WARNER CENTER SPECIFIC PLAN

CITY OF LOS ANGELES

DRAFT

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Special thanks to the Woodland Hill-Warner Center Neighborhood Council for outreach and support

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VISION

VISION

A. THE COMMUNITY'S VISION FOR 2035

Participants at the first Warner Center Specific Plan Update community workshops in July 2009 wrote vision statements describing Warner Center in 2035. The vast majority expressed a relatively cohesive vision of Warner Center as a sustainable, mixed-use, transit-oriented, walkable center serving the West Valley. Only two expressed a desire for limited change. **The following summarizes the predominant community vision of Warner Center in 2035**. The amount of material written about each topic reflects the extent to which it was discussed by participants.

Overarching Vision: A Sustainable Center for the West Valley

As the West Valley's downtown, Warner Center has maintained its neighborly, small-town character as it has grown into a cosmopolitan center. It is a safe, friendly, green community in which growth has occurred in a manner that is sensitive and responsive to the needs and varied capacities of its residents. Key components of Warner Center's character include: sustainability, community connectedness, accessible public transit, promotion of innovative businesses, job diversity, and a safe and friendly pedestrian environment.

Built Environment

Mixed-use and Transit Oriented Development. Warner Center is a vital mixed-use, transit-oriented community. Strategic planning has energized Warner Center's city streets with the activity of many uses proximate to each other. Its infrastructure now offers residents easy access to tram, bus, and rail. Green, dynamic, and eco-friendly streets are inviting and walkable with retail at ground level and work/live space above.

Though Warner Center has been developed as a collection of neighborhoods, none is left disconnected or ignored. Zero-emission public transit is available for shuttling within its districts and to adjacent communities. Transit reliably connects all parts of Warner Center and is easily accessible to young, old, and those who are physically challenged. The expanded Orange Line from Universal City reaches as far as downtown making many daily work commutes car-free.

Buildings are designed around parks and all sidewalks in Warner Center are shaded, comfortable and highly walkable. Extensive bike and pedestrian paths - safe, aesthetic, and well integrated into the dense, urban fabric - stretch to older, residential neighborhoods. Off-street, kid friendly bike paths connect Pierce College to both the Orange Line and Calabasas bike paths. Additional bike and horse trails connect the center to nearby treasures – the open fields of Pierce College, Calabasas Creek, LA River, and Ventura Blvd. Separate paths for segways and golf carts offer alternate modes of transportation to those who are more physically challenged.

Lined by many unique, locally owned stores, downtown's main pedestrian-oriented promenade is alive with a diversity of activity such as farmer's markets, outdoor dining, strolling, outdoor performances, festivals, and shopping.

Built Environment
Vital mixed-use and transit-oriented community / transit connects all parts, all neighborhoods are connected / buildings designed around parks / parks dispersed throughout.

Walkability. Warner Center's tree-lined streets are perhaps one of the center's most beloved attributes and symbolizes its reputation as the innovating, "green capital" of the West Valley. Pocket parks incorporated into dense, mixed-use areas provide the space for multiple uses and is a revitalizing feature to the pedestrian experience. Like green remnants of the old super blocks, these parks capture aspects of Warner Center's original grid.

The typical city block is shorter, safer, and more walkable. Cozy paseos and small streets inspire walkable opportunities for those who would typically drive to a destination. Innovatively designed intersections address pedestrian safety and crosswalk signals accommodate those who are unable to cross quickly. Once the most intimidating streets for pedestrians, Topanga Canyon Blvd and Canoga Ave can now safe and friendly.

Walkablity. Walkable shaded streets and sidewalks / a healthy community / pocket parks and green spaces, pedestrian-friendly streets / cozy paseos and pedestrian bridges.

Architecture. Known as the "green capital" of the West Valley, Warner Center represents a completely unique sustainable paradigm to its surrounding suburban neighbors. LEED certified building technology is implemented to generate "healthy" buildings that capture solar energy and provide rooftop gardens. All new properties must have solar components that supply at least 50% of each building's energy needs.

Warner Center seeks innovative architecture, design, and public art to shape a creative, healthy environment. This standard is what makes Warner Center so desirable.

Architecture. Green capital of the valley / healthy buildings / innovative architecture, design & public art / model of a sustainable community / integrate solar components.

Natural Environmental / Open Space

Warner Center smartly supports the access to Calabasas Creek and its confluence with the LA River and promotes an environmentally, sustainable lifestyle, including the use of native and/or drought tolerant landscaping as well as permeable sidewalks, roads, and parking lots. As a model, sustainable community, Warner Center is actively concerned about water, energy, air quality, and the overall well being of its surrounding environment.

Warner Center will develop a "Great Park" to provide its citizens with the opportunity to connect with nature and to provide a variety of activities:

- Sports fields for youth
- Farmer's Market on the weekends
- Community gardens
- Skate park
- Fitness paths
- Nature trails/ bike paths
- Native plant – drought tolerant garden
- Community gathering spot with picnic facilities

Warner Center is committed to maintain and expand green areas and the further installation of native trees (particularly Sycamores). Warner Center will install more dog parks with night lighting.

Recycling is mandatory. Water reclamation is encouraged.

Natural Environment & Open Space
Access to Calabasas Creek & L.A. River / sustainable lifestyle / native & drought tolerant plants / permeable paving / great park with variety of activities.

Economy

Though its vibrant downtown is the core of Warner Center, the business and light industrial parks are supported so that each is able to renovate, grow, and adjust to new market conditions. Warner Center attracts and supports highly creative and innovative businesses and industries. It is a center for leading technologies in renewable energy and environmentally sustainable products.

Economy
Continued viability of business and industrial parks / leading technologies / renewable energy and environmentally sustainable products / variety of jobs / local innovative businesses / incentives for creative businesses

Warner Center supports business, commercial, and light industrial activity to generate a variety of jobs for its local community. Businesses ingeniously define and support each district's unique character and enhance a sense of place and a sense of community. Local businesses innovate ways to become environmentally, socially, and economically sustainable. Film/ television industry based jobs are promoted. Incentives are provided for smaller, creative business so that they can afford to run their business in Warner Center.

Social Values

Valuing and promoting the health and welfare of young families, Warner Center is affordable for young families and provides access to diverse housing options. The Warner Center community believes that youth should be nurtured and supported. It provides multiple activities, recreation centers, and public spaces for young children and teenagers alike to be creative, active, social, and educated. Warner Center is designed to be highly accessible to its younger citizens.

Social Values
Promote young families / diverse housing options / great activities for kids and teens / safe recreation centers and special needs of senior citizens / connect youth and seniors

Senior Citizens are respected and supported by the community. Special attention is made to offer safe and unique recreation centers and parks for the special use of senior citizens. Warner Center is designed to be accessible to its senior, community members.

A unique effort is made to facilitate an exchange between youth and senior citizens of Warner Center. Youth teach their seniors and the seniors mentor the youth within their fields of interest.

Culture

Warner Center integrates community resources with its government center. West Valley Municipal + Superior Courts, city services, the City Library, its Senior Citizen Center, YMCA, Youth Recreational Center, Community Park (with lake and water features), Civic Auditorium (musical and theatrical performances), Cultural Center (art, lectures, film), and its contemporary art museum form the core of Warner Center's civic center. Flexible seating is installed to support and augment the park's concert + film events.

Community connectedness is highly valued within the Warner Center residents. Cultural resources and events such as museums, theatres, nature centers have brought a diversity of art to Warner Center and have offered a way for the community to come together.

Culture
Integrate community resources with its government center / flexible seating at outdoor concerts and film events / diversity of arts brings the community together / variety of mediums

Public art is introduced to the community through a variety of mediums – permanent and impermanent, alike.

B. WHAT IS SUSTAINABILITY AND WHY IS IT IMPORTANT?

Sustainability is an age-old concern: ensuring that our children and grandchildren inherit a tomorrow that is at least as good as today, preferably better.

The most widely quoted definition internationally is the "Brundtland definition" of the 1987 Report of the World Commission on Environment and Development – that sustainability means **"meeting the needs of the present without compromising the ability of future generations to meet their own needs."**

Similarly, the U.S. National Environmental Policy Act of 1969 declared as its goal a national policy to **"create and maintain conditions under which [humans] and nature can exist in productive harmony, and fulfill the social, economic and other requirements of present and future generations of Americans."**

> *"The nation behaves well if it treats the natural resources as assets which it must turn over to the next generation increased, and not impaired in value."* Theodore Roosevelt, 1910

At present, the critical measure of sustainability is greenhouse gas (GHG) emissions. If we do not reduce GHG emissions in the immediate future, there may not be a future for humans or at least not one we would recognize.

By state law, greenhouse gas emissions must be reduced to 1990 levels (about 30%) by 2020. In the arena of land-use planning, because the transportation sector produces 40-50% of greenhouse gas emissions, the primary way to reduce greenhouse gases is reduce vehicle miles traveled. In addition, among other actions, we can eliminate the use of electricity generated from coal and oil and shift reliance to renewable resources and we can plant large-scale, healthy trees to absorb GHGs.

C. KEY ELEMENTS OF THE PLAN

The Warner Center Specific Plan strives to implement the common vision articulated by community members. It focuses on creating a "**complete sustainable center**" where:

- People can live, work and play and where day-to-day needs can be met locally by walking, bicycling or other "small slow vehicles", and local transit;
- Walking and small slow vehicles are more attractive than driving;
- Regional transit connections to other centers and cultural facilities make driving an option rather than a necessity;
- Green buildings use less energy, collect and infiltrate stormwater, and reduce the use of unhealthy chemicals;
- The urban forest flourishes in large parkways and medians, providing shade and absorbing GHGs.

The key elements of the Specific Plan are highlighted in the next few pages.

1. A Balance of Jobs and Housing for a Sustainable Center

A balanced mix and concentration of jobs and housing is needed to support a complete sustainable center. The Specific Plan's goal is to:

- **Increase jobs** in Warner Center from the existing approximately 40,000 to at least 80,000 by 2035, including Research/Development, Professional/ Technical and other "creative class" jobs.
- To create an environment to attract those jobs, **provide quality residential neighborhoods** with amenities, including open space, a community shopping center, neighborhood-serving retail, entertainment and walkable streets, add at least 20,000 new residential units between by 2035.

2. Characteristics Needed to Attract Development

Based on experience in other places, Warner Center is NOT expected to attract the development identified above UNLESS it has a synergistic combination of characteristics that set it apart from other places in Southern California, including:

- A balanced mix of uses - a variety of jobs; a range of housing types; a mix neighborhood, community and regional shopping; and entertainment, cultural and recreational facilities.
- Uses that are within walking distance and connected by frequent transit service. The modern streetcar has proven to be an effective "development magnet" in places like Portland and Seattle.
- High quality development.
- Attractive, shaded, walkable streets with activity along the sidewalks.
- A network of open space around which development is oriented.

The Pearl District in Portland is an example of how these characteristics, combined with financial incentives, work together to attract a critical mass of development and make a place where people want to live, work and play.

What is Transit-Oriented Development (TOD)?

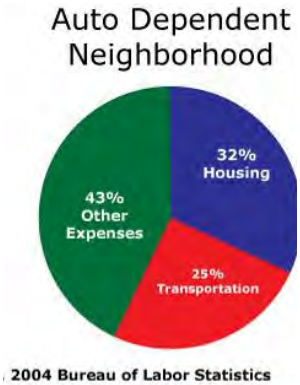
The technical definition:
Higher-density mixed-use development that is within walking distance (1/4 to 1/2 mile depending on the type of transit) of transit stations and that:

- Increases "location efficiency" so people can walk, bike & take transit
- Boosts transit ridership & reduces traffic
- Provides a rich mix of housing, shopping & transportation choices
- Generates revenue for the public & private sectors and provide value for both new and existing residents
- Create a sense of place

Or more simply:
Creating attractive, walkable, sustainable communities that allow residents to have housing and transportation choices and to live convenient, affordable, pleasant lives -- with places for our kids to play and for our parents to grow old comfortably.

reconnectingamerica.com

When good transit choices are available and the community is walkable, people spend less on transportation and have more disposable income for other expenditures.



2004 Bureau of Labor Statistics

Source: Center for TOD Housing

3. Regional and Local Alternatives to the Single-Occupancy Vehicle

Warner Center is currently served by the Orange Line, which at this time consists of rubber-wheeled buses in an exclusive right-of-way. The Orange Line runs east to the North Hollywood Red Line subway station, which in turn, connects to Downtown through Hollywood, and north to the Chatsworth MetroLink station. Since the Orange Line is already carrying more passengers than some light rail lines in the area, it is anticipated that the Orange Line will convert from bus to rail at some point in the future. Warner Center is also served by a Rapid Bus, commuter buses and local buses.

So, parts of Warner Center already have the potential to support Transit Oriented Development (TOD). The goal of the Specific Plan is to provide transit access throughout Warner Center, so that most or all Warner Center can support TOD.

As an immediate first step, a fourth Orange Line station should be added in the vicinity of Oxnard Street and Variel Avenue (Figure 1). The next step will be to add a modern streetcar or other transit system that will 1) provide local access within Warner Center, 2) reduce the amount of parking required so that development can occur at a higher intensity, and 3) serve as a "development magnet." A modern fixed rail, in-traffic streetcar has a proven track record of achieving these objectives (Figure 2). Then, if the Orange Line transitions from bus to light rail and three bus stations are eliminated, the combined Orange Line Rail Station, Owensmouth Transit Hub, and streetcar will maintain transit service throughout Warner Center (Figure 3).

To enable and encourage successful TOD around existing transit stations, the Warner Center Specific Plan will:

- Concentrate development around the Orange Line Stations, Owensmouth Transit Hub, and an internal transit system, so people can easily commute both regionally and locally by transit.
- Concentrate a mix of uses within walking distance of one another so people can easily walk rather than drive.
- Create "complete streets" that accommodate alternatives the car, in particular, local transit in the form of a modern streetcar and rubber-wheel jitneys and "small slow vehicle" lanes for bicycles, segways, electric bicycles, other small electric vehicles, and any other vehicle that does not move faster than a bicycle (about 25 mph). Figure 4 shows the small slow vehicle lanes.
- Make the streets comfortable and interesting so people will want to walk. Shade trees and active ground-floor frontages, including retail at the corners and other uses like live-work, office, and townhomes between, are essential.

TOD Example:
Rosslyn-Ballston Transit Corridor
Arlington, Virginia

- 73% of patrons walk to transit; over 58,000 trips daily; 38% of residents near stations take transit to work.
- 12% of Arlington County households don't own cars; regional average is 4%.
- The R-B Corridor produces 33% of the County's real estate tax revenue from 8% of it's land area.

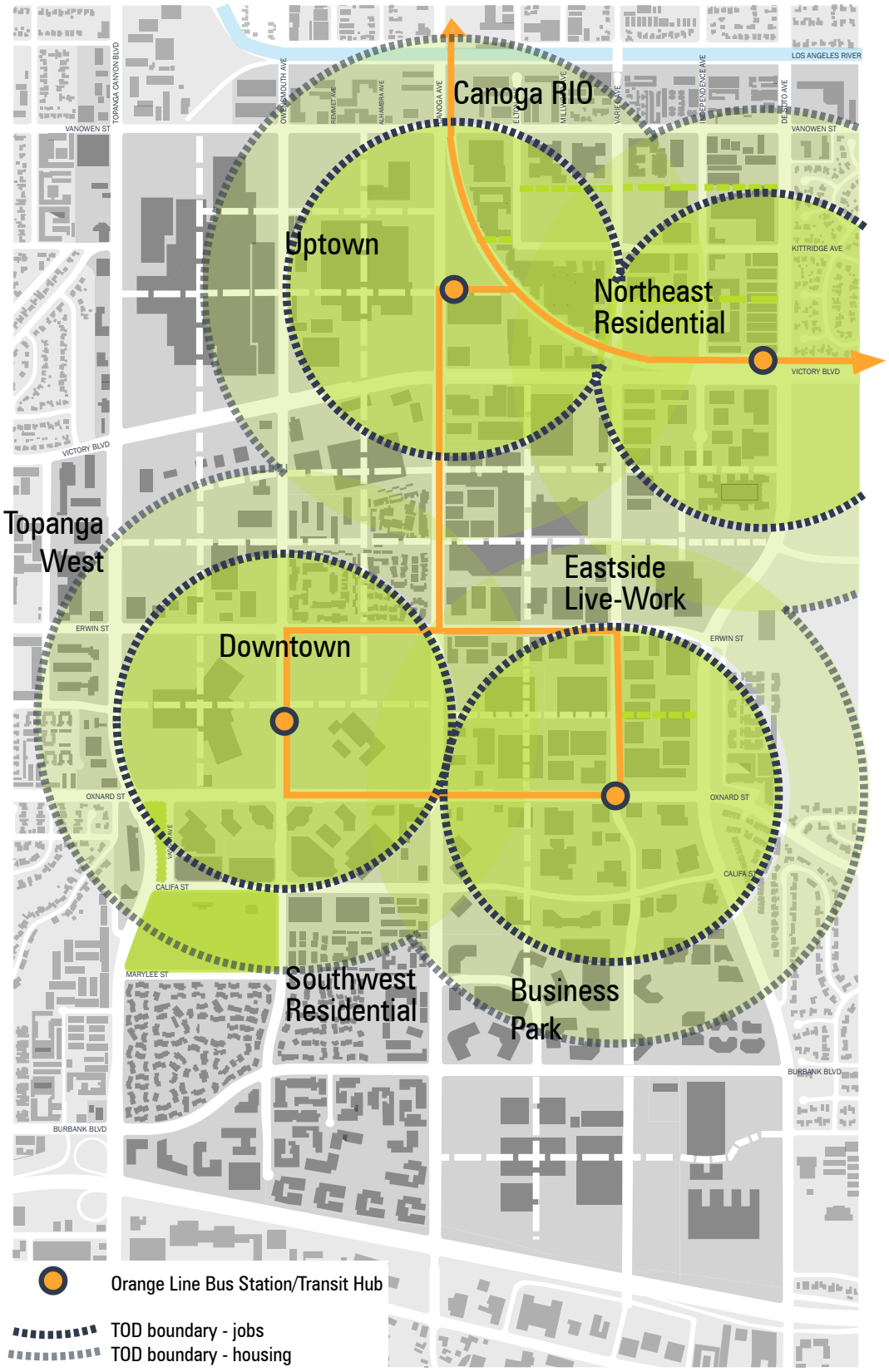


Figure 1 Phase 1 Transit: 4 Orange Line Bus Stations.

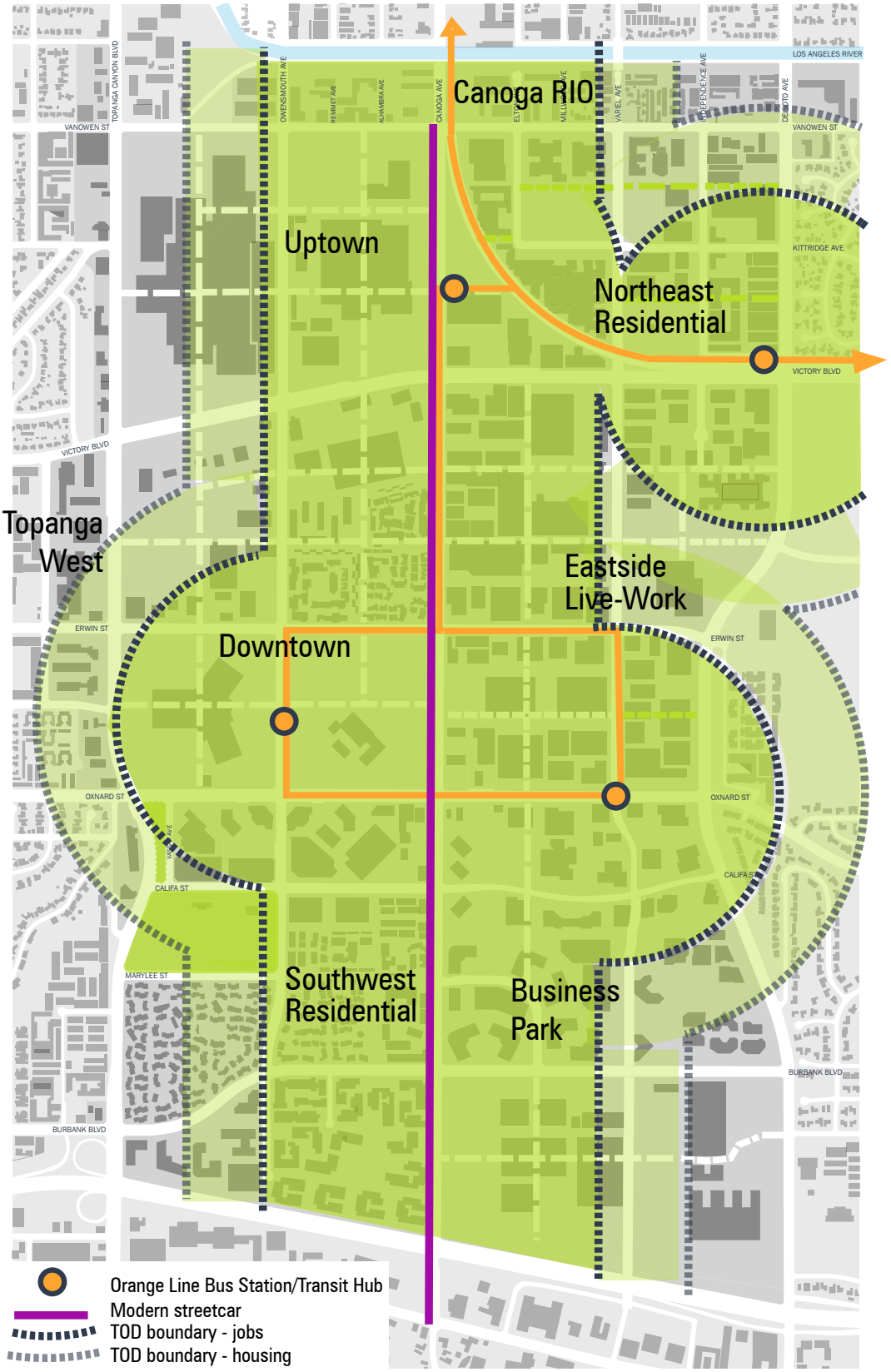


Figure 2 Phase 2 Transit: Modern Streetcar or other Internal Transit System.

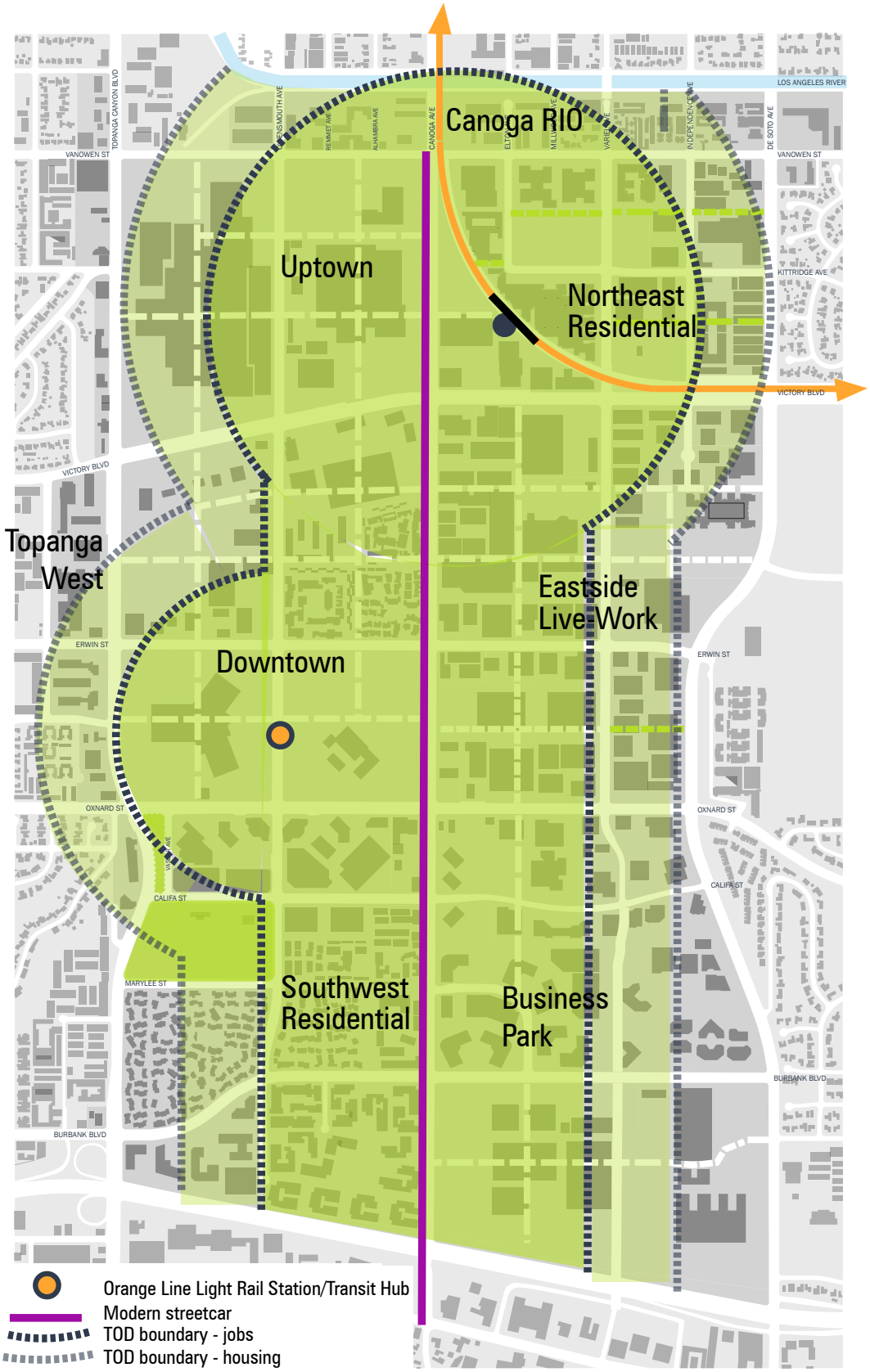


Figure 3 Phase3 Transit: Orange LIne Bus Replaced by Light Rail.

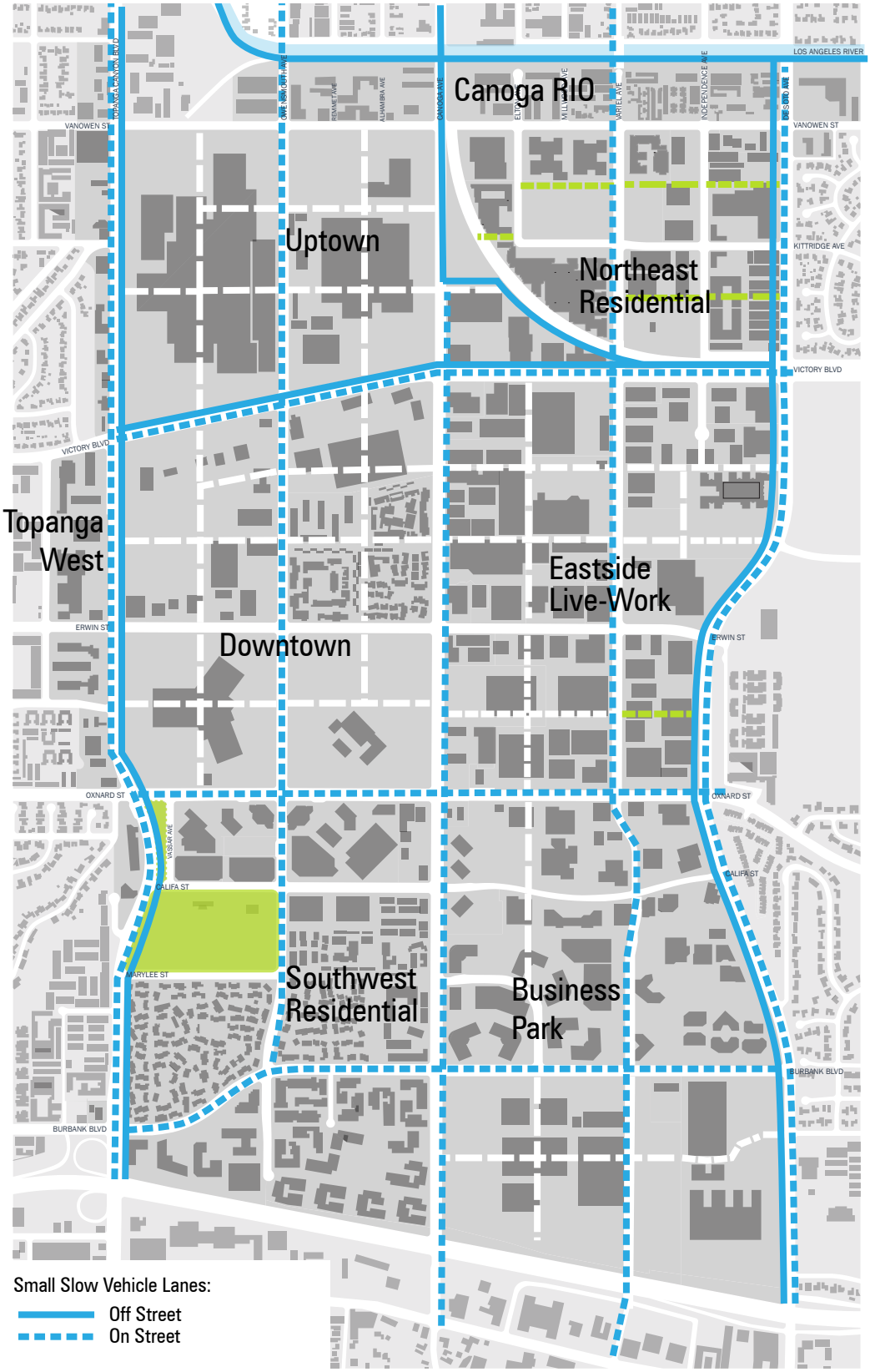


Figure 4 Small Slow Vehicle Lanes.

With infill develoment, Owensmouth will become Downtown's "Main Street."

Devleopment oriented around Jameson Square park in the Pearl District, Portland, Oregon.

4. Distinct Neighborhoods and Districts with a Diverse Mix of Uses

The Specific Plan will reinforce the identity and character of existing neighborhoods and districts in Warner Center. Figure 5 shows the neighborhoods and districts that make up Warner Center.

- **Downtown** will remain the primary employment center of Warner Center, served by the Owensmouth Transit Hub. As infill development occurs, Owensmouth will be lined with commercial development and will become Downtown's "Main Street."
- The **Business Park** will be Warner Center's second job center, initially served by a new Orange Line station at Oxnard Street and Variel Avenue. Like Downtown, while its primary function is as a job center, it will also include housing and retail development to maintain a walkable mix of uses.
- **Uptown** will develop as a high quality mixed-use district adjacent to the Canoga Orange Line Station. Uptown will include the existing high-end Topanga Plaza Shopping Center, new research and development and other creative sector industrial and commercial development mid-and high-rise housing, and neighborhood and community serving retail uses, all oriented around a central park, as illustrated in Figure 7.
- The **Eastside Live-Work** district, served by both the De Soto and new Oxnard/Variel Orange Line station, will retain its industrial flavor, with a focus on live-work projects and smaller-scale development projects than in the Uptown, Business Park or Downtown districts.
- The **Southwest Residential** neighborhood is largely built-out with two- and three-story townhomes and flats, both for-sale and rental oriented along tree-lined streets.
- The **Northeast Residential** neighborhood, served by the Canoga and De Soto Orange Line Stations, will evolved

Figure 6 addresses the balance of jobs and housing: it shows the minimum percentage of land area in each district that must be devoted to non-residential uses. This threshold will allow development to occur based on market cycles (which typically focus on one sector at time) and, at the same, ensure that there will be land area available for the development of an appropriate mix of uses.

All streets in Warner Center will be walkable. The two sketches below show new smaller streets, some lined with housing and some with retail, live-work, and other inhabited spaces.

5. Walkable Blocks and Streets

To make Warner Center more walkable and allow for better phasing of future development, the Specific Plan will add new small streets and paseos which intersect existing public streets n the general locations shown in Figure 5. These streets will be shared by cars and small slow vehicles, all travelling at less than 25 mph.

Existing streets will continue to carry both local and through traffic will be redesigned to include transit, small slow vehicles, and pedestrians.

All streets will be designed to be walkable with wide parkways that support large shade trees and comfortable walkways.

Buildings will define the street and ground floor uses will be oriented to the street. Most corners will be wrapped with ground floor retail, while the mid-block ground floor spaces will include live-work, professional offices, common areas, and similar uses.

This plan-view diagram shows how an open space network could evolve in the Northwest resdiential neighborhood. While existing projects (shaded) are not expected to change in the next 25 years, each new project will contribute public open space along a public street or publicly accessible private street. Over time, that open space will combine with adjacent projects' open space to form larger open spaces.

6. A Network of Open Space Around Which Neighborhoods are Organized

A key neighborhood characteristic that is found in successful urban neighborhoods and districts (both residential and commercial) is an open space network that is integrated with development.

The success of the Pearl District, which is both residential and commercial, has been attributed in part to its open space network (along with its streetcar, good building design, and walkable streets). The goal of the Specific Plan is to provide a similar network of usable public open spaces in Warner Center that provide a focus for development and for community activity.

Each development project will Improve and maintain open space equal to 15% of site area. That open space will be located within Warner Center at street level, open to the public during daylight hours, and least three-quarters of an acre in size or part of an open space that is at least three-quarters of an acre in size with a minimum street frontage of 100 feet. A pedestrian paseo may be counted, provided it is connected to a larger open space that meets the minimum area requirement.

Tanner Springs Park in the Pearl District, like Jameson Square, were developed by the private developer of the adjacent mixed-use projects..

Existing streets will be redesigned over time to be more walkable and to accommodate bicycles and other small, slow vehicles. The two sketches below show how sidewalks on existing major streets can be more walkable even if the ajdacent uses do not change.

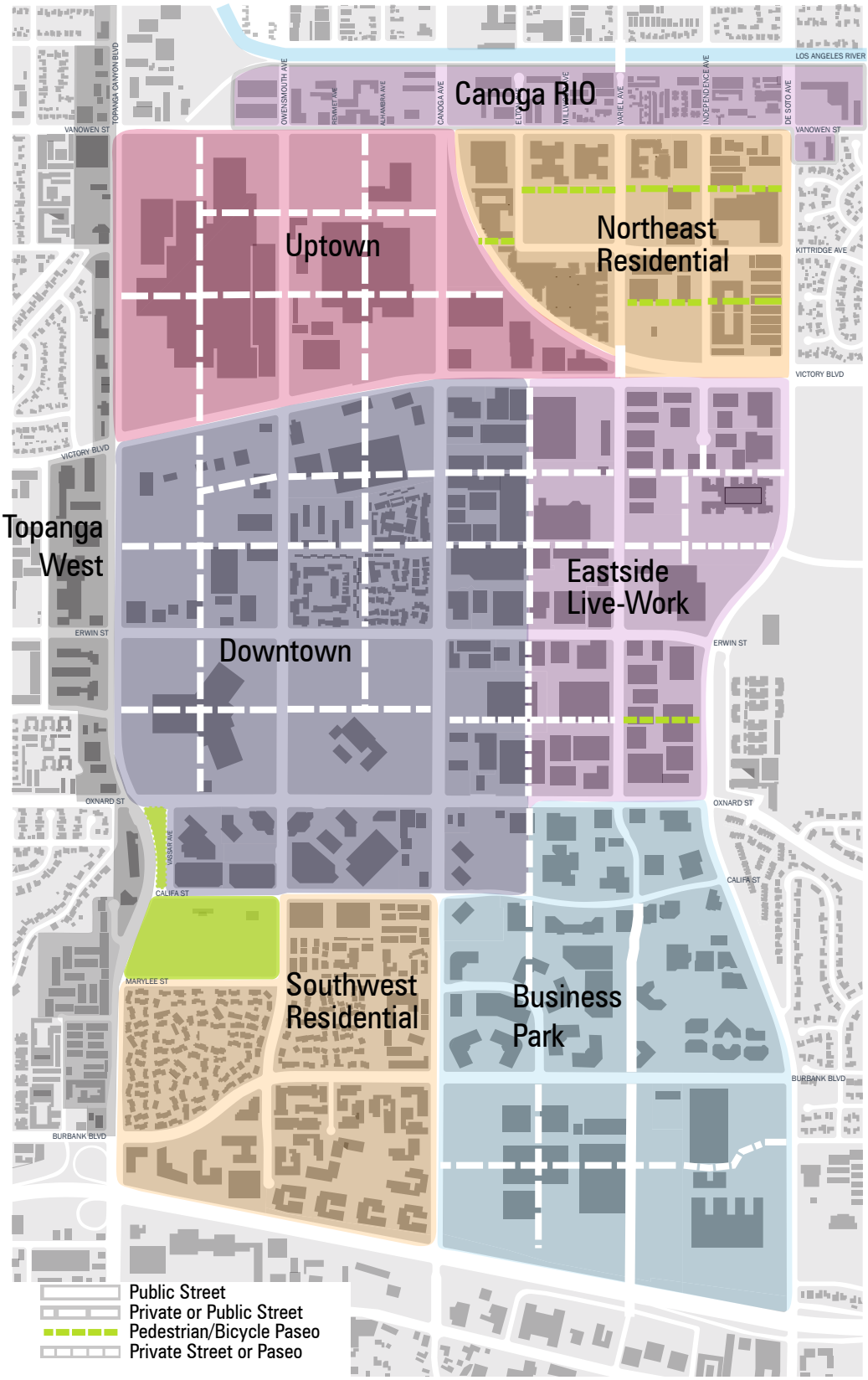


Figure 5 Districts / Neighborhoods and New Streets

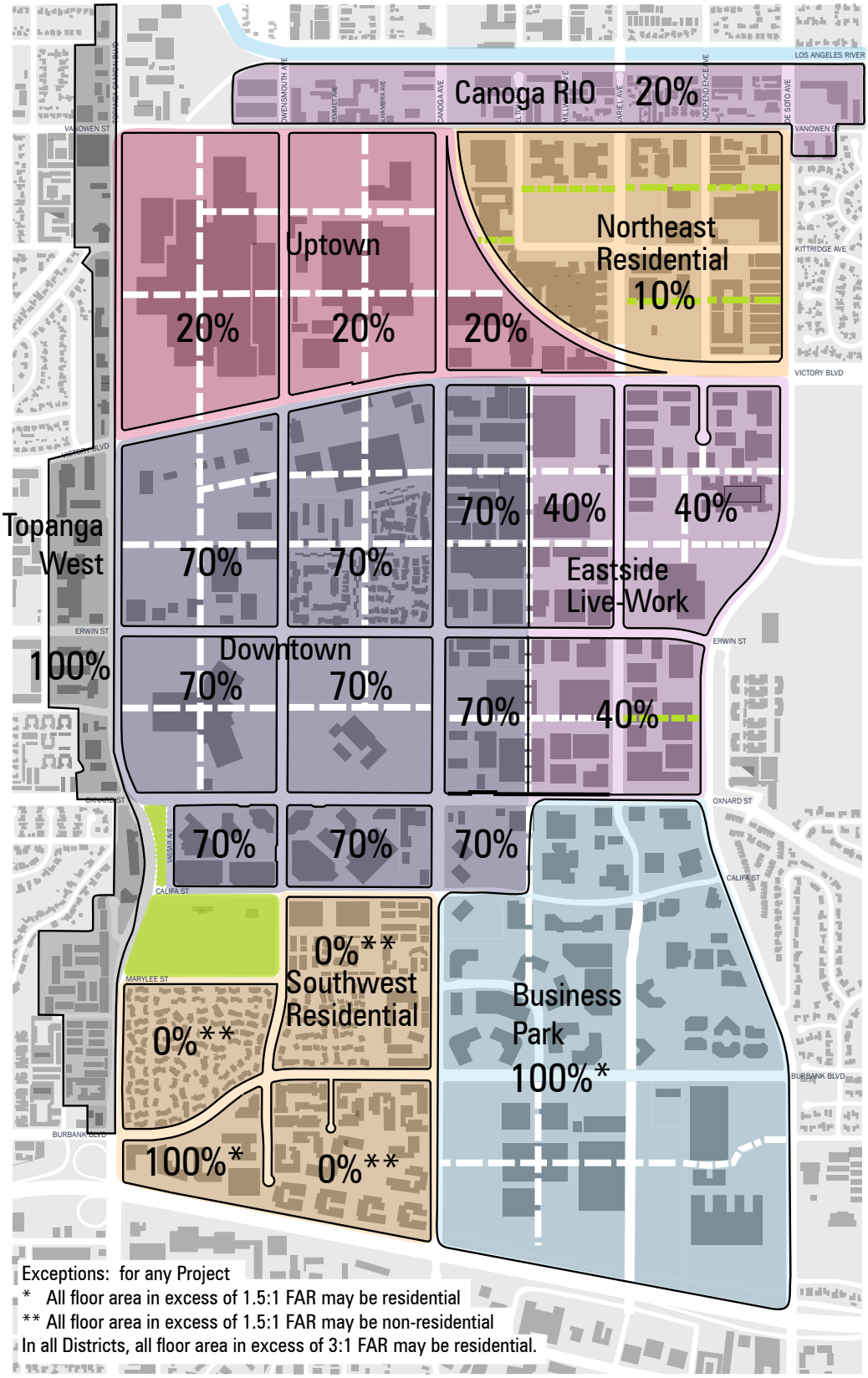


Figure 6 Land Use Mix by District

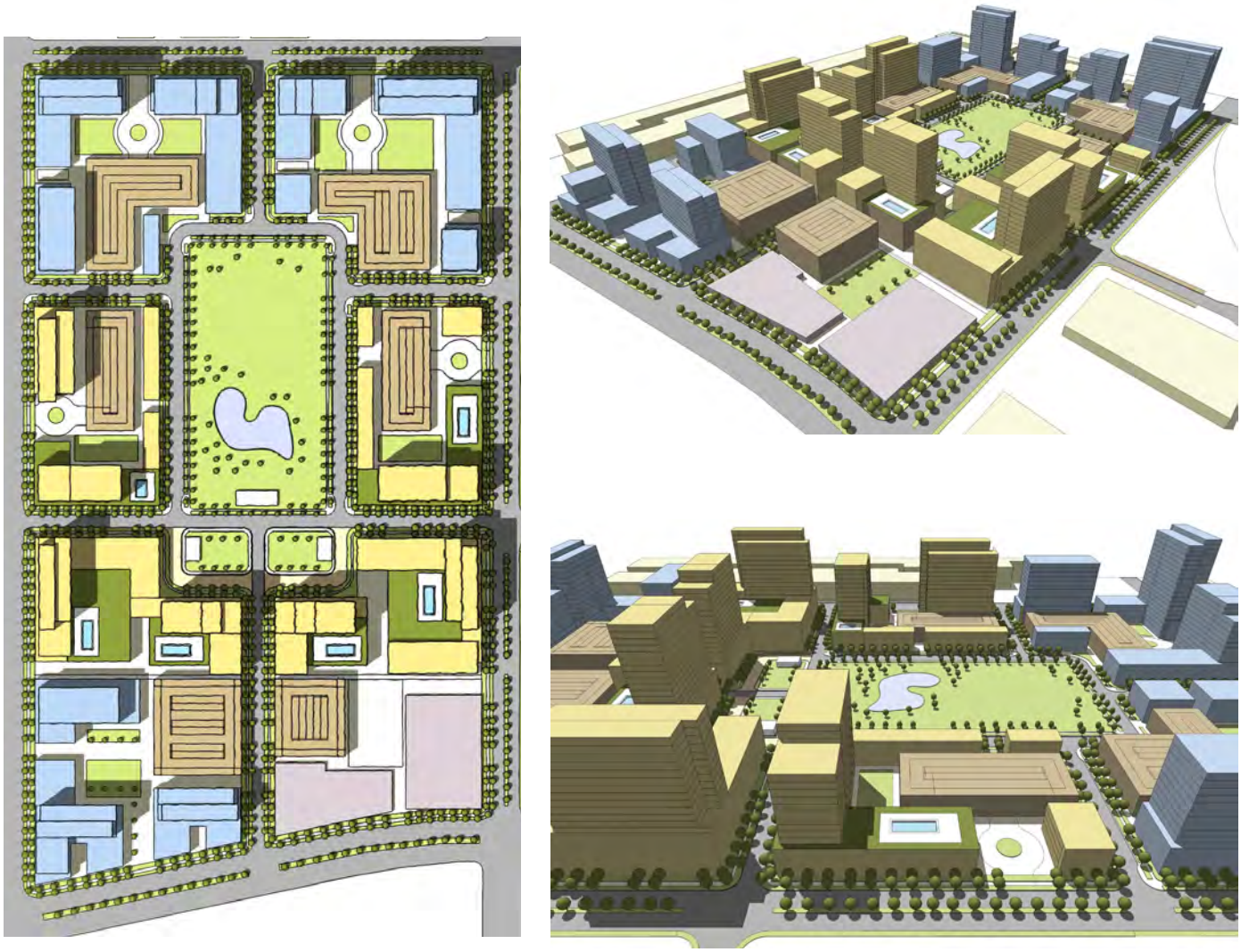


Figure 7 Illustrative Uptown District development oriented around a central park and community shopping center.

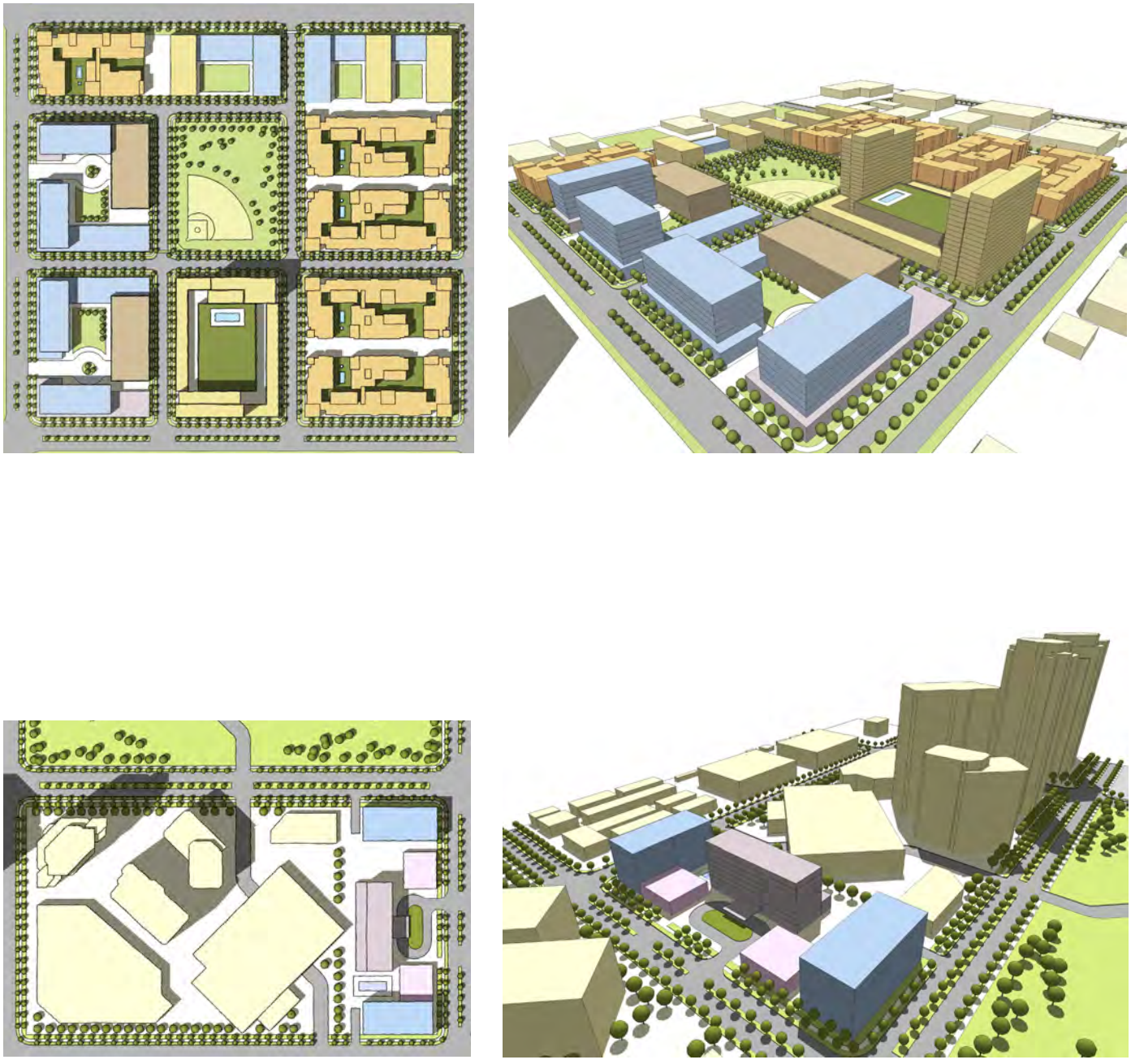


Figure 8 Illustrative Eastside (top): a mix of live-work and mixed-use with common open space.
Downtown infill developmnt (bottom): sharing already built parking structures allows for great density and a pedestrian scale along the street.

8. Parking

The Specific Plan's goal is to reduce the need for driving and, therefore, parking.

Once travel time on the Orange Line has been reduced to the 30 minutes from Warner Center to North Hollywood and the jobs to residents ratio in Warner Center is better balanced, required parking will be reduced by 50% for non-residential development and to 1 to 1.5 spaces per housing unit. The Specific Plan encourages new projects to share already existing parking facilities, many of which contain more spaces than are required.

Centralized parking is also encouraged and facilitated. Employee parking may be located any within Warner Center that is accessible via transit. A shared parking credit system for public parking structures will allow 1.5 credits per parking space, similar to the Old Pasadena system.

Parking requirements are reduced for ancillary uses in a mixed-use or large-scale project. Most parking is "unbundled", that is, it is sold or leased separately from housing units or commercial floor area. Bicycle and other small slow vehicle parking is provided in all projects.

9. TOD Incentives and Public Improvement Funding

Based on a review of incentives employed in other successful transit-oriented districts, financial incentives appear to be the most successful means of attracting development to transit oriented districts. The following incentives should be considered for development projects that qualify Transit-Oriented Development, achieve an FAR of at least 3:1 and conform to all provisions of the Specific Plan are:

- Offer a 10-year property tax exemption, like Portland's. This would require state legislation.
- Offer a 10-year business tax exemption.
- Convert the trip fee to an annual assessment to be used exclusively for improvements within Warner Center and primarily for modes other than single-occupant vehicles.

Other incentives that will benefit all development projects in Warner Center should include streamline the approval process and providing environmental clearance for development in the Specific Plan area, provided it conforms to all Specific Plan provisions.

To fund construction and maintenance of the public improvements that are needed to attract quality jobs and housing, establish a Mello-Roos Community Facilities District (CFD) or other assessment mechanism to fund the construction and maintenance of public improvements, including internal transit, other transportation improvements, and streetscape improvements.

SIGN DISTRICT ORDINANCE

ORDINANCE NO. _____

An Ordinance (this "Ordinance") establishing the Warner Center "SN" Sign District (Sign District), pursuant to the provisions of Section 14.4.10 of the Los Angeles Municipal Code (the "Code").

WHEREAS, appropriate signage is essential to the success of a Regional Center that includes a variety of commercial development districts, ranging from pedestrian-oriented neighborhood-serving districts to and auto-oriented regional retail and mixed use centers, and entertainment districts,

WHEREAS, well-designed and well-fabricated signs are required to convey the character of Warner Center as a high-quality regional center for the West Valley.

WHEREAS, durability and use of environmentally friendly materials are essential to the sustainability of Warner Center;

WHEREAS, signage plays a critical role in the revitalization and development of distinct pedestrian-oriented districts within Warner Center

NOW, THEREFORE, THE PEOPLE OF LOS ANGELES DO ORDAIN AS FOLLOWS:

SECTION 1. ESTABLISHMENT OF SIGN DISTRICT

The City Council hereby establishes the Warner Center Sign District applicable to the areas shown on the map attached hereto as **Exhibit A** and made a part hereof for all purposes.

SECTION 2. PURPOSE

This Ordinance is enacted to establish guidelines and standards to:

1. Support land uses and urban design objectives of the Warner Center Specific Plan;
2. Reinforce the pedestrian-oriented character of all Warner Center's streets by allowing and encouraging pedestrian-oriented signs throughout Warner Center;
3. Contribute to a lively, colorful, 24/7 pedestrian atmosphere in the Uptown, Downtown, and Eastside Districts;
4. Contribute to a lively, but more restrained pedestrian atmosphere in other districts;
5. Enable the regulation of all signs to:
    A. Ensure the quality of Warner Center's appearance by avoiding clutter and subjecting certain signs to the Design Review process;
    B. Ensure that signs are responsive to the aesthetics and character of their particular location and are compatible and integrated with the building's architectural design, including historic elements, and with other signs on the property;
    C. Encourage creative, well-designed signs that contribute in a positive way to the City's visual environment, and help maintain an image of quality for Warner Center;
    D. Protect residential districts adjoining nonresidential districts and residences within mixed-used projects from potential adverse impacts of signs, including visual impacts of excessive numbers of signs, excessive sign size, sign illumination and sign motion/animation.

SECTION 3. APPLICATION OF SIGN DISTRICT REGULATIONS

A. The regulations established in this Ordinance are in addition to those set forth in the planning, zoning, and sign provisions of the Code. Unless otherwise specifically set forth herein to the contrary, the regulations

established herein do not convey any rights not otherwise granted under the provisions and procedures contained in the Code or other relevant ordinances.

B. Wherever this Ordinance contains provisions that establish signage regulations that are different from, more restrictive than or more permissive than would be allowed pursuant to the provisions contained in the Citywide Sign Provisions, this Ordinance shall prevail and supersede the applicable provisions of the Code and those relevant ordinances and any amendments thereto.

SECTION 4. DEFINITIONS

The following terms whenever used in this Ordinance are as defined below. To the extent that other terms used in this Ordinance are not listed below but are defined in the Code, the definitions contained in the Code shall apply.

A. **Sign Definitions**

Animation. Movement, including, but not limited to, flashing, changing, moving, streaming, scrolling, blinking of any part of a sign, including, but not limited to, images, parts, or illumination at a rate of more than once every 24 hours.

Architectural Ledge Sign. A type of sign consisting of Cut-out Letters or Neon, identifying a business in the same building or the individual numbers of an address, which stand atop a horizontal projection forming a narrow shelf on a wall or architectural projection.

Billboard. Any sign structure that accommodates a sign larger than 40 square feet that is erected or affixed to one or more poles, columns or posts or is attached to a building or structure.

Cabinet Sign. Also known as can or plastic-faced box sign. A sign whose text, logos and/or symbols are placed on the plastic face of an enclosed cabinet attached to the face of a building. The face may be translucent or opaque and may be illuminated or non-illuminated.

Captive Balloon Sign. Any object inflated with hot air or lighter-than-air gas that is tethered to the ground or a structure.

Channel Letters. Internally illuminated letters, numbers or figures, individually formed in a three dimensional U-shaped channel, typically plastic, and affixed to a building or structure. The illumination source, which may be neon, LED or other, is typically facing the wall and hidden from view. The term Reverse Channel Letters is used when the open channel and illumination source are exposed.

Citywide Sign Provisions. Provisions regarding signage in the Municipal Code of the City of Los Angeles, currently located in Section of 4.4 of Chapter 1.

Cut-Out Letters. Individually cut-out letters, numbers or figures, which are not internally illuminated, but may be illuminated from behind, and may be pin- or flush-mounted directly on wall or on a raceway attached to a vertical or horizontal surface.

Electronic Displays. Still, scrolling, or moving images or a combination of images and text, including video and animation, that are displayed utilizing a series or grid of lights that may be changed through electronic means, including cathode ray, light emitting diode display (LED), plasma screen, liquid crystal display (LCD), fiber optic, or other electronic media or technology.

Tall Building Sign. A sign located at the top of a building that is at least 120 feet tall.

Historic Sign. Any sign which is determined to be historically significant by a Qualified Architectural Historian.

Integral Electronic Display Sign. A large-scale sign, which is intended to be viewed primarily from a distance and consists entirely of an Electronic Display or Displays attached directly to architectural elements on the façade of a high-rise tower, is integral to the design of the tower, is constructed as an integral component the tower, and displays a variety of moving and still images, with a high degree of design merit and sophistication, through the use of LED, plasma screen, LCD or other such electronic media display.

Marquee Sign. A sign that projects from the face of a building, either in a horizontal or vertical orientation, indicating the name of the business as well as events that occur on the same premises.

Neon Letters. Letters, numbers or figures formed from illuminated, gas-filled, vacuum-sealed glass tubes.

Open Panel Roof Sign. A type of Roof Sign consisting of Cut-Out Letters, Channel Letters, graphic segments, open lighting elements, or other open form which combines solid segments and transparent spaces. An Open Panel Roof Sign may not include a solid panel or a three-dimensional sculptural form.

Pedestrian-Oriented Projecting Sign. A small Projecting Sign which is attached to a wall or to the underside of an awning, architectural canopy or marquee with one or two sign faces perpendicular to the face of the building and which is intended to be read primarily by pedestrians.

Pole Sign. Any sign structure, except a Billboard, that is erected or affixed to one or more poles or posts and the pole or post of which exceed(s) a height of 8 feet as measured from the existing or artificially created grade to the bottom of the sign.

Sandwich Board Sign. A portable sign consisting of two sign faces which connect at the top and extend outward at the bottom of the sign.

Supergraphic Sign. As defined by Section 91.6203, "A sign, consisting of an image projected onto a wall or printed on vinyl, mesh or other material with or without written text, supported and attached to a wall by an adhesive and/or by using stranded cable and eye-bolts and/or other materials or methods, and which does not comply with the provisions in the Los Angeles Municipal Code Section 91.6201 *et seq.*, relating to Wall Signs, Mural Signs, Off-Site Signs and/or Temporary Signs." In addition, for the purposes of this ordinance, the Supergraphic Sign image and optional text may consist of an Electronic Display or Displays.

Temporary Special Display. A type of Temporary Sign that is used for special events, such as, but not limited to, a film or play premiere and initial run, a special film screening or series, or film festival; or community events, such as, but not limited to, parades, festivals and fairs.

Window Sign. Sign placed directly behind a building window and intended to be visible from the exterior of the building.

B. **Other Definitions**

CEO. The Chief Executive Officer/Administrator of the CRA/LA or designee.

Character-Defining Feature. Any physical characteristic of a Historic Building or Structure, including signage, that conveys its historic identity and is identified as character-defining in a report prepared by a Qualified Architectural Historian.

Director. The Director of Planning or designee.

Historic Building. A building or structure that is listed:

a. As an Historic-Cultural Monument by the City of Los Angeles; or

b. In or has been determined to be "eligible" or "potentially eligible" for listing in the National Register of Historic Places or has been determined "eligible" for listing in the California Register of Historic

Places by a local, state, or federal agency or by a Qualified Architectural Historian as a part of an official survey prepared for such an agency or is listed as such in the State Historic Resources Inventory.

Performing Arts Center. A legitimate theater, nightclub, comedy club, concert hall or cabaret.

Qualified Architectural Historian. A recognized expert in the field of architectural history whose qualifications are accepted by both the Director and the CRA.

SECTION 5. SIGN SUB-AREAS AND VERTICAL SIGN ZONES

A. **Creation of Sign Sub-Areas**. For sign regulation purposes, the Warner Center Sign District is as shown on the Map attached hereto as **Exhibit A** and made a part hereof for all purposes which support the overall design and land use concept of the Warner Center Specific Plan, and reflects the creation of sub-areas (collectively, "Sign Sub-Areas") within the Warner Center Sign District.

B. **Creation of Vertical Sign Zones**. For sign regulation purposes, the Warner Center Sign District area is divided into three Vertical Sign Zones, as shown on **Exhibit B** attached hereto and made a part hereof for all purposes. The purpose of the Vertical Sign Zones is to address different sign viewing distances, including pedestrian views from street level, pedestrian views from a distance, and views from vehicles and are applicable to Permitted Signs in all Sign Districts. The Vertical Sign Zones include the following zones:

1. Vertical Sign Zone 1, located at the ground floor level, defined as 0 foot to 25 feet above grade;

2. Vertical Sign Zone 2, located at the podium or mid-level of multi-story buildings, defined as 25 feet to 100 feet above grade; and

3. Vertical Sign Zone 3, located at the upper levels of mid-to high-rise buildings, defined as above 100 feet above grade.

The break between vertical sign zones 1 and 2 may vary by up to 5 feet, that is, it may be as low as 20 feet above grade or as high as 30 feet above grade. The break between vertical sign zones 2 and 3 may vary by up to 20 feet, that is, it may be as low as 80 feet above grade and or as high as 120 feet above grade.

SECTION 6. GENERAL REQUIREMENTS

A. **General Requirements of the Code**. Unless otherwise specified in this Section to the contrary, the general sign requirements set forth in Division 62 of the Code shall apply to the Warner Center Sign District.

B. **Prohibited Signs**. In addition to the signs prohibited by Section 91.6205.11, the following signs shall be prohibited:

1. Billboards;
2. Cabinet Signs or conventional plastic faced box, canister, or can signs;
3. Captive Balloon Signs;
4. Formed plastic-faced box or injection molded plastic signs;
5. Illuminated architectural canopy signs;
6. Internally illuminated Awning Signs;
7. Inflatable Devices (as defined in Section 91.6203 of the Code);

8. Monument Signs, except for Monument Signs that contain the project name and/or logo of such project on the property where such sign is located and as regulated by this Ordinance;

9. Pole Signs, except a Project with more than 250,000 square feet of commercial Floor Area, may have two pole signs;

10. Signs covering exterior doors and windows (whether operable or inoperable), vents, rescue windows or other openings that serve habitable floor area, except Temporary Special Displays and Projected Image Signs pursuant to Section 8 of this Ordinance;

11. Roof Signs.

C. **Additional Permitted Signs by Geographic Location.** In addition to signs that are both permitted by the Citywide Sign Ordinance and not prohibited by this Ordinance, the following signs are permitted in the following geographic locations within the Warner Center Sign District, subject to the regulations in this Ordinance:

1. **Entire Warner Center Sign District**

   a. Architectural Ledge Signs

   b. Pedestrian-Oriented Projecting Signs

2. **Uptown and Downtown Districts**

   a. Supergraphic Signs

   b. Integral Electronic Display Signs

   c. Temporary Special Displays.

D. **Removal of Existing Non-Conforming Signs**

A building permit for a new Supergraphic Sign, a new Open Panel Roof Sign, Pole Sign, or a new Integral Electronic Display Sign within the Warner Center Sign District shall not be issued until all prohibited signs, including billboards, solid panel roof signs and pole signs, regardless of whether or not such signs were legally permitted, unless such signs are designated Cultural Resources, have been removed and the removal has been inspected and approved by the Director.

E. **Permitted Locations of Sign Types by Vertical Sign Zones**

Vertical Sign Zones	Permitted Signs
1	Wall Signs, Projecting Signs, Marquee Signs, Monument Signs, Window Signs, Awning Signs, Architectural Ledge Signs, and Pedestrian-Oriented Projecting Signs
2	Projecting Signs, Supergraphic Signs, Murals, and Temporary Special Displays
3	Tall Building Signs and Integral Electronic Display Signs

F. **Electronic Displays**. Electronic Displays are permitted on Marquee Signs, Supergraphic Signs, Temporary

Special Displays, and Integral Electronic Display Signs, subject to the following regulations.

1. Any sign that includes an Electronic Display shall be subject to the provisions of Section 14.4.5 (Hazard to Traffic) of the Code. In addition, an Electronic Display shall be permitted only if it is determined by the Director and CEO that the location of the sign will not present a hazard to traffic.

2. An Electronic Display shall be permitted on any theater Marquee Sign, including any historic theater Marquee Sign, and may replace the entire plastic message panel, provided the Electronic Display is no larger than the sign panel which it replaces.

   If the building is a Historic Building, an Electronic Display shall be permitted only if it is determined by the Director, with advice from a Qualified Architectural Historian, that attaching the Electronic Display to a historic theater marquee will not damage the marquee or diminish the theater's historical significance.

3. An Electronic Display shall be located at a spacing of no more than one Electronic Display for each 1,200 linear feet of frontage;

4. An Electronic Display shall be permitted on a Supergraphic Sign only on a building or lot which is occupied by:

   a. A cinema or performing arts center with at least 300 seats or 20,000 square feet; or

   b. A major retail center (more than 250,000 square feet).

5. An Electronic Display shall be permitted on an approved Integral Electronic Display Sign.

G. **Animation**. Animation of Marquee Signs, Supergraphic Signs, and Integral Electronic Display Signs is permitted in the Uptown and Downtown Districts. Animation of signs is not permitted for any other type of size or in any other location. Any sign that includes Animation shall be subject to Citywide Sign Provisions.

H. **Illumination.** Subject to Citywide Sign Provisions and any provision of this Ordinance to the contrary, including this paragraph, all Permitted Signs within the Warner Center Sign District may be illuminated. Signs may be illuminated by either internal or external means. Methods of signage illumination may include, but not be limited to, electric lamps (such as neon or cathode ray tubes, fiber optic, LED or incandescent lamps), shielded spot lights and wall wash fixtures. All illuminated signs shall be designed, located or screened so as to minimize to the greatest reasonable extent possible direct light sources onto any exterior wall of a residential unit and into the window of any commercial building.

I. **Sign Location in Relation to Street Trees**

1. Since all of Warner Center's streets have or will have street trees, which, when mature, will have canopies above a height of about 12 feet above sidewalk elevation, signs in Vertical Sign Zone 1 shall be located below 12 feet above sidewalk elevation

   a. A street tree's lateral branches may be removed below a height of 12 feet above the sidewalk elevation, provided that: a) no removed branch has a diameter of more than 1/4 of the trunk diameter or 3", whichever is less, and b) the total tree height is 3 times the clear trunk height. For example, if the total tree height is 36 feet, the lateral branches along the trunk may be removed below 12 feet. If the total tree height is 30 feet, the lateral branches may be removed below 10 feet.

   b. Trees may not be topped or headed back on the sides to expose signs. If a tree is topped or headed back to expose a sign, the tree shall be replaced by the sign permit holder or sign owner with a tree equal in size to the topped or headed tree prior to topping or heading or the sign shall be removed by the City.

2. In Vertical Sign Zone 2, allowable signs shall be located above 40 feet to avoid conflicts with tree canopies unless the Comprehensive Sign Plan demonstrates that sings between 25 and 40 feet will not conflict with street trees.

J. **Permitted Sign Area**.

1. In Warner Center Sign District, the sign area of Pedestrian-Oriented Projecting Signs and Architectural Ledge Signs shall be included in the total combined sign area allowable under the Citywide Sign Provisions. That is, the combined sign area of all permitted signs, excluding Supergraphic Signs, Integral Electronic Display Signs, Murals and Temporary Special Displays, shall not exceed 2.5 square feet for each linear foot of street frontage.

2. Supergraphic Signs, Integral Electronic Display Signs, Murals, and Temporary Special Displays are excluded from the combined sign area permitted, provided they comply with the regulations in this Ordinance.

3. The Combined Sign Area of all signs located in Vertical Sign Zone 2 along a street frontage shall not exceed 30% of the building wall area in Vertical Sign Zone 2 along the same street frontage in the Uptown and Downtown Districts.

4. The Combined Sign Area of all signs located in Vertical Sign Zone 2 along a street frontage shall not exceed 15% of the building wall area in Vertical Sign Zone 2 along the same street frontage in the Eastside and RIO Districts.

K. **Design and Materials**.

1. All sign structures shall be designed as an integral part of the sites on which they are located, and shall reflect a high level of architectural and construction quality.

2. Cut-out Letters that are a) fabricated of metal or other durable material, b) are not flush-mounted and c) are back- or down-lighted are generally preferable to plastic channel letters as the former convey a higher level of quality and permanence.

3. The use of Neon Letters in conjunction with Projecting Signs, Pedestrian-Oriented Projecting Signs and Window Signs is encouraged.

L. **Sign Hours of Operation of Animated and Illuminated Signs**. Illuminated Signs and Animated Signs shall be limited in their hours of operation as follows:

Vertical Sign Zones	Uptown, Downtown, and Eastside	Other Districts
1	Sunset to 2 a.m.	Sunset to 11 p.m.
2	Sunset to 2 a.m.	Sunset to11 p.m.
3	Sunset to sunrise	Sunset to 11 p.m.

M. **Signs within a Project**. Signs which are not visible from a public right-of-way or from a required private street or pedestrian or bicycle paseo are not subject to this ordinance or the Citywide Sign Provisions.

N. **Historic Buildings or Structures**. Signage on Historic Buildings or on lots on which Historic Buildings are located is allowed so long as:

1. The signage does not cover the Character-Defining Features or Historic Signage of the Historic Building, except:
   a. for a limited period of time during restoration or rehabilitation of the Historic Building or Historic Signage, as approved by the Director, or
   b. for a Temporary Sign used for a special event pertaining to or taking place at the Historic Building;
2. The signage does not alter or destroy the Historic Signage or alter the street views of the Historic Signage on the building or adjacent Historic Buildings, including Historic Signage on which the

message has been replaced due to deterioration, except for a Temporary Sign;

3. The signage does not interfere with street views of Character-Defining Features of the Historic Building on which the signage is located or any adjacent Historic Building, except for a Temporary Special Display;

4. Affixing and removing the signage does not permanently alter the Character-Defining Features of the Historic Building; and

5. The signage is integrated with and complements the architecture of the building and conforms to all other applicable provisions of this Ordinance.

6. For signs in Vertical Sign Zones 2 and 3, it is determined by the Director, with advice from a Qualified Architectural Historian, that attaching the sign or signs will not damage the building or diminish the building's historical significance.

O. **Off-Site Sign Content**. Notwithstanding any provision of the Code to the contrary, Off-Site Sign content, as defined by Citywide Sign Provisions, is prohibited within the Warner Center Sign District.

P. **Other Regulations**. All signs in the Warner Center Sign Area shall meet the following criteria:

1. No sign shall be located or mounted on a rooftop or on poles or other structures that pass through a rooftop.

2. No sign shall encroach into the airspace above any building or structure.

3. The building and ground area around signs shall be properly maintained at all times. All unused mounting structures, hardware and wall perforations from any previous sign shall be removed and building surfaces shall be restored to their original condition.

4. All signage copy shall be properly maintained and free from damaged sign material and other unsightly conditions, including graffiti.

5. Any sign structure shall be at all times kept in good repair and maintained in a safe and sound condition and in conformance with all applicable codes.

6. Razor wire, barbed wire, concertina wire or other barriers preventing unauthorized access to any sign, if any, shall be hidden from public view.

7. The signage copy must be replaced immediately upon tearing, ripping, or peeling or when marred or damaged by graffiti.

8. No access platform, ladder, or other service appurtenance shall be installed or attached to any sign structure.

9. Existing signs that are longer serving the current tenants, including support structures, shall be removed and the building facades originally covered by the signs shall be repaired/resurfaced with materials and colors that are compatible with the facades.

SECTION 7. REGULATIONS FOR SPECIFIC TYPES OF PERMITTED SIGNS

A. **Architectural Ledge Sign.**

1. **General**. An Architectural Ledge Sign shall consist of Cut-out Letters no taller than 18" standing atop

a ledge. No solid panels, Cabinet Signs or Channel Letters shall be allowed.

2. **Location**. An Architectural Ledge Sign shall only be located over an entranceway or window on the first floor of a building within Vertical Sign Zone 1.

3. **Height**. The bottom of the ledge on which an Architectural Ledge Sign is located shall be at least 8 feet above the natural or finished grade as measured vertically.

4. **Projection**. Notwithstanding Citywide Sign Provisions to the contrary, a ledge designed to support an Architectural Ledge Sign may project a maximum of 3 feet from the building face where the sign is located.

B. **Awning Signs**. Notwithstanding Citywide Sign Provisions, letters, numbers or figures applied directly to the awning may be located above the valance, provided that the sign area is less than 20% of the surface area of the face of the awning and the letters, numbers or figures are located below a height of 12 feet above the sidewalk elevation.

C. **Integral Electronic Display Signs**. An Integral Electronic Display Sign shall be permitted only if a Covenant regarding the design and operation of the sign, which has been approved by the Director and, in a Redevelopment Area, reviewed by the CEO and which is in force for the life of the project, is recorded, and if it complies with the following regulations:

1. Location.

   a. One Integral Electronic Display shall be permitted on one façade of a building that is at least 250 feet in height.

   b. An Integral Electronic Display shall not cover the exterior of windows, doors, vents, or other openings that serve occupants of a building unless (i) the operability and functionality of all windows, doors, vents, or openings covered by such Integral Electronic Display are maintained and (ii) visibility from the interior of each window covered by such Integral Electronic Display is maintained, as determined by the Director.

   c. An Integral Electronic Display shall not cover architectural features of a building's façade, but rather shall create and enhance the building's architecture and be consistent and compatible with the overall design of the building.

3. Area. An Integral Electronic Display shall not be larger than 30% of the area of the façade of the building on which the Integral Electronic Display is located.

4. Spacing. No Integral Electronic Display shall be located within 1,200 feet of another Integral Electronic Display, except if all such Integral Electronic Displays are part of a single comprehensive signage plan.

5. Cutting/Montage.

   a. Fade or Bleed. Each transition (or cut) between images displayed on an Integral Electronic Display shall be a fade or a bleed, with each such fade or bleed lasting a minimum of 3 seconds.

   b. Speed of Cuts. Once a transition (or cut) has been completed, the image displayed on an Integral Electronic Display will continue to be displayed for at least 3 seconds.

   c. Pan. No pan of an image displayed on an Integral Electronic Display shall cause such image to move across such Integral Electronic Display at a rate greater than 7.5 feet per second.

   d. Zoom. No zoom shall increase or decrease the size of an image being displayed on an Integral Electronic Display by more than 10% per second.

6. Percent Text. Calculated over any given calendar day, the percentage sum determined by the use of the following formula shall not exceed 25%: (a) the total daily product of (i) the area on which text has actually been displayed, multiplied by (ii) the period of time such text has been displayed, divided by (b) the product of (i) the total area of the Integral Electronic Display, multiplied by (ii) the total period of time during such day in which the Integral Electronic Display was operated.

7. Art/Cultural Facility.

    a. An Integral Electronic Display must be a component of an approved Art Plan pursuant to Cultural Affairs public art policy, and the operation of such Integral Electronic Display must have Cultural Affairs approval as On-Site Public Art and/or as a Cultural Facility as such terms are defined by Cultural Affairs public art policy.

    b. Arts programming must be displayed on an Integral Electronic Display during at least 10% of each hour during which an Integral Electronic Display is operated.

    c. Community programming in support of culture in the City of Los Angeles must be displayed on an Integral Electronic Display during at least 10% of each hour during which an Integral Electronic Display is operated.

8. Display Shall Combat Blight. All displays on an Integral Electronic Display shall be designed to combat blight in the CRA/LA's Central City Redevelopment Plan Area and as such:

    a. All such displays shall express aesthetic merit and be in keeping with the betterment of Warner Center as determined by the Director.

    b. No display may advertise or promote adult entertainment (as defined in Section 12.70 of the Code) or display obscene matter (as defined in Section 311 of the Penal Code of the State of California), because it has been determined that the advertising or promotion of adult entertainment or display of obscene matter (i) encourages blight in Warner Center and (ii) would cause a public safety hazard to motorists.

9. Hours of Operation. An Integral Electronic Display shall only be operated between the hours of 7:00 a.m. and midnight.

10. Monitoring. To facilitate the monitoring of compliance with the conditions of this Ordinance and the CRA/LA Policy, the operator of an Integral Electronic Display shall (a) maintain an accurate schedule of images displayed on such Integral Electronic Display together with copies of all such images for at least 60 days after the date an image's display and (b) provide copies of such schedule and images as requested by the Director or CEO.

D. **Mural Signs**. In addition to Citywide Sign Provisions, Mural Signs shall comply with the following regulations:

1. No window or other opening may be within the area of a wall on which the Mural Sign is painted.

2. Mural Signs shall be reviewed and approved by the Cultural Affairs Commission.

F. **Pedestrian-Oriented Projecting Signs.**

1. **General**.

    a. A Pedestrian-Oriented Projecting Sign shall be used to identify the business tenant served by the sign;

    b. No text message or logos shall be permitted on that portion of a Pedestrian-Oriented Projecting Sign that is parallel to the face of the building.

c. A Pedestrian-Oriented Projecting Sign shall be double faced and the faces shall be parallel.

2. **Location**.

a. Each business that is located on the ground level may have one Pedestrian-Oriented Projecting Sign within five lineal feet of the main entrance of that business; and

b. Each business that is located on a second floor level may have a Pedestrian-Oriented Projecting Sign on the ground level if there is direct exterior pedestrian access to the business floor space.

3. **Area**. The sign area of a Pedestrian-Oriented Projecting Sign shall not exceed 5 square feet for each sign face.

4. **Dimensions**.

a. Width. No portion of a Pedestrian-Oriented Projecting Sign that is parallel to the face of the building shall exceed one (1) foot in width.

b. Height. No portion of a Pedestrian-Oriented Projecting Sign shall be located less than 8 feet above the sidewalk grade to the bottom of the sign.

c. Projection from the Building Face. Notwithstanding Citywide Sign Provisions to the contrary, a Pedestrian-Oriented Projecting Sign may project up to 3 feet from the face of the building.

G. **Pole Signs**.

1. **General**.

a. The top of a new Pole Sign shall not exceed 36 feet.

b. A Pole Sign may be either single-faced or double-faced. If double faced, the faces must be parallel.

c. The placement and design of a pole, column, or post of a Pole Sign shall appear integral to the design of the sign structure it supports and, if the pole or support is adjacent to a building or structure, the design of the adjacent building or structure, and shall reflect a high level of architectural design and construction quality.

d. The pole or support structure of a Pole Sign shall be treated to appear compatible with any landscape screening or decorative walls located in the same front or side yard setback as the pole or support structure if any portion of the pole or support structure can be seen from the public street or sidewalk.

e. The opening between parallel sign panels visible from a public street or sidewalk shall be in-filled with opaque or solid material to eliminate public view of internal structural supports.

f. The support structure, internal framework, and advertising panels shall be kept at all times in repair and maintained in a safe and sound condition and in conformance with all applicable code provisions.

I. **Tall Building Signs.**

1. **Minimum Building Height**. A building must be at least 150 feet tall to have a Tall Builidng Sign or Signs.

2. **Building Use**. Tall Building Signs are permitted only on buildings in which more than half of the habitable Floor Area is devoted to commercial uses.

3. **Location**. On a flat topped building, Tall Building Signs must be located between the top of the windows on the topmost floor and the top of the roof parapet or within an area 24 feet below the top of the roof parapet, whichever is less. On buildings with stepped or otherwise articulated tops, Tall Building Signs may be located within an area 24 feet below the top of the building or within an area 24 feet below the top of the parapet of the main portion of the building below the stepped or articulated top.

The Tall Building Signs must be located on a wall and may not be located on a roof, including a sloping roof, and may not block any windows.

4. **Area**. A Tall Building Sign may not occupy more than 80% of the area in which the sign may be located on a single building face or 1,000 square feet, whichever is less, and may include only a single line of text.

5. **Number of Tall Building Signs**. A building may have no more than two Tall Building Signs.

6. **Materials**. Tall Building Signs must be constructed of high quality, durable materials that are compatible with the building materials. Cut-out Letters that are individually pin-mounted and backlit are encouraged.

7. **Other Guidelines**. Tall Building Signs are encouraged to meet the following guidelines:

   a. The use of symbols, rather than names or words, is encouraged.

   b. Tall Building Signs should be integrated into the architectural design of the building.

   c. Tall Building Signs should be designed to be changed over time.

   d. Nighttime lighting of Tall Building Signs, as well as of distinctive building tops, is encouraged and the two should be integrated. Lighting of Tall Building Signs should include backlighting that creates a "halo" around the Skylight Sign. Backlighting may be combined with other types of lighting.

J. **Supergraphic Signs**.

1. **General.** A Supergraphic Sign shall not be allowed on any lot where a Billboard or Roof Sign, other than a permitted Open Panel Roof Sign, is located.

2. **Location.**

   a. A Supergraphic Sign shall not cover architectural features or Character-Defining Features of a facade.

   b. A Supergraphic Sign may cover openings in a wall behind which parking is located, in which case the Supergraphic Sign shall be located on a structure that is integrated into the design of the building and visually attractive when there is no Supergraphic Sign on it.

4. **Area.**

   a. A Supergraphic Sign shall be at least 300 square feet in size.

   b. The written message, including logos, shall not exceed 3 percent of 1) the total area of the sign or 2) if several Supergraphic Signs are located together to form a single image, the combined area of the Supergraphic Signs. Depiction of any logo or text shall be counted as text.

5. **Construction.**

   a. A Supergraphic Sign that is comprised of vinyl or other material may be attached to a wall with an adhesive approved by the Fire Department or by mechanical means approved by LADBS.

   b. The exposed face of a Supergraphic Sign shall be approximately parallel to the plane of the wall upon which it is located.

6. **Length of Display of Supergraphic Signs**

   a. A Supergraphic Signs that advertises a film or play premiere or initial run, a special film screening or series, a film festival, a community event, or the date of any presentation,

performance or event must be removed within one month following the date(s) listed.

K. **Temporary Special Displays**. Notwithstanding the provisions of Section 91.6216 of the Code to the contrary, a Temporary Special Display shall be permitted if it complies with the following regulations:

1. **General**.

   a. An Electronic Display shall not be permitted as a part of a Temporary Special Display.

   b. A Temporary Special Display may cover windows, doors, vents, or other openings if approved by the Fire Department and the LADBS.

   c. A Temporary Special Display shall be limited to a total of 60 days in any calendar year on the same lot. A Temporary Special Display may be displayed for 60 days continuously or a combined total of 60 days over several intervals of time.

   d. The method of attachment used for any Temporary Special Display shall not alter or damage any Character-Defining Feature of a Historic Building. A Temporary Special Display may cover a Character-Defining Feature of a Historic Building.

2. **Construction**. A Temporary Special Display may contain or consist of posters, pennants or banners. The Temporary Special Display may be made of paper or any other material. If the Temporary Special Display is made of cloth, it shall be flame-proofed when the aggregate area exceeds 100 square feet. Every cloth display shall be supported and attached with stranded cable of 1/16-inch-minimum diameter or by other methods as approved by LADBS.

SECTION 8. WARNER CENTER SIGN DISTRICT COMPLIANCE REQUIREMENTS

A. Prohibition. The Department of Building and Safety (LADBS) shall not issue a permit for a sign, a sign structure, sign illumination, or alteration of an existing sign unless the sign complies with the requirements of this Ordinance, as determined by the Director, and relevant requirements of the Code.

B. Planning Department Sign-Off Required. A permit may be issued by LADBS for the following signs with only a Planning Department sign off on the permit application:

1. Architectural Ledge Sign
2. Awning Sign
3. Monument sign
4. Temporary sign, except Temporary Special Display
5. Wall sign
6. Window Sign
7. Any sign subject to an approved Sign Master Plan

C. Project Permit Compliance Required. No permit shall be issued by LADBS for the following types of signs unless the Director has issued a Project Permit Compliance approval pursuant to the procedures set forth in Citywide Code Provisions.

1. Any sign that includes an Electronic Display
2. Marquee Sign
3. Open Panel Roof Sign
4. Pedestrian-Oriented Projecting Sign
5. Projecting sign
6. Tall Building Sign
7. Supergraphic Sign, including Projected Image Sign
8. Temporary Special Display

D. **Redevelopment Agency Review Required.** All applications for signs within a redevelopment project area

shall be approved by the CRA/LA staff for that area, pursuant to any regulations or design guidelines adopted by the CRA/LA, as well as the Director. The Director may delegate responsibility to the CRA/LA staff for Project Permit Compliance pursuant to Citywide Sign Provisions for signs within a redevelopment project area.

E. **Master Sign Plan**

1. **Purpose**. A Master Sign Plan is intended to integrate project signs into the architectural design of the site and to coordinate multiple project signs.

2. **Applicability**. Approval of a Master Sign Plan shall be required whenever:

   a. Five or more separate nonresidential tenant spaces are created on the same parcel;

   b. Five or more permanent signs are proposed for a single use;

   c. The Director determines that a Master Sign Plan is needed because of special project characteristics.

4. **Application Requirements**. A Master Sign Plan shall include all information and materials required by the Director and shall included the signed approval of the owner of the building on which the sign is proposed to be located. For any project with an approved Master Sign Plan, subsequent sign applications shall include a copy of the approved Master Sign Plan.

3. **Approval Authority**. A Master Sign Plan shall be approved by the Director before the issuance of a building permit. In approving a Master Sign Plan, the Director shall make the following findings:

   a. The Master Sign Plan complies with the intent of this ordinance.

   b. The proposed signs enhance the overall development and are in harmony with other signs included in the plan, with the structures on which they are located, and with surrounding development;

   c. The Master Sign Plan contains provisions to accommodate changes in signs as a result of tenant or other changes.

4. **Revisions to Master Sign Plans**. Revisions may be approved by the Director if the Director finds that the revisions are consistent with the intent of the original approval.

F. **Application for Project Permit Compliance.** An application for Project Permit Compliance shall comply with Section 11.5.7 of the Code. The application may request review of one sign or multiple signs. The application shall be accompanied by photos of all existing signage and architectural renderings of proposed signage, as well as a scaled plot plan showing the locations of all existing and proposed signage.

1. **Proof of Compliance.** A sign applicant shall provide copies of permits for all existing signage which is located on the same property as a proposed sign. All existing signs that have not been issued a valid permit, are not legally constructed, or are not in compliance with an issued permit shall be brought into compliance prior to approval of another sign on the same lot as the noncompliant existing sign.

2. **Sign Application for a Historic Building.** If the proposed location for a sign is a Historic Building, or a building which is adjacent to a Historic Building, the applicant shall submit documentation prepared by a Qualified Architectural Historian, which verifies that the proposed sign will not obscure or alter Character-Defining Features, views of Character-Defining Features, Historic Signs, or views of Historic Signs on the building where the sign is located or any adjacent Historic Buildings, and that the sign blends with the architecture of the building.

G. **Findings Required for Project Permit Compliance Review.** In addition to the findings otherwise required by Section 11.5.7 C 2 of the Code, prior to approval of the Project Permit Compliance review, the Director shall also make the following findings:

1. All existing and proposed signs are appropriately scaled to the architectural character of all buildings and structures on the lot;

2. All existing and proposed signs result in a complementary enhancement to the architecture on the lot;

3. All existing and proposed signs result in a visually uncluttered appearance;

4. All existing and proposed signs do not obscure street views of Character-Defining Features of Historic Buildings, Historic Signage; and

5. All existing and proposed signs do not exceed the maximum permitted combined sign area allowed pursuant to Division 62 and this Ordinance.

H. **Request for Exceptions from Regulations.** The Area Planning Commission shall have initial decision-making authority for granting exceptions from the provisions of this Ordinance. An applicant who is requesting an exception from the provisions of this Ordinance shall utilize the procedures for a Specific Plan Exception set forth in Section 11.5.7 F of the Code. In granting an exception, the Area Planning Commission shall make all of the enumerated findings set forth in Section 11.5.7 F 2 of the Code.

I. **Existing Signs.** Every existing sign and/or sign support structure constructed under a valid permit and used in conformance with the code regulations and LADBS approvals in effect at the time of construction shall be allowed to continue to exist under those regulations and approvals even though subsequent adopted regulations and approvals have changed the requirements. All existing non-conforming signs shall be included in computing total sign area. There shall be no increase in sign area or height and no change in the location or orientation of the sign.

J. **Alterations, Repairs or Rehabilitation.** Any alteration, repair or maintenance work on a legally permitted sign or sign structure shall be governed by Section 91.6206.4 of the Code.

K. **Exception.** The provisions of this Ordinance shall not apply to any development where one of more of the following discretionary approvals initiated by application of the property owners or their representatives, and subject to a public hearing, was granted on or before January 1, 2002, and is still valid at the time an application for a building permit is filed: conditional use permit, variance, and site plan review.

SECTION 9. SEVERABILITY. If any provision of this Ordinance or its application to any person or circumstance is held to be unconstitutional or otherwise invalid by any court of competent jurisdiction, the invalidity shall not affect other provisions, clauses or applications of this Ordinance which can be implemented without the invalid provision, clause or application, and to this end the provisions and clauses of this Ordinance are declared to be severable.

SECTION 10. PUBLICATION. The City Clerk shall certify to the passage of this Ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located in the Mail Street lobby to the City Hall; one copy on the bulletin board located at the ground level at the Los Angeles Street entrance to the Los Angeles Police Department; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

Exhibit A
Warner Center Sign District and Sub-Areas

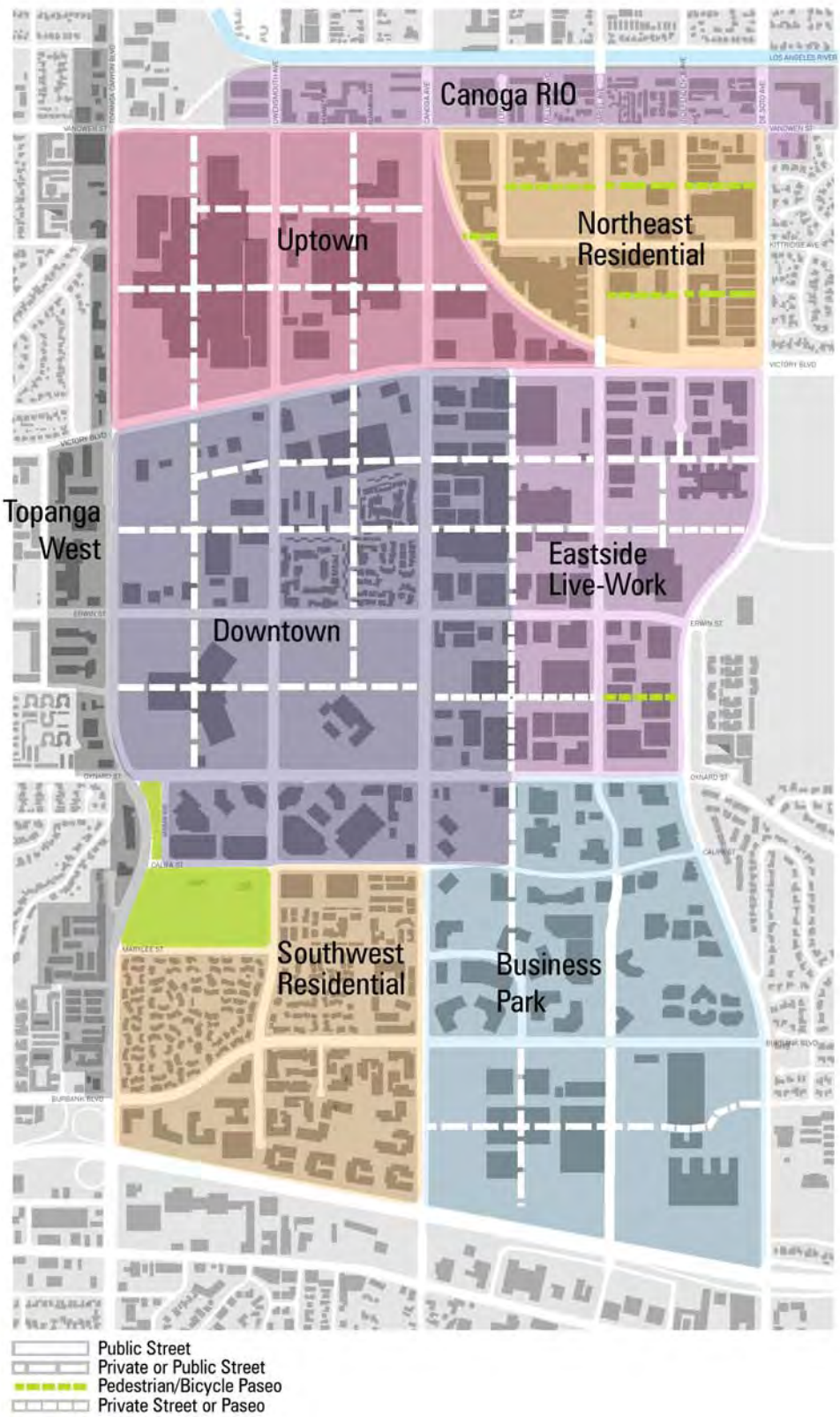
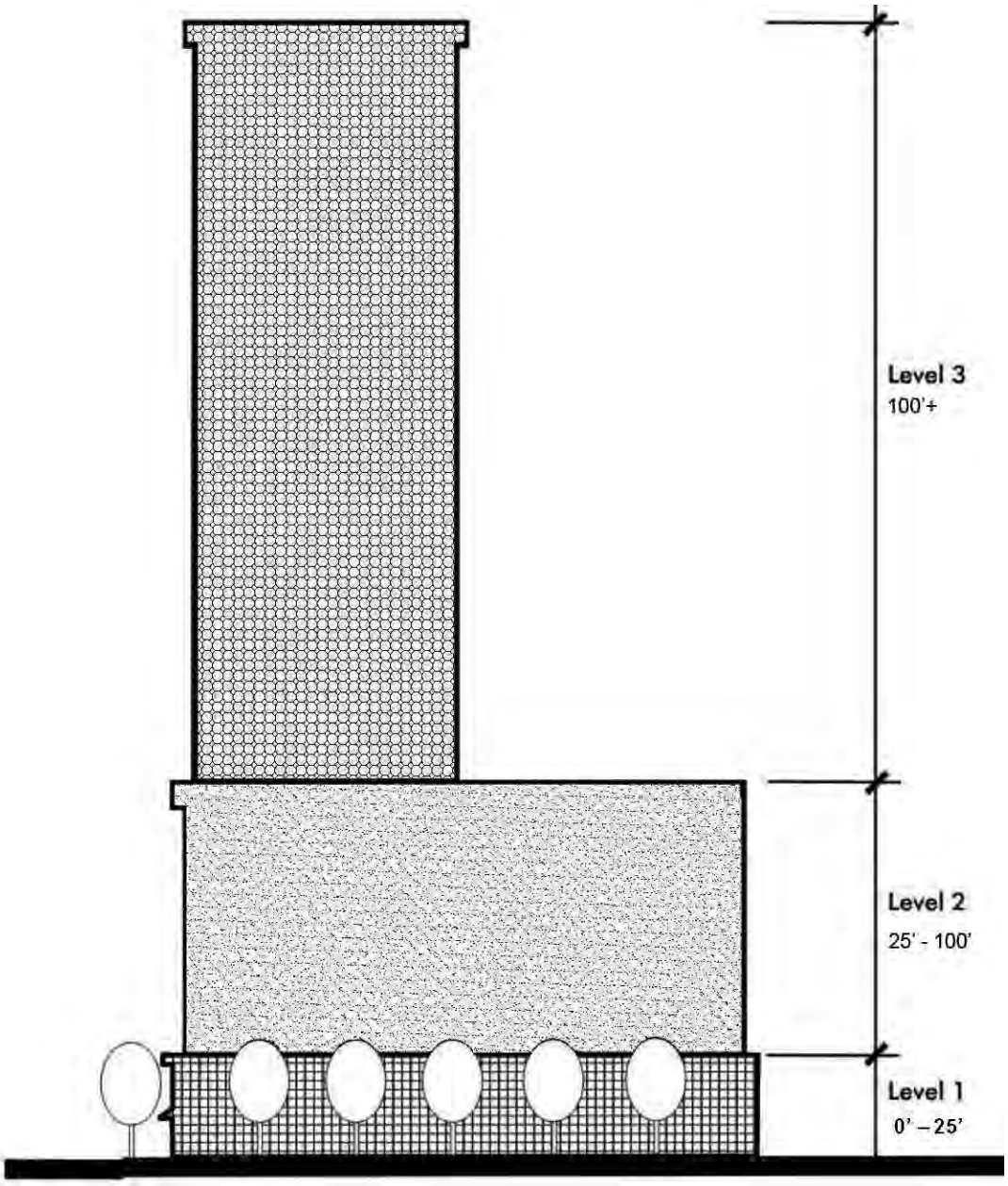


Exhibit B
Vertical Sign Zones



Sign Definitions Illustrated

Architectural Ledge Signs

Awning Signs

Cabinet Signs, also known as plastic-faced box, light box, canister or can signs (prohibited)

Channel Letters

Cut-out Letters

Electronic Displays: on Marquee Signs (left); on Super-graphic Signs (right)

Marquee Signs*

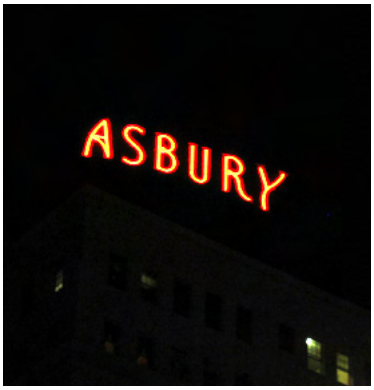
Murals*

Artist: Eloy Torrez 1985

Artist: Kent Twitchell 1972

* Includes images taken by Ruth Wallach and displayed on publicartinla.com - thank you.

Neon Letters*



Open Panel
Roof Signs*

* Includes images taken by Ruth Wallach and displayed on publicartinla.com - thank you.

Pedestrian-Oriented Projecting Signs

Supergraphic Signs

Temporary Special Displays

DESIGN GUIDE

01 OVERVIEW

A. AREAS TO WHICH THE DESIGN GUIDE APPLIES/RELATIONSHIP TO OTHER REGULATIONS

The Design Guide is part of the Warner Center Specific Plan. As such, it supplements Municipal Code provisions and, where there is a conflict, supersedes them. It applies to all Projects in the Specific Plan area. Certain provisions vary by district. The Warner Center Districts are shown in Figure 1-1.

B. APPLICATION OF DESIGN GUIDE TO PROJECTS/DEFINITION OF PROJECT

The Design Guide includes both standards (requirements) and guidelines (suggestions). Standards typically use the word “shall”, an active verb (such as, “provide” or “install”), a clear directive (“are not permitted” or “are required”). Guidelines typically use the word “should” or “consider.” Projects must comply with standards and are strongly encouraged to comply with guidelines.

For the purposes of the Design Guide, a Project is the construction, erection, or addition to any building or structure, on a lot located in whole or in part within the areas shown in Figure 1-1, which requires the issuance of a grading permit, foundation permit, building permit, or use of land permit. A Project shall not include:

1. Demolition;
2. Adaptive reuse of an existing building, which conforms to the Adaptive Reuse Ordinance;
3. Remodeling of designated Historic Resources;
4. Exterior remodeling of any other existing building, unless the aggregate value of the work, in any one 24-month period, is greater than 50% of the replacement value of the building or structure before the alterations or addition as determined by the Department of Building and Safety;
5. Interior remodeling of any other existing building, or the change of use of a building or land, or the relocation of existing uses.

C. HOW TO USE THE DESIGN GUIDE

The Design Guide encourages Warner Center to develop as a more sustainable community. To achieve this goal, good choices must be made at all levels of planning and design -- from land use and development decisions to building massing and materials choices -- with an emphasis on walkability and the making of great streets, districts and neighborhoods. The focus of the Design Guide is on the relationship of buildings to the street, including sidewalk treatment, character of the building as it adjoins the sidewalk, and connections to transit, and on the public realm, as illustrated in Figure 1-2 below. The successful treatment of these key features, coupled with particular attention to the details of a project in the first 30-40 vertical feet, forms the basis for providing high quality development at a human scale.

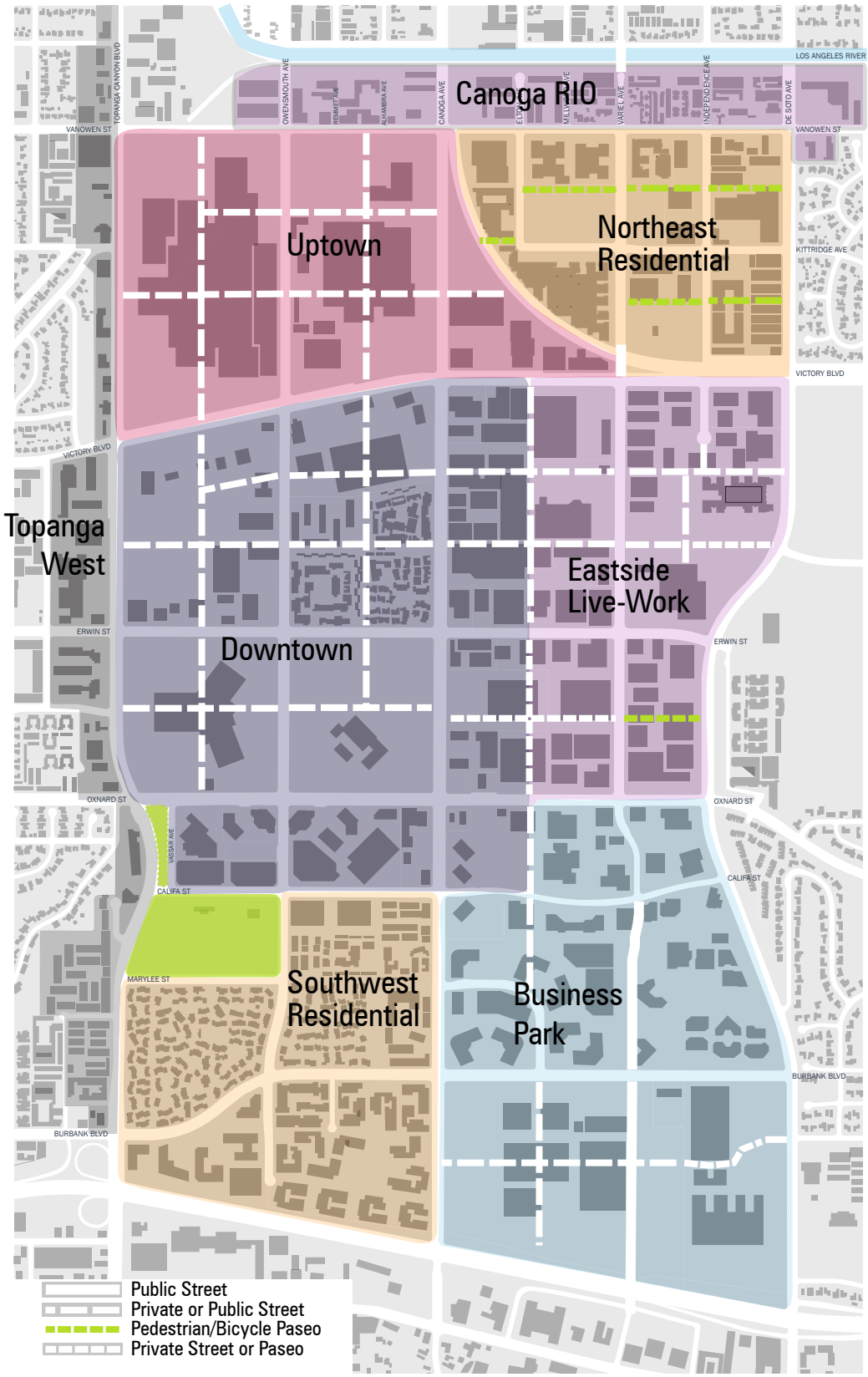


Figure 1-1 Warner Center Districts and Smaller Blocks

The first step in using the Design Guide is to understand how to organize and mass new development to create walkable, human-scale neighborhoods. Section 2 describes how the new smaller blocks created by required private streets can be designed to create walkable neighborhoods.

Sections 3 and 4 focuses on the streets and the relationship of buildings to them. The Warner Center Street Standards in Section 3 identify where the curb line and back of sidewalk adjacent to a Project will be in relation to the existing street center line and whether any roadway widening or narrowing will be required. Note that, on many streets, the required sidewalk width will be a combination of public right-of-way dedication and sidewalk easement.

Section 3 also provides direction regarding setbacks: are they required/ allowed, and, if so, how wide are they and how should they be treated? Setback treatment varies by street and district and with the adjacent ground floor use.

Section 4 establishes key design characteristics of the ground floor that faces the street, with a focus on cultivating activity along the street, and the building street wall as it defines / encloses the street and provides a transition from the building to the pedestrian scale at the sidewalk. Section 4 also identifies locations where ground floor space must be designed to accommodate retail or similar uses.

Section 5 addresses vehicular access and parking.

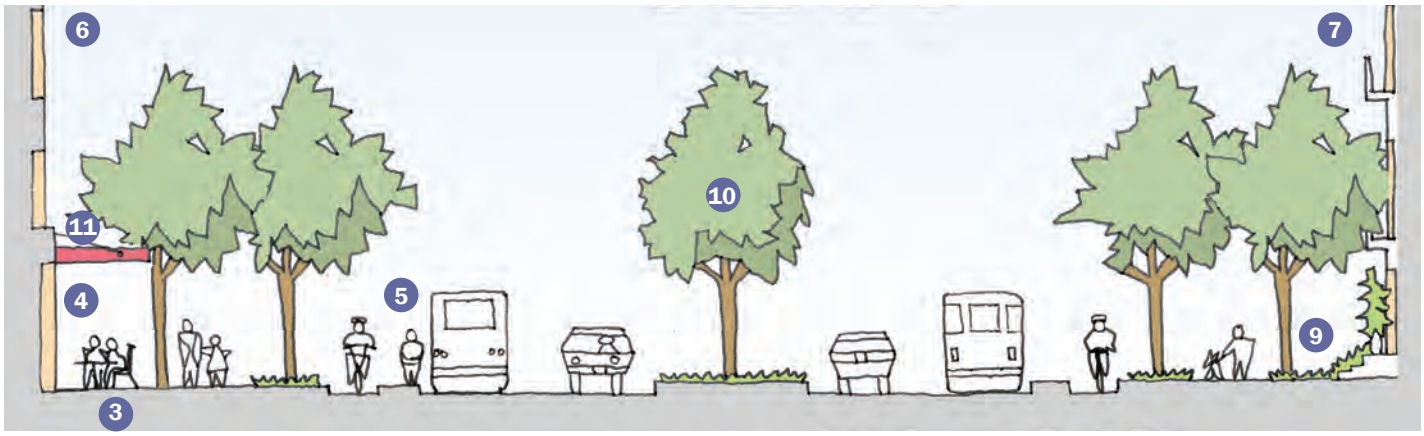
Section 6 addresses building architecture, including massing, details and materials.

Section 8 addresses on-site open space; Section 9 landscape and storm water treatment, and Section 10 streetscape improvements.

Section 11 addresses signage; Section 12 cultural amenities, including public art.

The portion of Warner Center north of Victory Boulevard is located in the River Improvement Overlay District (RIO) and must achieve a total of 20 points to comply with the RIO Property Improvement Guidelines. The heron symbol (at left) shows provisions that achieve RIO compliance and the number of points each provision achieves.

Boulevards



E. REVIEW PROCESS

TO BE ADDED.

We recommend design review by the Urban Design Studio or a pool of urban design consultants.

F. AMENDMENTS TO THE DESIGN GUIDE

The Design Guide may be amended as necessary by the South Valley Planning Commission.

Collectors and Required Private Streets

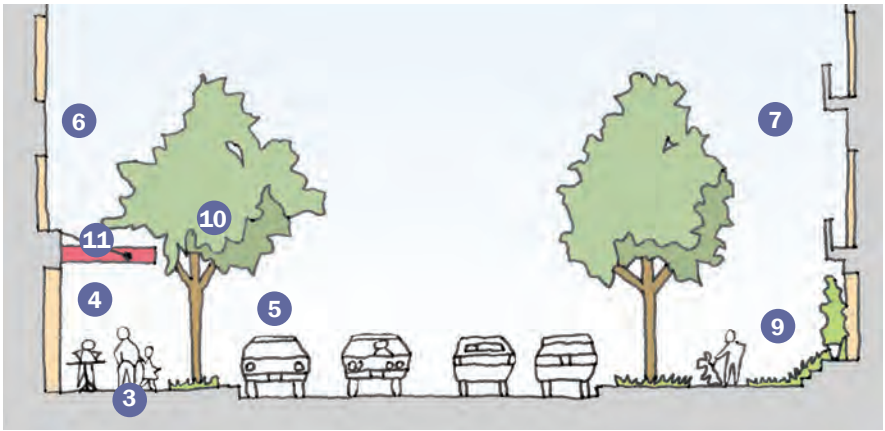


Figure 1-2 Focus of the Design Guide. The 2 diagrams at left show the zone of development on which the standards and guidelines focus for both boulevards and smaller streets.. Numbers correspond to the sections of this document in which each topic is addressed:

- **3** Sidewalks and Setbacks
- **4** Ground Floor Treatment
- **5** Access and Parking
- **6** Massing and Street Wall
- **7** Architectural Detail & Materials
- **8** On-Site Open Space (not shown)
- **9** Landscape & Storm Water
- **10** Streetscape Improvements
- **11** Signage
- **12** Public Art & Culture (not shown)

G. DESIGN PRINCIPLES FOR CREATING A LIVABLE CENTER

District and Neighborhood Design

- Employment Opportunities. Maintain and enhance the concentration of jobs, in both the public and private sectors, that provides the foundation of a sustainable center.
- Housing Choices. Provide a range of housing types and price levels that offer a full range of choices, including home ownership, and bring people of diverse ages, ethnicities, household sizes and incomes into daily interaction.
- Transportation Choices. Enable people to move around easily on foot, by bicycle, transit, and auto. Accommodate cars, but fewer than in the surrounding suburbs, and allow people to live more easily without one.
- Shops and Services Within Walking Distance. Provide shops and services for everyday needs, including groceries, day care, cafes and restaurants, banks and drug stores, within an easy walk from home.
- Safe, Shared Streets. Design streets not just for vehicles, but as usable outdoor space for walking, bicycling and visual enjoyment at all hours.
- Gathering Places. Provide places for people to socialize, including parks, sidewalks, courtyards and plazas, that are combined with shops and services. Program places for events and gatherings.
- Active Recreation Areas. Provide adequate public recreational open space, including joint use open space, within walking distance of residents.
- A Rich Cultural Environment. Integrate public art and contribute to the civic and cultural life of the City.

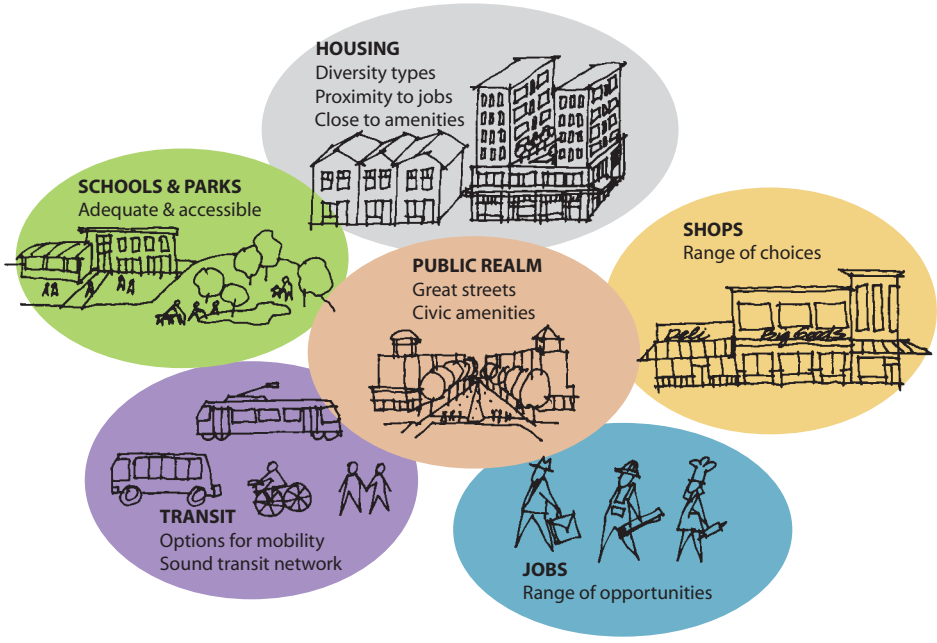


Figure 1-3 Components for a livable center at the neighborhood scale.

G. SUSTAINABILITY OVERVIEW

Sustainability is the foundation of the Warner Center Specific Plan. To promote a more livable center, projects must address sustainability at multiple levels. The design of the street, buildings, and landscape must work in tandem to achieve the most effective results. Subsequent sections of the Design Guide address sustainability at all those levels. This section provides an overview of the intent of the Design Guide with respect to sustainability.

District and Neighborhood Design

- Support walkability through sensitive design of the site, building and streetscape.
- Since the goal of the Specific Plan is for all of Warner Center to be within walking distance of transit, design all projects as transit-oriented developments (TODs) that encourage residents, tenants and visitors to use multiple modes of transit.
- Orient projects to provide convenient access to the nearest transit options (Orange Line, bus, or local transit) wherever possible.

Street Design

- Design sidewalks, including street trees, parkways, tree wells and paving, to collect storm water runoff, thereby contributing to sustainable Green Streets and enhancing the value of the project.
- Design on-site open spaces to collect storm water where feasible.

Site and Landscape Design

- Incorporate on-site landscape elements that reduces energy use and enhance livability.
- Consider providing a green roof to reduce solar gain (which contributes to the urban heat island effect) and to reduce the quantity of water entering the storm drain system.

Building Design

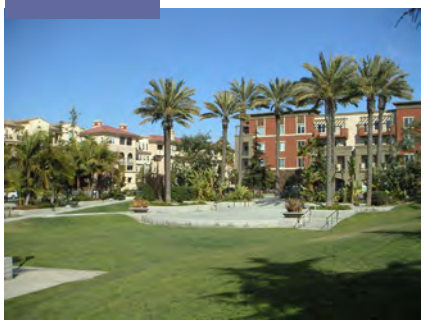
- All Projects are required to comply with the City's Green Building Ordinance. In addition, projects that have an Owner Participation Agreement with CRA/LA are required to achieve LEED™ Silver certification.
- Projects that include a hotel should participate in the California Green Lodging Program.

LEED™ certified midrise office.

LEED™ Gold housing in Downtown Los Angeles.

Example of a green roof.

02 BLOCKS



Example of open space surrounded by residences in a smaller block development. The park provides neighborhood identity and serves as an important gathering space.

Example of a mid-block promenade lined with ground floor retail and residential lobbies that “breaks down the block”.

Example of shared-use alley connecting a commercial street with a district parking garage.

The new private streets shown in Figure 1-1 will subdivide the large auto-oriented block structure of Warner Center. However, the resulting blocks are still relatively large (600’ x 600’ on average) and must be scaled down further and made more walkable by breaking up the mass of the buildings , providing public pedestrian access between them, organizing development around required public open spaces, and locating parking so it does not overwhelm the neighborhood.

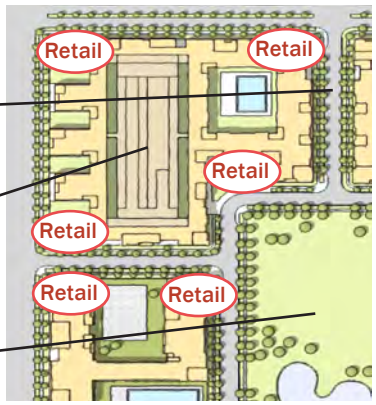
Subdivide blocks to provide pedestrian-scaled access points and visual connections into the development with streets, shared-use alleys or paseos.

1. Mass and site buildings to avoid building street walls more than 200’ long. An exception may be made if a building provides a ground floor lobby that is transparent to allow a visual connection to another street or public space and that the public can use to cross walk through the block.
2. Within each block, integrate building massing and open space to create distinct places, make sensible transitions to lower structures, and contribute to a cohesive street wall along the smaller internal streets.

Example 1 - Plan View
Internal streets create smaller blocks that are lined with active uses or residential units at the ground floor, with retail focused at corners

Parking garages are located internally to the block and wrapped by habitable uses

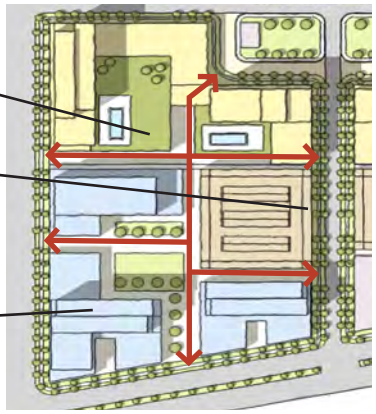
Open space aggregated to create an important amenity and unique identity for the neighborhood



Example 2 - Plan View
Open spaces can be focused in courtyards and accessible by paseos and private streets (shown in red)

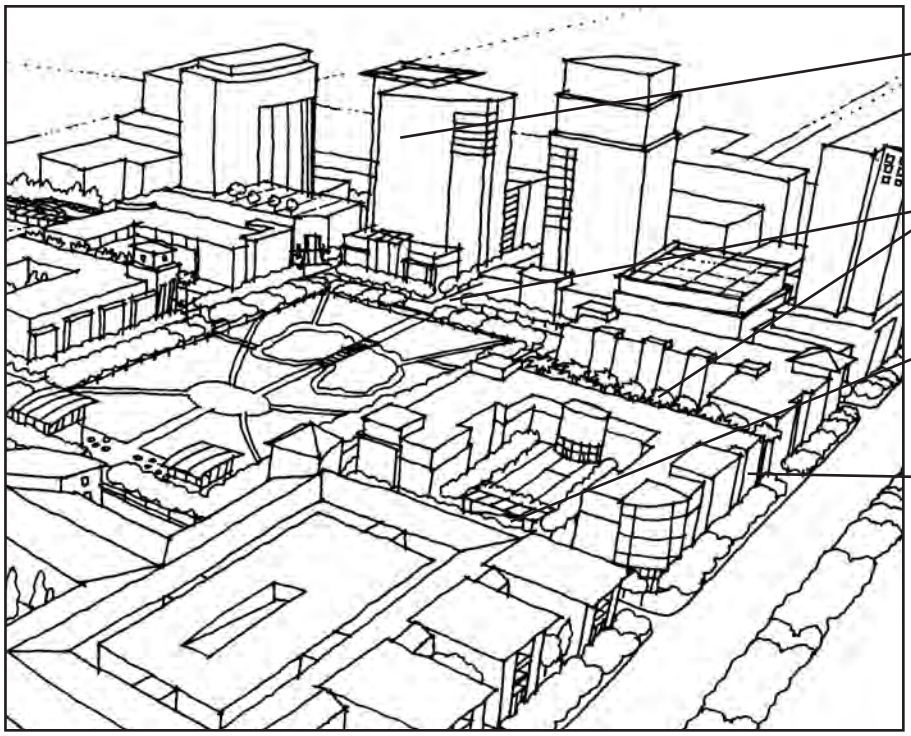
Driveways to garages located at least 200’ from a street corner to avoid conflicts with retail activity and pedestrian crossings

Taller development and commercial uses clustered near primary corners along a major corridor



3. Locate open space within smaller block developments to create meaningful public rooms. Make required the public open spaces a central feature with residential and commercial uses facing onto it.
4. Incorporate neighborhood-defining features such as a park, plaza, streets and paseos where active uses are focused. These spaces should be designed so residents and visitors can stroll, relax and socialize in a place that is memorable.
5. Site taller structures along the major corridors where their visual presence can serve as focal points within the district.
6. Locate the project's greatest density, residential units and employment centers as close to a fixed transit station as possible.
7. Locate parking garages that serve the development or district underground, in a podium wrapped by habitable uses, or in above-ground structures, consistent with the provisions in Section 5.
8. Locate the entrances to parking on private streets at least 200 feet from the corner to avoid conflicts with retail activity and pedestrian crossings
9. Private streets should be the minimum width for cars and fire trucks and include a parkway, sidewalk and landscape buffer so walking beside the access lane is comfortable (see the Street Standards in Section 3).
10. Line required private streets with active uses wherever possible so they contribute to a pedestrian-oriented street.
11. Neighborhood retail is encouraged and should be visibly concentrated at primary street corners, internal street corners, or facing onto public-private open spaces or paseos.

Example of mid-block paseo in a commercial development that connects pedestrians to a building lobby and uses a public art installation as a neighborhood feature.



Example 3 - Perspective Sketch
Taller structures are clustered near a fixed transit station and major corridor providing a visual landmarks within the district

Internal streets and paseos help break down the block at a finer grain and have a more defined street wall

Driveway access points are located to avoid conflicts with pedestrian crossings

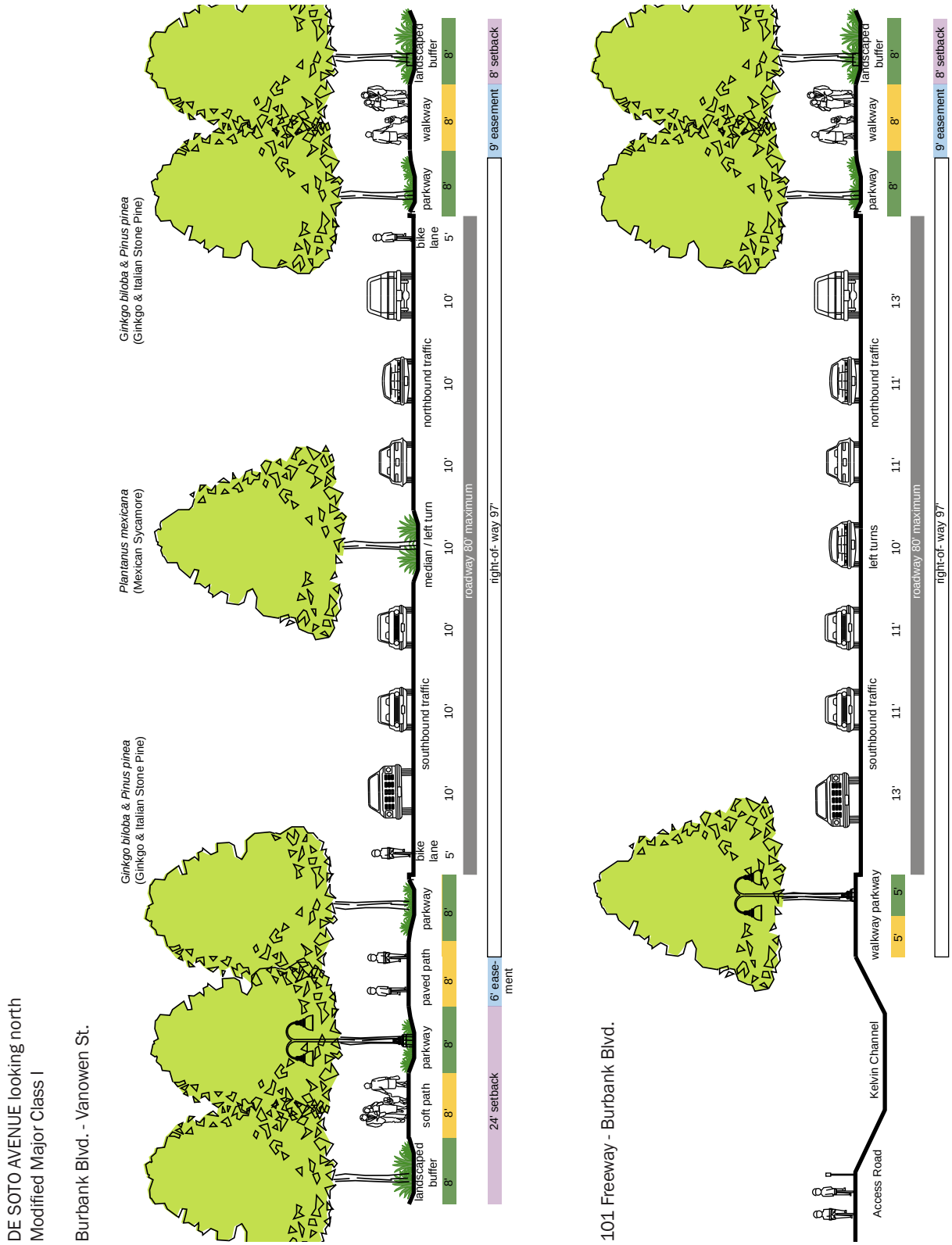
Buildings with no more than 200' of frontage before an opening between buildings, or a transparent lobby that allows pedestrian access through the block

03 STREETS

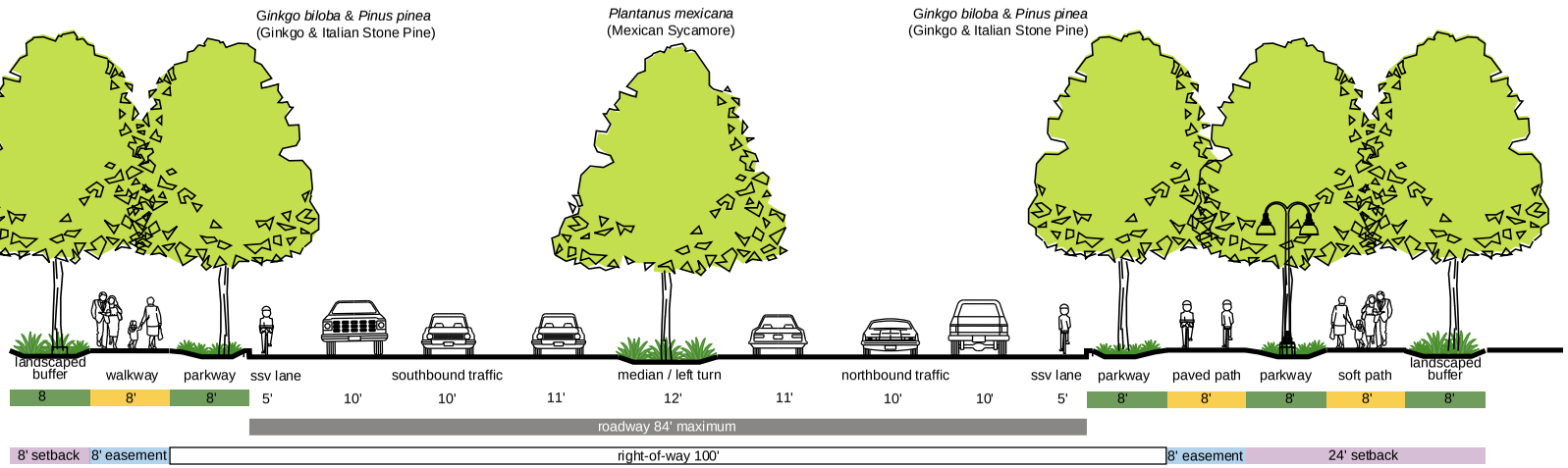
A. STREET STANDARDS

1. Improve the street to the street centerline adjacent to a Project as shown in the Warner Center Street Standards in Figure 3-1, which consists of 7 pages and shows the required cross section for each street, including:
   - Required right-of-way, sidewalk easement, and setback widths.
   - Maximum allowable roadway width;
   - Recommended lane configuration, including landscaped medians and bicycle or "Small Slow Vehicle Lanes" and shared lanes. Small slow vehicle lanes are like bicycle lanes, except that other human-powered or electric vehicles that travel at a comparable speed as bicycles, that is, less than 20 mph, may use the lanes.
   - Minimum required sidewalk width, which is typically a combination of public right-of-way (which may require a dedication) and easement for sidewalk purposes.
   - Required sidewalk configuration, which typically includes an 8-foot wide continuous landscaped parkway and 8-foot wide paved walkway.
   - Required setback width, which is a function of the adjacent ground floor use. Where the ground floor is designed as Active Ground Floor Space, the required setback is less than in other conditions. Active Ground Floor Space is defined as habitable space that meets the criteria in Section 4. B. and C.
   - Illustrative setback treatment, which is also a function of the adjacent ground floor use. The cross sections in Figure 3-1 illustrate several typical setback treatments adjacent to Active Ground Floor retail, Active Ground Floor residential, and conditions which do not create an Active Ground Floor. The setback treatments shown are illustrative of the provisions in Section 4.
2. Where the Street Standards show a roadway widening, but the widening is not required at the time of Project construction, that portion of the sidewalk located in the potential future widening is the Temporary Sidewalk Zone. The Temporary Sidewalk Zone may not be included in the required sidewalk width. The Temporary Sidewalk Zone should be developed as a landscaped parkway, small slow vehicle lane or other function approved by staff. Design the irrigation so that the portion in the Temporary Sidewalk Zone can be removed without damaging the irrigation in the remaining parkway.
3. Underground all utility lines within the public-right-of-way adjacent to the Project and on the Project site. (RIO points: 1 for every 100 feet of undergrounded lines in the public right-of-way.
4. As the districts and neighborhoods in Warner Center evolve and develop distinct identifies, a system of wayfinding signage should be designed and installed to: 1) reinforce district identity, 2) direct people to key destinations, and 3) tell the story of Warner Center's history and its art and other cultural amenities.

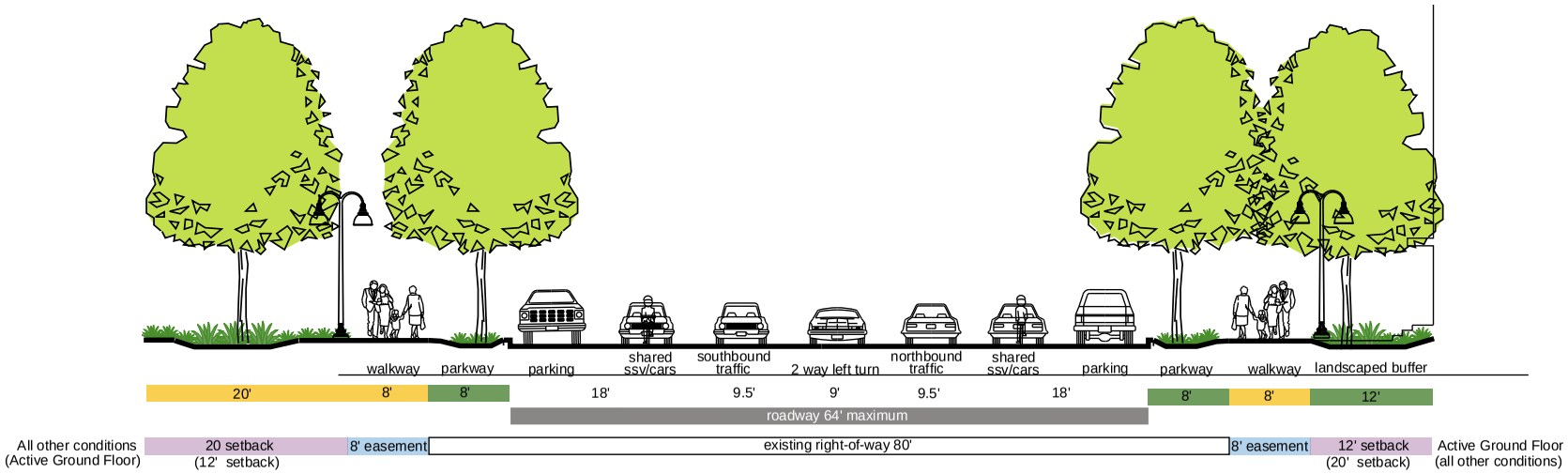
Figure 3-1 Warner Center Street Standards.



TOPANGA CANYON BOULEVARD looking north
Modified Major Class II

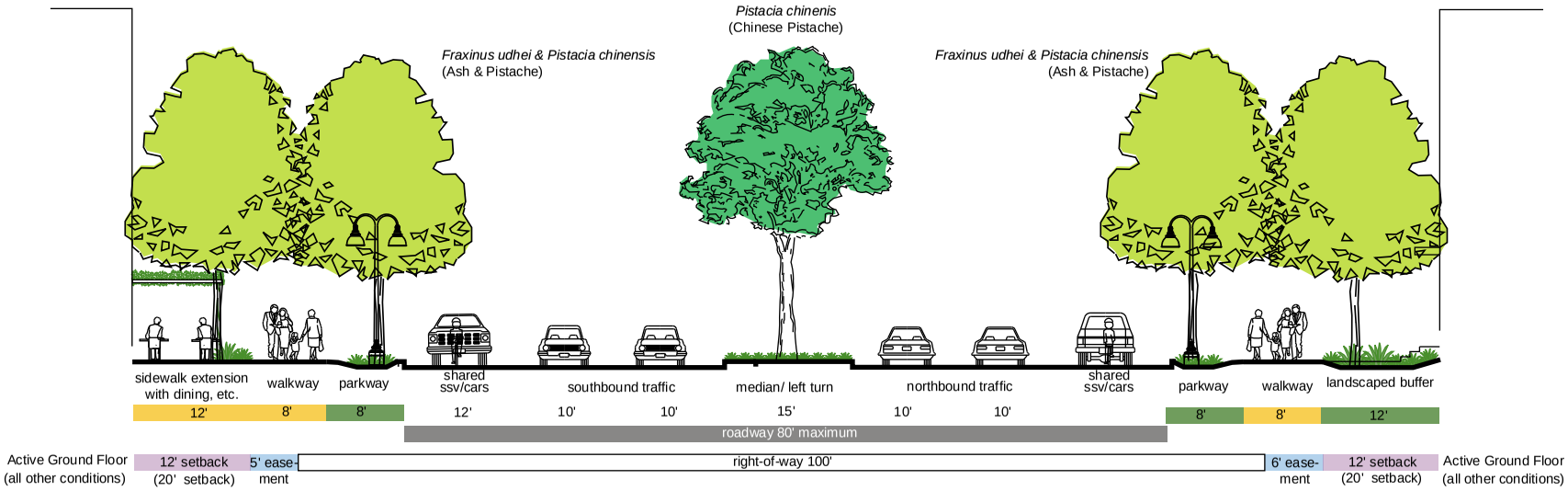


VARIEL AVENUE looking north
Modified Collector

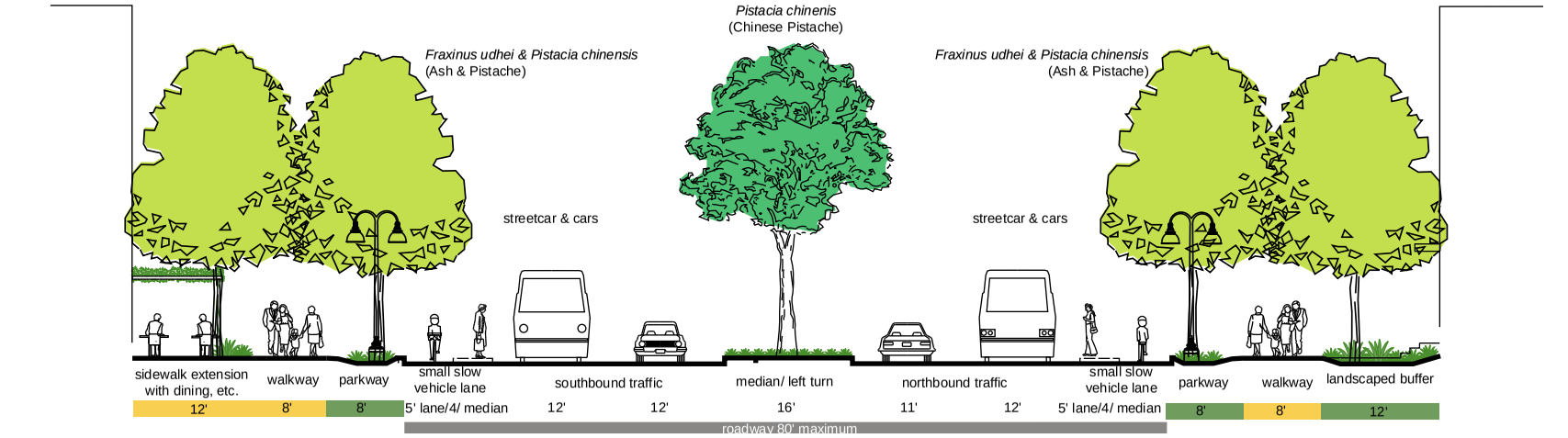


CANOGA AVENUE looking north
Modified Major Class II

Interim

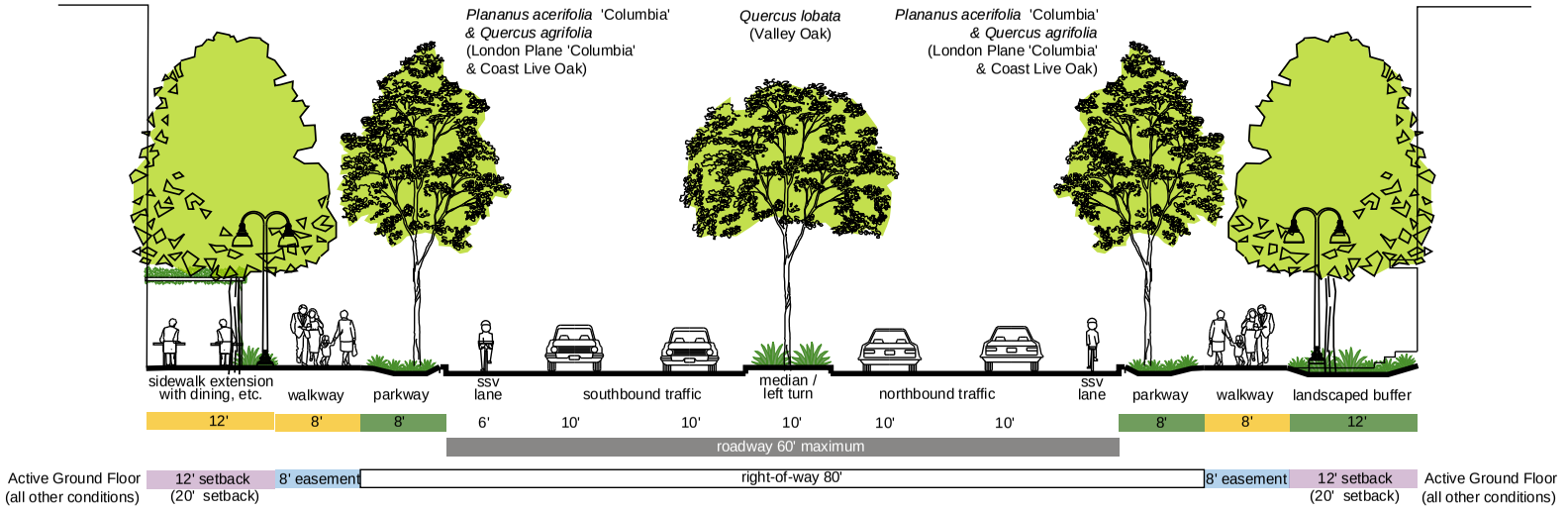


Ultimate

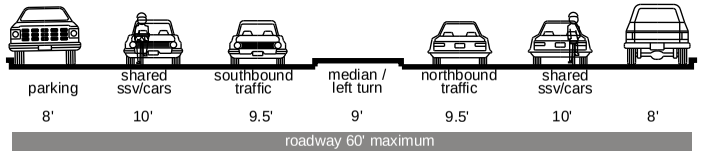


OWENSMOUTH AVENUE looking north
Modified Collector

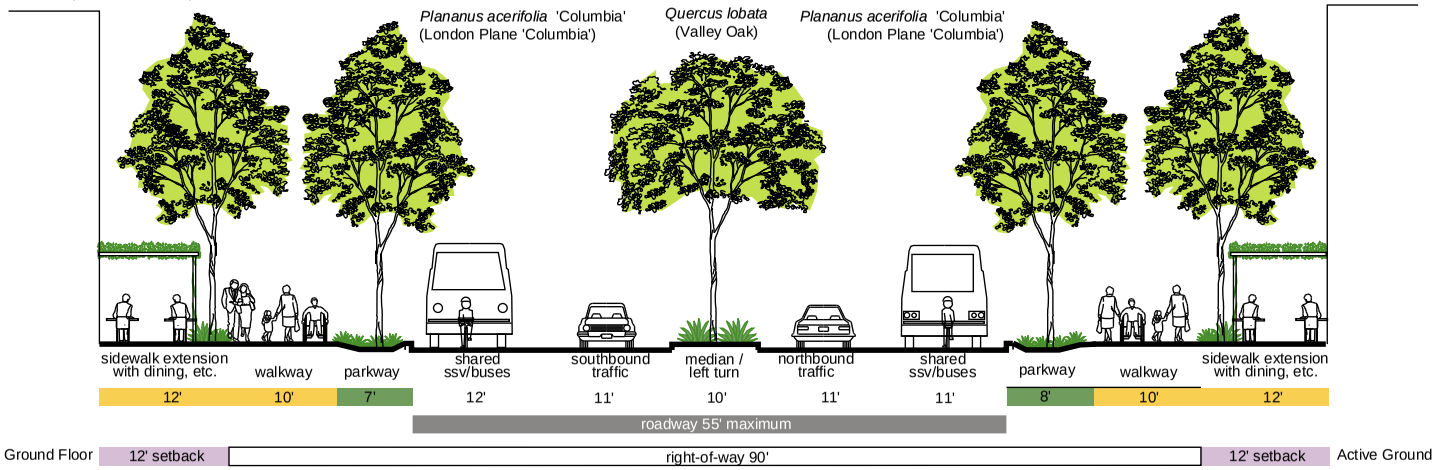
LA River - Erwin St. & Oxnard St. - Biurbank Blvd.



Lane striping Oxnard St. - Califa St.

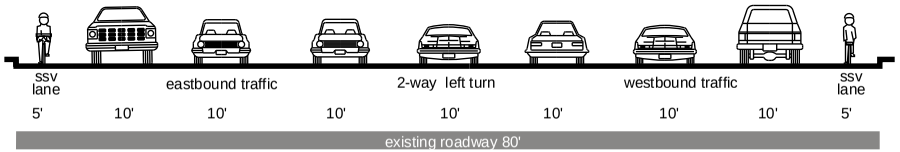


Erwin St. - Oxnard St. (Transit Hub)

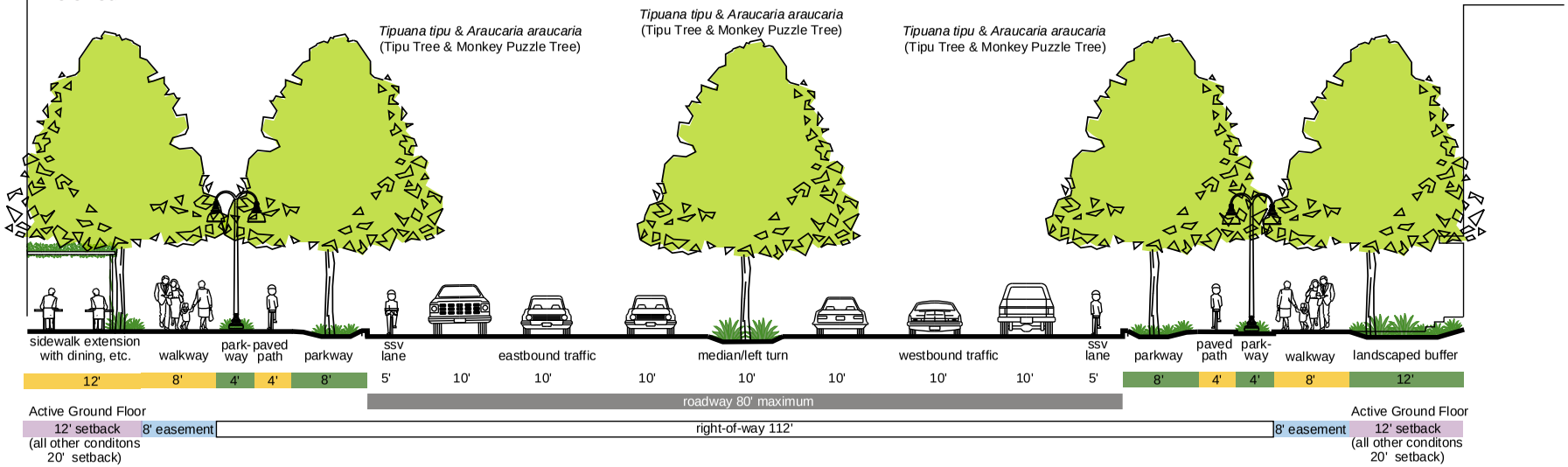


VICTORY BOULEVARD looking west
Modified Major Class I

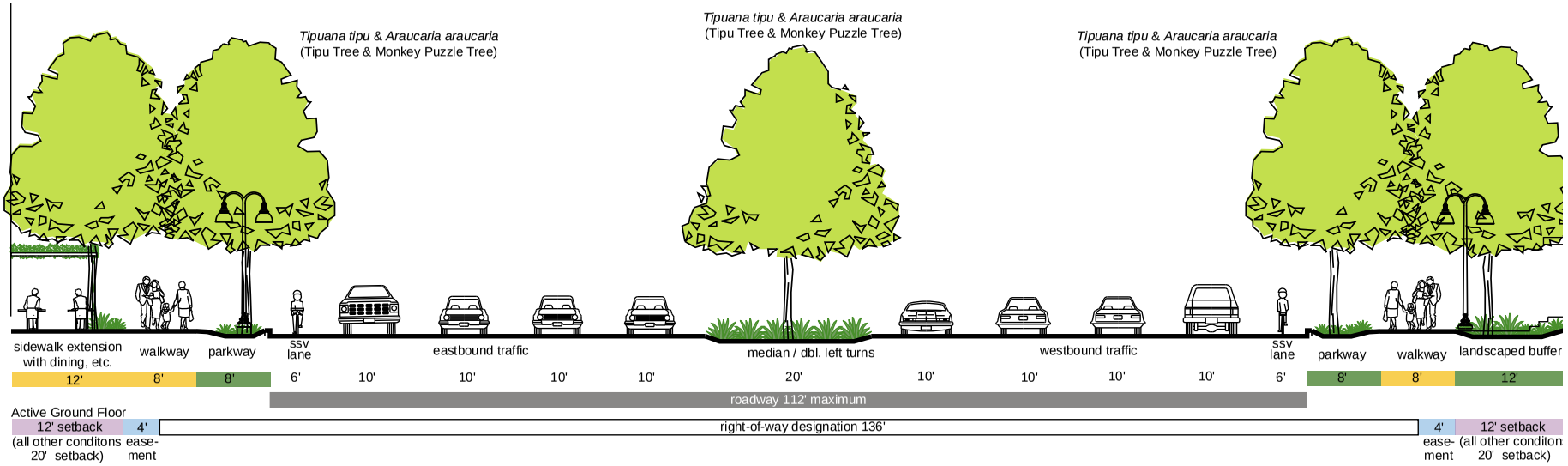
Interim Striping



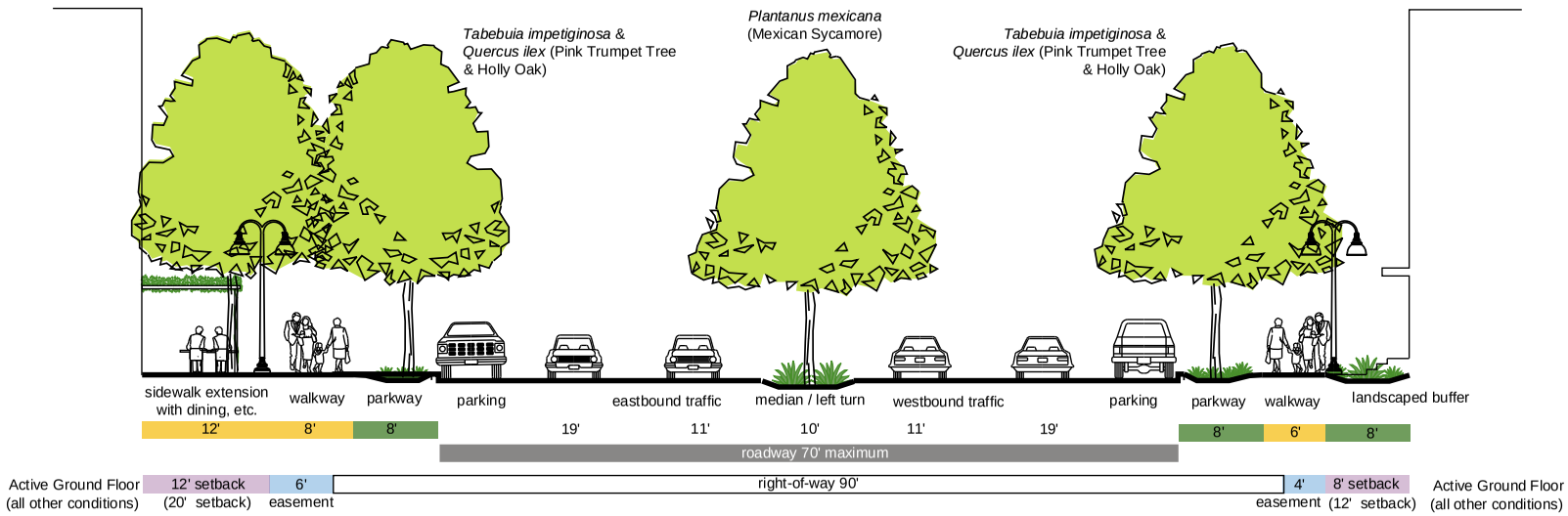
Preferred



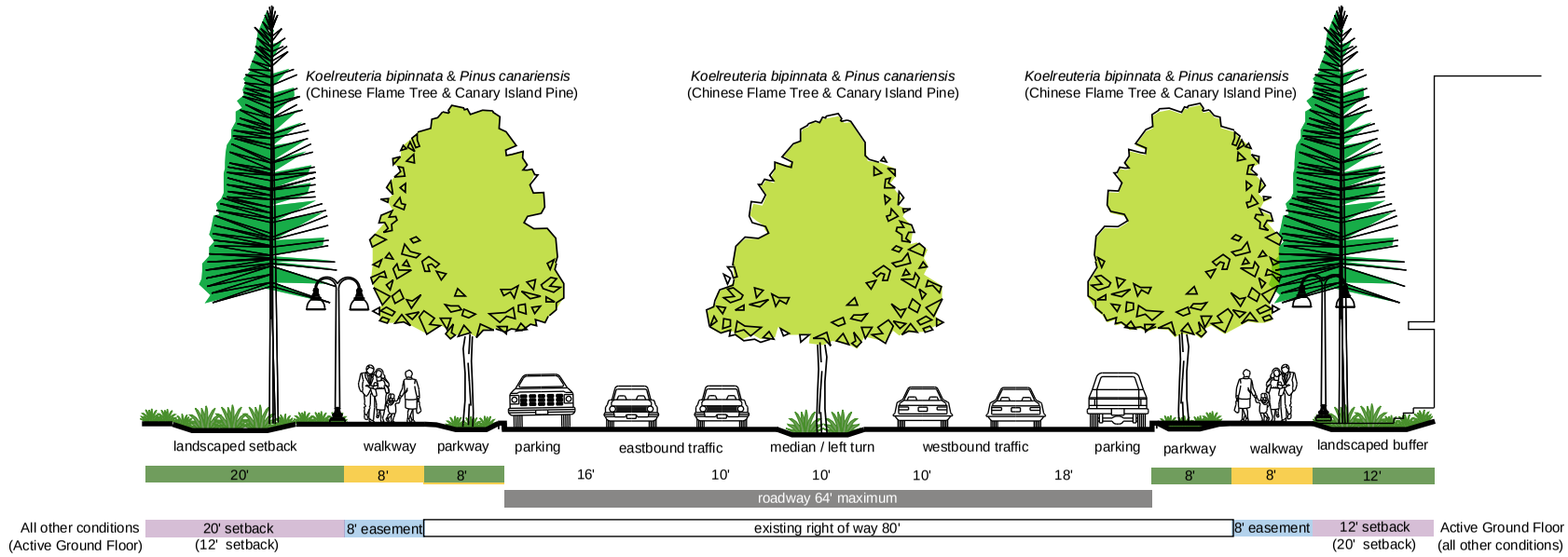
Maximum (Current LADOT Proposed Roadway) - if required to accommodate 2035 traffic



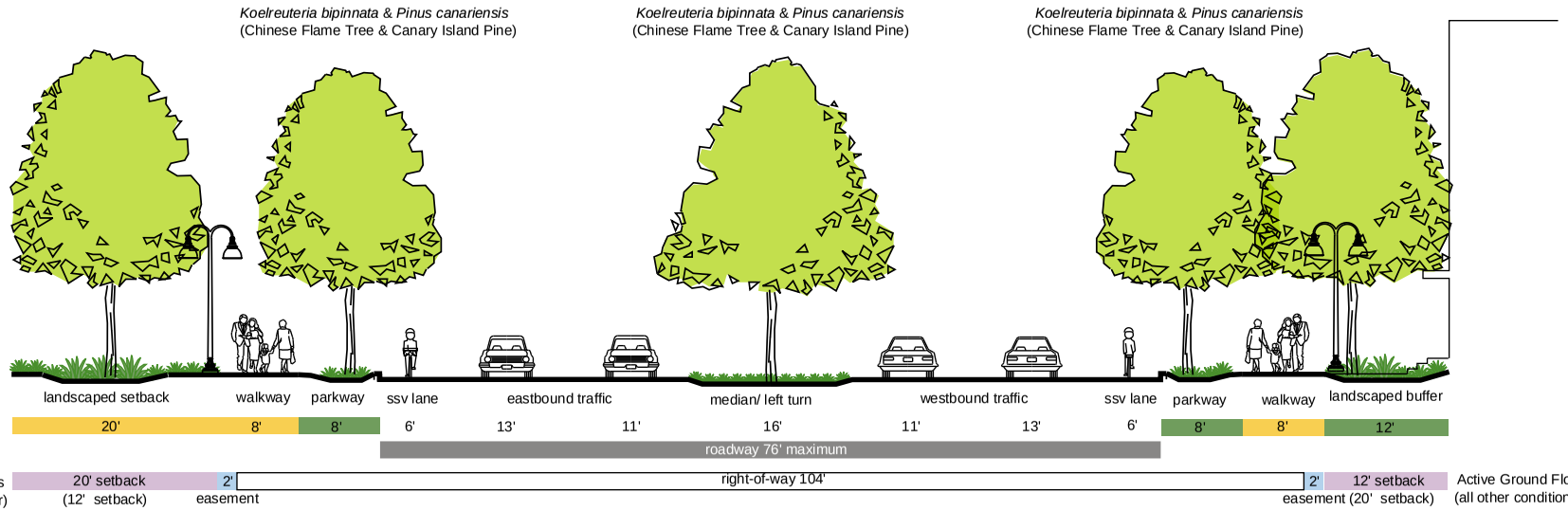
VANOWEN STREET looking west
Modified Major Class II



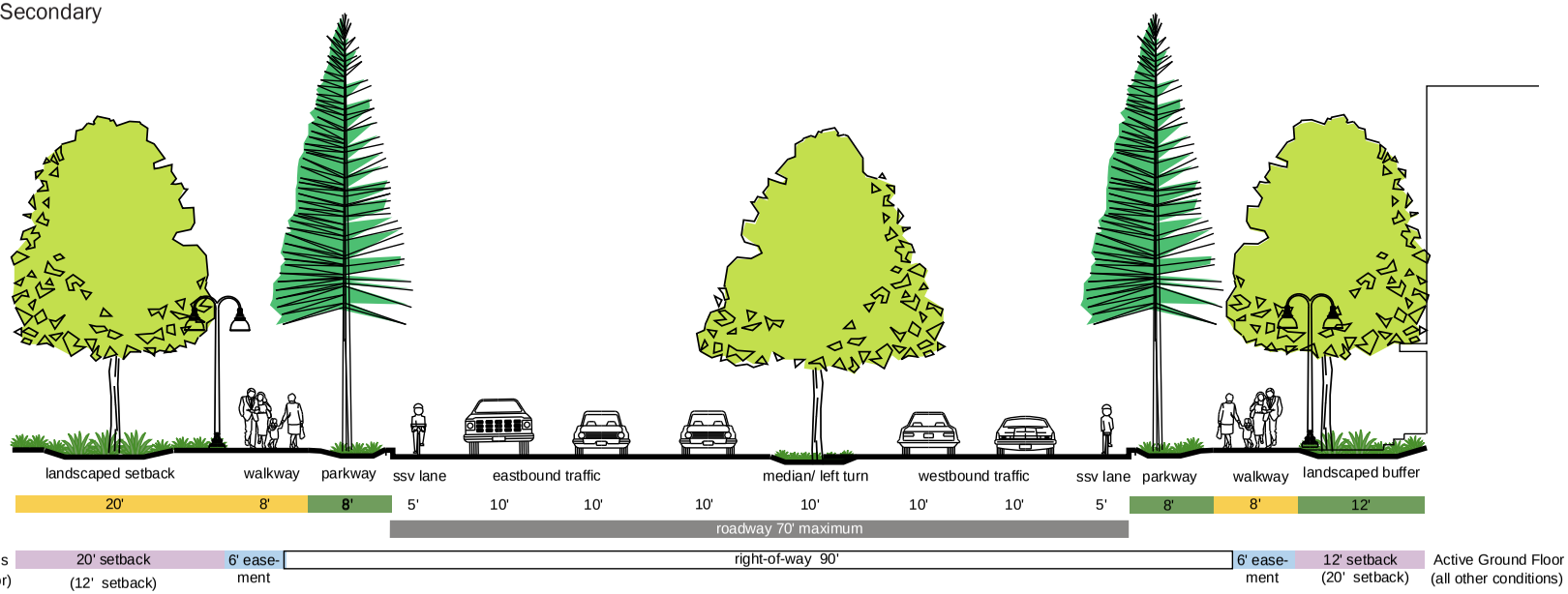
ERWIN STREET AND CALIFA STREET looking west
Modified Collector



OXNARD STREET looking west
Modified Major Class II

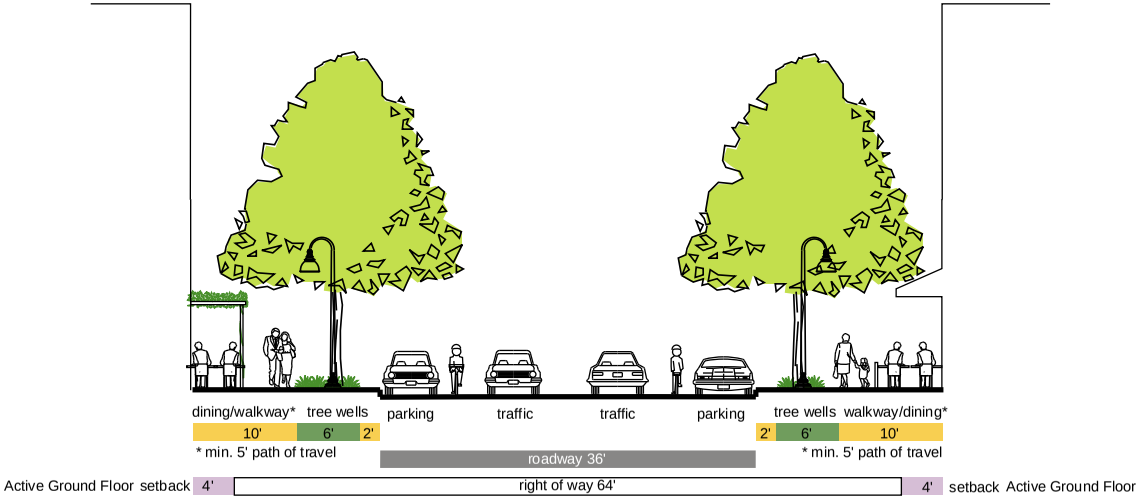


BURBANK BOULEVARD looking west
Modified Secondary

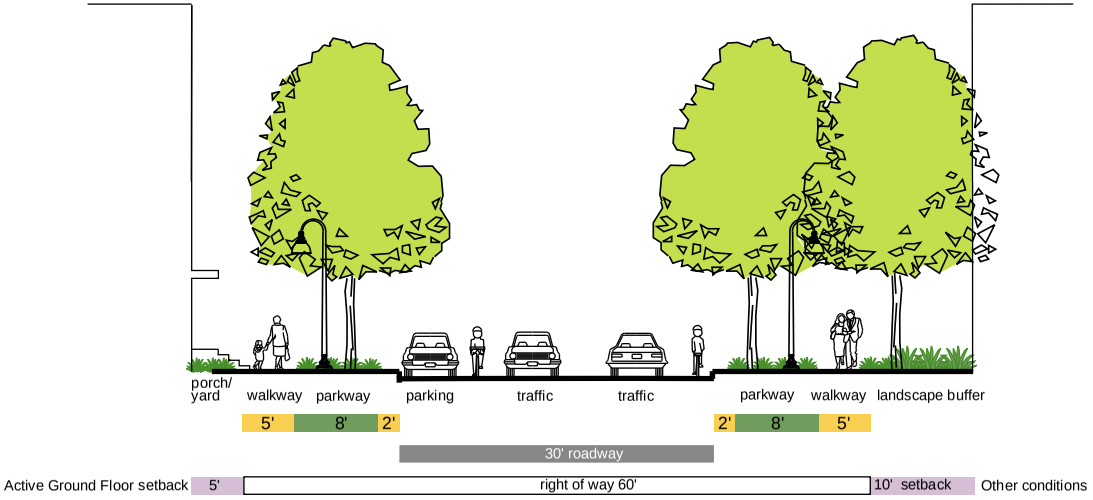


REQUIRED PRIVATE STREETS & ALL OTHER COLLECTOR & LOCAL STREETS

Adjacent to Active Ground Floor Retail



Adjacent to Active Ground Floor Residential and Other Conditions



B. SIDEWALKS

The Warner Center Street Standards establish required sidewalk widths and treatment. In Warner Center, the sidewalk is divided into two parts: the parkway, which is adjacent to the curb, landscaped and designed to collect storm water, and the walkway, as illustrated below. On many streets, the required sidewalk width is a combination of public right-of-way (dedication) and easement for sidewalk purposes.

Provide adequate width for improvements based on adjacent ground floor use.

1. Provide sidewalks, including parkways and walkways, as specified in Figure 3-1. The required walkway may be located directly adjacent to the required parkway or it may be located partially within the first 8 feet of the required setback adjacent to the required sidewalk.
2. Structures may not project over or under the required sidewalk.
3. Projections, which are permitted in the public ROW by the Municipal Code, such as signs, canopies and awnings, are permitted over the required easement, subject to the same approvals.
4. Provide a 2-foot wide paved access zone next to the curb where there is curbside parking.
5. Outdoor dining may occur on any portion of the paved sidewalk provided a minimum 6' wide continuous path of travel is maintained.
6. Provide parkways, tree wells, street trees and other streetscape improvements as shown in Figure 3-1 and described in Section 10.

Example showing the parkway along the curb, the walkway and use of the setback for outdoor dining.

Zero setback with ground-floor retail.

A small setback with a little landscaping next to professional office or live-work space.

Housing with front yards and secondary entrances along the sidewalk.

C. SETBACKS

The Warner Center Street Standards in Figure 3-1 establish and illustrate the required minimum setback from the back of the required sidewalk to building street walls (as defined in Table 6-1) or, along De Soto Street and Topanga Canyon Boulevard, to buildings or surface parking areas. The Street Standards also establish the treatment of the required setbacks.

Provide setbacks appropriate to the adjacent land use and district.

1. Provide setbacks as specified in Figure 3-1, which shows both the width and treatment of the required setback. An additional setback of 5 feet adjacent to Active Ground Floor Uses (as defined in Section 4.) and 10 feet adjacent to other ground floor uses may be provided.

Treat setbacks appropriately given the adjacent land use and district.

2. Adjacent to retail, the required setback shall be primarily hardscape and may be used for outdoor dining and other commercial activities.

   The ground floor street wall (primarily entries and display windows) may set back farther, provided that structural columns and building walls above the ground floor.

3. Adjacent to live-work space or professional office space, at least 50% of the required setback shall consist of landscaping.

4. Adjacent to ground-floor residential units with individual entries or common areas (lobbies, recreation rooms, libraries, or other active uses) of residential buildings, the required setback shall be primarily landscaped and may include walkways, porches, raised planters, other solid walls up to 3 feet above sidewalk elevation, and transparent fences (e.g., wrought iron, tubular steel, glass) up to a height of 4 feet above sidewalk elevation.

5. Adjacent to all other ground floor treatments, the required setback, which is typically 20 feet, shall be landscaped. Paving shall be limited to pedestrian access routes.

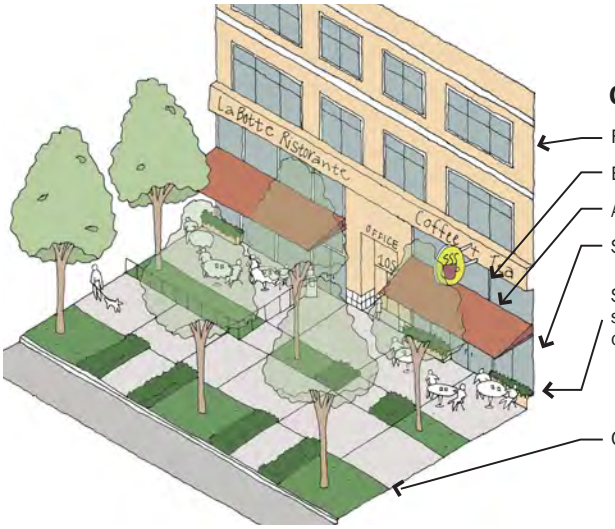
6. Along De Soto Street and Topanga Canyon Boulevard surface parking may be located between the setback and buildings, provided that plant materials or a combination of berms and plant materials located in the setback within 8 feet of the parking area provide a more-or-less continuous screen 3 feet high to screen headlights. A 3-foot high solid wall may be provided directly adjacent to the parking spaces, provided that the footing does not extend into the landscaped setback beyond the wall.

   Surface parking shall not be located between buildings and a public street in any other location.

7. Portions of setback areas that are landscaped should be designed to treat and infiltrate storm water (see Section 8).

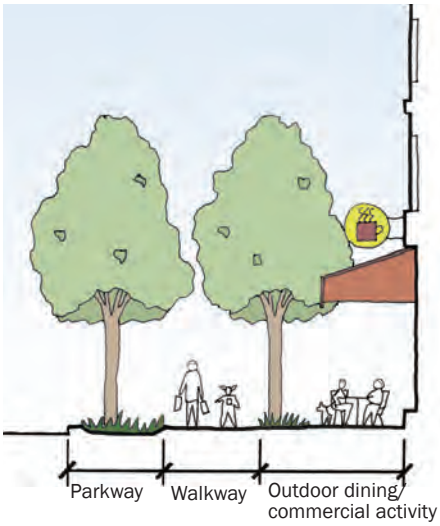
8. A building may not project over or under the required setback within 10 feet of the property line to order to accommodate the required trees and storm water infiltration.

Figure 3-2 Sidewalk and setback treatment on public streets varies with ground floor treatment.



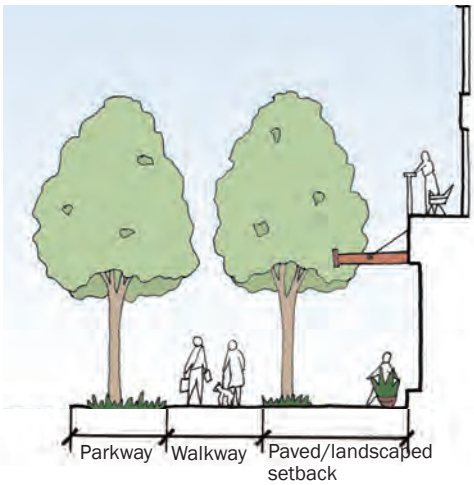
Ground Floor Retail

- Facade at back of setback
- Blade signs
- Awnings
- Storefronts with display windows
- Setback treated as extension of sidewalk with outdoor dining/ commercial activity
- Continuous landscaped parkway



Ground Floor Live Work

- Some transparency
- Doors at sidewalk
- Continuous landscaped parkway



Ground Floor Residential with Individual Entries

- Planting in front, including storm water treatment/infiltration (at-grade or raised)
- Fence or low wall to screen entry terrace
- Continuous landscaped parkway

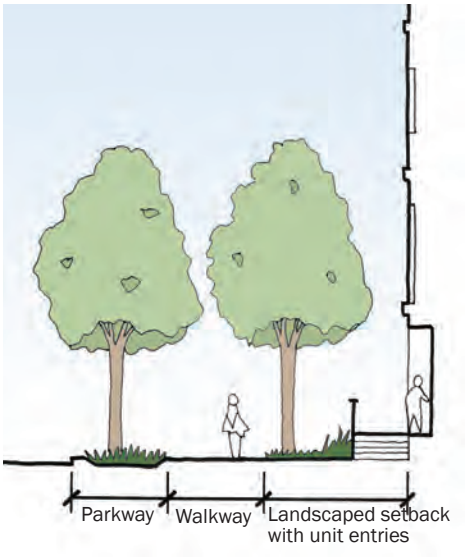


Figure 3-3 Sidewalk and setback treatment on new private streets also varies with ground floor treatment.

Ground Floor Retail

Facade at back of setback

Blade signs

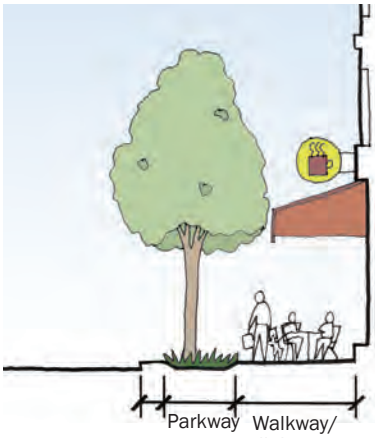
Awnings

Storefronts with display windows

Setback treated as extension of sidewalk with outdoor dining/commercial activity

Continuous landscaped parkway

Paved landing zone adjacent to parking

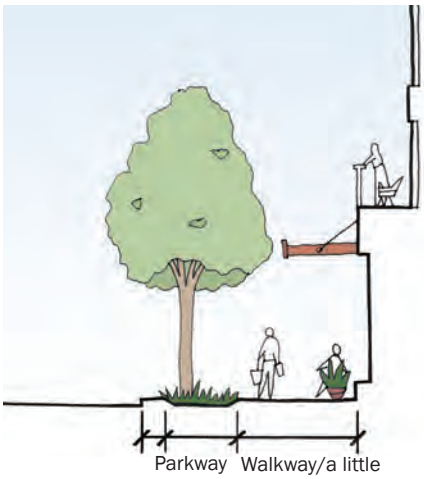


Ground Floor Live Work

Some transparency

Doors at sidewalk

Continuous
landscaped parkway



Ground Floor Residential with Individual Entries

Planting in front, including storm water treatment/infiltration (at-grade or raised)

Fence or low wall to screen entry terrace

Continuous landscaped parkway

Paved landing zone adjacent to parking

GROUND FLOOR & STREET WALL 04

A. ACTIVE GROUND FLOOR STREET FRONTAGES

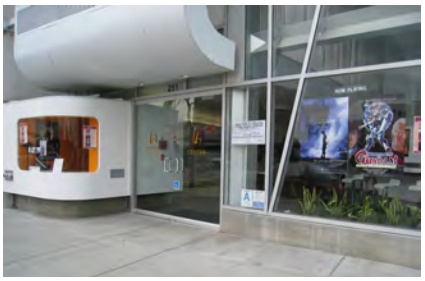
Line streets with Active Ground Floor Space.

1. Design ground floor space that fronts on public streets and required private streets to be habitable and active, as defined in B. and C. below.
2. Except at intersections with Topanga Canyon Boulevard and De Soto Avenue, design ground floor space to accommodate retail uses, as described in 4. B. below, within 100 feet of all intersections in the Uptown and Downtown districts, within 50 feet of all intersections in the Eastside, RIO, Business Park and Northeast district. Ground floor retail space that meets the criteria in 4.B. is encouraged in other locations.
3. Visible parking is prohibited.

B. ACTIVE GROUND FLOOR RETAIL

Where ground floor retail is required/provided, orient tenant spaces to the street and maximize transparency and entries along the sidewalks to sustain street level interest and promote pedestrian traffic.

1. Locate ground floor retail space along the required street wall (see Section 4. E.) or along a courtyard or plaza, provided the retail frontage is not more than 60 feet from the back of sidewalk and is visible from the sidewalk.
2. Provide ground floor retail space to a depth of at least 25 feet from the front façade and at an average 14'-0" floor-to-ceiling height. Note that the ground floor retail space may be occupied by other uses initially, but will be available for retail uses in the future when there is demand for such uses.
3. Locate the primary entrance to each street-level tenant space that has its frontage along a public street from that street.
4. Locate the primary entrance to each street-level tenant that does not have its frontage along a public street from a pedestrian paseo, courtyard or plaza, which is connected to the public street.
5. Provide wall openings, such as storefront windows and doors, on at least 75% of a building's street level façade.
6. Use clear glass for wall openings, i.e., doors and windows, along all street-level façades for maximum transparency, especially in conjunction with retail uses. Dark tinted, reflective or opaque glazing is not permitted for any required wall opening along street level façades.
7. During hours of operation, open-wall storefronts are encouraged.
8. Incorporate shade structures, misters and other means of cooling pedestrians and visitors during hot weather.



Good examples of ground floor treatments that include retail displays, outdoor dining and awnings for shade.

Good example of individual unit entry several feet above the sidewalk with porch and windows that look onto the street.

Other habitable ground floor uses that do not have entries on the street should include transparent windows with more landscaping in the setback.

C. OTHER ACTIVE GROUND FLOOR USES

Design ground floor space facing other streets to accommodate habitable space and to avoid blank walls and visible parking.

1. Residential units with individual entries should include windows on the ground floor that look out onto the street.
2. If a residential unit's individual entry along the street is the unit's primary entry, it must be accessible, that is, at the same elevation as the sidewalk.
3. If a residential unit's individual entry along the street is a secondary entry, the entry and any private outdoor space for the unit may be several (but not more than 5 or 6) steps above the sidewalk elevation. Private outdoor open space for the unit must be directly accessible from the unit, that is, at the same elevation.
4. The treatment of other active habitable ground floor area, that is, live-work, professional office, residential common areas (lobbies, recreation rooms, libraries, or other active uses) should be similar to that of retail space, except that wall openings shall comprise at least 50% of the street level façade.

D. ALL GROUND FLOOR USES

Orient buildings to the street to promote the sidewalk activity.

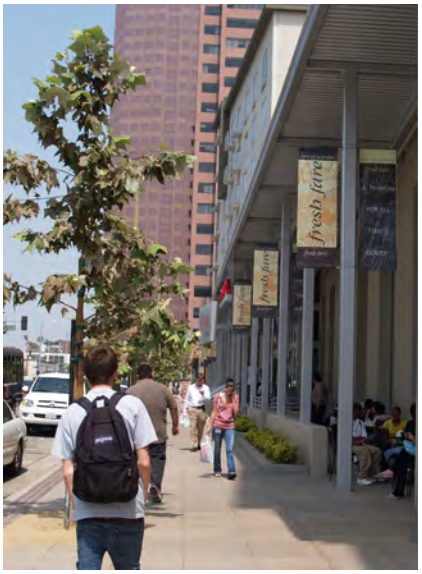
1. A building's primary entrance, defined as the entrance which provides the most direct access to a building's main lobby and is kept unlocked during business hours, shall be located on a public street or on a courtyard, plaza or paseo that is connected to and visible from a public street.
2. At least one building entrance, which provides access to a building's main lobby and which is kept unlocked during business hours, shall be located on a public street, required private street or LA River Greenway.
3. At least one building entrance, which may be either a building or tenant/resident entrance, shall be provided along each street frontage.
4. More public entrances than the minimum specified, including building and/or tenant/resident entrances, are encouraged.

Incorporate a pedestrian-oriented scale at the street level.

4. Street wall massing, articulation and detail, street level building entrances and storefront windows and doors, as well as the use of quality materials and decorative details, shall be used to promote pedestrian-scaled architecture along the street.
5. Architectural features that reinforce the retail character of the ground street wall and/or help define the pedestrian environment along the sidewalk, such as canopies, awnings, and overhangs, are encouraged and should be integral to the architecture of the building.
6. Awnings and canopies shall be fabricated of woven fabric, glass, metal or other permanent material compatible with the building architecture. Internally illuminated, vinyl awnings are not permitted.

Don't waste valuable street frontage on "back of house" uses.

7. Locate electrical transformers, mechanical and other equipment so that they are not located in the setback or visible from the street or LA River Greenway.
8. Enclosed stairs, storage spaces, blank walls, and other elements that are not pedestrian-oriented shall not be located with 100 feet of the corner of any public or required private streets.



Good examples of buildings that promote sidewalk activity with overhangs, awnings and other transitional elements integrated into the architecture.

Examples of poor equipment location choices. A primary opening to a courtyard garden is walled off with electric meters (left) and irrigation equipment is in plain view near a building entrance (right).

Street Wall. Examples showing various street wall heights.

3-story street wall

4-story street wall

6- and 7-story street wall

E. STREET WALL

Design building walls along the sidewalk (Street Walls) to define the street and to provide a comfortable scale for pedestrians.

1. Street walls shall be located in relationship to the back of the required setback as specified Table 4-1. Project frontage adjacent to required open space is excluded, provided that the open space is lined with building walls at approximately the same percentage of its frontage.
2. 90% of a building's street walls shall have the minimum number of stories specified Table 4-1. Walls above the ground floor that step back less than 20 feet from the ground floor street wall are considered to be part of the street wall.
3. Buildings may, but are not required to, step back above the minimum height required along the street. Step backs should be judiciously applied to minimize disruption of the overall street wall.
4. Breaks in the street wall should be limited to those necessary to accommodate pedestrian pass-throughs, public plazas, entry forecourts, permitted vehicular access driveways, and hotel drop-offs.
5. An identifiable break should be provided between a building's retail floors (ground level and, in some cases, second and third floors) and upper floors. This break may consist of a change in material, change in fenestration, or similar means.

See Section 5 for the treatment of parking along street walls.

Cross Sections by District

Table 4-1 Building Street Wall Characteristics

	MINIMUM PERCENT OF PROJECT FRONTAGE TO BE LINED WITH BUILDING STREET WALL AT BACK OF SETBACK [1]		MINIMUM STREET WALL HEIGHT
DISTRICT / NEIGHBORHOOD	REQUIRED GROUND FLOOR RETAIL	OTHER GROUND FLOOR USES	FEET (STORIES) [2]
Uptown	100%	60%	35' (3)
Northeast	100%	50%	35' (3)
Downtown	100%	80%	45' (4)
Eastside	100%	70%	35' (3)
Southwest	NA	50%	35' (3)
Business Park	100%	60%	25' (2)
Topanga West	NA	NA	NA
RIO	100%	70%	35' (3)

1 Setback from back of sidewalk is as specified in Table 3-1.

2 Stories are included for information only. The requirement is height measured in feet.

Walls above the ground floor that step back less than 15' from the ground floor street wall are part of the street wall, as illustrated above.

05 PARKING AND ACCESS

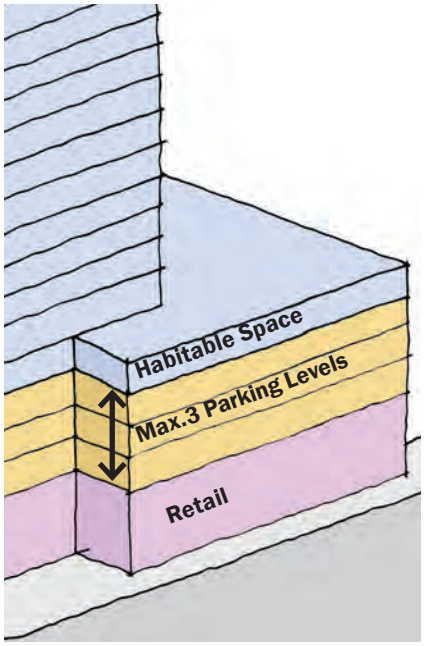


Figure 5-1 Diagram showing a street wall along a public right-of-way with ground floor retail and the maximum three parking levels with habitable space above.

A. ALL PARKING AND ACCESS

Locate parking, loading and vehicular circulation to minimize its visibility.

2 1. Except along De Soto Street and Topanga Canyon Boulevard, where surface parking is allowed, surface parking may not be located between buildings and a public right-of-way.

1 2. Screen surface parking that is visible from a public right-of-way or the Los Angeles River Greenway with landscaping or a combination of berm and landscaping to a height of 4 feet.

2 3. Except for the ground-level frontage required for access to parking and loading and along De Soto Street and Topanga Canyon Boulevard, where surface parking is allowed, no parking or loading shall be visible on the ground floor of any building façade that faces a public right-of-way or the Los Angeles River Greenway.

4. Parking, loading and circulation located above the ground floor shall be 1) lined by habitable floor area along all public rights-of-way or, 2) if the project sponsor demonstrates that it is not feasible to line the parking with habitable space above the ground floor along a public right-of-way, integrated into the design of the building façade, provided that there are no more than three parking levels fronting on a public right-of-way.

5. Along private streets, parking above the ground floor that is not lined with habitable space is allowed, provided it is well designed as described in 5. B.

6. Drive-through aisles for fast food or similar use are not permitted.

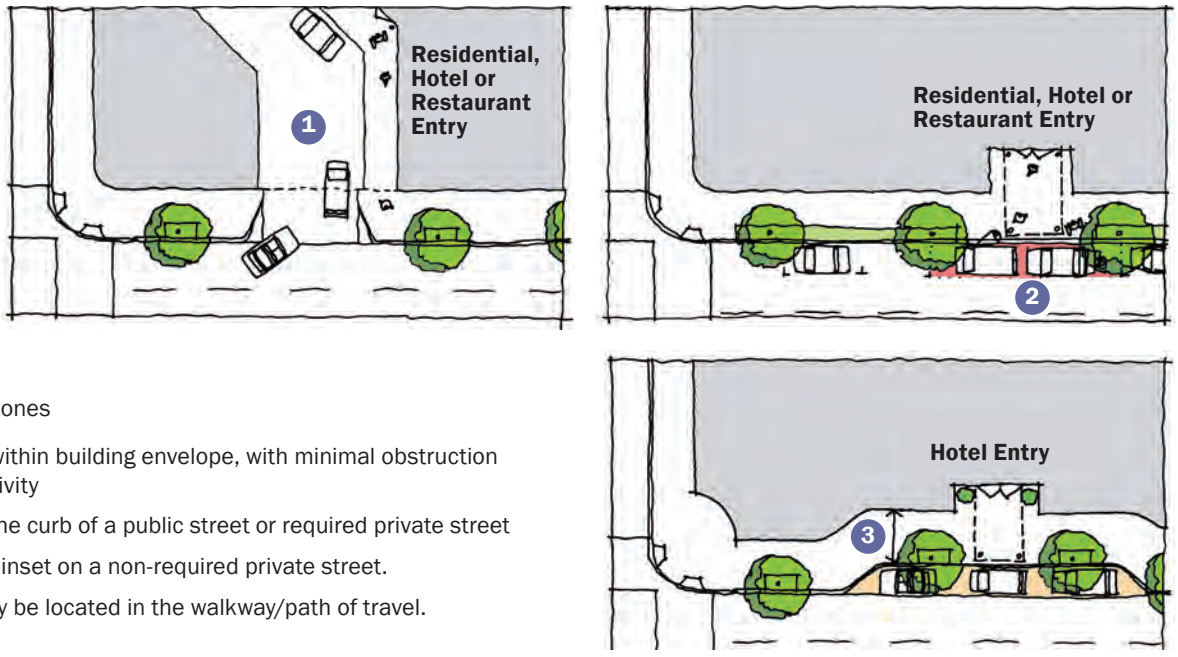


Figure 5-2 Drop-off Zones

1 Drop-offs occur within building envelope, with minimal obstruction to pedestrian activity

2 Drop-offs along the curb of a public street or required private street

3 Drop-offs can be inset on a non-required private street.

Note: no columns may be located in the walkway/path of travel.

Locate drop-off zones along the curb or within parking facilities to promote sidewalk/street wall continuity and reduce conflicts with pedestrians.

7. Drop-off, including residential, hotel and restaurant drop-off, shall be provided 1) within the off-street parking facilities using the parking access , 2) on a non-required private street, or 3) along the curb line of a public street or required private street where there is a full-time curbside parking lane, with no sidewalk narrowing.

Encourage the use of alternate modes of transportation by providing incentives for reduced automobile use.

8. Parking in excess of one space per residential unit and Code-required parking for non-residential uses shall be sold or rented separately from residential units and commercial spaces (“unbundled”) in perpetuity. Parking that is required for residential use but is unused and all commercial parking shall be made available as public parking during daytime and evenings through a shared parking program managed by the Warner Center TMO or other entity.

9. Provide secure bicycle parking for at least 5% of regular building occupants assuming 1 employee per 350 square feet of Floor Area for non-residential and 1.5 persons per dwelling unit Provide some bicycle parking within 200 yards of a mixed use or commercial building entrance for visitors.

10. Provide designated stalls for scooters, mopeds and motorcycles for at least 5% of regular building occupants using the same ratios at in 8. above.

12. Allocate at least 5% of parking spaces as designated electrical charging outlets for electric-run autos, bicycles, scooters and/or motorcycles.

13. Provide on-site changing/shower facilities for employees.

Limit the number and width of curb cuts and vehicular entries to promote street wall continuity and reduce conflicts with pedestrians.

14. Vehicular access to parking shall be from a private street, rather than a public street, where feasible.

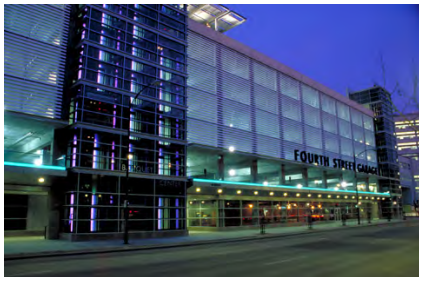
15. Curb cuts and parking/loading entries into buildings shall be limited to the minimum number required and the minimum width permitted.

16. Parking and loading access shall be shared where feasible.

17. Required loading for residential buildings may be provided along the curbside parking lane on a private street rather than in the building.

18. Parking and loading access shall be located a minimum of 25 feet from a primary building entrance, pedestrian paseo, or public outdoor gathering area. This guideline shall not apply to a hotel porte cochere.

Precast panel and glass louver screening, plus photovolatic panels on top deck (upper), and metal screen with tower element marking the entry corner and vertical circulation (lower).



Example of a parking garage with a glass facade and backlighting that transcends function to provide an interesting architectural facade.

B. STAND-ALONE PARKING STRUCTURES

Architectural Treatment

Parking structures should exhibit the same principles of good building design as other buildings. Providing an exterior screen comprised of high quality materials that screen the underlying concrete structure can elevate the building's stature and contribute to the overall quality of Warner Center's built environment.

1. Parking structures shall have an external skin designed to improve the building's appearance over the basic concrete structure of ramps, walls and columns. This can include heavy-gage metal screen, pre-cast concrete panels, laminated glass or photovoltaic panels.
2. Parking structures should integrate sustainable design features such as photovoltaic panels (especially on the top parking deck), renewable materials with proven longevity, and storm water treatment wherever possible.
3. Vertical circulation cores (elevator and stairs) shall be located on the primary pedestrian corners and be highlighted architecturally so visitors can easily find and access these entry points.
4. Treat the ground floor along public streets to provide visual interest and encourage walking: on required private streets, provide active ground floor uses at corners where feasible or provide a low screening element that blocks views of parked vehicle bumpers and headlights from pedestrians using the adjacent sidewalk.
5. Signage and wayfinding should be integrated with the architecture of the parking structure.
6. Integrate the design of public art and lighting with the architecture of the structure to reinforce its unique identity. This is especially important for public parking structures to aid in visitors finding them upon arrival and getting oriented to Warner Center.
7. Interior garage lighting should not produce glaring sources towards adjacent residential units while providing safe and adequate lighting levels.

Landscape Treatment

8. In most circumstances, streetscape and landscaping should complement the building design. If a parking structure is well-designed, it does not need to be screened by dense landscaping in an urban setting.
9. However, where the Reviewing Agency determines that conformance with the preceding architectural design standards and guidelines is not feasible, an unattractive parking structure may be screened with landscaping.
10. A “green screen” that is coordinated with the building design may be provided, along with the required streetscape improvements.
11. Alternatively, an additional row of evergreen columnar trees may be provided in a minimum 8-foot wide setback and staggered with the street trees. In combination, the setback and street trees should screen the parking structure from view.

Streetscape can complement a well-designed parking structure, particularly in conjunction with an active ground floor.

In limited circumstances, a green screen (above) or dense tree planting (below) can screen an unimproved concrete structure.

Photovoltaic panels should be incorporated into the roof of parking structures..

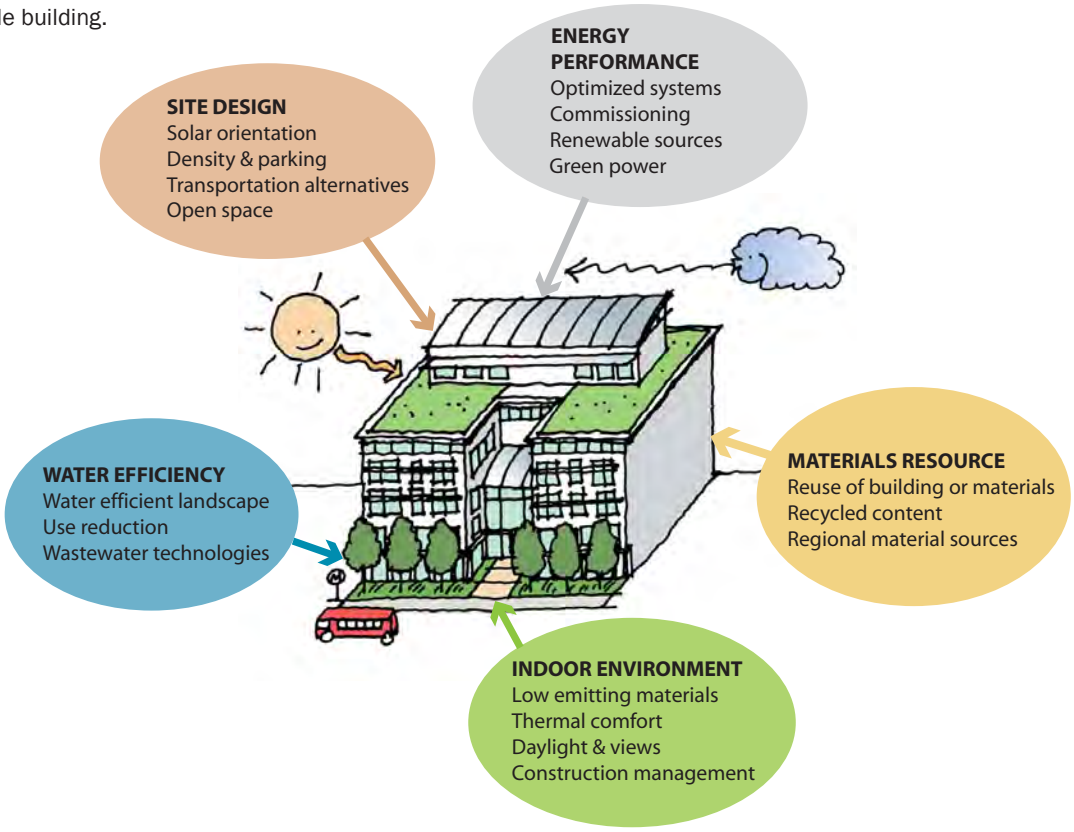
06 ARCHITECTURE

A. INTRODUCTION

Well designed and crafted buildings are highly valued in Warner Center. New projects are expected to contribute to making a great development, successful block and livable neighborhood.

- Recognize that individual projects are the "building blocks" of great streets and neighborhoods. This requires particular attention to the way the building meets the sidewalk, providing a transition to pedestrian scale and elements that activate the street.
- Encourage innovative architectural design that expresses the forward-looking identity of Warner Center. At the same time, respect significant existing buildings massing and scale, and neighborhood context.
- Accommodate vehicular access and parking in a way that respects pedestrians and public spaces and contributes to the quality of the neighborhood.
- Express an underlying design philosophy (a "big idea") that is articulated and supported by all aspects of building design and initially conveyed through design sketches, drawings and specifications.

Figure 6-1 Design considerations to achieve a more sustainable building.



Encouraging Architectural Creativity and Innovation. The Design Guide provides both broad and specific suggestions regarding building design, which are based on the fundamentals of good architecture, independent of style, and should result in well-designed buildings. However, exceptions to the precise requirements of the Design Guide regarding building design may be entertained by decision makers, provided that a Project achieves the overall objectives of the Design Guide.

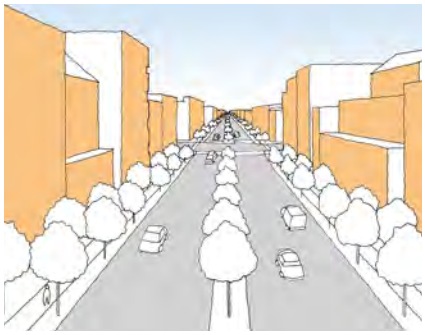
For example, a proposed site may be genuinely unique and requires special consideration, or an innovative architectural design may bring more value to a site and to Warner Center than a purely contextual solution.

In some places, buildings are seen as good contextual solutions when they appear similar to other buildings in the neighborhood. But contextual solutions can also reinterpret the existing character and features within a city block, and recompose them in a cleverly modern interpretation. This can result in new projects that are aesthetically unique and represent good building since they too contribute to the overall neighborhood identity.

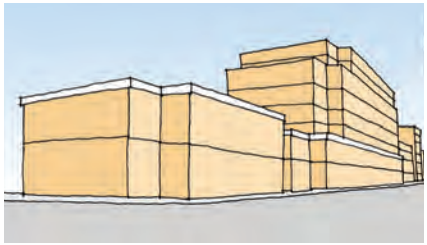
Most architecture that is considered memorable is ground-breaking in its design approach and sometimes contrasts sharply with its surrounding environment. Such projects usually bring the cache of a well-known or internationally recognized architect whose work is based on a strong theoretical design practice. These projects are often elevated above normal considerations, and exceptions to the Design Guide can be entertained because the design meets or exceeds the objectives of the Design Guide.

Good buildings help sustain a neighborhood and maintain a healthy economic environment. Making good buildings can be achieved using the skills of experienced and talented architects, whose designs routinely incorporate the sustainability and livability objectives of the Design Guide. Using their professional experience, they are often practiced at determining how to integrate these objectives into a project in a manner that results in a contemporary solution that genuinely contributes to the richness of Warner Center's built landscape, and in turn, contributes to a great community of good buildings.

Creativity can take many forms: cutting-edge, iconic design like ... (top two images); new life for an historic building like ... (third); and a LEED™ and pedestrian friendly project like Eleven/Luma/Evo in South Park (bottom).



The street wall is largely defined by individual building massing.



Large half- to full-block projects should be massed to form a collection of appropriately scaled buildings that provide cohesion on a block.

All projects shall submit a 3-D model like the model shown above.

B. GENERAL DESIGN GUIDELINES

This section describes guidelines for all building types regardless of use or district. The guidelines start by addressing architectural design (the building's contribution to its environment, and variation in the facade) followed by materials and details. Following the general design guidelines, are guidelines specific to low-rise buildings, mid-rise buildings and towers.

Massing

The street is often described by urban designers as "a large outdoor room". The ability to shape this room exists on every street, and its walls are defined by the primary façades of its buildings, which create a street wall. How building mass is distributed on a site usually has the greatest impact on a project's overall appearance and on the strength of the street wall.

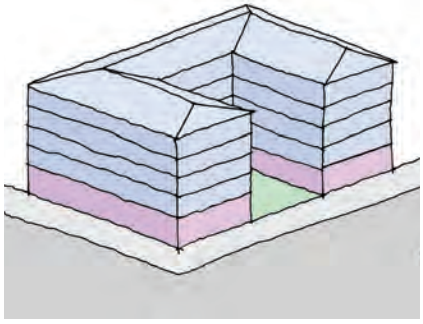
Breaking down large floor plates and varying a building's height through the creation of smaller structures or façades is a valuable concept when designing large projects that consume half a block or more. Sculpting a building's massing can also help avoid big bulky structures, which provide more visual monotony than variety. It is the well-balanced variety of building massing and textures of shadow, light and materials that in total adds to the richness of Warner Center's built environment.

Buildings in Warner Center generally fall within three types of massing as shown in Figure 6-1. Low-rise massing is generally less than 8-story structures. Mid-rise massing is 8-12 stories. Towers pertain to buildings that are 13 stories or greater. These are based on visual observation and are approximate so may vary for a specific project. Any portion of a building that is above 120' is subject to the tower standards and guidelines in this section.

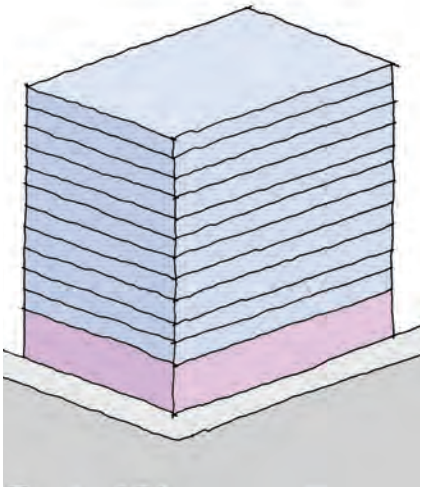
Design building massing to reinforce the street wall with well-scaled elements or structures that are sensitive to the neighborhood context.

1. Low-rise buildings are generally discouraged in Warner Center, unless they are part of a larger project that includes mid-rise and/or high-rise buildings.
2. Break large projects into a series of appropriately scaled buildings so that no building shall be more than 300 feet in length. A passageway at least 20 feet wide shall be provided between buildings.
3. Generally, buildings should maintain a consistent street wall along their street frontages. While variety in massing can occur through step-backs as a building ascends upward, it is not required.
4. Monolithic slab-like structures that wall off views and overshadow the surrounding neighborhood are discouraged.
5. To assist staff in understanding the proposed massing of a project, all projects shall provide a 3-D digital model in Google Earth SketchUp format.

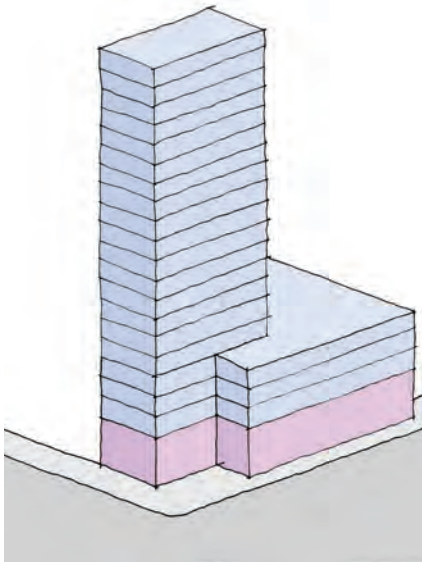
Figure 6-1 Examples of Three Massing Types for Warner Center.



Low-rise. Generally consists of courtyard housing up to 7 stories.



Mid-rise. Block structures usually 8-12 stories.



Towers. Generally tower structures are 13 or more stories.

Lofts can feature natural light and views when designed with adequate floor-to-floor heights and extensive glazing on the exterior.

Tight courtyards do not satisfy the need for spatial and privacy separation between units, as seen in the photo above.

Residential Unit Spacing

Provide privacy and natural light and air for all residential units.

6. The shortest horizontal distance between the specified window of one residential unit and the specified window or wall of another residential unit in the same project shall have, at a minimum, the "line-of-sight" distances from the middle of the windows specified in Table 6-2 below.

Table 6-2 Minimum Line-of-Sight Distances Between Units

	PRIMARY ROOM - LARGEST WINDOW	SECONDARY ROOMS - LARGEST WINDOW	BLANK WALL
Primary room - Largest window	40'	-	-
Secondary rooms - Largest window	30'	15'	-
Blank Wall	20'	15'	10'
Public corridor	8'	0'	0'
Side property lines	20'	setback	setback

Primary room is a living, dining, combined living/dining or family room.

Secondary rooms are all rooms not defined as the primary room. If there is more than one large windows, any may be selected as the largest.

Blank walls include garden walls 4' or more in height, frosted glass or other translucent but nontransparent material, and windows with a lower sill not less than 5'-6" above finished floor.

Public Corridors are corridors used for circulation. They may be located within window-to-window or window-to-wall spacing distances. However, such corridors shall also have a minimum privacy spacing distance from primary and secondary windows as established above.

7. In dwelling units, operable windows shall be installed in all units to provide natural ventilation.

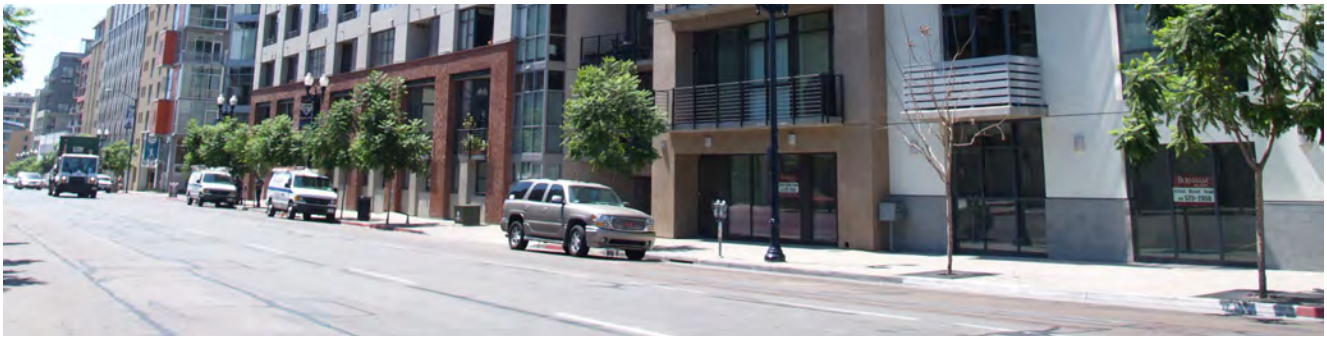
Horizontal & Vertical Variation

Once a building's massing and street wall have been defined, architectural details, including façade variation, materials and details shape a building's visual identity. Buildings should be well-detailed with long-lived materials that can be appreciated when viewed as a part of the distant skyline, or at the most intimate level by the pedestrian.

Vary the horizontal plane of a building to provide visual interest and enrich the pedestrian experience, while contributing to the quality and definition of the street wall.

8. Avoid extensive blank walls that would detract from the experience and appearance of an active streetscape.
9. Horizontal variation should be of an appropriate scale and reflect changes in the building uses or structure.
10. Vary details and materials horizontally to provide scale and three-dimensional qualities to the building.
11. While blank street wall façades are prohibited, an exception may be made for integration of public art or a graphic-based façade if it adds scale and interest to an otherwise bland frontage. In these cases, the façade should be a maximum of four floors high, and should have horizontal variation in its surface plane (using cut outs, insets or pop-outs). It should employ different scales of elements as viewed when seeing the entire building massing and as seen by pedestrians at a more intimate scale near the street.
12. Provide well-marked entrances to cue access and use. Enhance all public entrances to a building or use through compatible architectural or graphic treatment. Main building entrances should read differently from retail storefronts, restaurants, and commercial entrances.

Good example of horizontal variation along a façade.



Good examples of vertical variation from the street level base of lofts, to the middle, and at the top where the building meets the sky with a thin overhang.

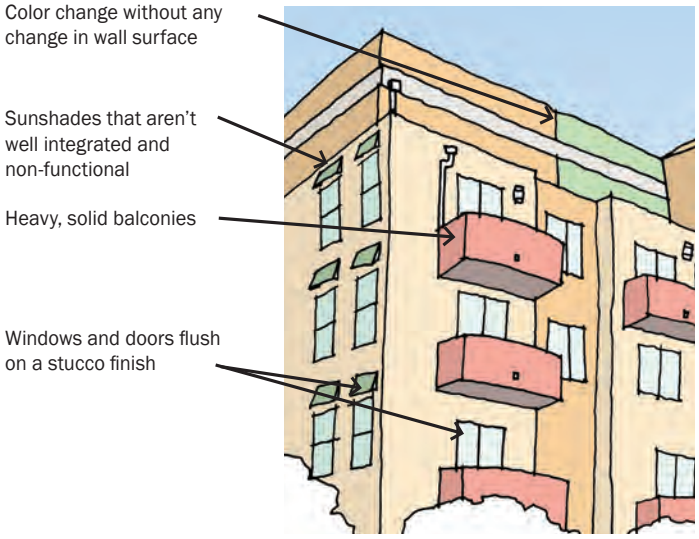
Good example of a street wall with balconies and varied windows that create a pattern of projections and recesses.

Good examples of an identifiable break between ground level retail and the upper floors.

Both classical and modern buildings can exhibit basic principles of visual order in the vertical plane -- often with a distinct base (street and pedestrian lower levels), a middle (core mid-section, and often consistent for multiple floors of a mid- to high-rise building), and a top (the upper level that distinguishes a building and defines how it "meets the sky"). Modern or contemporary building designs often layer this principle with more variation and syncopation to create interesting architectural compositions.

Variation in the vertical plane of a building shall clarify the building's uses and visually differentiate ground floor uses, from core functions and how the building "meets the sky."

13. Ground floors of buildings shall have a different architectural treatment than the upper floors, and feature high quality materials that add scale, texture and variety at the pedestrian level. Consider focusing dark colors at ground floor, and using lighter colors on upper floors so visual emphasis is at the pedestrian level.
14. The street wall façade should be vertically articulated (establishing different treatment for the building's base, middle and top) and use balconies, fenestration, or other elements to create an interesting pattern of projections and recesses.
15. An identifiable break shall be provided between the building's ground floors and upper floors designed for office or other use. This break may include a change in material, change in fenestration pattern or similar means.
16. Where appropriate, employ shade and shadow created by reveals, surface changes, overhangs and sunshades to provide sustainable benefits and visual interest on façades exposed to the sun.



Materials

Strive for a "timeless design" and employ sustainable materials and careful detailing that have proven longevity in Warner Center's environment.

17. Use materials that are durable and of a high quality, especially on ground floor façades.

18. To provide visual variety and depth, layer the building skin and provide a variety of textures that bear a direct relationship to the building's massing and structural elements. The skin should reinforce the integrity of the design concept and the building's structural elements, and not appear as surface pastiche.

    Layering can also be achieved through the extension of two adjacent building planes that are extended from the primary façade to provide a modern sculptural composition.

19. Use materials and color to reinforce the building's massing and not just be applied as unrelated surface treatment. They should suggest form changes and turn corners so there is a substantive reading of form and material together.

20. The finish texture and color of materials should be consistent with the overall architectural approach and appear compatible with natural materials used in the project.

21. Establish a simple color palette that reinforces the design concept, and is not independent of the structural form.

Layering with two adjacent planes that extend from the primary façade forming a modern composition.

Materials at the ground level include precision block, ceramic tile, metal spandrel and a glazed storefront systems. Operable windows at the ground level engage the building with the street level activity.

Layering. A building's skin should be layered and bear a direct relationship to the building's structural elements.

A mix of materials including concrete, concrete masonry units and corrugated metal emphasizes depth and massing.

A minimal palette of colors used in a bold way creates an intentional interplay of form and function.

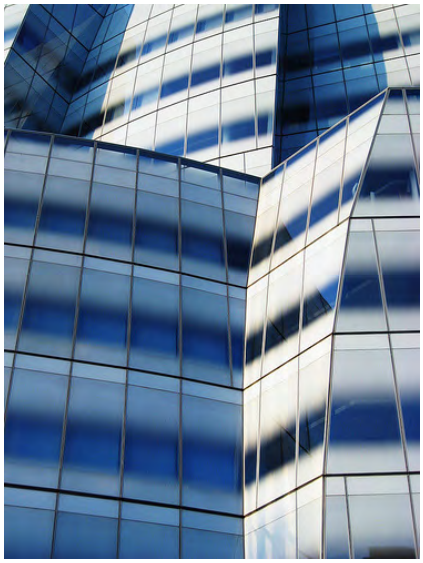
22. Color can add a playful and stylish quality to projects, but it should be used thoughtfully and in consideration of its longevity within Warner Center. Unusual or very bright color palettes shall be mocked up first on site to confirm appropriateness for the site, block and neighborhood.
23. The building skin, especially on towers, should be transparent wherever possible.
24. Detail storefronts and curtain walls with the highest quality materials.

Windows and Doors

Provide high-performance, well-detailed windows and doors that add to the depth and scale of the building's façade.

25. Window placement, size, material and style should help define a building's architectural style and integrity.
26. Detail door and window frames to achieve a depth and shadow reading. This may be done through the use of passive solar louvers, extruded window boxes, recessed window frames and buttressing systems for curtain walls and storefronts.

    For example, in buildings other than curtain wall buildings, recess windows and doors a minimum of 3" from the finished exterior wall to achieve a depth and shadow reading. Flush finish installations, especially with stucco, are not permitted, except where appropriate to the building's architectural style. Generally, the required recess may not be accomplished by the use of plant-ons around the window.
27. Windows and doors shall be well-detailed where they meet the exterior wall to provide adequate weather protection and to create a shadow line.



Frank Gehry's IAC building in New York is a good example of a high-rise building with an innovative skin that still provides views for occupants.

Incorporate glazing that contributes to a warm, inviting environment.

28. Use transparent, non-reflective glazing in ground-floor windows and doors.
29. Above the ground floor, both curtain wall and window/door glazing shall have the minimum reflectivity needed to achieve energy efficiency standards. Non-reflective coating or tints are preferred.
30. A limited amount of translucent glazing may be used to provide privacy.

Gallery entry detail where glazing meets metal panel and stone base.

Curtain wall system. LAPD Headquarters building. Architect: AECOM/DMJM.

Good example of a glass rain screen that hangs from the structure about five feet from the storefront wall. This solution allows for natural ventilation, sound proofing and modulated privacy for individual units.

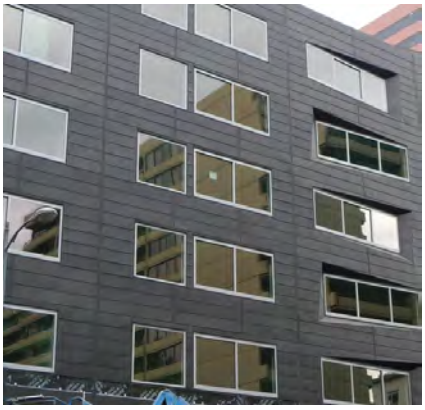
Storefront detail with frosted glass patterning.

Window detail. Met Lofts building.

The detailing, craft and quality of design in these fenestrations helps to animate the building and provide for horizontal and vertical variety while not seeming repetitive. The staggered brise soleil and operable windows also serve as sustainable solutions to solar cooling.

Entry glazing and interactive art tiles. Met Lofts building.

Material transitions between corrugated metal, window framing and block wall are detailed with thicknesses that add depth while accommodating movement and waterproofing tolerances.



Variations in window detail create a playful facade.

Exterior lighting enhances building presence - from its variation in skin to the showcasing of the public ground floor gallery and restaurant uses.

Landscape lighting, combined with facade lighting can enhance the pedestrian environment.

Landscape lighting, combined with facade lighting can enhance the pedestrian environment.

Lighting and Security

Provide well-designed lighting.

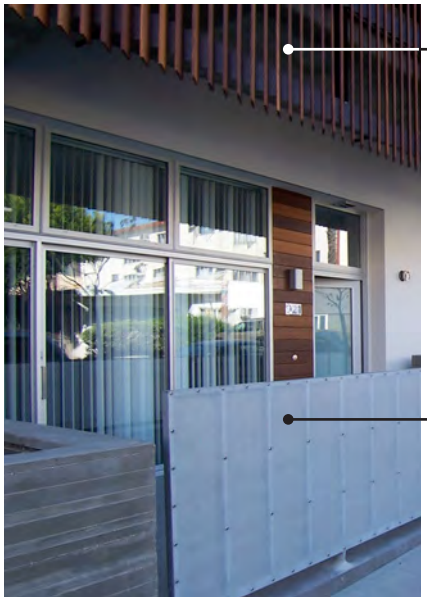
31. All exterior lighting (building and landscape) shall be integrated with the building design and promote public safety to support Warner Center's vital nightlife.
32. Architectural lighting should relate to the pedestrian and accentuate major architectural features.
33. Landscape lighting should be of a character and scale that relates to the pedestrian and highlights special landscape features.
34. Exterior lighting shall be shielded to reduce glare and eliminate light being cast into the night sky.
35. Security lighting shall be integrated into the architectural and landscape lighting system and shall not be distinguishable from it.

Balance the need for security doors and windows with the need to create an attractive, inviting environment.

36. Exterior roll-down doors and security grills are prohibited
37. Subject to approval of the Reviewing Agency, interior roll-down doors and security grilles may be permitted, provided they are at least 75% transparent (open), retractable and designed to be fully screened from view during business hours.

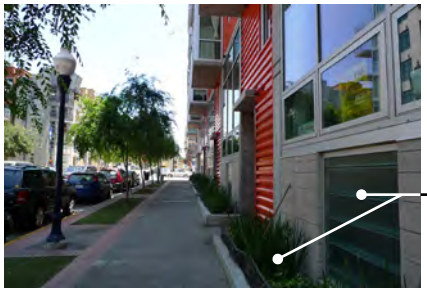
The overall architectural palette should apply to permanent, temporary and movable features of the building. Here, a family of anodized aluminum is used to specify lighting fixtures, awning structures, drainage systems (not shown) and glazing which artfully ties these systems together.

A transparent yet durable security feature is integrated with the landscape planter walls at the edge of property. The “stoop” is visually a part of the streetscape, while providing privacy and security for an entry that is set back.



Vertical wood slats camouflage the interior lighting and cars parked on the upper level parking structure.

Elegant security solution to residential units accessed by the sidewalk.



A good overall treatment of the ground level in which planters help to soften the sidewalk edge. The need for a secure but naturally lighted sub-basement is solved through the use of structural glass channel and integrated with the block module (in foreground).

Unattractive:
The afterthought of adjoining two buildings creates an unsightly street edge detail. Although the architectural concrete wall with landscape setback is a good detail, the building to the left showcases its faux stone veneer and waterproofing issues.

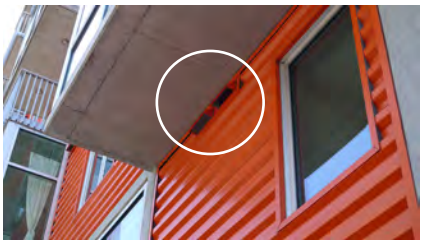
Minimizing Impacts on Neighbors

In Warner Center, many projects are viewed directly from adjacent properties where tenants and residents have clear sight lines to roofs and back-of-house functions. It is important that new projects respect neighboring properties, and that the major mechanical systems, penthouses and lighting are designed to limit adverse impacts.

Rooftop mechanical units are not visible.

Architecturally incorporate or arrange roof top elements to screen equipment such as mechanical units, antennas, or satellite dishes.

38. Mechanical equipment shall be either screened from public view or the equipment itself shall be integrated with the architectural design of the building.
39. Penthouses should be integrated with the buildings architecture, and not appear as foreign structures unrelated to the building they serve.
40. Ventilation intakes/exhausts shall be located to minimize adverse effects on pedestrian comfort along the sidewalk. Typically locating vents more than 20' vertically and horizontally from a sidewalk and directing the air flow away from the public realm will accomplish this objective.
41. Construction details should consistently integrated with all building systems including mechanical vents, drainage systems, fire life-safety elements and security features.
42. Antennas or satellite dishes shall be screened.



Placement of mechanical vents either directly under balcony extensions or integrating in the exterior paneling keeps what is usually an unsightly vent from interrupting the architectural facade.

Minimize glare upon adjacent properties and roadways.

43. Lighting (exterior building and landscape) shall be directed away from adjacent properties and roadways, and shielded as necessary. In particular, no light shall be directed at the window of a residential unit either within or adjacent to a project.
44. Reflective materials or other sources of glare (like polished metal surfaces) shall be designed or screened to not impact views nor result in measurable heat gain upon surrounding windows either within or adjacent to a project.
45. Other sources of glare, such as polished metal surfaces, shall be designed or screened to not impact views from surrounding windows.

Glare is controlled. Lighting is contained within the building, allowing a glow without casting light onto the street and neighbors.

Ground level utilities are screened by this patterned glass wall.

Example of a highly transparent modern facade using a well-detailed window system.

Maintaining structural and material integrity as a building turns the corner.

A “courtyard” building that lacks fenestration details, locates vents near operable windows and provides narrow shafts as “visual relief.” In reality, this condition creates for very poor privacy, dark conditions and leave little desire to open units to the outdoors.

C. LOW-RISE BUILDINGS

Low-rise buildings are defined as being in the range of 1-7 stories tall. Low-rise buildings are discouraged in Warner Center since they do not achieve the development intensity appropriate to a transit-oriented urban center. However, it is anticipated that initially low-rise multi-family residential, mixed-use and commercial projects will be constructed.

Architectural Design

New low-rise buildings should contribute to defining the character of the street and improving Downtown’s pedestrian environment.

1. Low-rise buildings should respect the existing style and architectural character of their neighborhood and block while enriching both with complementary ideas and design elements.
2. Low-rise massing and roof forms should be simple and straightforward, proportional and well studied if referencing existing styles.
3. Low-rise buildings are a scale that should employ a single architectural style, rather than a mix of different styles.
4. When located on a corner site, low-rise buildings should include design elements that differentiate them from their mid-block neighbors, and integrate special features that accentuate the buildings presence on the corner and help provide a visual landmark within Downtown.
5. Detailed façade elements are essential to reinforce the overall design concept, to create texture, shade, and shadow, and to relate a building to human scale. Exaggeration of details or use of generic, applied details shall not be used as they create a cartoon-like appearance that is not consistent with quality design.
6. Courtyards, often included in low-rise buildings, should be designed as a significant feature of the development and be integrated with the overall design idea.

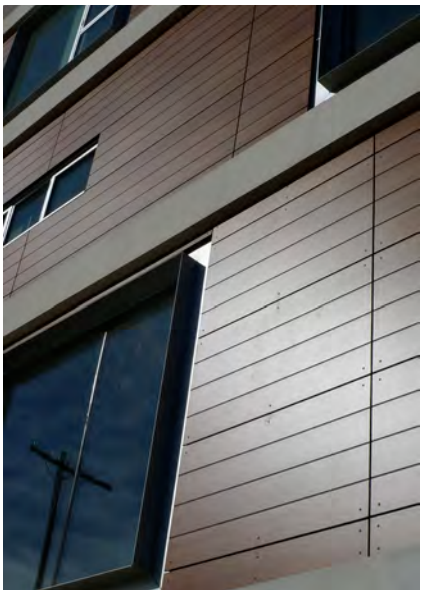
The Hart Village courtyard is oriented to capture sunlight and is programmed maximize private and public spaces. The open courtyard is over 40’ deep (ideal) and includes a barbecue area, socializing area and small community garden.

Residential Materials

7. Use of the following materials is encouraged:
    - Natural stone, precast concrete, and brick (red, gold, or multi-colored).
    - Reinforced fiber cement panels and installation using a vertical cavity system, including Trespa, Swisspearl and Hardie Reveal or Artisan Matrix Panels. Wood texture is not permitted.
    - Concrete with a finished architectural appearance when used as part of a larger architectural design approach. Colored concrete is not permitted.
    - Concrete masonry units that have a honed finish (burnished or glazed). Split face block may be used to create patterns, provided it is the secondary material.
    - Factory finished metal panels (heavy gage only, in corrugated or flat sections).
    - Doors and windows fabricated of wood, wood with vinyl clad exterior, recycled-content aluminum vinyl clad, steel casement, anodized aluminum, and other durable materials approved by staff. Divisions in the window panel must be consist of framed mullions – thin strip applied mullions applied onto glass are not permitted.
    - Ceramic tile to highlight architectural features.
    - Metal railings, entry canopies, downspouts/scuppers, shutters, garage openings that are well designed and high quality.
8. Use of the following materials is discouraged, but may be allowed under certain conditions if approved by staff:
    - Horizontal wood siding and wood trim for structures 3 stories or less, and window and door frames, provided the wood is sustainable and carries a Forest Stewardship Council (FSC) label certifying it comes from a responsibly managed forest.
    - Stucco on upper floors. Where it is allowed on upper floors, the texture must be fine-textured and smooth, for example, Santa Barbara, 20/30 Float. Rough, irregular or coarse-textured finishes like heavy lace, machine dash, or light lace are not allowed.
9. Use of the following materials is prohibited:
    - Stucco at the ground level.
    - Stucco above the ground floor in the Uptown, Downtown and Business Park districts.
    - Wood shingles with wood trim at building corners.
    - Horizontal wood siding with wood trim on structures taller than 2 stories.
    - Vinyl windows and poor-quality aluminum windows.
    - Foam molding.

Example of reinforced cement panels on a low-rise residential project.

Close up view of fiber cement paneling used on the upper levels of this building.



An example of manufactured wood siding that would be approved: the installation at window edges is detailed in a contemporary way, joinery aligns with window modules, siding is eliminated at slab edges to expose the structure.

Concrete tilt-up building with sustainable wood panel infill and transparent corners represents a new interpretation of business park structures.

Stone and other high quality materials are concentrated on the ground floor and lobby entrance of this low-rise hotel.

Commercial and Business Park Materials

10. Use of he following materials is encouraged:
    - Granite, stone, precast concrete and other similar materials.
    - Metal panel, curtain wall, frameless glass patch and high quality glass storefront wall systems.
    - Reinforced fiber cement panels and installation using a vertical cavity system as noted above.
11. Use of the following materials is prohibited:
    - Prohibited and discouraged residential materials.
    - Glass fiber reinforced composite panels.
    - Facade elements constructed of foam.
12. Design exterior details to avoid a monolithic elevation that appears flat.
13. Transparency is encouraged in curtain wall systems and fenestration. Highly reflective or very dark glass curtain wall systems or fenestration are not allowed.
14. Concrete tilt-up projects should integrate details that provide scale and texture to the structure and avoid large expanses of flat panel areas. Infilling the concrete panels with other materials, joint details and horizontal relief of the wall plane should make these buildings appear visually interesting while maintaining their integrity to the construction system.

D. MID-RISE BUILDINGS

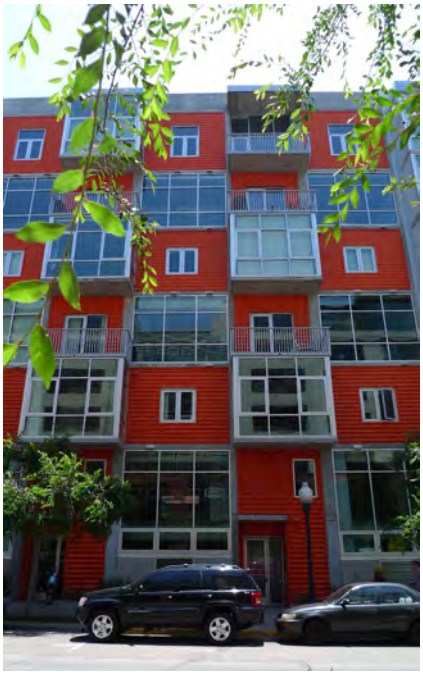
Mid-rise buildings are defined as being 8-12 stories tall. Based on their larger scale, mid-rise buildings are often considered district landmarks or neighborhood anchors. Mid-rise buildings tend to read more solid than transparent due to structural requirements, cost savings, and the need to privacy in certain zones of the building. The massing and elevation design should strike a balance between solid and transparent treatment. This is an important factor when evaluating if the material and detailing choices support the overall style proposed.

Good example of massing transitions in the Bronx County Hall of Justice.

Architectural Design

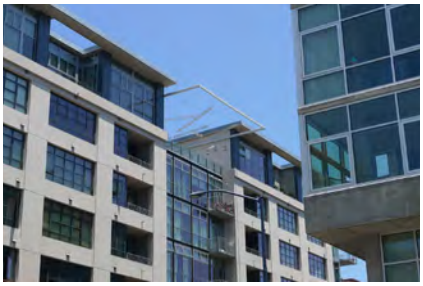
Mid-rise buildings can greatly effect the success of a block and street, and are expected to have a higher quality of design and construction than what is required for low-rise buildings. They are expected to be great examples of design and detailing based on the efficiencies of construction.

1. The massing and design of mid-rise buildings should be sensitive to adjacent scales, and carefully address the transition to lower height structures that may exist or be anticipated on the same block.
2. Concrete deck construction, often visible at extended balconies, floor levels, and roof decks, should be considered in the overall composition of the building and it's exterior wall design.
3. Balconies shall be transparent and comprised of either metal railing or glass guardrail systems.
4. New mid-rise buildings should integrate sustainable features, especially opportunities for green roofs that can provide usable open space and be viewed by tenants from the upper floors.
5. Sunshades should support the overall design idea and be made of high quality materials detailed in proportion to the building massing. Flimsy or undersized sunshades applied for the sake of adding texture to the exterior are not permitted.
6. Unit vents and balcony downspouts shall not be visible on the exterior wall, unless proposed as an appropriate architectural feature consistent with the proposed style (like terra cotta scuppers on a Mediterranean style building).
7. Transparency in the exterior wall design is encouraged to "visually lighten" the appearance of what is usually a shorter blocky building massing.
8. If using a flat roof forms or roof decks, integrate a top of parapet detail (like a thin eyebrow, transparent or framed overhang) to accentuate where the building meets the sky.
9. Integrate glass window bay systems to add variation in the facade where appropriate.
10. Large scale window systems for individual units or offices (common in loft or industrial buildings) are appropriate for mid-rise buildings and can add transparency without using a complete curtain wall system.



Visual variety and depth is achieved through color, transparency and balconies, thus reinforcing the nature of the structure.

11. Brick can add a sense of higher quality to mid-rise buildings even when applied to just the lower levels and where it is most appreciated by pedestrians.
12. Concrete wall systems should capitalize on joint systems to add simple detailing (joint location, width and depth) to utilitarian parts of the building exterior, and should be limited on the more public elevations.



Materials

13. Use of he following materials is encouraged:
    - Architectural concrete or precast concrete panels, stone, curtain wall and heavy gage metal panel, and brick.
    - Doors and windows shall be metal or a curtain wall system.
    - Concrete masonry units – ground face, burnished, and honed.
    - Reinforced fiber cement panels and installation using a vertical cavity system.
    - Transparency is encouraged in curtain wall systems and fenestration.
14. Use of the following materials is prohibited:
    - Stucco.
    - Highly reflective or very dark glass curtain wall systems or fenestration.

E. TOWERS

Towers are encouraged in Warner Center and defined as being any building over 13 stories. This building type should read more transparent than solid as primary functions are usually programmed into the building's central core leaving the exterior wall available for expansive views made available from the increased building height. Well-designed towers can exist as icons within a skyline and should embody a sophisticated design approach.

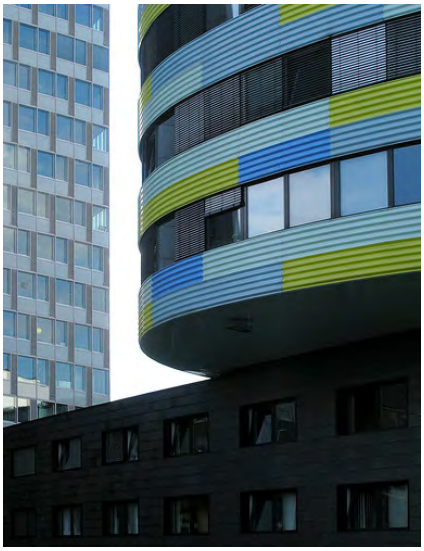
This project uses an exoskeleton to minimize structural loads while providing for a unique overall shape.
Hearst Tower in New York City.

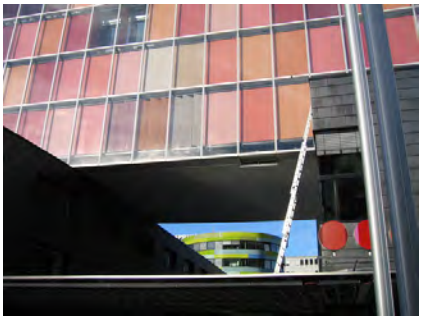
Tower Massing

Towers in Warner Center greatly affect the appearance of the overall skyline. Evaluations in other cities suggest that towers are most attractive when they have a ratio of height to width of about 3.5:1, for example, 100 feet wide and 350 feet tall. Reducing the bulk of the top of a tower ("sculpting" the tower) can make it more attractive.

Towers should have slender massing and sound proportions.

1. Towers should be sited and massed to capitalize on proximity to transit and should be located on major corridors.
2. Towers should have their massing designed to reduce overall bulk and to appear slender.
3. Towers may extend directly up from the property line at the street and are not required to be setback.
4. Tower siting and massing should maintain key views to important natural and man-made features.



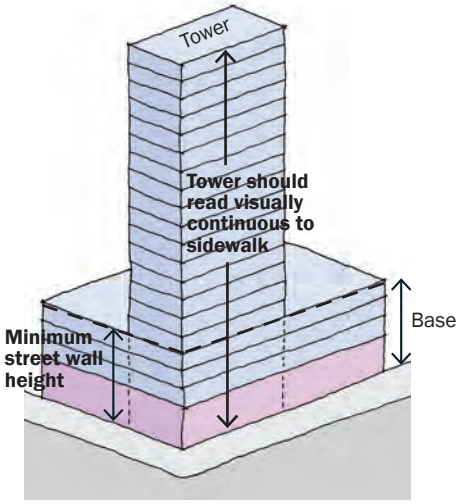


The GSW complex in Berlin serves as a great example of massing transition. Offices are located in the high-rise, residential units are located in the cylindrical mid-rise structure, and retail is programmed for the low-rise building in the foreground. Note how the tower spans across the low rise structure (bottom right image) to open up views to the city.

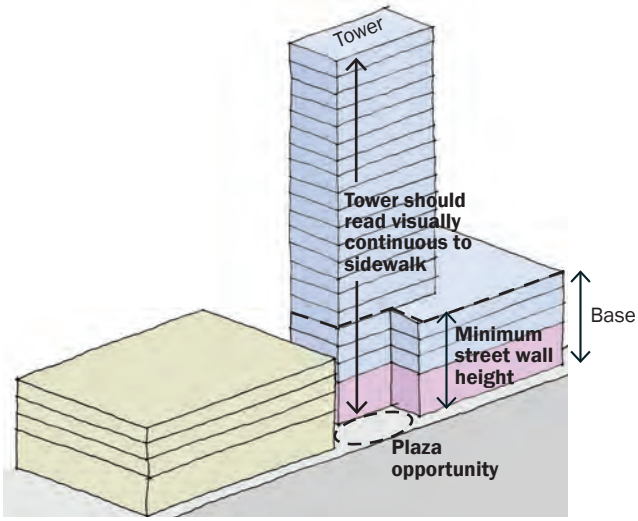
Tower Street Walls

These diagrams illustrate several common types of tower forms and how the street wall minimum is measured for each. The base/tower consists of ground floor retail and parking or habitable space above.

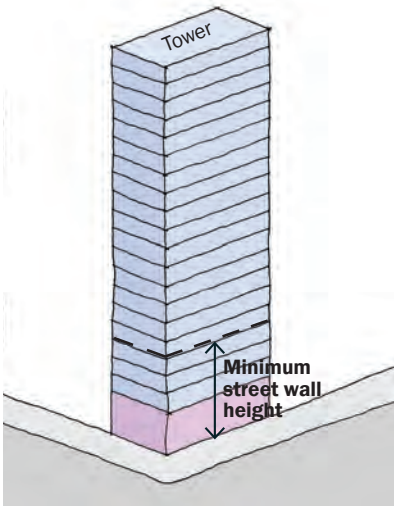
Figure 6-3 Common Tower Forms



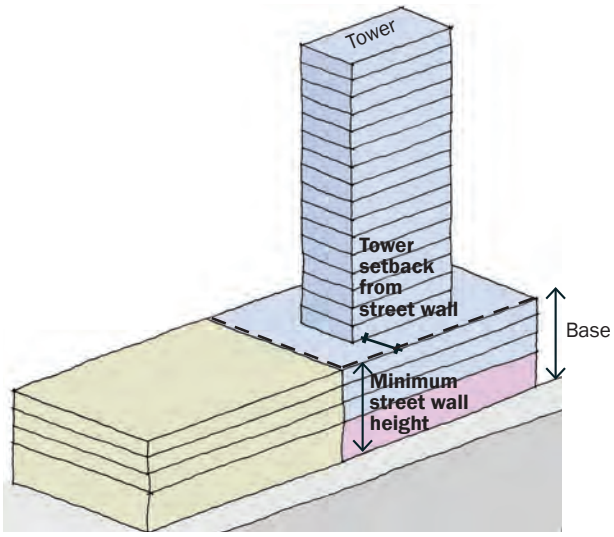
Tower at Street Corner. Base (or podium) with the tower set flush to a street corner. The tower massing and detail reads visually continuous to the sidewalk. The minimum street wall height must be met by the base and the tower.



Tower Engaged with Base. Base and tower forms are engaged. The tower massing and detail shall read visually continuous to the sidewalk. The minimum street wall height must be met by the base and the tower.



Tower Only. Tower form without a base. The minimum street wall must be met at the tower.



Tower Set onto a Base. Usually the tower rises above the base and steps back from the street wall 20' or more. The minimum street wall must be met by the base. This form is not generally preferred.

Example of well spaced towers that allow for adequate light, air and views to each residential unit.

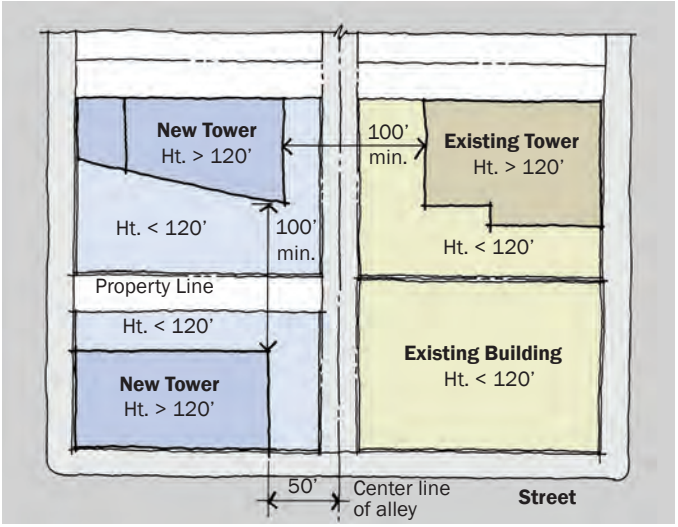
Tower Spacing

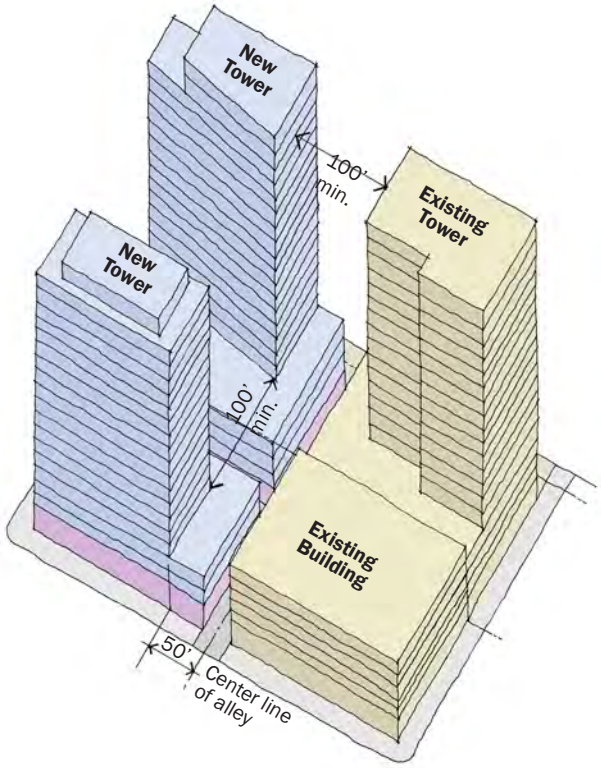
Towers should be spaced to provide privacy, natural light and air, as well as to contribute to an attractive skyline.

5. The portion of a tower above 150 feet shall be spaced at least 80 feet from all existing or possible future towers, both on the same block and across the street, except where the towers are offset (staggered) so that no wall with windows faces another wall, the diagonal distance between towers must meed the minimum per code.

   Where there is an existing adjacent tower, the distance should be measured from the wall of the existing adjacent tower to the proposed tower. Where there is no existing adjacent tower, but one could be constructed in the future, the proposed tower must be 40 feet from an interior property line and 40 feet from the alley center line shared with the potential new tower as shown in Figure 6-2.

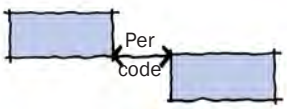
Figure 6-2 Plan and axonometric diagram showing minimum tower spacing to existing and future adjacent towers, and where exceptions are allowed.



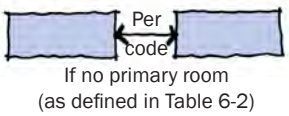


Exceptions. Towers over 120' in height may waver from the minimums shown in the plan diagram above in the following conditions:

Offset Towers

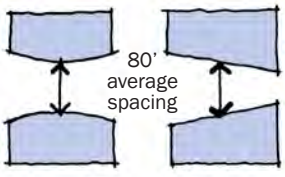


Adjacent Towers



If no primary room
(as defined in Table 6-2)

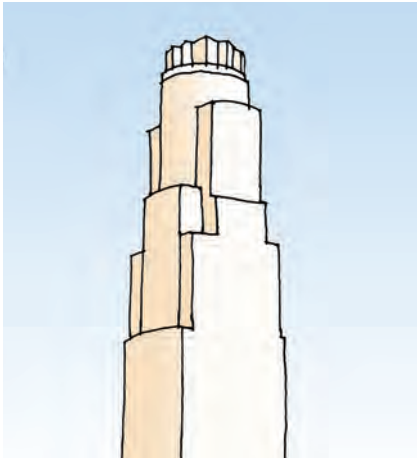
Curved or Angled Towers



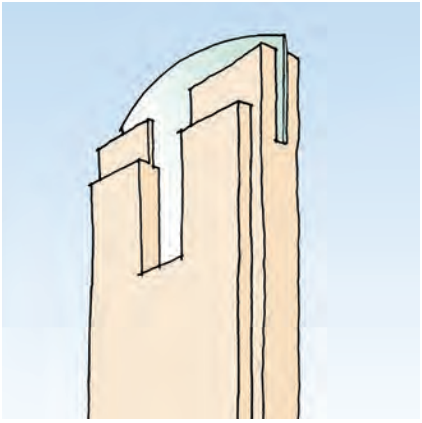
Architectural Design

Tower forms should appear simple yet elegant, and add an endearing sculptural form to the skyline.

6. Towers should be designed to achieve a simple faceted geometry (employing varied floor plans), and exhibit big, simple moves. They should not appear overwrought or to have over manipulated elements.
7. Towers that emulate a more streamline modern (such as a Mies van der Rohe tower employing a single floor plan) should provide variety through subtle details in the curtain wall, and the articulation of a human-scaled base at the street level.
8. If a project has more than one tower, they should be complementary to each other and employ the same architectural design approach.
9. Projects with multiple towers should offset their footprints and sculpt their massing to create attractive and usable open spaces in between the towers at the ground or podium level.
10. Buildings over 75' tall should not be historicized. They are contemporary interventions in the skyline and should appear as such.
11. A tower's primary building entrances should be designed at a scale appropriate to the overall size and design of the tower and be clearly marked.
12. Towers should taper as they ascend to meet the sky and/or have a clear design attitude in the appearance of the top floors or penthouse.
13. Helipads must be integrated to support the larger design idea and meeting necessary code requirements. They should be well integrated with penthouses, elevator shafts, and the overall design approach for terminating the tower top.
14. Towers should appear as transparent by maximizing the use of glass, curtain wall systems, and glass balcony railings.
15. Details should be designed to reinforce the tall, slender massing required for towers in Warner Center.
16. Details shall execute the overall design idea at the most refined scale.
17. The interplay of solid and transparent forms, how materials meet and are read at the scale of the pedestrian or distant viewer shall be carefully studied.
18. Develop a design approach that includes texture, shadows and details that are true to the proposed material palette.
19. Exploit the efficiencies of curtain wall systems to convey lightness, transparency and texture and to compose beautiful elevations. Consider the near-views of adjacent building neighbors, and the long distance reading in tandem.



Tapered. Tower tapers gracefully towards the sky to appear thinnest at top.



Engaged. Tower as a set of engaged masses that form a sculptural top.

Pavilion. Tower retains its box form towards the sky and culminates in a pavilion-like top.

Innovative use of curtain wall system and rooftop mechanical screening. Architecture by Jean Nouvel.

Innovative use of color and active solar building controls.

Innovative use of color and active solar building controls.

Materials

20. High-rise buildings should have an overall design rationale that translates from its overall massing down to the details of the exterior skin.
21. Acceptable materials include architectural concrete or precast concrete panels, stone, stainless steel, curtain wall, heavy gage metal panels with factory finish. Being the most prominent building type seen for miles, the highest quality design, materials, and detailing are required.
22. Curtain wall systems are encouraged to achieve a high level of transparency.
23. Highly reflective or very dark glass curtain wall systems or fenestration are not permitted.
24. Stucco is not permitted anywhere on high-rise buildings. Brick is permitted on the lower levels if consistent with the architectural style.
25. Balconies shall have glass guardrail systems and wind screens where needed.

07 ON-SITE OPEN SPACE

Biddy Mason Park is a paseo connecting Broadway and Spring Street.

On-site open space should be designed to serve a building's residents.

Projects that provide publicly accessible open space at-grade may receive a reduction in the on-site open space requirement .

Provide publicly accessible open spaces that may be shared and that provide pedestrian linkages throughout Warner Center.

1. Except for Projects that front on the Los Angeles River, design required publicly accessible, usable open space so that one edge that is at least 100 feet long fronts on a public street, or required private street;

   8 For Projects that front along the Los Angeles River, design required publicly accessible, usable open space so that: it creates a linear open space along the River frontage that is an average of 50 feet wide and a minimum of 30 feet wide: is an extension of the River Greenway or provides access to it at frequent intervals (at least every 100 feet): and is accessible from a public street via a pedestrian paseo along the edge of or through the Project.

2. Design all required open space so that :
   - It is located entirely at ground level, at least 90% open to the sky, at least 75% landscaped, and all paved areas are permeable or drain into a landscaped area where storm water is collected and infiltrated;
   - It includes a mix of passive and active recreational facilities designed to serve residents, employees and visitors to Warner Center;
   - It includes at least one gathering place with a fountain or other focal element.

3. Design required pedestrian paseos to:
   - Be at least 15' wide at a minimum and 20' wide average;
   - Have a clear line of sight from a public street or required private street to the back of the paseo, gathering place, or focal element;
   - Be at least 50% open to the sky; and
   - Include at least one gathering place with a fountain or other focal element;

4. Provide for the on-going maintenance and operation of the required open space through a recorded covenant and on-going public access through a easement.

Provide adequate on-site open space to serve residents.

5. At least 50% of the required trees shall be canopy trees that shade open spaces, sidewalks and buildings.

6. Variances from the required number of trees are not permitted; however, required trees may be planted off-site if the Reviewing Agency determines that they cannot be accommodated on-site. Off-site trees may be planted, in the following locations in order of preference: nearby streets, public open space, and private projects.

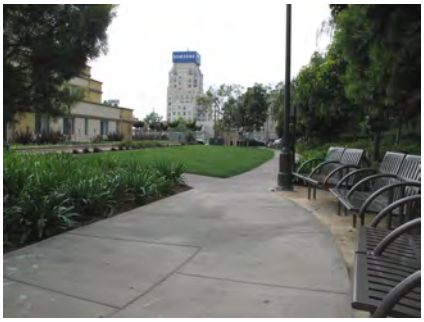
Establish a clear hierarchy of common open spaces distinguished by design and function to create an connected pedestrian realm conducive to both active and passive uses.

Warner Center's common open spaces are comprised of the following:

- Streets. Streets are the most public of all open spaces. Streets communicate the quality of the public environment and the care a city has for its residents.
- Parks and Squares. Required publicly accessible open space will take the form of parks and public squares that are largely usable green space with active and passive recreational facilities. They will provide an open space network that is linked by streets, small slow vehicle paths, and paseos.
- Residential Setbacks. Building setbacks established by the Warner Center Street Standards provide a transition between the public and private realm, that benefits both building occupants and pedestrians.
- Paseos. Paseos are extensions of the street grid located on private property. As outdoor passages devoted exclusively to pedestrians, they establish clear connections among streets, plazas and courtyards, building entrances, parking and transit facilities.
- Entry forecourts. Entry forecourts announce the function and importance of primary building entrances. They should provide a clear, comfortable transition between exterior and interior space.
- Courtyards. Courtyards are common open space areas of a scale and enclosure that is conducive to social interaction at a smaller scale.
- Plazas. Plazas are common open space areas typically amenable to larger public gatherings. They are readily accessible from the street, as well as active building uses.
- Corner Plazas. Corner plazas should be an appropriate in scale (intimate for residential, larger for commercial) and be programmed with specific uses (to provide outdoor dining for an adjacent restaurant, or small neighborhood gathering place featuring a public amenity). Unprogrammed or over-scaled corner plazas are discouraged.
- Roof Terraces. Roof terraces and gardens can augment open space and are especially encouraged in conjunction with hotels or residential uses.

Good example of a commercial corner plaza.

Good example of a roof terrace.



A park-like paseo along office and residential developments.

7. On-site open space types shall be sited in relation to the street and permit public access during normal business hours as follows:

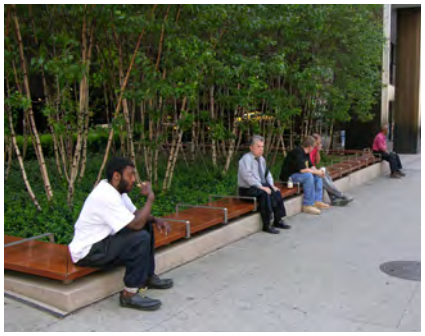
Table 7-1 Open Space-to-Street Relationship and Public Access Requirement

OPEN SPACE TYPE	LOCATION	CONNECTION TO STREET	PUBLIC ACCESS
Parks & Squares	enter at street level	direct connection required	
Setbacks	street level*	visual access; may include public walkways	per Figure 3-1
Paseos	enter at street level	direct connection required	required
Entry Forecourts	street level	direct connection required	required
Courtyards	street level or above grade	direct connection not required	not required
Plazas & Corner Plazas	enter at street level *	direct connection required	required
Roof Terraces	above grade or rooftop	direct connection not required	not required

* Minor elevation changes of up to 2 feet from sidewalk level are allowed, provided walkways and recreational facilities are accessible.

Incorporate amenities that facilitate outdoor activities such as standing, sitting, strolling, conversing, window-shopping and dining, including seating for comfort and landscaping for shade and aesthetics.

8. Each open space type shall provide amenities in the form of a minimum planted area and number of seats as follows. Planters, planter boxes and similar planting containers may count toward this requirement.



Seating is an essential element in most open spaces.

Table 7-2 Landscaping and Seating

OPEN SPACE TYPE	MINIMUM PLANTED AREA	MINIMUM SEATING*
Parks & Squares	75%	1 seat per 500 SF
Setbacks	See Section 3	1 seat per 100 LF
Paseos	30%	1 seat per 2,000 SF
Courtyards	50%	1 seat per 500 SF
Plazas & Corner Plazas	25%	1 seat per 500 SF
Roof Terraces	25%	None specified

* seats may be permanent or movable, accessible during normal business hours. Two linear feet of bench or seat wall equals one seat

9. Plazas and courtyards are encouraged to incorporate amenities beyond the minimum required, including permanent and/or temporary seating, to facilitate their enjoyment and use. Seating should be placed with consideration to noontime sun and shade; deciduous trees should be planted as the most effective means of providing comfortable access to sun and shade.

Use landscape elements to provide shade and other functional and aesthetic objectives.

10. Roof terraces shall incorporate trees and other plantings in permanent and temporary planters that will shade, reduce reflective glare, and add interest to the space. These spaces shall also include permanent and temporary seating that is placed with consideration to sun and shade, and other factors contributing to human comfort.
11. Landscape elements should support an easy transition between indoors and outdoors through such means as well-sited and comfortable steps, shading devices and/or planters that mark building entrances, etc.
12. Landscape elements should establish scale and reinforce continuity between indoors and outdoors space. Mature canopy trees shall be provided within open spaces, especially along streets and required setbacks.
13. Landscape elements should provide scale, texture and color. A rich, coordinated palette of landscape elements that enhances the Development Site's identity is encouraged.
14. Landscaping should be used to screen or break up the mass of blank walls. For example, trees and shrubs may be planted in front of a blank wall where there is room or vines may be trained on the wall where space is limited.

Landscaping can take a variety of forms.

Design open space areas so as to lend them the character of outdoor rooms contained by buildings.

15. Open space shall generally be contained along a minimum percentage of its perimeter by building and/or architectural features as follows:

Table 7-3 Containment of Open Space

OPEN SPACE TYPE	MINIMUM CONTAINMENT
Parks & Squares	2 sides
Setbacks	1 side
Paseos	2 sides
Entry Forecourts	2 sides
Courtyards	3 sides
Plazas & Corner Plazas	1 side
Roof Terraces	1 side

Open space and streets should be designed to accommodate a variety of activities and events.

8 LANDSCAPE & STORM WATER TREATMENT

Parkways can be designed to collect and infiltrate stormwater.

A. STORM WATER MANAGEMENT

Reduce storm water runoff entering the storm drainage system and increase on-site treatment and infiltration of storm water.

3

1. Treat 100% of the 85th percentile storm and provide detention capacity to retain a rainfall intensity of 0.5 inches/hour. On-site infiltration is the preferred method of treatment.

   Compliance with this standard shall be evaluated by the Bureau of Sanitation. To determine the best management practices to achieve this standard for a particular site, meet with the Bureau of Sanitation for guidance as early as possible. Most projects in Warner Center will be subject to SUSMP.

B. LANDSCAPE

A mix of native and other drought tolerant plants.

Increase the quantity of native and drought-tolerant plant species to reduce water use and increase wildlife habitat, especially near the Los Angeles River and for migratory species.

2

1. Remove all existing exotic weedy plants as identified by the California Invasive Plant Council (www.cal-ipc.org).

1

2. All Projects are encouraged to select and install plants identified as California Friendly by the Metropolitan Water District's Be Water Wise program (www.bewaterwise.com) for at least 50% of the plant materials used.

1

3. Projects located north of Victory Boulevard are encouraged to select and install indigenous plants per the County's Los Angeles River Master Plan (LARMP) Landscaping Guidelines and Plant Palettes' short list (http://ladpw.org/wmd/watershed/LA/LAR_planting_guidelines_webversion.pdf pages 28-29) for at least 25% of the plant materials used.

4. Projects located south of Victory Boulevard are encouraged to select and install indigenous plant species per the LARMP Landscape Guidelines and Plant Palettes Appendix B or cultivars of those species.

A mass planting of native Deer Grass that requires little or no supplemental water.

1

5. Install a high-efficiency "smart" irrigation system, which includes a weather-based controller and, where feasible, in-line drip and bubblers, rather than overhead spray. Where overhead spray is used, heads should have low-preciptation nozzles to reduce run-off.

2

6. All Projects are encouraged to use permeable paving for at least 75% of all hardscape areas.

1

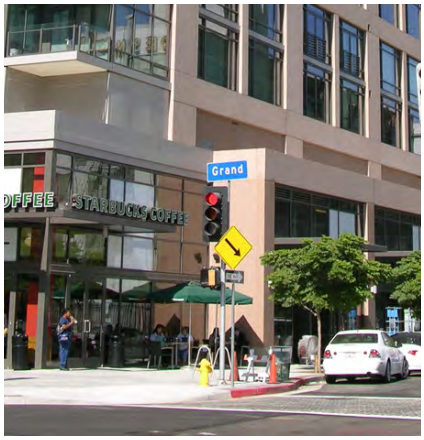
7. Prepare and implement a maintenance manual/program that follows the guidelines in the LARMP Landscape Guidelines and Plant Palettes (page 48). For irrigation maintenance, most of Warner Center is classified as a "high use" or "highly paved area" that "may require additional supplemental irrigation for an extended number of years."

2 8. Prepare and implement a maintenance manual/program that uses best management practices to provide seasonable organic horticulture, making chemical fertilizers and pesticides unnecessary.

1 9. Prepare and implement a maintenance manual/program for parking lots and parking structures that establishes on-going procedures to maintain those surfaces free of chemical residues and debris.

Document compliance with landscape provisions on the landscape plans for the Project in conjunction with Landscape Ordinance compliance documentation.

9 STREETSCAPE IMPROVEMENTS



Corner curb extension.

Midblock crosswalk.

Parkways/walkways can meander; seating should be provided in the setback.

A. RESPONSIBILITIES OF THE CITY AND OTHER PUBLIC AGENCIES

1. Recognize the shared use of streets not just for moving traffic, but equally as 1) the front door to businesses that are the economic and fiscal foundation of the City and 2) outdoor open space for residents and workers in a City that is severely lacking in pubic open space. That is, recognize that all streets on which residential or commercial development is located are “pedestrian-oriented streets” and design and improve them accordingly.
2. Implement the standards and guidelines in this document that pertain to improvements within street rights-of-way, including sidewalk configuration and streetscape improvements.
3. For improvement projects undertaken by public agencies, comply with the Warner Center Street Standards and all standards and guidelines in this document, including sidewalk width, sidewalk configuration and streetscape improvements. In the case of sidewalk width, acquisition of rights-of-way or easements from adjacent property may be required.
4. Do not unreasonably burden property owners, developers and business owners with complicated regulations and protracted processes.

B. RESPONSIBILITIES OF THE DEVELOPER OR LEAD PUBLIC AGENCY

1. Provide sidewalks, parkways and walkways as specified in Section 3.
2. Install and maintain the improvements specified in this section.
3. Execute a Maintenance Agreement with the City by which the developer or Lead Public Agency agrees to maintain the streetscape improvements and accepts liability for them.
4. Install the ornamental street lighting specified in sub-section G and agree to an on-going assessment by the City to maintain and operate the lights.

C. CURB EXTENSIONS AND CROSSWALKS

1. Midblock crosswalks shall be provided on all blocks 550’ or longer, subject to approval by LADOT.
2. Curb extensions shall be provided at all corners and midblock crossings, except at the intersection of two arterial streets (Major or Secondary Highways) and on streets where the curb lane is used as a peak-hour traffic lane, subject to approval by LADOT.

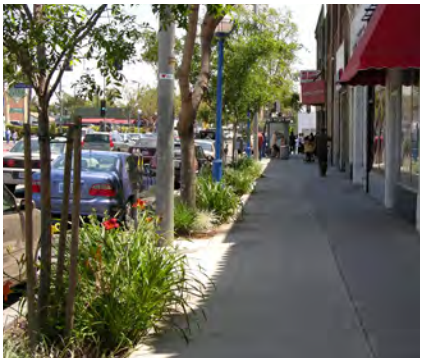
D. PARKWAYS AND TREE WELLS

Design the parkways to accommodate and support large street trees and to collect storm water.

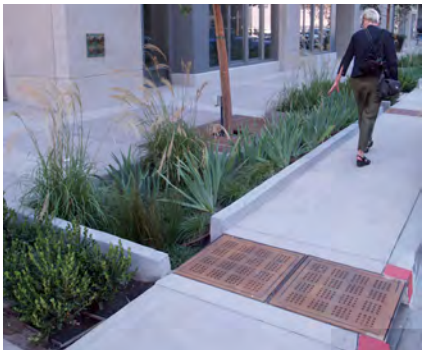
1. As shown in Figure 3-1, provide continuous landscaped parkways that are minimum of 8' wide, except adjacent to bus stops, or in other locations determined by staff to be inappropriate for parkways. The continuous landscaped parkways should be designed to collect and retain or treat runoff from, at a minimum, the sidewalk and, if approved by the Bureau of Engineering, adjacent on-site, ground level open space.
2. Where a new Project is adjacent to an existing sidewalk the walkway and parkway should transition as illustrated in Figure 9-1.
3. Where there is curbside parking, provide one walkway for every one or two parking spaces or other means of access through the parkway to curbside parking.
4. The elevation of the parkways within 2' of the sidewalk pavement shall be within a few inches of the sidewalk elevation. The center 2' or 3' of the parkway should be depressed 3-4" to form a shallow swale to collect sidewalk storm water or alternative means of storing runoff, such as gravel trenches within the parkway, may be provided.
5. The roots of trees planted in the parkway shall not be restricted by concrete curbs, root barriers or other means, so that roots may extend throughout the parkway and support a large, healthy tree canopy.
6. If parkways are designed to collect storm water from the street as well as from the sidewalk, they shall be designed according to the Bureau of Engineering (BOE) Green Streets guidelines or standards. However, if trees are not permitted to be planted in the parkways but in separate tree wells, they shall be planted as described in the provisions for tree wells below.
7. Where a double row of trees is shown in Figure 3-1, align the second row with those in the parkway zone. The second row of trees may be planted in large tree wells or planting areas, depending on the adjacent ground floor use.

Where continuous landscaped parkways are not feasible, provide large street wells with gap-graded soil beneath the sidewalk.

8. If trees are not planted in the center of continuous landscaped parkways with the opportunity for unrestricted root growth, plant them in large trees wells, which are at least 8' wide by 12' long.
9. If tree wells have less than 120 square feet of surface area, install gap-graded soil under the entire sidewalk as specified in Appendix B.
10. Where tree wells and parkways would conflict with existing features that cannot be easily relocated, modify the tree well and parkway design to eliminate such conflicts. Parking meters and signs are examples of existing features that can be easily relocated.



All continuous landscaped parkways collect storm water runoff from the sidewalk.



In addition, they can be designed to filter storm water run-off from street, per BOE Green Street standards. If there is a raised curb around the parkway and curbside parking as in this example, the curb access strip must be wider than 2 feet.

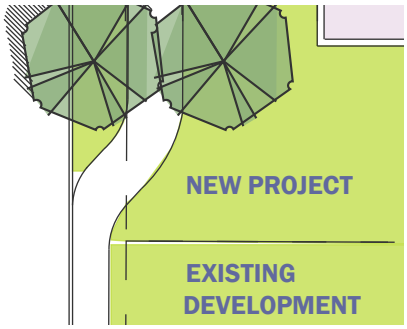


Figure 9-1 Transition from existing narrow sidewalk to new parkway/walkway.

Tree with large tree well surrounded by permeable paving with gap graded soil to store and infiltrate storm water beneath.

A double row of trees is typically required on public streets.

F. STREET TREES AND OTHER PARKWAY/TREE WELL PLANTING

Plant street trees and other plant materials to optimize tree health.

1. Plant street trees of the species/cultivars listed in Figure 3-1 in conjunction with each project. In-lieu fees are not allowed.
2. Space trees not more than an average of 25 feet on center to provide a more-or-less continuous canopy along the sidewalk.
3. Space trees from other elements as specified by the Urban Forestry Division/ Bureau of Street Services/Department of Public Works, except trees may be 6 feet from pedestrian lights. The Applicant shall agree to maintain the trees so that the pedestrian lights are accessible for maintenance purposes.
4. Plant the species/cultivars shown in Figure 3-1. If properly planted and maintained, they will achieve a mature height of at least 40 feet on Modified Major and Secondary Highways and 30 feet on other streets with a mature canopy that can be pruned up to a height of 14 feet.
7. Plant minimum 36" box trees.
8. Plant parkways with drought-tolerant groundcover or perennials at least 18 inches but not more than 3 feet tall, except within 3 feet of tree trunks, where the surface should be mulched.
9. Tree wells may be planted as described above; mulched; or covered by a tree grate.
10. Where gap-graded (structural) soil is required by E. 8. above, it shall be installed to a depth of at least 30 inches below the required miscellaneous base material under the concrete sidewalk for the entire length and width of the sidewalk adjacent to the Project, except: 1) gap-graded soil is not required under driveways and 2) adjacent to existing buildings, the existing soil should be excavated at a 2:1 slope away from the building wall or as required by the Department of Building and Safety to avoid shoring of the building footing.
11. Irrigate the trees and landscaped parkways and tree wells with an automatic irrigation system. In-line drip irrigation (Netafim or equal) is preferred. Spray heads or bubblers may also be used provided they adequately irrigate trees (minimum of 20 gallons per week dispersed over the root zone) and do not directly spray the tree trunks.

Appendix B provides details and specifications for the above requirements and photographs of the required street tree species/cultivars.

G. STREET LIGHTS

Implement a street lighting plan and program that reinforces the identity of Warner Center and its districts and contributes to its sustainability.

On public streets in Warner Center, there are two types of street lights: roadway lights ("street lights") and pedestrian-scale lights ("pedestrian lights"). Street lights provide illumination of both the roadways and sidewalks to the levels required by the Bureau of Street Lighting (BSL) for safety and security. Pedestrian lights are ornamental and supplement the illumination provided by the street lights. Pedestrian lights contribute to the pedestrian scale of the street and add a warm glow of yellow light on the sidewalk.

On private streets, which are narrower than public streets, a single "hybrid" fixture can illuminate both the roadway and sidewalk.

Warner Center needs a comprehensive street lighting plan and program to achieve the goals of increased sustainability and enhanced identity. Because street lighting design is in transition at the time of plan adoption, it is recommended that the plan and program be developed in or around 2015. The plan should first establish performance criteria (including light levels, pole locations, and spacing) by street type and district. Once the performance criteria has been established, a family of street lights (roadway, pedestrian and hybrid) which incorporations both unifying elements and the potential for variations by district.

Until the lighting plan and program are adopted, BSL shall establish an in-lieu fee based on the following preliminary criteria:

1. On private streets, install hybrid street lights adjacent to the curb 60 feet on center.
2. On public streets, install roadway lights adjacent to the curb 100-120 feet on center and pedestrian street lights in the parkway or setback, as shown in Figure 3-1, 50 to 60 feet apart and offset by 25 to 30 feet from the roadway lights.
3. All light sources shall provide a warm (yellow, not blue) light and shall be LED or a future more energy-efficient technology.
4. All optic systems shall be cut-off with no light trespass into the windows of residential units.

Street lights.

Pedestrian lights.

Streetscape improvements should support activity during both day time and evenings.

H. STREETSCAPE PROJECT APPROVAL AND PERMITS

Streetscape project approval results in the issuance of a permit by the Department of Public Works. Three different types of permits are issued for streetscape projects, each with varying levels of review. Projects are reviewed for consistency with general City standards and specifications for projects in the public right-of-way. The following is a description of the types of permits required for Streetscape projects.

1. A-permit. The A-Permit is the first level of street improvement permits and is issued over the counter with no project plans. Items typically permitted through this type of review are new or improved driveways and sidewalks. A nominal fee may be charged for plan check, filing, and inspection.

2. Revocable Permit. Revocable Permits are the second or mid-level of street improvement permits. Revocable permit applications require the submittal of professionally prepared drawings on standard City (Bureau of Engineering) drawing sheets and are reviewed by the various Bureaus within the Department of Public Works for safety and liability issues. Improvements approved through the Revocable Permit process are maintained by the permittee. Failure by the permittee to keep the improvement in a safe and maintained condition allows the City to revoke the permitting rights at which point a permittee is requested to restore the street to its original condition. Projects requiring approval through the Revocable Permit process include improvements within the public right-of-way that do not change the configuration of the street. A moderate fee is assessed for plan check, administrative filing, and inspection and the applicant is typically required to provide proof of liability insurance.

3. B-Permit. The B-Permit is reserved for streetscape projects requiring the highest level of review. Approval through the B-Permit process is required for projects that are permanent in nature and developed to a level that allows the City to maintain the improvement permanently. A B-Permit is usually issued for improvements that change the configuration of the street, traffic patterns, or other substantial permanent changes to the streetscape. Projects subject to the B-Permit review process require professionally prepared drawings submitted on standard City (Bureau of Engineering) drawing sheets and are reviewed by all public agencies affected by the improvements. A fee commensurate with development is assessed for plan check, administration, and inspection. Construction bonding is required to ensure that the improvements are installed, and various levels of insurance are required.

SIGNAGE 10

The provisions in this section supplement the Warner Center Sign (SN) District provisions.

Applicants with limited experience in signage design and implementation are encouraged to review Appendix A. Guide to Tenant Signs.

A. MASTER SIGN PLAN

1. All projects over 50,000 square feet, or that have more than 50 residential units, shall submit a master sign plan for the entire project during the design development phase. The master sign plan shall identify all sign types that can be viewed from the street, sidewalk or public right-of-way.

   The plan shall be designed and prepared by a single graphic design firm or signage design company to assure a cohesive, integrated approach to the variety of signs required for building identification, wayfinding and regulatory needs.

   The master signage plan shall include:

   - A site plan identifying location of all sign types and that identifies each proposed sign by number, showing its location in relation to structures, walkways and landscaped areas;
   - A matrix describing general characteristics of each sign type (type, sign name or number, illumination, dimensions, quantity); and
   - A scaled elevation of each sign type showing overall dimensions, sign copy, typeface, materials, colors and form of illumination.

B. SIGNAGE GUIDELINES BY TYPE

The following guidelines do not supersede regulations in the Central City Signage Supplemental Use District, but are intended to provide design guidance to achieve visually effective and attractive signage throughout Warner Center. These design recommendations and visual examples are meant to help Applicants understand what is generally considered good signage design for a corporate campus, residential or retail project.

Campus Identity Sign. Example of a corporate campus identity sign that is integrated with the architecture and landscaping.

Corporate Campus

A corporate campus refers to a commercial property that may include multiple buildings with commercial or institutional tenants, often with ground floor commercial and retail spaces, open space, parking garage and loading dock. In the Financial Core or Bunker Hill, they are typically exemplified by high-rise towers.

1. Signage should reinforce the corporate or campus identity.
2. All signs integrate with the architecture, landscaping and lighting, relate to one another in their design approach, and convey a clear hierarchy of information.
3. Signs that hold multiple tenant information should be designed so individual tenant information is organized and clear within the visual identity of the larger campus or building.
4. For buildings over 120 feet tall, see requirements for high-rise signs.

Corporate Identity and Retail Signs. Campus identity can be derived from prominent public art, as shown here (top). Signs for retail or public amenities should be related to the overall campus identity (below).

Campus Identity Sign. The corporate campus name and graphic identity should be established at the most prominent public corners.

Campus Parking Sign. Secondary information for valet parking or a loading dock should be related in its design to the campus identity sign.

Residential Projects

5. Signage should reinforce the identity of the residential complex and be visible from the most prominent public corner or frontage.
6. All signs shall be integrated with the design of the project's architecture and landscaping. As a family of elements, signs should be related in their design approach and convey a clear hierarchy of information.
7. Signage should identify the main/visitor entrance or lobby, resident or visitor parking, community facilities, major amenities and commercial uses. These signs should be related in style and material while appropriately scaled for the intended audience.
8. Residents soon learn the project entries and facilities so signs should not be too large or duplicative.
9. Signs for community facilities should be prominent and easily read by first time visitors.
10. No flat letter signs on stucco walls shall be allowed.
11. Mixed-use projects with commercial or retail tenants shall comply with the retail section below.

Integrated Design. Examples of residential identity signage integrated into a sculptural seating and lighting element at the main entry (left) and into an entrance canopy (right).

Hierarchy of Signs. Examples of residential identity signage present at the most prominent corner. A related family of signs ranging from overall project identity to the parking garage are shown here (above).

Multi-Tenant Retail Signs. Examples of multi-tenant retail where individual signs are treated in a consistent manner and integrated with the architecture (above).

Retail

12. For projects that have multiple storefront tenants of similar size, all signage shall be of the same type (i.e., cut out, blade sign, painted panel) and the same relative size and source of illumination. Retail tenants will appear to be different by their store name, font, color and type of retail displays.
13. Retail signs shall be appropriately scaled from the primary viewing audience (pedestrian-oriented districts requires smaller signage than fast moving automobile-oriented districts).
14. No duplicate signs shall be allowed on storefronts and building façades. For example along a street frontage, they should all be awning signs, or panel signs, but not both.
15. Historic buildings with ground floor retail shall have signs that do not obscure the architecture, but are integrated into the original or restored storefront elements.

Ground Floor Retail Signs at Historic Structures. Examples of new retail signage that is integrated with the architecture of the historic structure (above).

No Duplicative Signs. Example of retail signage that is not allowed because it duplicates information on panels and on the awning (above).

Appropriately Scaled Signs. Example of retail sign appropriately scaled to the storefront in a pedestrian-oriented environment.

CULTURAL AMENITIES 11

Historically, cities embrace the arts of their time, and the character, personality and spirit of the city is often conveyed most vividly through its arts and culture. The arts play a significant role in cultivating livable neighborhoods. Therefore, one goal of the Warner Center Specific Plan is to encourage public art, art galleries, museums, and theater and to celebrate cultural traditions. For these reasons, public art in Warner Center should aspire to meet the following goals and guidelines:

A. GOALS

Integrate public art in the overall vision of the project's architecture, landscape and open space design by incorporating the artist into the design team early in the process. The goals are as follows:

- Artistic excellence. Aim for the highest aesthetic standards by enabling artists to create original and sustainable artwork, with attention to design, materials, construction, and location, and in keeping with the best practices in maintenance and conservation.
- Image. Generate visual interest by creating focal points, meeting places, modifiers or definers that will enhance Warner Center's image locally, regionally, nationally and internationally.
- Authentic sense of place. Enliven and enhance the unique quality of Warner Center's diverse visual and cultural environments. Provide meaningful opportunities for communities to participate in cultural planning, and a means for citizens to identify with each other through arts and culture in common areas.
- Cultural literacy. Foster common currency for social and economic exchange between residents, and attract visitors by ensuring that they have access to visual 'clues' that will help them navigate and embrace a potentially unfamiliar environment. This can be achieved through promotional materials and tours as well as artwork.
- Style. Artworks must demonstrate curatorial rigor in terms of building the city's collection of public art and shall illustrate themes and levels of sophistication that are appropriate for their location.
- Responsiveness. Without formally injecting art into the early stages of the planning process for each new development, it will either be left out, or appear out of sync with the overall growth of the built environment.

Icons and emblems. Large-scale signature sculptural statements and gateway markers can create a dramatic first impression of a neighborhood.

Civic Buildings. Public facilities require public art that can embody the agency's mission while providing a more human and welcoming face to visitors.

Plazas. Plazas should be activated with more prominent, enigmatic artwork such as large sculptures, arbors, lighting or water features which include adequate space for people to gather and amenities to make it inviting.

Parks, Paseos and Courtyards. These spaces allow for closer, quieter contemplation of art, and can provide playful sequential elements.

Façades. An artist's sculpted or surface treatment can become a visual showcase that complements the architecture.

Transit Hubs. Strategically located artworks can serve as beacons to attract people to transit, and to make a commuter's wait more interesting.

B. CONTRIBUTING TO NEIGHBORHOOD IDENTITY & AN URBAN TRAIL

Over time, each Warner Center district and neighborhood will develop a distinct aesthetic and cultural identity. The art elements of each Project, which will generally be located on site and visible from the street or within the public right-of-way, will contribute to that identity. The streets will evolve, over time, into an "Urban Trail" system that links both the districts and the art within them and the wayfinding system described in Section 3 will provide physical and visible connections.

C. GENERAL GUIDELINES

1. The preferred approach to compliance with the Arts Fee Ordinance (Municipal Code 91.107.4.6) is to provide art on or adjacent to the Project site or elsewhere in the Project's district. Generally, art should be located in or within view of the Project's required public open space within view of a public or required private street and in the street right-of-way.
2. Artwork erected in or placed upon City property must be approved by the Department of Cultural Affairs, and in some cases may require a special maintenance agreement with the appropriate BID or similar community organization.
3. Artwork in privately owned developments should be fully integrated into the development's design, in the most accessible and visible locations. Enclosed lobbies and roof top gardens are considered appropriate locations.
4. Integrate and coordinate artwork adjacent to retail development with existing signage and shop frontage.
4. Attention must be paid to how the artwork will appear amidst mature landscape.
5. Special care should be made to avoid locations where artworks may be damaged.

DEFINITIONS

Whenever the following terms are used in the Design Guidelines, they shall be construed as follows.

Floor Area. As defined by the Zoning Code. Floor Area does not include outdoor eating areas located in terraces, courtyards, private setback areas, public sidewalks, or other outdoor spaces.

High-Rise. Generally, structures exceeding 240' or over 20 stories tall.

LEED®. The Leadership in Energy and Environmental Design (LEED) Green Building Rating System™ is the nationally accepted benchmark for the design, construction, and operation of high performance green buildings. See the official website www.usgbc.org for more information.

Low-Rise. Generally structures that are up to 6 stories tall, most often seen in courtyard housing or small commercial structures.

Mid-Rise. Block structures that are 7-20 stories tall and typically 12-20 stories, most often seen in residential housing or commercial structures.

Parkway Zone. Sidewalk zone reserved for streets, other landscaping and access to parked cars.

Reviewing Agency. Department of City Planning and/or the Community Redevelopment Agency of the City of Los Angeles. The review process is outlined in Section 1.

Street Wall. The building wall along the back of sidewalk.

Towers. Generally high-rise structures, or portions more slender than, and rising above a building's street level base.

Zoning Code. The planning and zoning provisions of the Los Angeles Municipal Code (LAMC), Chapter 1 as amended.

APPENDICES

APPENDIX A

Guide to Tenant Signs

APPENDIX B

Warner Center Street Tree Planting & Maintenance Details & Specifications

APPENDIX C

Master Street Light and Furniture List

GUIDE TO TENANT SIGNS

A. Overview

Signs can have a dramatic effect, either good or bad, on potential customers' or clients' perception of a business. They provide an initial introduction to the character and quality of the business. A consistent approach to signage provides continuity within a shopping district and improves the readability of individual signs.

Zoning regulations establish the basic standards that signs must follow and are supplemented by the Downtown Signage Design for Development in Redevelopment Area and by Sign Supplement Use Districts. These guidelines are not intended to supersede those standards, but rather to provide more detailed guidance, including descriptions and examples of effective sign design for individual businesses and districts.

B. Sign Types

Different Signs for Different Districts

Pedestrian-oriented districts should have signage oriented in location, size and scale to pedestrians as well as motorists driving at relatively slow speeds: wall signs, window signs, awning signs, blade signs (small projecting signs), outdoor dining menu boards. The following signs should be designed to be viewed primarily by pedestrians on the sidewalk or in the parking lot adjacent to the building:

- ***Window Signs***, which should cover no more than 10% of the window.
- ***Pedestrian-Oriented Blade Signs***, which are projecting signs and should be no more than 5 square feet in size. Signs that project over the Public ROW will need approval by the City Engineer.
- ***Directory Signs***, which list the tenants on an upper floor or with access from a single entry and should be no more than 18 square feet in size.
- ***Backdrop Wall Signs***, which are located on the rear or the side of an open display and should not exceed 5% of the area of the wall on which they are located.

Awning and bade signs are located and sized to be viewed by both pedestrians and motorists.

There are no ***auto-oriented districts*** in the areas to which the Downtown Design Guide applies; however, this description of sign types In auto-oriented districts is included for reference. In Auto-oriented districts, buildings may be set back from the sidewalk, often behind parking lots. Freestanding monument signs may be appropriate. In many cases, auto-oriented uses are located in shopping centers with multiple tenants. The freestanding sign is encouraged to provide only the name of the center, with the names of individual businesses listed on individual façades, and should be attractive and consistent with building architecture. For a single business or shopping center, only one of the following types of primary signs, providing the name of the business and one or two principal products and services, should be completely visible from a single location:

A primary monument sign provides the name of the business.

Sign is appropriately scaled to building, and located to be viewed by motorists. Works well with pedestrian-oriented awning.

- ***Primary Wall Sign***
- ***Primary Awning Sign***
- ***Major Projecting Sign***, which should be non-rectangular and have its own internal or external light source
- ***Monument Sign***, which should be mounted to a base whose material and/or color and finish is used on the building with its own internal or external light source

Other Sign Types in Both Districts

A business is encouraged to show its address in 4 to 6-inch letters within 4 feet of an entry on each façade that has an entry.

The primary sign on the rear façade should be smaller than the primary sign on the front façade, and is encouraged to be less than 20 square feet.

In addition to the primary sign(s) and address, a business may have the following secondary signs describing the business and/or listing 1 or 2 products or services provided:

- ***Secondary Wall Signs***
- **Secondary Awning Signs**, in which the information should be confined to a single horizontal line positioned within 3 inches of the bottom edge of the awning and the maximum letter size is 6 inches
- ***Menu Boards***, permitted only for drive-through fast-food restaurants (1 wall and 1 freestanding menu board for each auto service window), each of which is less than 40 square feet in area, less than 7 feet in height, oriented to customers on site, and lists only the business name and price of each item in maximum 3 inch letters, as noted in the Zoning Code.

C. Sign Design

Design Compatibility

Quality Signs and Creative Design. Like buildings, signs should make a positive contribution to the general appearance of the commercial district in which they are located. High quality, imaginative and innovative signs are encouraged.

Integration with Building Design. Signs should not obstruct architectural features. The design of signs should be integrated with the design of the building.

Proportion and Scale. The size of a sign should be proportionate to the building on which it is placed and the area in which it is located. Signage should be designed with the pedestrian viewer in mind, even in auto-oriented districts.

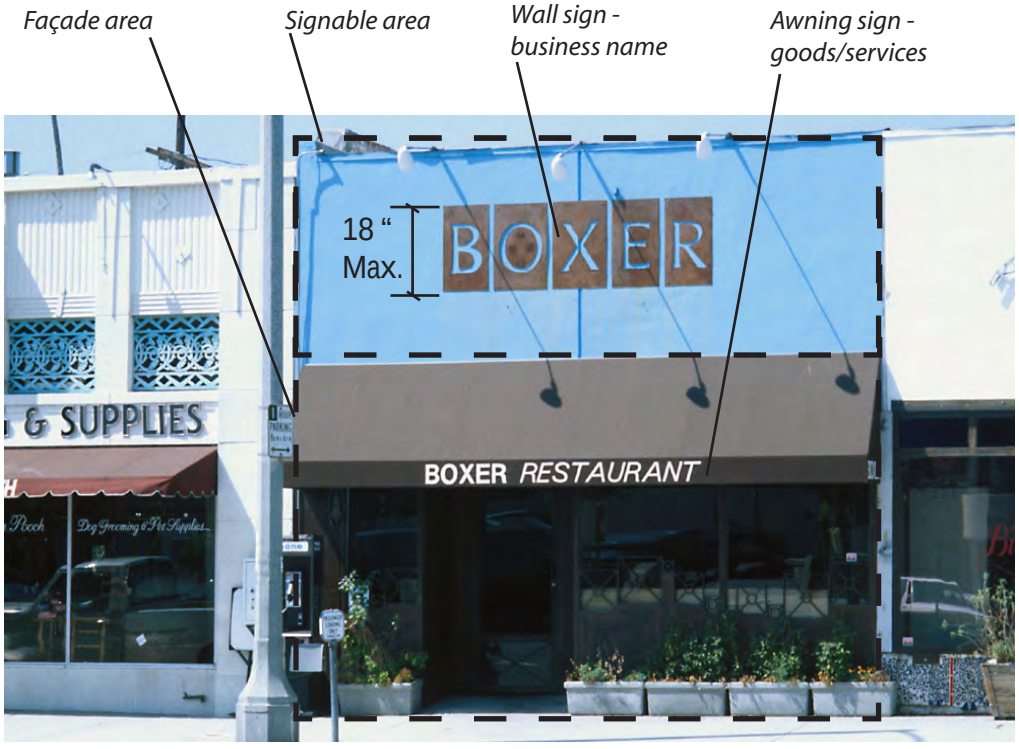
Relationship to Residential Neighbors. Where residential and commercial uses exist in close proximity, signs should be designed and located to minimize visibility from adjacent residential neighborhoods.

Information Hierarchy

A key to successful signage is to reduce, focus and prioritize the information being communicated. A retail business may have several messages to convey to its potential customers, including:

- Business name
- Address
- Type of goods and services

Suggested sign types to provide a legible information hierarchy:



Directory sign located on exterior wall along sidewalk lists upper level tenants.

Sign is integrated in facade design: size, placement, color, material and typeface.

Sign and logo are simple and integrated in the building design with placement and color and material.

A Sign Program allows for consistency of signage for multi-tenant building, while providing sufficient individual identity signage for each tenant..

- Specific products and/or name brands carried
- Credit cards honored
- Telephone number
- Parking directions
- Business hours

Some information - primarily the name and address of the business or shopping center and one or two key products or services - needs to be legible to motorists or bus riders, while other information can be on smaller signs legible to customers entering the establishment.

Sign "blight" occurs when a business has so many signs that a potential customer, whether driving or walking by, cannot easily sort through the information. The information should be organized and presented so it can be understood in order of importance and without repetition. The name of the business is the most important piece of information and should be presented on the largest sign, legible to motorists and bus riders. That sign may be a wall sign, awning sign, projecting sign or monument sign and is considered to be the "primary" sign. A business should usually have only one primary sign visible along each building frontage or parking lot that it faces.

Sign Program

Coordination of Signs on Multi-Tenant Buildings. When a building has multiple ground floor tenants, whether in a storefront building along a sidewalk or in a strip mall behind a parking lot, a sign program is required. The intent of the sign program is to provide overall standards so that each individual tenant's signs should share some common design elements to make them more legible to potential customers, specifically: placement on the façade and size. A palette of colors and materials should be included to ensure compatibility with building design and materials. Letter style and color may vary to reinforce the individual identity of each tenant. By complying with an approved sign program, a new tenant can easily receive approval for their signage.

When multiple tenants share a single entry, they are encouraged to adopt a collective name and sign program to avoid creating a jumble of competing signs.

Sign Legibility

A sign's message is most often conveyed by words with symbols or icons sometimes in a supporting role. Thus, the legibility of lettering is the key to an effective sign.

Brief Message. The fewer the words the more effective the sign. A sign with a brief, succinct message is easier to read and looks more attractive. Evaluate each word. If a word does not contribute directly to the basic message of the sign, it will detract from the sign and probably should be deleted.

Symbols and Logos. Symbols and logos can be used in place of words. Visual images often register more quickly than a written message. If they relate to the product sold or the business name, they will reinforce the business identity. Logo signs should be compatible in color, material, placement and overall design with building design, materials and color.

Letter Size. Lettering should be of an appropriate size to be read by the intended audience. Signs to be read by pedestrians should be smaller than those to be read by motorists and bus riders.

Letter Spacing. Letters and words spaced too close together or too far apart reduce a sign's legibility.

The closer the sign's viewing distance, the smaller the lettering needs to be, as illustrated in the following table:

Letter Size:	Easily Readable at:
1 inch	10 feet
2 inches	30 feet
3 inches	50 feet
4 inches	70 feet
6 inches	100 feet

Where lettering is placed on a sign panel, some blank space around the lettering should be provided. As a general rule, lettering should not cover more than 75% of the panel area.

Letter Style and Capitalization. Only a few lettering styles should be used on a single sign to enhance legibility. As a general rule, not more than 2 styles should be used on a single sign. Intricate typefaces and symbols that are difficult to read reduce the effectiveness of a sign and should be avoided. Letter thickness and capitalization affect the legibility and visual impact of a sign.

Effect of Letter Style and Capitalization on Sign Size.

Thin initial capitals with lower case letters:

Valley Coffee Shop

Thin all capital letters should be smaller than thin initial capitals with lower case letters:

VALLEY COFFEE SHOP

Thick letters should be smaller than thin letters:

Valley Coffee Shop

Thick all-capital letters should be even smaller:

VALLEY COFFEE SHOP

Sign Color

Sign color should contribute to the legibility and effectiveness of the sign.

Contrasting Colors. A substantial contrast between the background and letters or symbols will make the sign easier to read.

Number of Colors. To maintain legibility, a sign typically should not include more than 3 colors. As a general rule, large areas of many different colors decrease legibility. On the other hand, small accents of several colors can make a sign unique and eye-catching.

Complementary Colors. Sign colors should relate to those of the building. A sign may include some or all of the colors used on the building exterior.

Sign Materials and Construction

Individual Letters. Signs composed of individual letters and/or symbols are encouraged. Cut-out letters, which are either external illumination by ambient lighting or lights attached to the façade or illuminated by exposed neon on top of or inside open 3-dimensional letters (reverse channel letters) are especially appropriate for pedestrian-oriented districts. The letters may be individually pin-mounted or mounted on a raceway to facilitate changes. Dimensional metal letters convey durability and longevity and are preferred over plastic letters.

Three-dimensional plastic letters with an internal neon light source (channel letters) can appear cartoonlike or impermanent if blocky typefaces and all capital letters are used. If channel letters are used, they should be integrated into the design of the building as in the adjacent Coffee Shop example.

Panel Sign Materials. Appropriate materials for panel signs include:

- Wood - carved, sandblasted or etched and properly sealed, primed and painted or stained.
- Metal - formed, etched, cast and/or engraved and powder-coated or otherwise protected.
- High density pre-formed foam or similar materials. Other new materials may be appropriate if designed to complement the building design and fabricated to be durable and low maintenance.

This original "Googie" sign was designed to be an integral part of the building. The typeface is evocative of the era. Simple message is to the point.

Rectangular sign cabinets are strongly discouraged, although sign cabinets with a distinct curvilinear form may be acceptable.

Neon. Exposed neon has been used traditionally to illuminate a variety of sign types, including individual letters, projecting signs and panel signs. The use of exposed neon eliminates the need for a separate source of illumination and is encouraged.

Compatible Materials. Sign materials should be compatible with the design of the façade and should contribute to the legibility of the sign. For example, glossy finishes may be difficult to read due to glare.

Durable Materials. Signs should be constructed of durable materials with low maintenance requirements. Paper and cloth signs (other than awnings) are not appropriate as they deteriorate quickly.

Sign Illumination

Provide additional illumination when street lights or display window lights do not provide adequate illumination.

Direct Light Source. Lighted signs shall use focused, low-intensity illumination. A direct light source, e.g., spotlight, is often best as it focuses attention on the sign and, at the same time, illuminates the building façade. For example, several gooseneck lamps mounted above the sign provide even illuminate of either cut-out letter or panel signs. The fixtures should be in scale with the sign and other building façade elements.

Internal Illumination. Individually illuminated letters (channel letters), either internally illuminated or back-lighted solid letters, are preferable to internally illuminated plastic cabinet signs, which are discouraged.

Raceway and Conduit. All raceway should be concealed from view. If a raceway cannot be mounted internally, it should be finished to match the background wall. Similarly, all exposed conduit should be concealed from view.

Sign Mounting

Signs should be mounted to respect the building design, especially an historic building. If new bolt holes or brackets are necessary, care should be taken to ensure that installation does not damage the building materials, particularly if the building is historic. To minimize irreversible damage to masonry, all mountings and supports drilled into masonry (including terra cotta) should be into mortar joints and not into the face of the masonry.

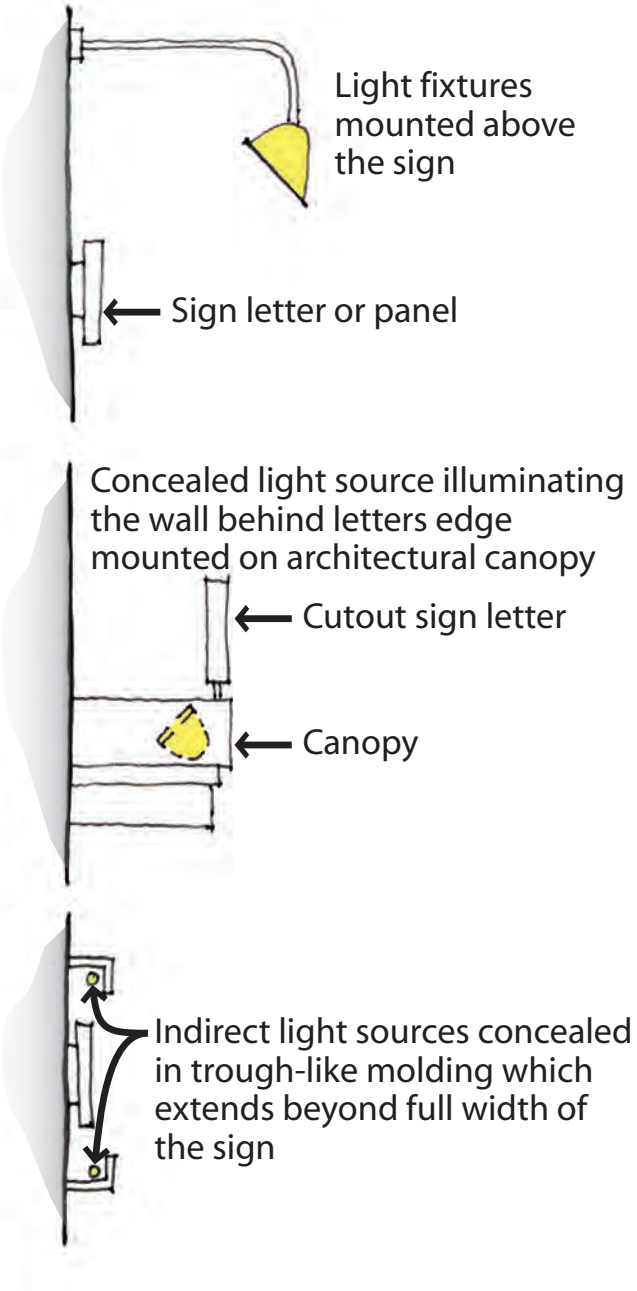
Sign Maintenance

All exterior signs should be kept clean and properly maintained. All supports, braces, anchors and electrical components should be kept safe, presentable and in good structural condition. Defective lighting components should be replaced promptly. Weathered and/or faded painted surfaces should be repainted promptly.

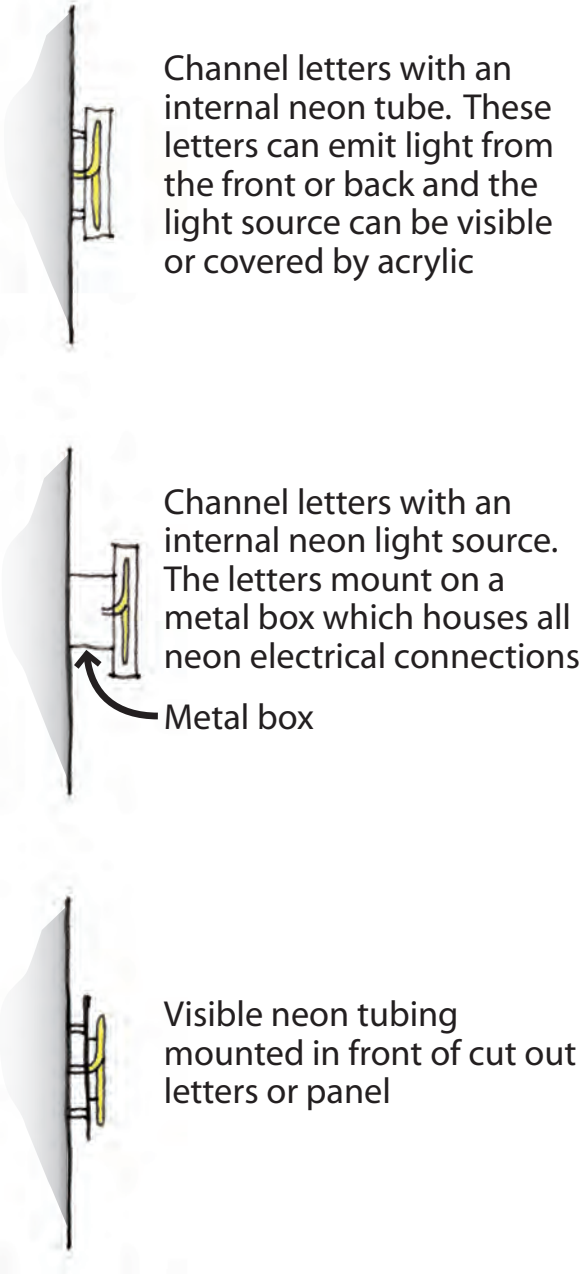
Letter style helps give distinct business identity while creating compatible design with buildings:

D. Sign Lighting Techniques

Examples of Externally Lighting Sign



Examples of Lighting Sign with Neon Tube



* Light sources indicated by yellow fill

E. Good Examples of Sign Types

Blade sign used at alley entry, providing an amenity facing the alley.

Typical dimensions for blade and awning height and location.

Logo laser cut out of metal panel, held off from building and halo lit creative use of design and material for distinctive business identification.

Awning signs as primary business signage.

Individual channel letters halo lit from behind for a simple and distinctive look.

Cut-out letters with external illumination

Elegant signage compatible with historic structure.

Signage designed to complement building facade. Different typeface for wall sign and window sign can be compatible.

Creative sign enhances building facade.

Use of contrasting color scheme for wall signage and awning creates a distinctive business identity.

Horizontal sign element reinforces building design and pedestrian orientation.

Plastic channel letters with internal illumination

Signage well placed on building.

Signage as design feature.

Creative use of cut-out letters

Signage color enhances building design. Wall signage and window signage work together as ensemble.

Whimsical use of color and material.

Panel Signs

Good example of sign with historic quality enhancing building identity.

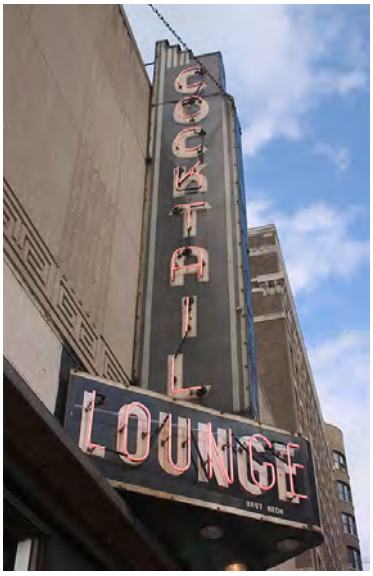
Creative use of panel sign type.

Awing Signs

Awning also provides spatial definition for outdoor dining.

Series of awnings enhances building design concept.

Exposed Neon



Three examples of historic signs (above) originally designed to fully integrate and enhance detailed historic facades.

Text and logo are combined for distinctive signage in these three examples (above).

Window Signs

Window signs include name, open/closed, major products provided, and address.

Window signs do not interfere with displays in the window.

Pole Signs

Free standing pole signs are generally not permitted. However, where they are permitted, they should be designed, like the El Cholo sign at left, to be small, consistent with the architecture and attractive. Large unattractive freestanding poles like the orange sign in the background are not acceptable.

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1: John Edward Linden for Moore Rubell Yudell Architects
2: Barnes Gromatzky Kosarek Architects
3: Ellerbe Becket
4: Tom Bonner Photography for A.C. Martin Partners, Inc.

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2: Jay Graham for Chris Lamen & Associates
3: Christopher Irion for Solomon Architecture and Urban Design

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1: “Cloud Gate” by Anish Kapoor, Chicago, IL
2: www.arts.qld.gov.au, “Confluence” by Daniel Templeman, Brisbane Australia
3: Electroland, “Enteractive” by Electroland, Met Lofts, Downtown Los Angeles.

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1: www.lostateminor.com, “Stadlounge” by Pipilotti Rist with Carlos Martinez Architects, St. Gallen, Switzerland
2: www.mayer-of-munich.com, Glass wall by Brian Clarke, Al Faisaliah Center, Riyadh, Saudi Arabia
3: “Astride Aside” by Michael Stutz, Metro Gold Line, South Pasadena, Los Angeles.