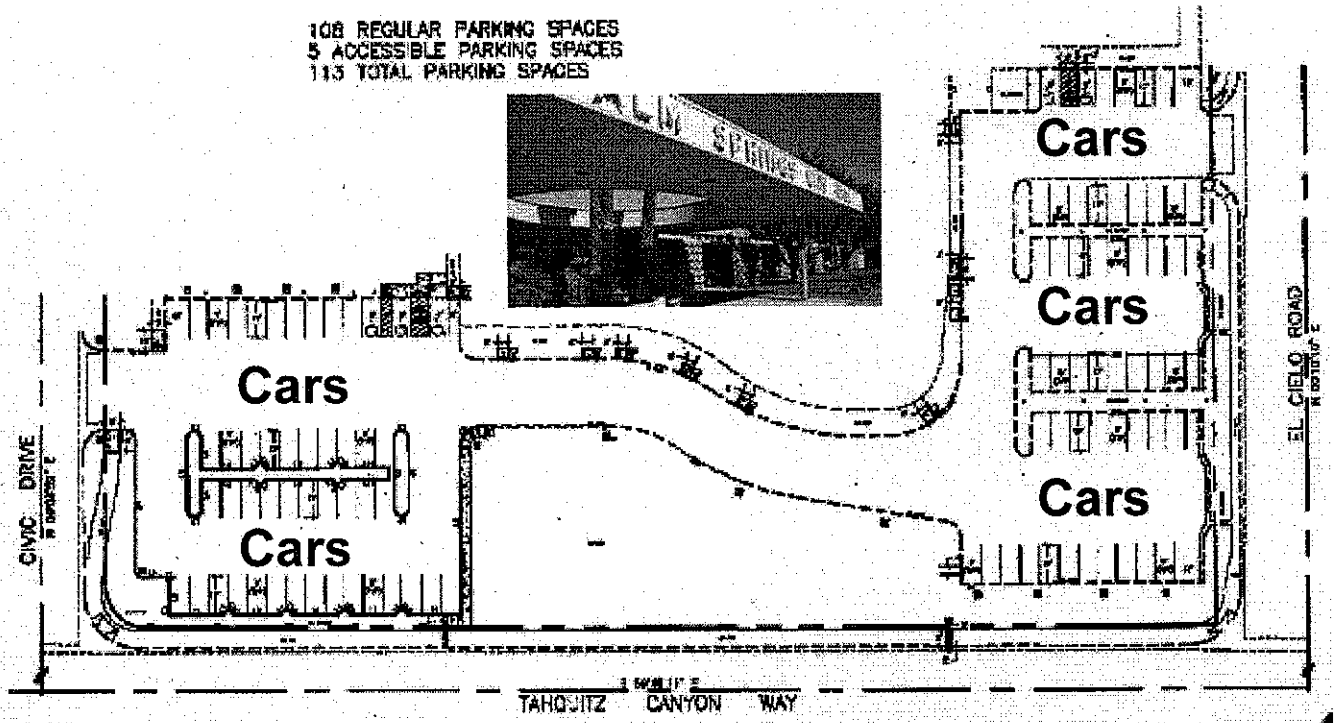
Tomorrow?



Cars in proposed reconfiguration blocking sight lines

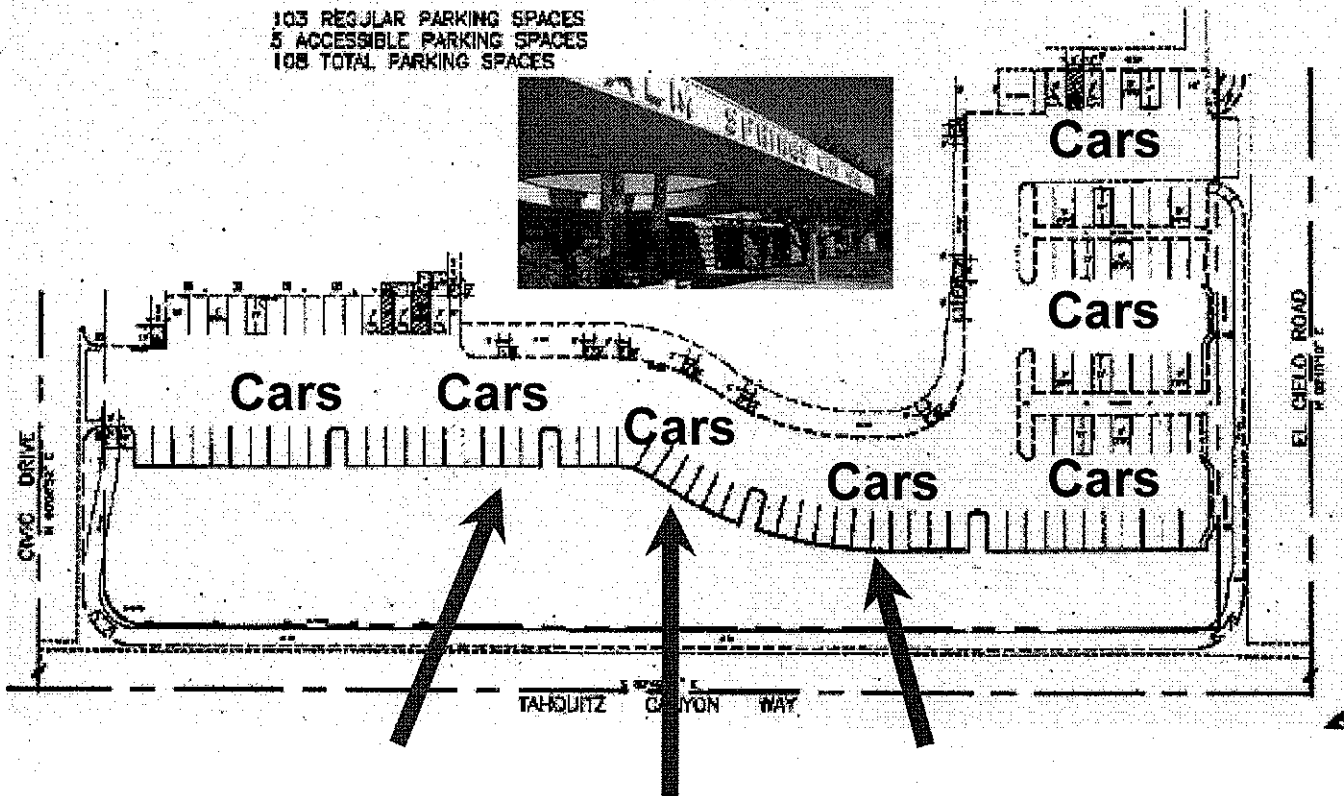
Current

108 REGULAR PARKING SPACES
5 ACCESSIBLE PARKING SPACES
113 TOTAL PARKING SPACES



Proposed

103 REGULAR PARKING SPACES
5 ACCESSIBLE PARKING SPACES
108 TOTAL PARKING SPACES



Blocked sight lines

(Note that 5 parking spaces are actually lost in the proposed plan)

Recorded
10-8-96
336125

RESOLUTION NO. 18907

OF THE CITY COUNCIL OF THE CITY OF PALM SPRINGS,
CALIFORNIA, DESIGNATING THE FREY HOUSE II, THE
VALLEY STATION OF THE PALM SPRINGS AERIAL
TRAMWAY, THE LOEWY HOUSE, PALM SPRINGS CITY
HALL, AND THE CAREY-PIROZZI HOUSE AS CLASS 1
HISTORIC SITES.

* * * * *

WHEREAS the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey House have contributed substantially to the historic architectural diversity of the City of Palm Springs; and

WHEREAS the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House have long been landmarks of the City of Palm Springs for residents, architectural students and visitors; and

WHEREAS the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House together constitute a significant portion of a body of work designed by the architect Albert Frey, FAIA, along with various partners; and

WHEREAS the life and work of Albert Frey, FAIA, has been well-documented, and his work is recognized world-wide as significant toward the development of the International style and other modern movements of architecture, especially as he adapted such styles and movements to the local environment; and

WHEREAS the Palm Springs General Plan provides for the long-term preservation of significant architectural and historic buildings; and

WHEREAS Chapter 8.05 of the Palm Springs Municipal Code provides for the designation of sites with architectural and historic significance; and

WHEREAS on September 10, 1996, the Historic Site Preservation Board held a public hearing to recommend the designation of the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House as historic sites and unanimously recommends to the City Council designation of said properties as Class 1 Historic Sites; and

WHEREAS the City Council concurs in the recommendation of the Historic Site Preservation Board regarding the architectural and historic value of the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House; and

WHEREAS the designation of the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House shall further the purposes and intent of the General Plan and Chapter 8.05 of the Palm Springs Municipal Code; and

WHEREAS the designation of the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House shall promote the sensitive preservation and restoration of said sites.

NOW, THEREFORE, BE IT RESOLVED by the City Council of the City of Palm Springs, California, as follows:

- Section 1. The Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey House were constructed during the period 1946-1965 and have since contributed to the historic architectural diversity of the City of Palm Springs.
- Section 2. The Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey House are excellent examples of the Modern architectural movement in the City of Palm Springs as designed and adapted by the renowned architect Albert Frey, FAIA.
- Section 3.
- a. The Frey House II, owned by Albert Frey ("Owner"), and located at 686 Palisades Dr., shall be designated as a Class 1 Historic Site pursuant to Chapter 8.05 of the Palm Springs Municipal Code. The site is located on Lot 10, and a portion of Lot 8, of Palm Springs Palisades, M/B 19/23, Riverside County, California; APN 513-110-020.
 - b. The Valley Station of the Palm Springs Aerial Tramway, owned by Mount San Jacinto Winter Park ("Owner"), and located at the westerly terminus of Tram Way, shall be designated as a Class 1 Historic Site pursuant to Chapter 8.05 of the Palm Springs Municipal Code. The site is located on a portion of Sec. 7, T.4S., R.4.E., Riverside County, California; APN 505-020-012.
 - c. The Loewy House, owned by James Gaudineer ("Owner"), and located at 600 Panorama Rd., shall be designated as a Class 1 Historic Site pursuant to Chapter 8.05 of the Palm Springs Municipal Code. The site is located on a portion of the SW1/4 SE1/4 of Section 3, T.4S., R.4E., Riverside County, California; APN 504-292-014.
 - d. Palm Springs City Hall, owned by the City of Palm Springs ("Owner"), and located at 3200 E. Tahquitz Canyon Way, shall be designated as a Class 1 Historic Site pursuant to Chapter 8.05 of the Palm Springs Municipal Code. The site is located on Lot 16 of Palm Valley Colony Lands, MB 14/652, San Diego County, California; APN 502-150-005.
 - e. The Carey-Pirozzi House, owned by Vincent & Karen Pirozzi ("Owners"), and located at 651 W. Via Escuela, shall be designated as a Class 1 Historic Site pursuant to Chapter 8.05 of the Palm Springs Municipal Code. The site is located on Parcel 1, R/S 27/75, Riverside County, California; APN 504-193-002.
- Section 4. No permits for the exterior alteration to the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House shall be granted without the prior approval of the Historic Site Preservation Board and/or the City Council, pursuant to Chapter 8.05 of the Palm Springs Municipal Code; approved alterations shall maintain the historic architectural integrity of the building.
- Section 5. The Owners shall permit the City to demark the Frey House II, the Valley Station of the Palm Springs Aerial Tramway, the Loewy House, Palm Springs City Hall, and the Carey-Pirozzi House as historic sites with a plaque of the City's choosing.
- Section 6. This resolution, and the historic designation put in place by it, shall not affect title to the subject properties.

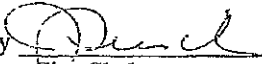
Section 7. The City Council hereby directs the City Clerk to submit this resolution to the county recorder for recordation within 90 days of the effective date of this resolution.

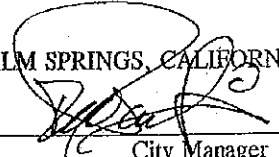
ADOPTED this 2nd day of October, 1996.

AYES: Members Barnes, Hodges, Oden, Spurgin and Mayor Kleindienst
NOES: None
ABSENT: None

ATTEST:

CITY OF PALM SPRINGS, CALIFORNIA

By 
City Clerk


City Manager

REVIEWED & APPROVED: 

DATE: October 2, 1996
TO: City Council
FROM: Director of Planning & Building

HSPB-33 - POTENTIAL DESIGNATION OF SELECTED *ALBERT FREY* STRUCTURES AS HISTORIC/ARCHITECTURAL SITES

RECOMMENDATION:

The Historic Site Preservation Board (HSPB) recommends that the City Council receive public comment and review information regarding the designation of the following as historic sites:

- ✓ 1. Frey House II - 686 Palisades Dr.
- ✓ 2. Valley Station - Palm Springs Aerial Tramway
- ✓ 3. Loewy House - 600 Panorama Rd.
- ✓ 4. Palm Springs City Hall - 3200 E. Tahquitz Canyon Way
- ✓ 5. Carey-Pirozzi House - 651 W. Via Escuela
6. Tramway Gas Station - 2901 N. Palm Canyon Dr.;

and the HSPB further recommends that the City Council designate the structures as *Class 1 Historic Sites* due to their import to the City's architectural heritage.

BACKGROUND:

The HSPB recommends that these structures be granted a Class 1 Historic designation. Chapter 8.05 of the Municipal Code provides for the designation of historic sites. The HSPB has determined that these sites meet this Chapter's definition of historic sites as they 1) embody the distinctive characteristics of the Modern movement of architecture and the methods of construction practiced in this movement, especially as adapted to the California desert environment; and 2) represent the significant local examples of the master architect Albert Frey, FAIA, whose individual genius influenced his age. The documentation to support the architectural significance of these structures to the City of Palm Springs is attached.

The recommended Class 1 designation protects the architectural and historic integrity of the sites in that the structures and their sites may not be modified, nor objects removed, without the approval of the City Council; usage may also be limited to the extent that it may impair the integrity of the site. The interiors of structures are not affected by the proposed designation. The City Council's approval of modifications is delegated to the HSPB by Chapter 8.05 except that appeals of an HSPB decision are heard by the Council.

PUBLIC COMMENTS/NOTIFICATION/HSPB ACTION:

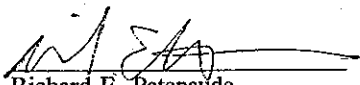
The property owners, and those located within 300 feet of these properties, were notified of the City Council hearing by regular mail. A Notice of Public Hearing was published in *The Desert Sun* on September 22, 1996.

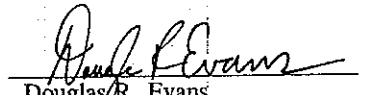
Neil Annenberg (Palm Springs Oil Co.) , owner of the Tramway Gas Station, protested the proposed designation at the hearing of the Historic Site Preservation Board on September 10, 1996. His concern regards the future use of the property with this designation in place. Staff recommended that the HSPB postpone designation until such time that a study session could be scheduled to discuss the impact of this designation on Mr. Annenberg's property. However, the HSPB, by a 5-1 vote (Corkle dissenting, Tipton absent), recommended

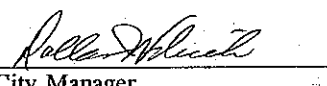
1A1

1A2

designation of the Tramway Gas Station, feeling that the architectural significance of this structure to the community is such that it deserves designation along with the remaining Frey sites being recommended. The HSPB unanimously recommended designation of the remaining five sites.

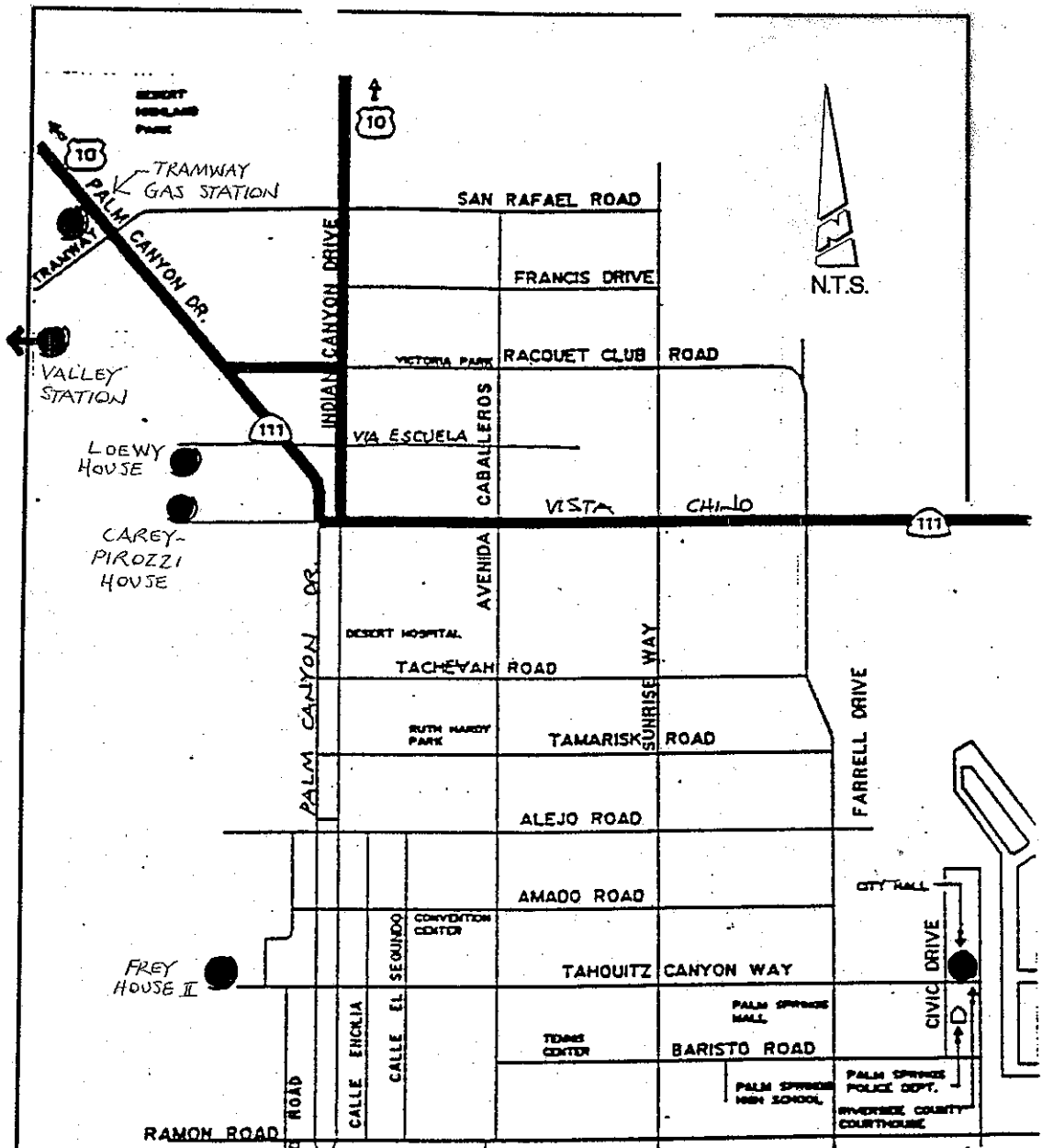

Richard E. Patenaude
Secretary, HSPB


Douglas R. Evans
Director of Planning & Building

for 
City Manager

ATTACHMENTS:

- 1. Map
- 2. Documentation re: Albert Frey & the Structures in question
- 3. HSPB Minutes - 9/10/96 (to follow)
- 4. Resolution



TS

CITY OF PALM SPRINGS

CASE NO. HSPB - 32
 APPLICANT CITY OF PALM SPRINGS

DESCRIPTION DESIGNATION OF
 ALBERT FREY, FAIA, STRUCTURES AS
 HISTORIC SITES.

1A3

DOCUMENTATION

1A4

[The following is excerpted, and paraphrased, from *Albert Frey, Architect* by Joseph Rosa, © 1990 Rizzoli International Publications, Inc.]

Frey arrived in New York on September 5, 1930, and shortly thereafter began working with A. Lawrence Kocher (1885-1969) in a partnership that would last until March 1935, with another brief collaboration in 1938. Although Kocher and Frey only built four buildings during the course of their partnership, their contribution to the American modern movement was significant. They co-authored many articles on urban planning, the modern aesthetic and technology for *Architectural Record*, which established theirs as one of the most innovative and influential partnerships in America during the early 1930s. Exploring the latest in American building technology, their projects for low-cost, experimental and prefabricated housing were published internationally, placing them at the forefront of the American modern movement.

At the time of Frey's arrival in Palm Springs, in the fall of 1934, the community had assumed its stance as "an ultra smart winter resort for movie stars, and for people who like and can afford to live where and as movie stars live." The project that brought Frey to Palm Springs was a small combination apartment and office (the *Kocher-Samson Building*) that he and A. Lawrence Kocher had designed for Kocher's brother, Dr. J.J. Kocher. In this, his first response to the climate and environs of the desert, Frey provided a concrete, steel-and-glass design which strongly asserted the modernist view that a 20th-century building should be a universal machine.

Frey's *Kocher-Samson Building* pointedly illustrates the high priority which architects and clients have continually placed on imagery. But these modern, up-to-date appearing machines could cope with the desert and its climate if used only during the mild winter months, not during the heat of the late spring, summer or fall. Only with the gradual introduction in the 1930s of refrigerated air conditioning could these machine-image designs really be functional, year-round dwellings.

By the end of the 1930s, the close-to-universal image employed in Palm Springs was that of the California ranch house, an update of the Spanish colonial revival tradition. The Spanish-Mediterranean had been introduced into the area in the 1920s, and had resulted in an array of impressively-designed buildings, including the Moorish-towered *El Mirador Hotel* of 1927. By 1939, Palm Springs was "uniformly of California pseudo-Spanish architecture." While a few of the larger of these buildings were of reinforced concrete, and there were a handful of traditional adobe or native stone, most were thin-walled, wood-stud buildings, sheathed in white cement stucco. These Palm Springs houses and other buildings generally mirrored, in their siting, landscape design and plans, similar Spanish or Mediterranean buildings and houses being built throughout coastal California.

There were small exceptions to this approach, especially Lloyd Wright's *Oasis Hotel* (1923-1928). Frey's response to these innovative approaches, to the persistence of traditional Spanish-Mediterranean imagery, coupled with his own involvement in the international modernist scene was never single-minded nor doctrinarian. He ended up pursuing at least three distinct paths, and what is remarkable, is that these decidedly different paths were generally followed simultaneously. As a machine-age modernist, Frey created, after World War II, a group of "space-age" buildings.

Frey's own house (*No. 1*) in Palm Springs (1940, with Frey additions in 1947 and 1953), now demolished, was one of America's great odes to the romance of the machine. His vision of the machine was not that of the high art abstractions of LeCorbusier and others, nor that of the everyday-encountered machine. Frey's machine images express a sense of enjoyment, delight and of play more akin to popular science fiction of the comic strip than to the world of high art modernism. The decidedly unique quality of his machine imagery was that he

realized it through the use of mundane, everyday machine products. This meant that the viewer was transported into the science fiction imagery by proceeding from the known (everyday cheap machine products) into a vision beyond the normal.

The second direction pursued by Frey has been that of a low-keyed, generally refined modernism – a version of the modern that came to dominate the American architectural scene in the 1950s and 1960s. Much of this work was produced in partnership with John Porter Clark, and later with Robson C. Chambers. The modernist buildings of these partnerships are only distinguishable from hundreds of other similar buildings of the time by their sensitive handling of proportions and details. The *Palm Springs City Hall* (1952-57), the Finchy Elementary School (1948-49) and other similar designs, are in the best sense of the term classics of California post-World-War-II modernism.

While other modernists, like Richard J. Neutra, paid a symbolic homage to vernacular and traditional forms of California and of the Southwest, Frey in contrast looked upon them as legitimate sources for contemporary architecture. With this attitude as a background, and with the predilections of many of his conventional middle-class clients in mind, it should not be a surprise to find that much of his work falls loosely within the pre- and post-World-War-II California ranch house mode. Frey's single floor, rambling ranch houses illustrate how modern and specific to a time revived historic forms can be.

Frey's own house (*No. 2*, 1963-64) indicates how he could look back to the early 1920s experimentations of Lloyd Wright and of Schindler, and link these concepts with his own version of the machine image, and then couple these with the simplicity of form associated with the California ranch house. This house plays two divergent games simultaneously; it both sits within and is passive and overpowered by the rock outcropping of the mountainside upon which it has been situated, and, pursuing an opposite direction through its precisely delineated concrete garage, stairs, walls and swimming pool terrace, the house asserts the unquestioned primacy of the man-made object.

At the end of October 1934, Frey left for Palm Springs to detail and supervise the construction of the *Kocher-Samson Building*. The following dissolution of the Kocher-Frey partnership was amicable; there was no work in New York for Frey, and he had grown fond of the desert landscape and mountains, which reminded him of his native Switzerland. Palm Springs had become the new frontier for Frey, and here he could be a pioneer with a raw landscape.

Frey had met John Porter Clark (1905-?), his next associate, in California prior to ending his association with Kocher. Clark was one of the first architects to live and practice in Palm Springs. All the work that Clark and Frey did together, from 1935 to 1937, was under the firm name of Van Pelt & Lind Architects, since neither Clark nor Frey was licensed at the time. Clark had worked for Van Pelt & Lind prior to attending architecture school, and they allowed him to use their name for his commissions. Frey worked with Clark until April of 1937, when he went to work for Philip Goodwin on a project for the Museum of Modern Art in New York. In 1939, he returned to the desert and resumed his partnership with Clark, which lasted for almost 20 years.

From March 1935 to March 1937, Frey saw eight of his projects to fruition. Most of them were done on a minimal budget. All were wood-frame construction with a lath and plaster exterior finish. During this time, Frey was trying to understand the landscape of the desert, its arid climate and its architecture. Frey's work of the 1940s addresses the issues of sun, temperature and prevailing winds. Using materials that work best in the desert, from both a functional and an aesthetic point of view, he created a modern architecture that is firmly rooted in LeCorbusier's rhetoric and adapts it to the desert.

Although modern architecture thrived in Los Angeles, partially due to the flourishing film industry, Palm Springs was still a virgin landscape. The only modern works built in Palm

passes under one of the sides of the house. The only strong vertical element is the back of the fireplace, which denotes the entry, located at the intersection of the two rectangles. At this junction, the walls become static and separate and define the outside from the inside. As you enter the house, you pass through one of the walls and find yourself "outside" again. To enter a room, one must pass through one of the wall planes again. The pool comes into the house, also blurring the distinction between the outside and inside. These elements break the boundaries of enclosure in the same way that the roof projects into the desert to claim part of the landscape as private space. Loewy contributed to the design of the house with pickled wood around the pool area, the interior furnishings and the cosmetic streamlining of the living room ceiling.

Another change in the partnership occurred in 1952, when Robson C. Chambers (1919-), who had been an employee of the firm since 1946, was made a partner and the name of the firm was changed to Clark, Frey & Chambers.

PALM SPRINGS CITY HALL

When Frey returned from a trip around the world at the end of 1955, he completed the final scheme for one of his most important public buildings, the *Palm Springs City Hall* (1952-57). While traveling, Frey's interest in the relationship between pure form and function was renewed, and this interest is reflected in the *City Hall* by the creation of a separate volume for the Council Chamber. The main volume of the building is linear and symmetrical, with a wing extending from the rear of the main entrance. To the right is the Council Chamber, which is higher than the rest of the building, as functional requirements of the public assembly hall were used to shape the space. All of its perimeter exterior walls are stepped to improve the acoustics and to bring in north light. The entrance to the Council Chamber is more elaborate than the main entrance. A sign above it states "The People Are The City," and it is marked by a poured concrete disc held up by four columns. The disc corresponds to the void left by a circle removed from the rectangular metal plane that marks the main entry. The building is constructed of concrete blocks in which every two rows are aligned in relation to each other, thereby creating a pattern of squares in elevation. [The original structure was designed in collaboration with E. Stewart Williams, AIA, and additions (Emergency Operating Center in 1964, New Conference Rooms in 1972 & Community Development Wing in 1984), designed by Mr. Williams, have been made over the years.]

The partnership of Clark, Frey & Chambers was dissolved at the end of 1956, the most lucrative year of Frey and Clark's 19 years together. When Clark left the firm, the name was changed to Frey & Chambers. Clark, who had dealt with the business aspects of the firm, wanted to concentrate more on large commercial, public and institutional structures at the expense of residential work. Frey, however, was interested in designing a variety of structures. During the partnership of Frey and Chambers, their larger buildings developed a greater fluidity, with each project expressive of its function. The residential work also changed at this point. While Frey was still exploring experimental housing issues on a small scale, he began to infuse his buildings with the metaphors pertinent to each project.

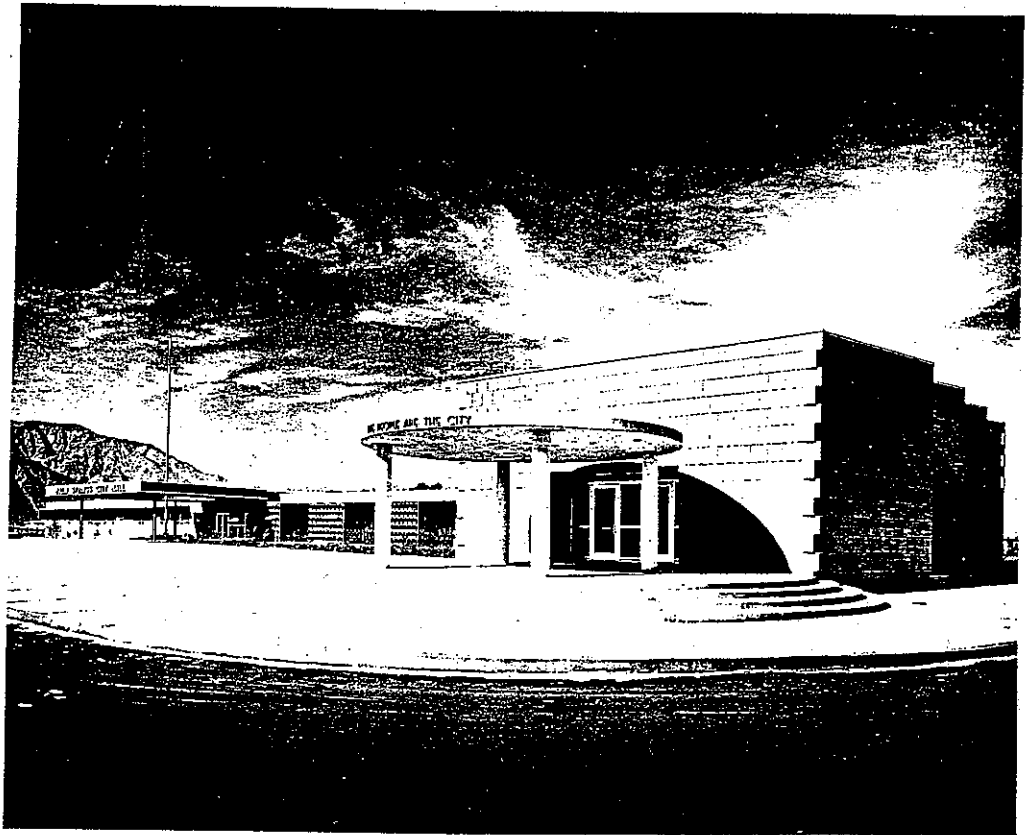
CAREY HOUSE

As the years passed, Frey's ability to site the residential works on the natural outcroppings of mountain sides and on their lower contours grew. Although not fully realized in his work of the 1950s, one can, nevertheless, see then the genesis of ideas that would be successfully executed in the 1960s. In the *Carey House* (1956, 651 W. Via Escuela, 1983 Frey alteration), Frey gave the client the "average suburban house" that she had requested, yet still respected the unique natural formation of the land. This interaction between two seemingly dissimilar concerns created an unusual building. The house is built at various levels above the ground plane, which provides a carport below and exposes the rocks and boulders that cover most of the site. Changes in elevation, expressed in the building volume, occur only at the floor plane, and the roof is consequently sloped to accommodate the various ceiling heights that result.

While the house at first looks like the quintessential suburban house, on closer observation, it becomes apparent that it is an assembly of industrial materials that needs no maintenance. The exterior walls are sheathed with asbestos cement board fastened with exposed screws. The windows are steel sash casement and the window zone is differentiated from the wall zone by the use of colored asbestos cement board. The house is a wood-framed building supported by steel columns. However, the steel columns of the *Carey House* are not vertical, but angled; this was done to stabilize the house in the event of an earthquake and to create a two-car carport. The only visual connection between the house and the ground, other than the angled steel columns, is a large exterior stair.

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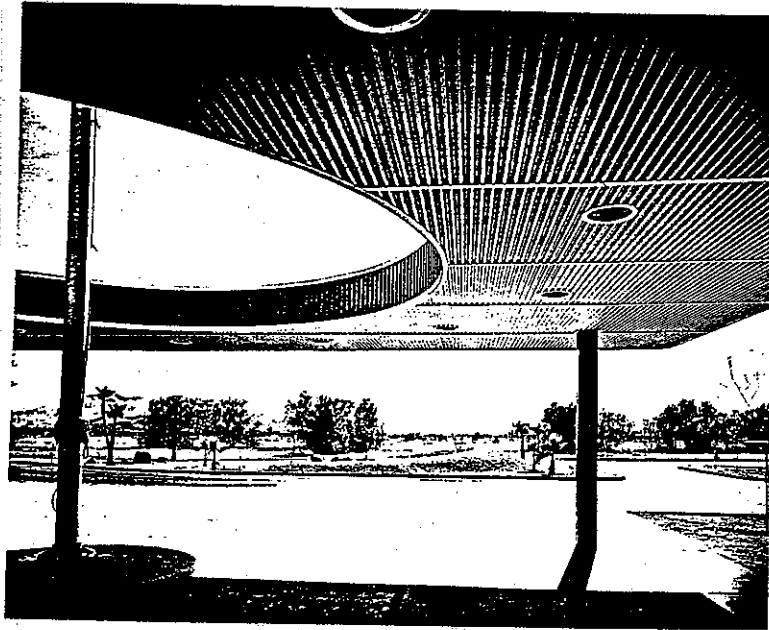
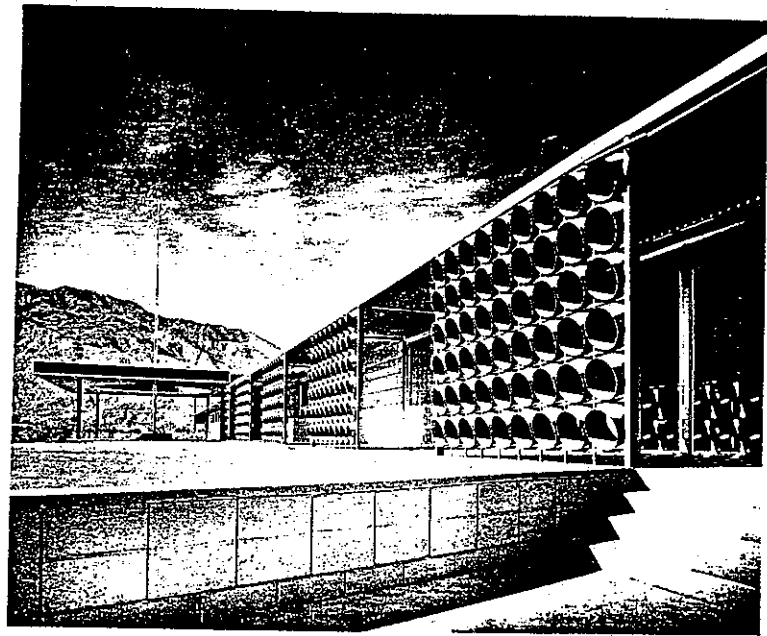
1952-



1957

The exterior of the building is of terra cotta colored concrete block that is sandblasted. Window shades and metal brises-soleil are painted sage green.

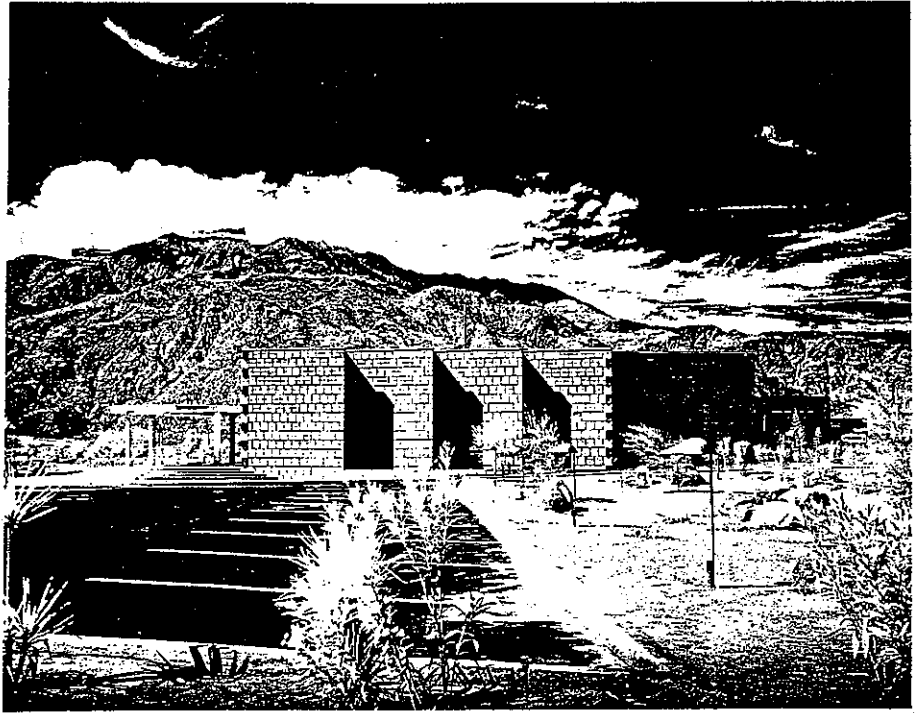
PALM SPRINGS CITY HALL



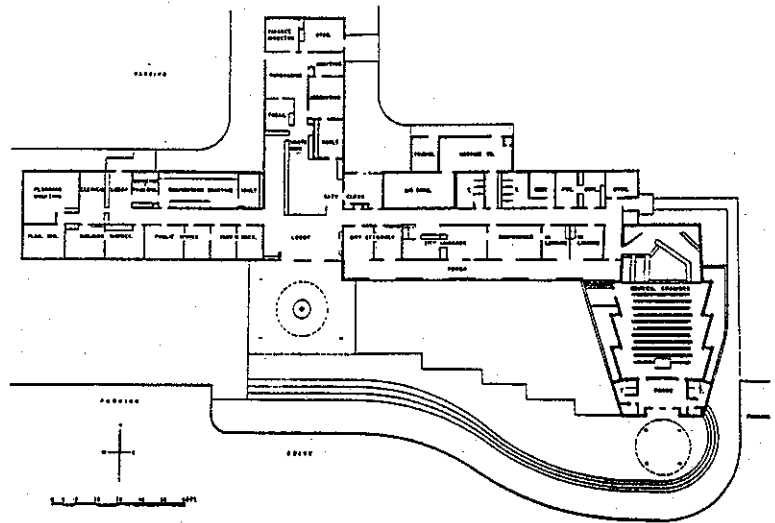
PALM SPRINGS, CALIFORNIA

1A25

1952-



1957



PALM SPRINGS CITY HALL, PALM SPRINGS, CALIFORNIA