

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2015-3-HCM
ENV-2015-4-CE

HEARING DATE: January 15, 2015
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 150 N. Los Angeles Street
Council District: 14
Community Plan Area: Central City
Area Planning Commission: Central
Neighborhood Council: Historic Cultural
Legal Description: CITY LANDS OF LOS
ANGELES Tract

PROJECT: Historic-Cultural Monument Application for
PARKER CENTER

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: City of Los Angeles
111 East 1st Street, Ste. 201
Los Angeles, CA 90012

APPLICANT: Cultural Heritage Commission of the City of Los Angeles
200 N. Spring Street, Room 559
Los Angeles, CA 90012

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources



Nels Youngborg, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- The property “reflects the broad cultural, economic, or social history of the nation, State or community,” for its significance to the history of the Los Angeles Police Department and urban policing nationally.
- The property is “a notable work of a master builder, designer or architect whose individual genius influenced his age” as a work by the master architect, Welton Becket, FAIA.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1955, Parker Center, originally named the Police Facilities Building, is a designed civic landscape with an International Style high-rise as the primary component. The high-rise is eight stories and has two one-story wings on either side of the structure. The primary façade of the high-rise contains no openings and is clad ubiquitously with blue-grey tiles. Large lettering that reads “150 – Police Department – City of Los Angeles” is mounted onto the façade just above the entrance to the building. The entrance is recessed from the façade and features a wall-mounted bronze sculpture by Bernard J. Rosenthal. The lobby of the building features original mosaic artwork by Joseph Louis Young, large louvered window shades, terrazzo flooring, and book-matched marble panels on the walls.

The property was designed by Welton Becket and Associates in partnership with regionally known architects, J.E. Stanton and Ralph E. Cornell. The building and surrounding landscape is representative of Becket’s philosophy of “Total Design,” best exemplified by the Music Center of Los Angeles County (1967) in downtown Los Angeles. Welton Becket studied architecture at the University of Washington and did a year of graduate study at the Ecole des Beaux Arts in Paris. After settling in Los Angeles, Becket started his architectural career that was to become one of the most influential in the development of the city of Los Angeles, and one of the nation’s largest architectural firms. The following are notable examples of projects designed by Becket:

- Pan Pacific Auditorium (1935), Los Angeles, CA. HCM# 183
- Prudential Center (1947), Los Angeles, CA.
- General Petroleum Building (1946), Los Angeles, CA. HCM# 596
- Bullock’s (1946), Pasadena, CA. NHRP# 96000776
- Capitol Records Building (1956), Los Angeles, CA. HCM# 857
- Cinerama Dome (1964), Los Angeles, CA. HCM# 659
- Music Center of Los Angeles County (1967), Los Angeles, CA.
- Fashion Island (1967), Newport Beach, CA.

The subject property is historic for its associations with policing Los Angeles during the modern era. At the time of construction, Parker Center was the most advanced police station in the country. It propelled the American urban police technology forward to enhance the status of Los Angeles and ease the burdens of policing urban areas. William H. Parker, for whom the building was renamed in 1969, was the Chief of Police when the building first came into use. He was one of the most influential police chiefs in Los Angeles' history and made an impact nationally on the policing profession.

DISCUSSION

Parker Center successfully meets two of the specified Historic-Cultural Monument criteria: 1) "reflects the broad cultural, economic, or social history of the nation, State or community" and 2) is "a notable work of a master builder, designer or architect whose individual genius influenced his age." The subject property was the center of Los Angeles municipal law enforcement for over 50 years and made a significant impact on the police profession within Southern California, as well as nationally. Welton Becket is widely considered an important Modern architect for his work in pre- and post-World War II. He has designed many of the Los Angeles landmarks which continue to define Los Angeles and its architectural history. He is recognized as a master architect due to his contributions to Streamline Moderne, International and Mid-century Modern styles. The subject building represents an important period in the architect's career and a distillation of his "Total Design" philosophy.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of Parker Center as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment

through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

BACKGROUND

On November 20th, 2014 the Cultural Heritage Commission took the property under consideration with a Commission-Initiated Motion. On December 18th, each of the Commissioners toured the property separately, accompanied by a staff person from the General Services Department.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Parker Center		Original historic name	
Other Associated Names: Los Angeles Police Station			
Street Address: 150 N. Los Angeles Street		Zip: 90012	Council District: 14
Range of Addresses on Property:		Community Name: Civic Center	
Assessor Parcel Number: 5161013904	Tract: CITY LANDS OF LOS ANGELES	Block: None	Lot: PT
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
	<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature	
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1955	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? Public Works Project
Architect/Designer: Welton Becket	Contractor:		
Original Use: Los Angeles Police Facility	Present Use: Vacant		
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: International Style		Stories:	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Unknown	Type: Select	
CLADDING	Material: Stucco, textured	Material: Stucco, textured	
ROOF	Type: Flat	Type: Select	
	Material: Rolled asphalt	Material: Select	
WINDOWS	Type: Fixed	Type:	
	Material: Aluminum	Material: Select	
ENTRY	Style: Centered	Style:	
DOOR	Type: Glass	Type: Select	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

1958	Central Service Station built on southeast corner
1969	Building rededicated as the Parker Center and existing sign was installed on front lawn
1971	Police Memorial installed on front lawn
1992	Circular planters installed, guard shack and barrier installed
1999	Parking lot demolished. 911 Call Center built on southwest corner of site
2001	New parking booth installed

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
<input checked="" type="checkbox"/> Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): HALS, 2005
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

<input checked="" type="checkbox"/>	Reflects the broad cultural, economic, or social history of the nation, state, or community
<input checked="" type="checkbox"/>	Is identified with historic personages or with important events in the main currents of national, state, or local history
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
<input checked="" type="checkbox"/>	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Cultural Heritage Commission		Company: City of Los Angeles	
Street Address: 200 N. Spring Street, 559		City: Los Angeles	State: CA
Zip: 90012	Phone Number: 213-978-1192	Email: nels.youngborg@lacity.org	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: City of Los Angeles		Company:	
Street Address: 111 East 1st St., Ste. 201		City: Los Angeles	State: CA
Zip: 90012	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|--|--|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: _____

Date: _____

Signature: _____

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Phone: 213-978-1200
Website: preservation.lacity.org

Historic-Cultural Monument Application
Parker Center, 150 Los Angeles Street

The following pages provide an architectural description and a statement of significance for the Parker Center, located at 150 Los Angeles Street. The pages represent an excerpt from the Historic American Landscape Survey for the Parker Center prepared for the Bureau of Engineering, Department of Public Works, City of Los Angeles in October, 2005.

HISTORIC AMERICAN LANDSCAPE SURVEY
PARKER CENTER
(Police Facilities Building)

HALS NO. CA-

- Location: 150 North Los Angeles St., Los Angeles California
Parker center faces west toward Los Angeles Street and occupies the block bounded by Temple Street on the north, Judge John Aiso Street on the east, and 1st Street on the south.
- USGS Los Angeles Quadrangle 1994, Township: 1S; Range: 13W
Universal Transverse Mercator Coordinates:
Zone 11; 385561 m Easting 3768570 m Northing; 385661 m Easting
37685473 m Northing; 385632 m Easting 3768357 m Northing; 385558 m
Easting 3768248 m Northing; 385423 m Easting 3768378 m Northing
(NAD27)
- Present Owner: City of Los Angeles
111 East 1st St., Suite 201
Los Angeles, California 90012
- Present Occupant: Los Angeles Police Department
- Present Use: Los Angeles Police Department Headquarters and Jail
- Significance: Parker Center is an International Style high-rise police headquarters building that embodies distinctive innovative design characteristics that set a trend in Modern police facility design in the 1950s. It is a notable, award-winning work of the nationally prominent architectural firm, Welton Becket and Associates in partnership with regionally known architect, J. E. Stanton. The building and landscape setting is representative of Becket's philosophy of "Total Design," best exemplified by the Music Center for Performing Arts (1967) in Los Angeles. The landscape setting for Parker Center was designed by Welton Becket and Associates in partnership with locally prominent landscape architect, Ralph E. Cornell. The setting for Parker Center is a designed Modern urban landscape that exhibits the design detail characteristic of Becket's Total Design philosophy. It is a distinctive example in Los Angeles of an urban landscape by Welton Becket and Associates and partners for the City of Los Angeles (City), as well as a representative example of the type of landscape design associated with Becket's corporate architecture during the 1950s and 1960s, exemplified by projects such as the Beverly Hilton (1952) in Beverly Hills, the Master Plan and Gateway Buildings for Century City (1958), Kaiser Center (1960) in Oakland, and Fashion Island (1967) in Newport Beach.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: 1952-1955. Design plans for the Police Facilities Building were completed in 1951 by Welton Becket and J. E. Stanton Associated Architects. Ground breaking occurred on December 30, 1952. The Police Facilities Building was completed in 1955 and was opened to the public in May of that year.
2. Architects: The associated architects were Welton Becket and Associates and J. E. Stanton. The director of design was Maynard Woodward and the project architect was Francis Runcy.

Landscape Architect: The associated landscape architect was Ralph D. Cornell, F.A.S.L.A. (Fellow of the American Society of Landscape Architects).

Engineers: The associated structural engineers were Murray Erick and Paul E. Jeffers. The mechanical-electrical engineer was Ralph E. Phillips, Inc.

Artists: Bernard J. Rosenthal, Sculptor, was responsible for the wall-mounted bronze, *The Family Group*, on the facade of Parker Center. Joseph Louis Young, Mosaic Artist, completed the *Theme Mural of Los Angeles*, in the lobby of Parker Center.

3. Original and subsequent owners, occupants, uses: According to the legal description, the Los Angeles Police Department (LAPD) site is an unnumbered lot in part of City Lands of Los Angeles. Building permits indicate that improvements were constructed on the block during the 1920s through the 1940s (City of Los Angeles Department of Building and Safety). A 1949 plan of existing public utilities and improvements on the Police Facilities Building site, made at the time the City acquired the property, shows that the block was occupied by commercial and residential improvements on approximately 43 parcels (Bureau of Engineering 1949). The block was bisected east-to-west at the time by former Jackson Street (demolished for construction of the Police Facilities Building), and was bounded by Market Street on the north (renamed Temple Street), 1st Street on the south, Los Angeles Street on the west, and San Pedro Street on the east (renamed Judge John Aiso Street). The former improvements on the block were demolished after 1949 and the site was graded and prepared for the construction of the Police Facilities Building, which began in 1952. Since the completion of the Police Facilities Building in 1955, the property has continued in use as the headquarters and jail of the LAPD.

4. Builder, contractor: The builder was the City of Los Angeles Board of Public Works, Bureau of Construction and Building Maintenance, W. R. Blakely Superintendent. The contractors were Ford J. Twaits Co. and Morrison-Knudson, Associated General Contractors.
5. Original plans and construction: The original as-built drawings prepared by Welton Becket, AIA and J. E. Stanton, AIA, Associated Architects for the City are presently on file in the Architectural Division, Department of Public Works, City of Los Angeles. Selected as-built drawings and early views that show the original design and appearance of the landscape are reproduced in Part V, Supplementary Material. The historic landscape is described in Part II, Architectural Information, Section B, Physical Description of Site (Part II, B).
6. Site alterations: There have been nine site alterations that have changed the physical character and appearance of the landscape. These alterations are listed below and described in the site history (Part I, C) and historic landscape description (Part II, B).

1957-1958. J. E. Stanton & Wm. F. Stockwell Architects, Central Service Station (Motor Transport Division) built on southeast corner of site.

1968-1969. A public memorial ceremony was held on the front lawn of the Police Facilities Building after June 18, 1968, and the building was rededicated as Parker Center. The existing Parker Memorial sign was installed on the front lawn in front of Parker Center by April 1969.

1971. Charles Luckman Associates, Horace G. Farmer, Architect, Police Memorial installed on front lawn.

1971. J. E. Stanton & Wm. F. Stockwell, Architects, Basement Auto Ramp constructed on northwest corner of site, and Temple Street realigned.

1992. Circular planters, new guard shack, and mechanical intruder barricade installed around entrances to Parker Center after Rodney King riots.

1998-1999. Parking lot south of Parker Center demolished. Los Angeles Police Department Metropolitan Communication Dispatch Center (911 Call Center) built on southwest corner of site.

2001. New parking booth installed at Los Angeles Street parking entrance.

2002. Public sculpture installed in front of 911 Call Center, by artist Joel Breaux, "In the Eye of the Storm."

B. Historical Context:

1. Los Angeles Civic Center:

At the turn of the twentieth century, the block upon which Parker Center is presently situated was outside the eastern edge of the downtown civic center. This area was primarily residential with small clusters of commercial and industrial enterprises. In the wake of new industries and brisk growth, it was necessary for the City of Los Angeles to modernize and upgrade its city systems to support its expanding communities and their citizens (Clark 1981).

By the early 1900s, the City's population totaled more than 100,000, and the LAPD, which was instituted in 1853, had fewer than 70 officers to maintain peace in the city (Sjoquist 1972a). This era of policing, the period from 1840 to 1920, is referred to as the Political Era, when police and politicians had mutually beneficial ties and the police carried out social service functions (Seaskate 1998).

As the population increased, the city government saw a need to reorganize and centralize city functions. Plans for the first city civic center began in 1905, with the establishment of the Los Angeles Municipal Arts Commission (Pitt and Pitt 1997:267). Civic center planning was common during this era as an outgrowth of the City Beautiful Movement, which advocated city planning and urban design. It was believed that beautification of the city would inspire urban populations with moral and civic virtue, healing the social ills that had resulted from rapid nineteenth-century urbanization.

The Municipal Arts Commission hired Master Landscape Architect Charles Mulford Robinson to design a plan for the city's civic center (Robinson 1910). Los Angeles wanted a \$10 million plan, but Robinson took note that the City was already involved in two very large municipal projects that included a \$23 million expenditure for water and a \$3 million expenditure for county highways. Robinson drafted a master plan in 1907 and, although it was never carried out in its entirety, it included three monumental schemes: a union station, a civic center, and an educational center (Robinson 1910; Several 1997a).

The City appointed a different city commission in 1918 to choose a site for the civic center (Pitt and Pitt 1997:267). In 1923, the firm of Cook and Hall, landscape architects, submitted a detailed civic center plan. Their plan featured subways and

extensive parking areas, with an axial arrangement focused on Broadway and Main streets (Pitt and Pitt 1997:267). This plan was rebuked, as architects and planners felt that retaining regular automobile traffic on the cross streets would break up the unity of the civic center. In 1924, Allied Architects submitted a more comprehensive civic center plan (Pitt and Pitt 1997:267-268). The two plans were melded through negotiation and compromise and adopted by the City in 1927 (Pitt and Pitt 1997:268). The design of the civic center would never live up to Robinson's plan. Although the adopted plan was consistent with its main north-to-south axis, it expanded the civic center north to the central plaza of *El Pueblo de La Reina de Los Angeles*, the place of original Spanish settlement, and west to Bunker Hill (Several 1997a). Critics said that the civic center design lacked unity and coherence, because of the bisecting streets and heavy traffic (Pitt and Pitt 1997:268).

2. Policing in the Professional Model Era:

With the civic center plan approved, members of the city government could turn their focus to other matters. The LAPD and various other city government departments were faced with issues of corruption that began in the 1920s and lasted for almost two decades (Sjoquist 1972a). It was the era of prohibition and the Depression in a city that was nearing a population of 1 million. Los Angeles' territory had expanded to 363 square miles, taxing the resources of approximately 1,200 LAPD officers (Sjoquist 1972a). August Vollmer, leading advocate of police professionalism, was hired for one year (1923-1924) to reorganize the LAPD (Kenney 1964:75). Although his reforms did not succeed him, Vollmer laid the groundwork for today's Scientific Investigation Division, which includes the department's crime lab, and Metropolitan Division, which focuses personnel resources on high crime areas (Sjoquist 1972a).

In 1938, Mayor Fletcher Bowron instituted numerous reforms in the LAPD and city government, initiated by the forced retirement of dozens of City Commissioners and the summary resignations of 45 high-ranking police officers (Sjoquist 1972a). Beginning in 1920, reformers nationwide pushed for professional police departments that were separate from politics. This policing era is referred to as the Professional Model Era and was influenced by the Progressive Movement (Seaskate 1998). According to criminal justice scholar George F. Cole, "discipline, equal enforcement of the law, and centralized decision making" were hallmarks of the Professional Model of policing (Seaskate 1998). In addition, reformers pressed for a greater use of technology and science by police departments. According to professor of criminal justice Peter K. Manning, "the American urban police have long hoped that technology would enhance their status as professionals and ease the growing burdens of policing urban areas" (Sjoquist 1972a).

By the 1930s, the clean government reform movement had swept through Los Angeles (Several 1997a). The civic center was a reflection of this movement. New public buildings included:

- City Hall completed in 1928,
- County Hall of Justice and Jail completed in 1925, and
- Federal Courthouse completed in 1937.

Planners had provided for new uses of the civic center as well. Not only did it house public buildings and agency offices, the civic center also boasted seven libraries and eleven foreign restaurants (LAPL 1930).

3. Civic Center Expansion

In 1948, the civic center was expanded to the east, when two blocks of Little Tokyo were acquired by the City for the Police Facilities Building, later to become Parker Center (Several 1997a). Design plans for the Police Facilities Building were completed in 1951 by Welton Becket and J. E. Stanton Associated Architects, and ground breaking occurred on December 30, 1952 (LAPD 2004). It was completed in 1955 and was opened to the public in May of that year. The building was designed to house many police operations that were scattered across the city, with the net effect of centralizing all police facilities to better serve the citizens of Los Angeles. Following the concepts of the Professional Model of policing, the new building was expected to “revolutionize the design of law enforcement buildings” (LAPD 2004). Writers for *Architect and Engineer* stated that the building “represents the first entirely functional approach to the physical problems of police administration” (1956).

In 1952, the eastern boundary of the civic center was extended to Alameda Street with the adoption of the Civic Center Master Plan, by both the City and the County of Los Angeles (Several 1997a). This plan designated the blocks east of Spring Street and north of Temple Street for federal government buildings, while the blocks south of Temple Street were reserved for City buildings (Several 1997a).

Most civic center construction occurred after 1950, with the majority of the buildings in today’s civic center having been designed and built between 1950 and 1970. The amount of construction in this 20-year period reflects Los Angeles’ need to house local, state, and federal government agencies and employees, as well as civic and cultural activities. Civic center construction in the 1950s consisted of:

- the County Law Library in 1953 (architect unknown),
- City Hall South in 1954 by Samuel Eugene Lunden,
- the Police Facilities Building in 1955 by Welton Becket and J. E. Stanton Associated Architects, and
- the County Courthouse and County Hall of Administration in 1958 and 1959, respectively, by Stanton & Stockwell, Paul R. Williams, Adrian Wilson, and Austin, Field & Fry.

The 1960s brought nine new additions to the civic center. They included:

- the County Hall of Records in 1962 by Richard J. Neutra and Robert Alexander,
- the Junipero Serra State Building in 1963 by Stanton & Stockwell,
- the 1964 County Music Center (including the 1964 Dorothy Chandler Pavilion, the 1967 Ahmanson Theatre, and the 1967 Mark Taper Forum) by Welton Becket and Associates,
- the City Department of Water and Power in 1964 by Albert C. Martin,
- the Federal Office Building in 1966 by Welton Becket and Associates, and
- the County El Paseo de Los Pobladores de Los Angeles (Mall) in 1966 by Stanton & Stockwell.

Construction slowed within the civic center in the 1970s, with the addition of only three buildings: City Hall East in ca. 1970, the County Criminal Courts Building in 1972 by Adrian Wilson & Associates, and the Los Angeles Mall in 1974 by Stanton & Stockwell. This last project was part of an effort to humanize the built environment of the civic center and bring pedestrians back to the area. Since 1980, more than eight buildings have been added to the civic center, housing cultural, federal, county, and state agencies, including:

- the Metropolitan Detention Center in 1988 by Ellerbe-Becket,
- the Edward R. Roybal Center in 1990 by Ellerbe-Becket,
- the Cathedral of Our Lady of the Angels in 2002 by Jose Rafael Moneo, and
- the Walt Disney Concert Hall in 2003 by Frank Gehry.

Outside of Washington, D.C., the Los Angeles civic center is one of the largest government complexes in the nation, providing space for city, county, state, and

federal agencies, as well as cultural facilities. Its core extends from Figueroa Street to San Pedro Street and the Hollywood Freeway to First Street (Pitt and Pitt 1997:267). In accord, the LAPD has become the "second largest police force in the nation, protecting over 3.4 million people living in a 465-square-mile area" (Pitt and Pitt 1997:299).

4. Modern Garden Design in California

Garden design in California from the late 1930s to the mid-1960s was dominated by modernist ideals and forms. Modernist designers rejected historical forms and adopted new technologies and materials, including plastics, asbestos, cement, aluminum, and lightweight steel. With its strong tradition of outdoor living, California became a major center of landscape design during this period. The influence of the private California garden on public landscape designers both within the state and across the country was significant, and was directly reflected in the design of shopping centers, university campuses, and suburban office complexes. Californian designers first began to embrace modernism in the late 1930s, when the lavish garden-making practiced in the 1920s became prohibitively expensive due to the social and economic circumstances of the Depression (Streatfield 1994: 190).

This transition from lavish eclectic gardens to Modern garden design can be traced to the work of Florence Yoch and Thomas Church during the late 1930s. Yoch turned away from her earlier eclecticism toward a less historically derivative, more abstract approach in her design for the Hollywood film director George Cukor in 1936. Thomas Church, like Yoch, was trained in the Beaux-Arts tradition of the 1920s, which required a mastery of historical styles. His first work of abstract modernism was a model for a swimming-pool garden (never built) that was included in the *Exhibition of Mural Conceptualism* held at the San Francisco Museum of Art, 1938. Although they were not aware of each other's work, there is a striking similarity between Church's Mural Conceptualism garden design and the radical modernist work then being developed by Garrett Eckbo and James Rose as students at Harvard. The appearance of these designs by Yoch, Church, and Eckbo marked the beginning of treating the California garden as an abstract space (Streatfield 1994: 190-193).

Younger garden designers of the time, such as Eckbo, Lawrence Halprin, and Robert Royston, were influenced by Christopher Tunnard's book *Gardens in the Modern Landscape* (1938) and sought to take his reconsideration of art, nature, and society as the basis for restructuring land-use practices for the entire environment. Their new, invigorated garden designs united indoor and outdoor space, and for the first time in the century, gardens were fully used as outdoor rooms. The success of this merger depended on the collaboration of architect and landscape architect. Such

collaboration also involved the client and other artists, especially sculptors. In the 1940s, landscape architects collaborated as never before with artists, who were inspired to use new materials such as sheet steel, extruded metal, and transparent plastic, as well as more traditional materials. Southland nurseries continued to introduce new varieties of plants such as hibiscus, bougainvilleas, acacias, erythras, grevilleas, callistemons, bromeliads such as billbergias, hardy orchids, and fuchsias. The treeless and arid character of the area still led to the planting of rapidly growing trees and subtropical plants. Gardens by professional designers exerted considerable influence on popular taste, and work by landscape architects such as Douglas Baylis, Thomas Church, Garrett Eckbo, Lawrence Halprin, Theodore Osmundson, Robert Royston, and Geraldine Knight Scott and by architects Richard Neutra and William Wurster appeared in magazines such as *California Arts and Architecture*, *House Beautiful*, *House and Home*, and *Sunset* (Streatfield 1994: 194-195).

By the 1950s, recognizable tendencies in garden design derived from avant-garde Constructivism in both the ground plane and the juxtaposition of materials had become apparent in the garden designs of Church, as well as Eckbo, Williams, and Royston. Garden elements were adapted from works of art. Piet Mondrian paintings of the 1920s and 1930s, with their delicate balance of line, form, and color, as well as the paintings and sculptures of Wassily Kandinsky, Naum Gabo, Laszlo Moholy-Nagy, Alvar Aalto, Juan Miró, and Hans Arp were all sources of inspiration for the gardens designs of the early 1950s. Traditional gardening and references to agriculture were eliminated, while sculpture and artful detailing became more prominent (Walker and Simo 1994: 135-138).

5. William H. Parker, Chief of Police

On August 9, 1950, William H. Parker, who would become one of the most distinguished police chiefs in Los Angeles' history, was appointed Chief of Police of the City of Los Angeles (Wilson 1957:ix). Parker's law enforcement career dated back to 1927, with service in all ranks of the LAPD (Wilson 1957:ix). After only one year of service, Chief Parker received an award from the Los Angeles Chamber of Commerce "commending the department for exceptional efficiency under his leadership" (Wilson 1957:ix).

Chief Parker made an impact on the LAPD and the policing profession in general. He continued to receive commendations and honors for his leadership, integrity, and zeal and was considered by many to be the prototype of the ideal Chief (Sjoquist 1972a). He demanded discipline, eliminated wasteful spending, and streamlined the LAPD. In addition, he pioneered narcotics and civil rights enforcement (Sjoquist 1972a). He also developed administrative concepts that are now established

procedures in most departments (Wilson 1957:x). Within the LAPD, he helped develop the Department of Internal Affairs, which handles complaints concerning the conduct of LAPD officers, as well as the Bureau of Administration, which includes the Intelligence, Planning, and Research divisions (Wilson 1957:x-xi).

By 1952, Chief Parker was known as the “white spot” on the nation’s crime scene. In the same year, he was named Honorary Chief of the National Police by the Republic of Korea, for “the inspiration he had offered to the democratic police of the Free World” (Wilson 1957:ix). He was recognized nationally as one of the leading exponents of professionalism in police work, receiving commendations from the U.S. Senate, other state and federal crime investigation agencies, and nationally known police and civilian authorities (Sjoquist 1972b; Wilson 1957:ix). Chief Parker’s accomplishments in working for improved law enforcement received enduring worldwide recognition. In 1964 he was selected as the first U.S. police administrator chosen by the U.S. Department of State to assist the Ministry of Home Affairs of the Government of India in redeveloping that nation’s police procedures, an honor he treasured (Sjoquist 1972b).

The radio series, *Dragnet*, preceded Chief Parker’s appointment by a year, and then went on television. When *Dragnet* came along, Parker saw the potential for spreading the word about the department he was attempting to give an international reputation. He agreed to cooperate with actor Jack Webb, if Webb submitted scripts for review and accepted policemen on the sets as technical advisors. Webb duplicated everything on the *Dragnet* set, which was supposed to be an exact replica of the police business office. Parker also went on television with a show called *The Thin Blue Line*, which was designed to acquaint the public more with what was going on in the department. *Dragnet* inspired other spinoffs that also appeared on the air during the 1950s and 1960s, including the highly successful *Police Story*, and the short-lived *Blue Knight* (*Los Angeles Times* 1977, 1992a, 1992b).

A “policeman’s policeman,” Chief Parker inspired in all who served the department the highest ideals of service and justice, as well as a new sense of pride, professionalism, and self-discipline. The completion of the Police Facilities Building in the Los Angeles Civic Center and the Valley Police Headquarters Building was tangible evidence of the progress made during his command (Davis 1977). Chief Parker died of a fatal heart attack on July 16, 1966 (Sjoquist 1972b). One of Parker’s biographers stated:

Parker’s death ended an era – possibly the most productive and renowned in the history of American municipal law enforcement. He left a tradition and an example; a tradition to be maintained by all

future Los Angeles police officers and an example for all police agencies to follow. His legacy provides hope that honest, professional law enforcement is not just a dream but an attainable goal (Sjoquist 1972a).

In honor of Chief Parker's achievements and legacy, the Police Facilities Building was officially renamed Parker Center shortly after his death (Sjoquist 1972a).

6. Welton Becket and Associates, Architects

Welton Davis Becket (b. Seattle, Washington, 1902; d. 1969) studied architecture at the University of Washington and did a year of graduate study at the Ecole des Beaux Arts in Paris. He arrived in Los Angeles in 1931 and in 1933 launched a practice that was to become one of the most influential in the development of the city, and one of the nation's largest architectural firms (*Architectural Record* 1969). The fledgling firm was a partnership formed by Welton Becket along with an older established Los Angeles architect Charles F. Plummer, and Walter Wurdeman, a classmate from Washington University (Hess 2003:5). This partnership designed residences primarily in the Los Angeles area. The three partners became known in architectural circles with their award-winning design for the Pan Pacific Auditorium in 1935. After Plummer's death in 1939, the firm incorporated as Wurdeman and Becket. They continued to design projects that would become iconic, including the Prudential Center (1947) on Wilshire Boulevard and the General Petroleum (1946) building in downtown Los Angeles. Wurdeman died unexpectedly in 1949 and Becket bought out his partner's heirs, assuming sole leadership of the firm that then became known as Welton Becket and Associates (Hunt 1972). In 1950, Welton Becket was presented with the Honor Award of the VII Pan American Congress of Architects for the design and execution of Prudential Square (with his partner W. Wurdeman), and in 1952 he was made Fellow of the American Institute of Architects (AIA) for excellence in design (*Architectural Record* 1969).

Around 1940, Wurdeman and Becket fully embraced a philosophy of Total Design, a concept that became integral to their work about this time and would guide the firm for years to come. This philosophy embraced all requirements demanded of an architectural problem: preliminary research, site selection, economic analysis, traffic surveys, and the actual design of the building or complex of buildings, for which Becket employed his own team of architects, mechanical and electrical engineers, landscape architects, and interior designers. True to its name, the Total Design attempts to control every detail of a commission that concerns design. The versatile designs of this firm are not identified with a particular style, but attempt instead to articulate each client's character and needs (Placzek 1982: 161). The as-built

drawings of the Police Facilities Building, dating from October 24, 1952, clearly show that the Total Design concept was fully applied in the design of the building and site. The details of the structural system, exterior and interior plans and elevations, interior furnishings and hardware, as well as the landscape setting were fully developed and precisely specified in the as-built plans (Becket and Stanton 1952).

Welton Becket and Associates was headquartered in Los Angeles, with offices in San Francisco, New York, Houston, and Chicago (Hunt 1972). The firm was involved with all types of projects including commercial, institutional, and residential. They completed a number of well-known projects in the Los Angeles area including Bullock's Department Store in Pasadena (1946), the Capitol Records Building (1954-1956), the Cinerama Dome (1963-1964), and the Music Center (1964-1967) in downtown Los Angeles. Becket was also involved in master planning projects including Century City, the Los Angeles Airport, and the Center for Health Sciences at the University of California, Los Angeles.

Welton Becket's success is attributed to both his design sense and his business mentality. He was able to estimate projects accurately and this brought him repeat clients. His philosophy of Total Design allowed him to offer a broader range of services than other architects and thereby capitalize on the ability to offer full design services. Finally, he adjusted himself and his designs to each particular client's needs and taste. With this formula, the firm grew to be one of the largest in the world with more than 400 employees (Hunt 1972). Following his death in 1969, the firm survived for another 20 years before it was purchased by a Minneapolis-based company known today as Ellerbe-Becket, which has continued as a nationally recognized architectural firm.

Little has been published on the landscape design work of Welton Becket and Associates. However, review of the published record on their architectural work shows that landscape design was consistently and widely incorporated into their architectural practice as part of their Total Design approach. One of the most outstanding examples of Becket's Total Design philosophy is the Music Center of Los Angeles County (1964-1967), a classical Modern landscape of a scale and quality comparable with New York's Lincoln Center by Dan Kiley (1962) (Rappaport and Smith 2005).

William Hunt's corporate history of Welton Becket and Associates, *Total Design*, provides a full resume of the firm's projects. Public plazas and designed urban landscapes were consistently incorporated into their projects from the 1940s through the 1960s. In addition, landscape architecture was introduced into the interior design

program of their buildings as interior gardens and accent plantings. The public plaza at Parker Center as well as the gardens, site plantings, and even the small interior gardens designed for the lobby and mezzanine all exemplify the Modern style of landscape design developed by the firm. Examples of Modern landscapes by Welton Becket and Associates in Los Angeles include the Bullock's, Inc., department stores in Pasadena (1947), Westwood (1950), Sherman Oaks (1963), Lakewood (1965), and La Habra (1969); Prudential Square (1948); the Los Angeles Memorial Sports Arena (1959); the Center for Health Sciences (1961-1970) at the University of California, Los Angeles; Security Pacific Bank Building (Tishman Airport Center) (1963); the Automobile Club of Southern California (1965) in Century City; and the Equitable Life Building (1969) (Hunt 1972).

There are a few published articles on projects by Welton Becket and Associates that include landscape designs considered architecturally innovative. One of these is the Kaiser Roof Garden in Oakland, California. At the time of its completion in 1960, the Kaiser Center Roof Garden, designed by landscape architects Osmundson and Staley of San Francisco, was the largest roof garden in the United States. The garden was a semi-public park built atop the garage of the Kaiser Center, a soaring 28-floor tower designed by Welton Becket and Associates to house the offices of the burgeoning family of Kaiser Industries. The tower was visible from almost any point in the North Bay Area at that time. The park atop the 3-1/2-acre garage roof, immediately adjacent to the office tower and five floors above the street, was designed as garden to fulfill the Kaiser company policy of "good housekeeping," established by Henry Kaiser for all the company's facilities.

Another innovative project was Fashion Island, Newport Beach, California (1967), which featured landscaped outdoor pedestrian plazas. This project was one of four new shopping centers in the United States to first do away with the "vast sea of asphalt," considered unacceptable aesthetically and no longer economically justifiable in a time of soaring land values (the other shopping centers were Westland Center, Nankin Township, Michigan, Victor Gruen Associates; Del Monte Center, Monterey, California, John Carl Warnecke & Associates; Schilling Motors, Inc., Memphis, Roy Harrover & Associates) (Thompson 1968: 167). This new era of regional shopping center design was part of a trend aimed at revitalizing and strengthening downtown cores as well as new towns in metropolitan regions, to be served by improved transportation and enhanced by pedestrian areas (Gruen 1968: 169).

Reminiscent of the Police Facilities Building in its abstract geometry and Japanese aesthetic is the landscape of A. C. Neilsen Company corporate headquarters (1971) by Welton Becket and Associates on 8 flat acres in the suburbs of Chicago. Like the

Police Facilities Building, but on a larger scale, the garden occupies the area at the front of the site between the entrance gate and the headquarters building. Once past the entrance, the visitor experiences a geometric garden with long views over a pond. Rectilinear islands in the pond are carpeted with ground cover and populated by willow trees. Organized rows of cherry trees throughout the site are a counterpoint to the informality of the willows. Three pyramidal water features anchor the composition, and pines reinforce the structure of the design and provide winter color (*Process: Architecture* 1989).

7. J. E. Stanton, Architect

J. E. Stanton's position as a prominent designer in the West was established when he became Chief of Design at Gladding, McBean and Company, during which period he authored several articles for the *Los Angeles Times* on Modern interior decorating. Following completion of the Police Facilities Building, he began work on the California State Building Expansion project on the southwestern end of the Los Angeles Civic Center (*Los Angeles Times* 1956: G1)

8. Ralph D. Cornell, Landscape Architect

Cornell was a partner in the firm of Cornell, Bridgers, Troller and Hazlett, landscape architects and environmental planners, Los Angeles. Cornell was a graduate of Pomona College (Phi Beta Kappa), and completed his graduate work in landscape architecture at Harvard University, where he graduated with a master's degree in 1917. He was one of the very few landscape architects in continuing professional practice during the depression and World War II (*Landscape Architecture* 1972: 292), and was a Fellow of the American Society of Landscape Architects. Active in Los Angeles from 1934, Cornell specialized in landscape of parks and grounds of public buildings in Los Angeles and elsewhere. A prolific designer of fine gardens, he also conceived of master plans of such major projects as Elysian Park and Griffith Park in Los Angeles, the Torrey Pines Reserve in San Diego, Beverly Gardens in Beverly Hills, and the community park in Claremont, for which he won a national award. He developed or redesigned parks for seventeen cities of southern California. Two of his major contracts were for the Atomic Energy Commission at Los Alamos, New Mexico, and the Ford Motor Company Office Building in Dearborn, Michigan. With Theodore Payne, Cornell developed the Torrey Pines Park, the native plantings at Pomona College, the grounds of Occidental College, and a number of parks and residences (Padilla 1961: 166). Cornell's friend, Theodore Payne, was among the first of the California nursery persons to propagate native plants for gardens. As a result of his horticultural interests, Cornell published an important book, *Conspicuous California Plants, with Notes on their Garden Uses* (1938).

Cornell was particularly well known as a landscape architect of college campuses, including the University of California at Los Angeles, where he was supervising landscape architect from 1937-72 (Padilla 1961: 116). Cornell's collaboration with Welton Becket first came about when Becket was named master planner for UCLA in 1948. At UCLA, Welton Becket worked closely with Cornell, and they also collaborated on a number of other projects, such as the Pomona Civic Center and the Ford Motor Co. in Dearborn. Cornell's notable works include the landscape design for Pomona College, 1937-1939 (*California Arts and Architecture* 1937: 33; *Landscape Architecture* 1939: 52-71); the Carmelitos Housing Project, a community living project in Long Beach, 1939-1940 (*California Arts and Architecture* 1940: 32-33); and the master plan for Griffith Park, completed for the City of Los Angeles Parks and Recreation Department, 1939-1940 (*Parks and Recreation* 1940: 71-74). Cornell collaborated with some of the most prominent and influential architects of their time on the Pueblo del Rio housing project in Los Angeles, which was completed in 1942 and is now eligible for listing on the National Register of Historic Places. Cornell prepared the landscape plan for Pueblo del Rio, built by Southeast Housing Architects, Associated: Paul R. Williams, chief architect; Richard J. Neutra, Adrian Wilson, Walter Wurdeman, Welton Becket and George B. Kaufmann (*Architect and Engineer* 1942: 11-21).

Cornell's work is characterized by his effective use of a wide-ranging variety of species from desert to tropical (*California Arts and Architecture* 1938: 14-15; *Landscape Architecture* 1961: 178-182). The manner in which he incorporated sculpture as well as natural materials including boulders and pebbles into the gardens at Parker Center seems to have been influenced by the work of Japanese sculptor Isamu Noguchi, while his approach to the urban landscape was most likely derived from Garrett Eckbo, who wrote and lectured widely on the topic and was professor and chair of the Department of Landscape Architecture at the University of California Berkeley (Eckbo 1964: 156-158, 163-164, 178-181; Treib and Imbert 1997).

9. Bernard Rosenthal, Sculptor

Bernard J. (Tony) Rosenthal was born in Highland Park, Illinois, in 1914 (Several 1997d). He graduated from the University of Michigan in 1936, continuing his studies at the Chicago Art Institute School and the Cranbrook Academy of Art (Cummings 1994:583). He was in the Corps of Army Engineers from 1942 to 1946. He moved to Los Angeles in 1946 and taught at the California School of Art from 1947 to 1948 and at UCLA in 1953 (Cummings 1994:583). His projects are on display in prominent locations throughout the United States. His works are characterized by their abstract minimalism, geometric forms, and large scale and his

primary medium is metalwork. He has had more than a dozen one-man exhibitions nationally, including exhibits at the Los Angeles Museum of Contemporary Art and the Los Angeles County Museum of Art (Cummings 1994:583-584; LACAD Family Group).

10. Horace G. Farmer

Horace George Farmer was born in 1928 in Birmingham, England. He studied painting and architecture at the Birmingham College of Arts and worked as an architect in Wales and London (Several 1997b). He moved to Los Angeles in 1965 and worked as an architect and urban designer at various firms before joining the nationally prominent firm of Charles Luckman Associates, headquartered in Los Angeles (Several 1997b). Charles Luckman, a well-regarded businessman and principal of Charles Luckman Associates, was socially connected with Los Angeles Mayor Sam Yorty and donated the services of the firm for the memorial project (LACAD Police Memorial).

C. Site History

1. Police Facilities Building, 1951-1955

Designs for the Police Facilities Building in Los Angeles were completed in 1951 by Welton Becket and J. E. Stanton Associated Architects. Construction began in 1952 and the building was completed in 1955. The architecture of the Police Facilities Building exemplified the principles of the International Style, based on the theory of functionalism. Typical characteristics of the International Style visible in the Police Facilities Building include its intersecting geometric forms, the smoothly surfaced curtain walls, extensive use of glass and terra-cotta, the entrance plaza and pilotis (columns), repetitive intervals between structural members of the framework, open plan, and movable screen walls. The Police Facilities Building was designed to house the numerous police operations that were previously scattered across the city (LAPD 2004).

At the time of its completion, it was the first adequate police headquarters in the city's history, and it was nationally recognized as a new design category for police facilities that centralized all police facilities under one roof. In 1956, the design by Welton Becket and J. E. Stanton Associated Architects won an Award of Merit from the AIA (2004). It was recognized as an achievement throughout the architectural profession. A contemporary review published in *Progressive Architecture* reported:

Few police buildings anywhere were known for their architectural merit; even less for their use of the related arts, or for landscape of their sites. In all these respects, the new Los Angeles building is an exception. In addition – and most important – this structure represents a brand-new building design category; one that will be seen increasingly in the years ahead. For under this one roof (except for a very few patrol divisions) are all of the police facilities for the entire city (*Progressive Architecture* 1956).

The dedication ceremonies for the new Police Administration Building (Police Facilities Building) were held on Monday, September 12, 1955. The Los Angeles Police Band began the program with the National Anthem. The invocation was delivered by Dr. Forrest C. Weir. The Master of Ceremonies was Michael Kohn. Greetings and Introductions were given by Cushing Philips, President, Board of Public Works. Those introduced included William E. McCann, Vice President, Board of Public Works; Commissioners, Arch L. Field, Edward A. Hawkins, and Leo M. Strobel; William R. Blakely, Director, Bureau of Public Buildings; Welton Becket and J. E. Stanton Associated Architects; and Ford J. Twaits Co. & Morrison-Knudsen Co., Inc., Contractors. After the presentation of the key by Mr. Phillips, a response was delivered by Emmett C. McGaughey, who introduced the Board of Police Commissioners and William H. Parker, Chief of Police. Following the dedication, flag-raising and benediction, those who wished to visit the new building were invited to join guided tours starting in the auditorium immediately following the dedication program (LAPD 1955).

2. Landscape Setting, 1952-55

The landscape setting for the Police Facilities Building originally consisted of the entire city block. The setting included the front lawn, entrance plaza, and gardens; the parking lots to the north and south of the building; the existing Jail and Jail Yard; and the rear entrance, loading dock and parking area. All of the landscape features including the walls, planters, curbs, paving, and lighting fixtures were designed by Welton Becket, A.I.A., and J. E. Stanton, A.I.A. The garden design and planting plan were completed by landscape architect, Ralph D. Cornell, F.A.S.L.A.

The design of the site and gardens was part of the trend in Modern landscape architecture in California at the time to unite indoor and outdoor space, involving direct collaboration between architect, landscape architect, client, and sculptor. The use of nontraditional materials also was a part of this trend, such as concrete and terrazzo used extensively throughout the site, which complemented the smooth exterior surfaces of the building. The gardens around the entrance plaza were laid

out in a geometric pattern outlined by concrete curbs. The garden ornaments included large white boulders and decorative river rock, in contrast with the sculptural forms of palms and other exotic plants. The garden design was a subtle synthesis of ideas derived from De Stijl artist Piet Mondrian and Japanese Zen gardens. This synthesis of abstract forms and Japanese garden design reflected the concepts, materials, and forms of work by leading landscape designers in California at the time, such as Garrett Eckbo, Robert Royston, Thornton Ladd, and Lawrence Halprin.

3. Family Group, 1952-1955

The Family Group is a wall-mounted bronze sculpture group by celebrated Modern abstract artist Bernard J. (Tony) Rosenthal, installed in January 1955 on the front wall of the Police Facilities Building, just to the right of the main entrance (Several 1997d). In 1952, Welton Becket and J. E. Stanton commissioned Rosenthal to execute a sculptural piece for the building's entrance facade. The architects specified the location and size of the work and left the rest to the artist's discretion (Several 1997d). The sculptural group is positioned on the wall at eye-level, a few feet above a garden. The garden is part of a landscape that was designed by landscape architect, Ralph D. Cornell, to beautify the area around the entrance of the Police Facilities Building. The smooth, glazed terra-cotta panels on the wall behind the sculpture, as well as the garden below, are all part of the Modern-style entrance composition of the building.

Originally gold in color, the sculptural group measures 14'-0" tall, 5'-0" wide and 3'-0" deep and weighs 1,000 pounds. The subject represents the police department's role as protector of the city. It contains four figures, a policeman, young boy, mother, and babe. The policeman's arms are extended in a protecting embrace around the group. Each of the figures was created from a heavy sheet of bronze and is welded separately to the internal structural support. Three rods attach the sculpture to the wall. The "potted" appearance was created by "using an oxy-acetylene torch to make puddles of metal on the surface," and the black patina has come with age (Several 1997d).

4. Central Service Station (Motor Transport Division), 1957-1958

The Central Service Station (Motor Transport Division), 151 Judge John Aiso St., was designed by J. E. Stanton & Wm. F. Stockwell Architects in 1957, and was completed in 1958 (City of Los Angeles, Board of Public Works, Bureau of Public Buildings 1957a; LAPD 2004). The International Style police vehicle maintenance building, presently located behind Parker Center to the southeast, was designed to

complement Parker Center in style and materials. It is a two-story rectangular concrete building with a flat roof. There are two projecting concrete entrance canopies for the office on the north end of the building. Natural light is provided by fixed plate-glass strip windows. The wall below the windows is glazed with blue mosaic tile similar to the exterior of Parker Center. A paint shed and a car wash are situated in the central part and south end of the building. The adjacent gas station island to the north has a flat-roofed pavilion and with three pumps (EDAW Site Survey 2005).

The architectural drawings for the Central Service Station show that the original perimeter walls and plantings around the southeast corner of the block, along San Pedro Street (Judge John Aiso Street) and 1st Street, were removed for the construction of the new building. New similar walls and planting spaces were built along the edge of the existing public sidewalk. The walls were moved away from the new building to provide sufficient room to maneuver police vehicles in and out of the service bays and car wash. The existing light fixtures were removed from the original wall along San Pedro Street and replaced in a similar fashion on the remodeled wall. The light fixtures are still extant (City of Los Angeles, Board of Public Works, Bureau of Public Buildings 1957a, 1957b, 1957c; EDAW Site Survey 2005).

A curved wall, curb, and tree at the 1st Street entrance to the parking area were also removed at this time, and the wall was remodeled. The original light fixture was reinstalled on the remodeled 1st Street entrance (extant) (City of Los Angeles, Board of Public Works, Bureau of Public Buildings 1957a, 1957b, 1957c; EDAW Site Survey 2005).

No changes were made to the San Pedro Street entrance, except for the installation of a new concrete apron on the driveway. The original light fixtures at the San Pedro Street entrance were not altered and are still extant (City of Los Angeles, Board of Public Works, Bureau of Public Buildings 1957a, 1957b, 1957c; EDAW Site Survey 2005).

5. Parker Memorial, 1968-1969

The Police Facilities Building was renamed Parker Center in 1968 in honor of William H. Parker, one of the most distinguished police chiefs in the history of Los Angeles. The ceremony and memorial unveiling held on the front lawn are documented in historic photographs in the collection of the Los Angeles Police Department Historical Society. The memorial used in the unveiling ceremony, which was a mock up, is presently held in their collection. The original architectural

drawing for the Parker Memorial is on file in the Architectural Division, Department of Public Works. The design specifies a white reinforced concrete sign with gray base and footing, and dark bronze lettering, "PARKER CENTER, DEDICATED TO WILLIAM H. PARKER, CHIEF OF POLICE, 1950 TO 1966." The drawing is dated June 18, 1968. The Parker Memorial was installed per the plan, April 6, 1969 (Board of Public Works, Bureau of Public Buildings, Division of Design 1968).

The drawing also included designs for the building lettering on the facade of Parker Center. The present dark bronze duranodic aluminum lettering, "150 - POLICE DEPARTMENT - CITY OF LOS ANGELES," was attached at that time to the terra-cotta facing on the front of the building. New 14"-wide white plastic numerals, "150," were also designed for the glass door at the entrance to the building (Board of Public Works, Bureau of Public Buildings, Division of Design 1968).

6. The Los Angeles Police Memorial, 1971

The existing Los Angeles Police Memorial was installed in 1971 on the landscape in front of Parker Center, northwest of the main entrance to the building. It is a granite memorial fountain designed by architect Horace G. Farmer, Charles Luckman Associates. It was commissioned as a gift from the people of Los Angeles to honor police officers killed in the line of duty. The memorial consists of four rough-textured granite columns. Water flows from the base of the columns into a pool below. The pool is surrounded by a polished granite frame. The granite panels in the frame have the names of fallen police officers engraved upon them. The design of the memorial is related to the surrounding high-rise buildings, reflecting their massing and geometry in their columnar forms. It was conceived as a perpetual memorial to honor fallen LAPD officers. Annual memorial ceremonies have been held at the Police Memorial since 1971 (Several 1997c; LACAD Police Memorial; LADBS 1971a, 1971b).

The media attention focused on the fund raising effort for the Police Memorial was a long-term result of Chief Parker's sophisticated recognition of the value of radio and television to the mission of the LAPD. Under the leadership of John J. McMahon, Vice President and General Manager of KABC-TV, a Citizens Committee of leading businessmen and community leaders was formed who donated their time and energies for the Police Memorial, and a memorial fund was established, which has been helping to support the families of fallen police officers since then. The star of the television series *Dragnet*, Jack Webb, narrated the commercials produced by KABC that were aired on all the local radio and television stations announcing the Police Memorial Fund. The public was invited to share in the tribute to the gallant officers of the LAPD by making donations to the fund. Corporations and private

citizens responded, and a series of gala events were held to raise the necessary funds. Twenty-three of Hollywood's most glittering names participated in the highly successful Police Memorial Golf Invitational. The proceeds from the opening night performance of the World Championship Rodeo were also donated to the Police Memorial Fund. On March 23, 1971, the tireless efforts of KABC-TV, the Citizens Committee, and the generous contributions of the people of Los Angeles culminated in the ground-breaking ceremonies for the Police Memorial at Parker Center (KABC-TV 1971).

The Police Memorial was dedicated on October 1, 1971. Attorney General John Mitchell addressed the large assembly at the dedication ceremony held on the entrance plaza in front of Parker Center. With the dedication of this memorial, Los Angeles became one of the first major cities in the United States to so honor its courageous law enforcement officers. Their names etched in stone at the base of the memorial testify to the faith of a city in its police officers and reflected the hope "that from this day forward a greater mutual respect and understanding will emerge between the law enforcement agency and the community it serves so well" (KABC-TV 1971).

7. The Construction of the Basement Auto Ramp, and the Realignment of Market Street (Temple Street), 1971

The Basement Auto Ramp, a circular concrete ramp at the northwest corner of the site, was constructed to provide access to underground parking for City Hall East from Parker Center. A building permit on file in the Department of Building and Safety for the Basement Auto Ramp shows that the ramp was designed by J. E. Stanton and Wm. F. Stockwell and was built in 1971. The City Hall East tower is situated behind City Hall at the corner of Los Angeles and Temple streets, across from Parker Center. Historic photographs of the Parker Memorial dedication ceremonies in 1968 show the half-built frame of City Hall East in the background. (LADBS 1971c, 1971d).

The as-built plans for the Police Facilities Building show that the future realignment of Market Street (Temple Street) was already planned by the City in 1952, because the new alignment of Temple Street is shown on the as-built drawings. The architects accounted for this future change by including a wall and curbing design for the realignment on the as-built plans (Welton Becket and J.E. Stanton Associated Architects 1952a, 1952c).

The realignment of Market Street (Temple Street) was presumably undertaken as part of the project to expand the facilities of City Hall, which included the construction of

City Hall East. The perimeter wall, plantings, and curbs along the northern edge of the site and around the northwest corner (Los Angeles Street and Market Street) were removed and remodeled for the construction of the Basement Auto Ramp and the realignment of Market Street in 1971 (EDAW Site Survey 2005).

8. Security Measures, 1992

The existing circular concrete planters around the front of Parker Center as well as the guard shack and mechanical intruder gate at the Judge John Aiso Street entrance were installed on the site following the Rodney King Riots (Personal Communication with Officer Chris Carson, Los Angeles Police Department, August 2005).

9. Los Angeles Police Department Metropolitan Communication Dispatch Center (911 Call Center), 1998-1999

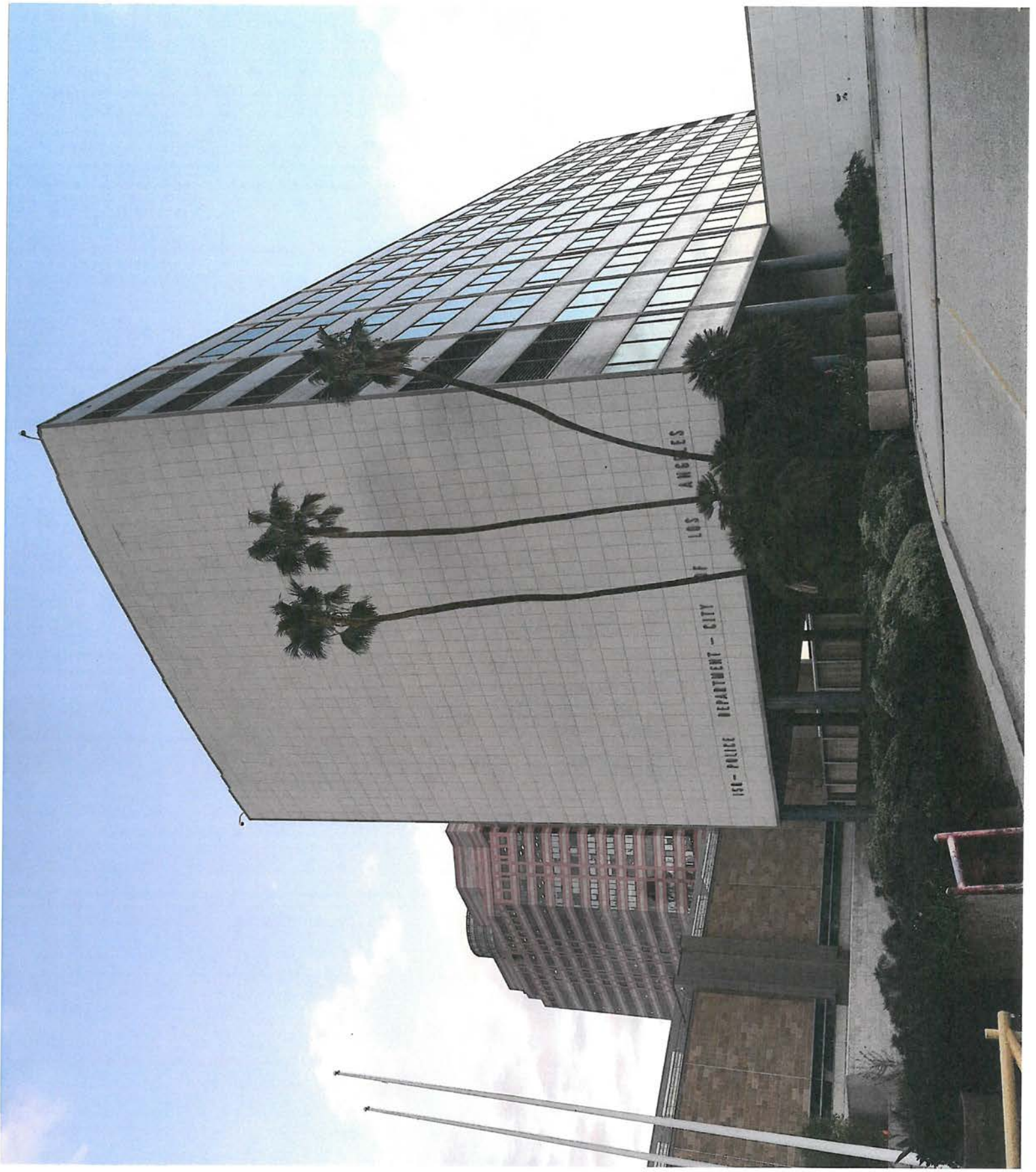
The Los Angeles Police Department Metropolitan Communication Dispatch Center, commonly known as the 911 Call Center, was erected on the southeast corner of the site in 1998-99. The architectural drawings for the site preparation show that the parking deck south of Parker Center was almost completely demolished for the construction of the 911 Call Center. In addition, the original perimeter walls and planting beds around the southwest corner of the site were demolished. However, a section of the original parking deck at the front of Parker Center was retained and is still extant. Two original lighting fixtures are also extant in their original locations on the deck. A staircase from the sidewalk on Los Angeles Street in front of Parker Center to the lower level of the parking deck was also preserved, and a section of the original perforated metal railing is still extant at the edge of the staircase. Two original metal signs were also preserved in the remodeling. One is attached to a lighting fixture, and the other hangs from the security chain across the staircase (Department of Public Works, Bureau of Engineering, Architectural Division 1998; EDAW Site Survey 2005).

10. Parking Booth, Los Angeles Street Entrance, 2001

A building permit on file in the Department of Building and Safety, City of Los Angeles shows that the existing metal parking booth situated on a concrete island at the Los Angeles Street entrance was installed in 2001 by the Los Angeles City Parking Authority (LADBS 2001).

11. "Into the Eye of the Storm," 2002

"Into the Eye of the Storm," is a public sculpture installed in 2002 in front of the 911 Call Center, commissioned from artist Joel Breaux. The site was graded, and a new retaining wall was erected in 2000 in preparation for the installation of the sculpture (LADBS 2000). A ramp from the parking deck in front of Parker Center to the public sculpture and an arched entrance to the sculpture were also constructed at this time (EDAW Site Survey 2005).



LOS ANGELES

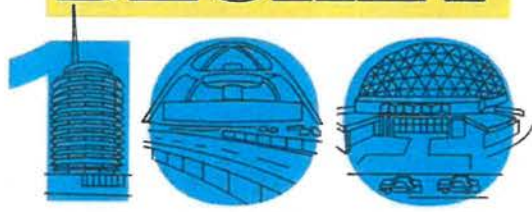
LOS ANGELES

LOS ANGELES POLICE DEPARTMENT - CITY

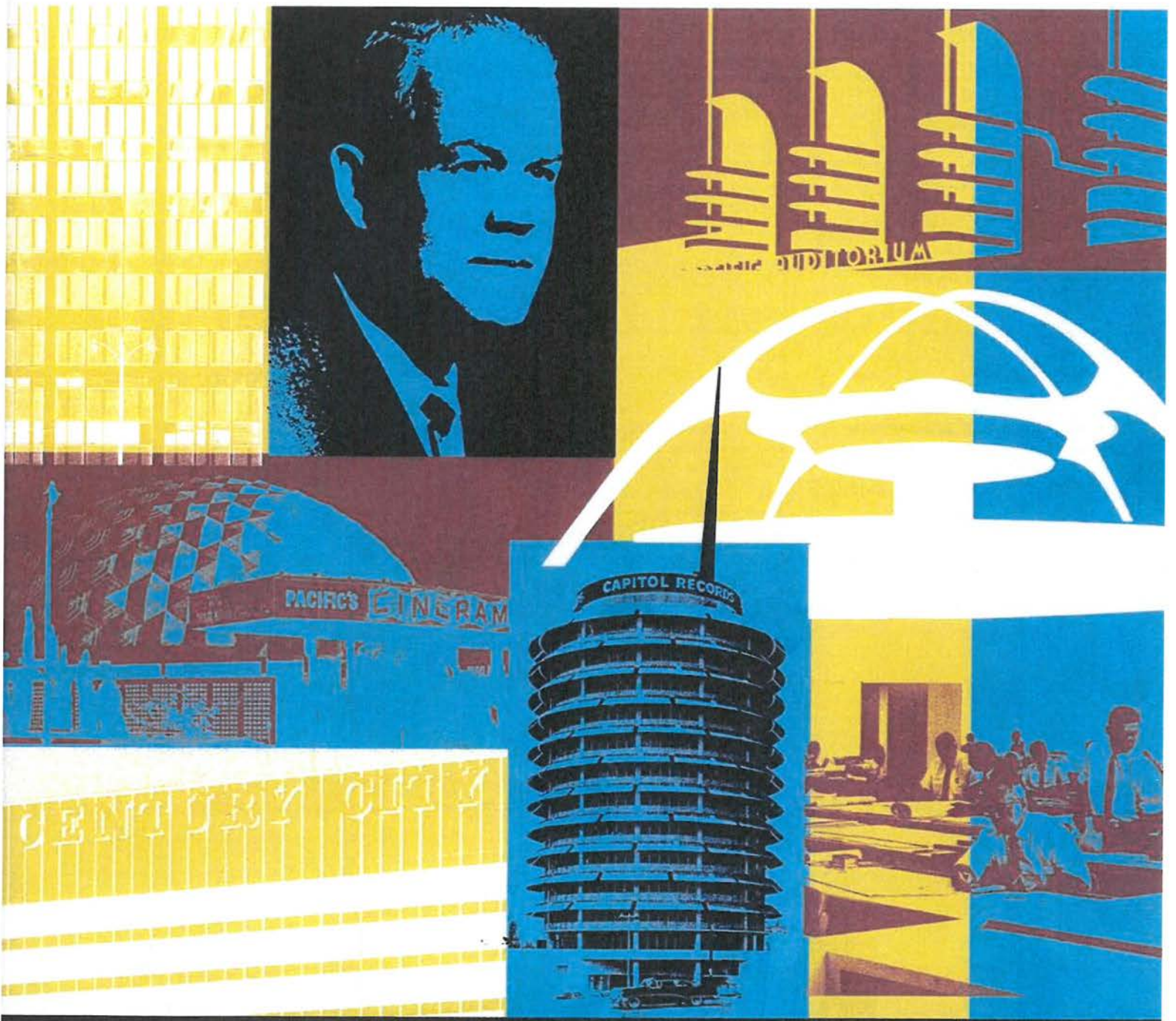
150 - POLICE DEPARTMENT - CITY OF LOS ANGELES



BUILT BY BECKET



CENTENNIAL CELEBRATION



CENTURY CITY

BUILT BY BECKET

Edited by **Chris Nichols**

Written by **Bruce Emerton**

Introduction by **Alan Hess**

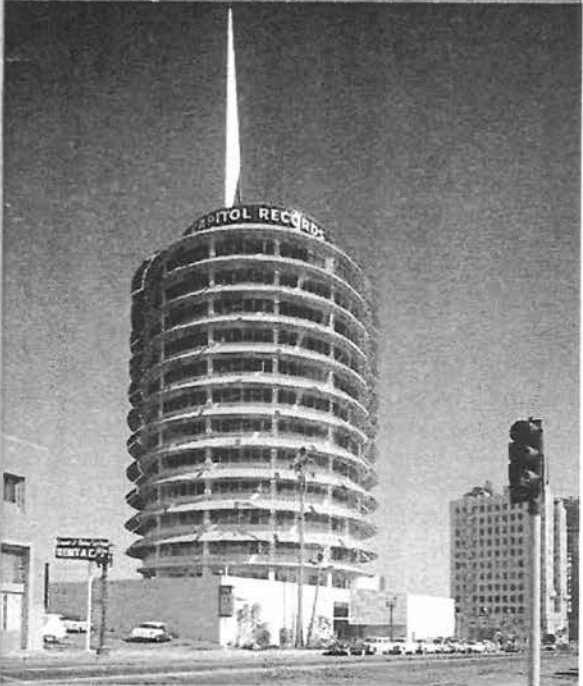
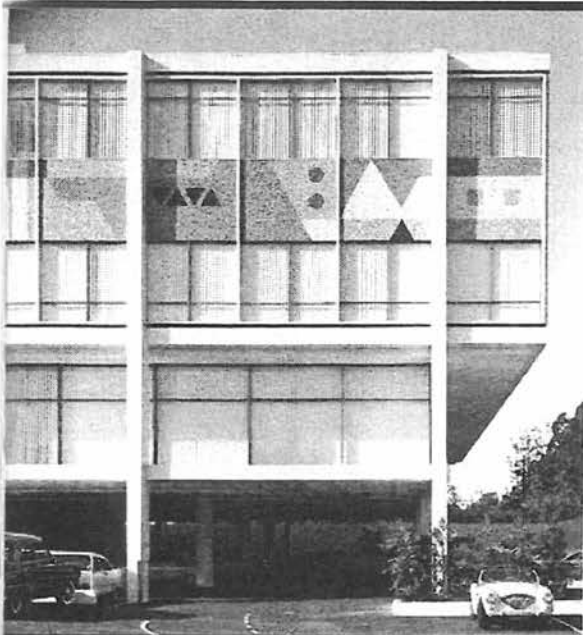
Designed by **Chris Green**

Photography by **Marvin Rand**

THE LOS ANGELES CONSERVANCY
MODERN COMMITTEE

Plummer, Wurdeman & Becket 1933–1938
Wurdeman & Becket 1938–1949
Welton Becket and Associates 1949–1988
Ellerbe Becket 1988–present





WELCOME

The Modern Committee is proud to honor the work of architect Welton Becket. Becket and his firm, Welton Becket and Associates, were responsible for a stunning array of iconic modern structures that literally defined post-war Los Angeles as the City of Tomorrow.

Through this event, as well as our work to preserve the Music Center, the Santa Monica Civic Auditorium, and tonight's host venue, the Cinerama Dome, the Modern Committee is working to make sure that Los Angeles still has a place for the City of Tomorrow, the City of Welton Becket.

Sincerely,
 Alan Leib, Chairman
 Los Angeles Conservancy Modern Committee

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Credits	40
Modern Committee	60

INTRODUCTION

by Alan Hess

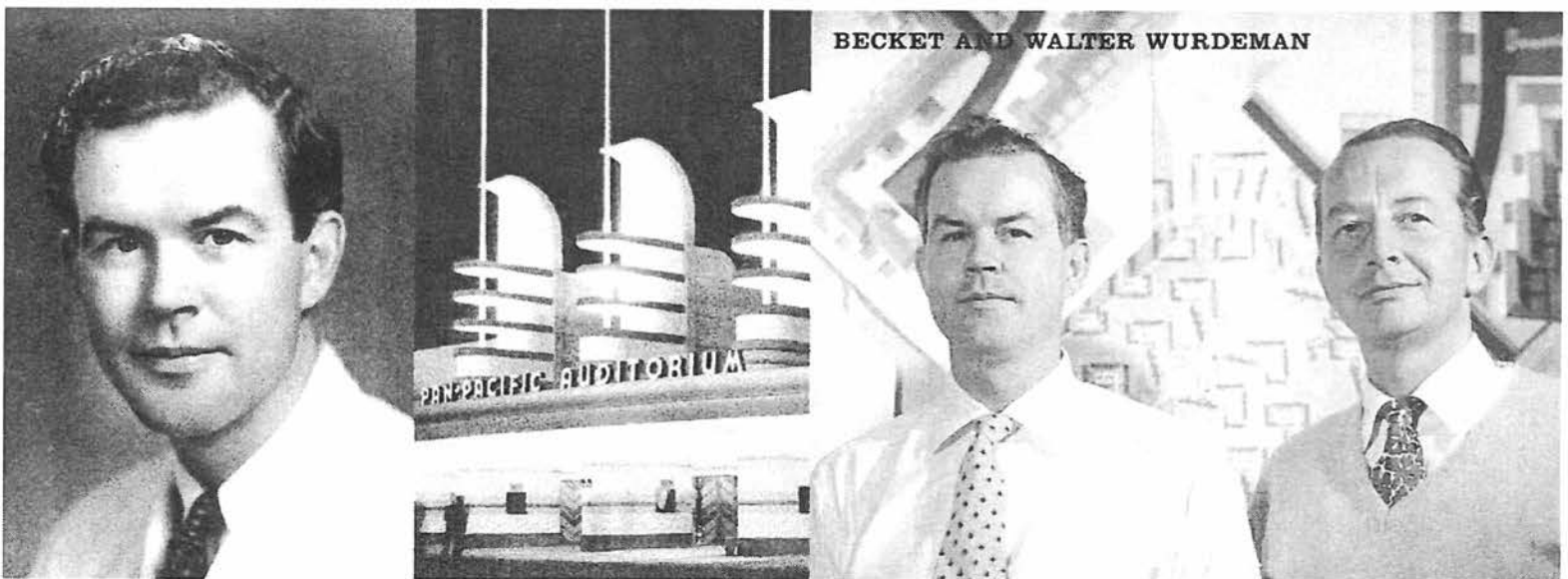
IT IS IMPOSSIBLE to survey the panorama of Los Angeles in the mind's eye without including certain iconic landmarks. Hollywood is crowned by a circular office tower. The annual Oscar ritual is celebrated (until recently) in a glittering palace of modernity on Bunker Hill. Could LAX ever be imagined without its great spider-legged theme building? Or Westwood without the UCLA Medical Center? Or Pasadena without Bullock's? Or Beverly Hills without the Beverly Hilton?

Each of these is a Welton Becket design. The list proves the tremendous impact Becket has had on our image of L.A. Even demolished Becket buildings can leave an indelible afterimage: the Pan Pacific Auditorium remains a part of the mental landscape of L.A. long after the actual building vanished.

And yet surprisingly Becket's name is not as recognized today as many less prolific architects. In part that's due to Becket's very success: his buildings captured so much of the personality of mid-century LA, they served as templates for so many other buildings, his pioneering planning ideas were so influential, that they established a norm. Becket buildings have blended with the pattern and texture of our postwar suburban metropolis so seamlessly that we take them utterly for granted.

It is the commercial city of shopping plazas, office centers and cultural temples, and Welton Becket had a hand in creating all of them. In the 1950s and 1960s they were each a piece in the City of Tomorrow. Los Angeles has long seen itself as just that. Along with his colleague firms Pereira and Luckman, A.C. Martin, Victor Gruen and others, Welton Becket Associates gave it form in the hey-day of Imperial California.

Though Los Angeles was much smaller when Becket arrived in the early 1930s, the city was already decentralizing under the influence of the auto, the movies, aviation and popular culture. Born in Seattle in 1902, studying architecture at the University of Washington, Becket and his schoolmate and future partner Walter Wurdeman moved



to Los Angeles and worked with Charles Plummer, a solid commercial architect of shops, cafeterias, drive-ins and markets. But even in the dark days of the Depression, Wurdeman and Becket dreamed of tomorrow's city. This progressive vision won them the design competition that put them on the architectural map: the Pan Pacific Auditorium in 1935.

The Pan Pacific was a vivid interpretation of the Moderne, of all that was new and hopeful, of progress that would not be denied. No wonder its effortlessly fluid pylons became an iconic image of the Streamline Moderne – and Los Angeles.

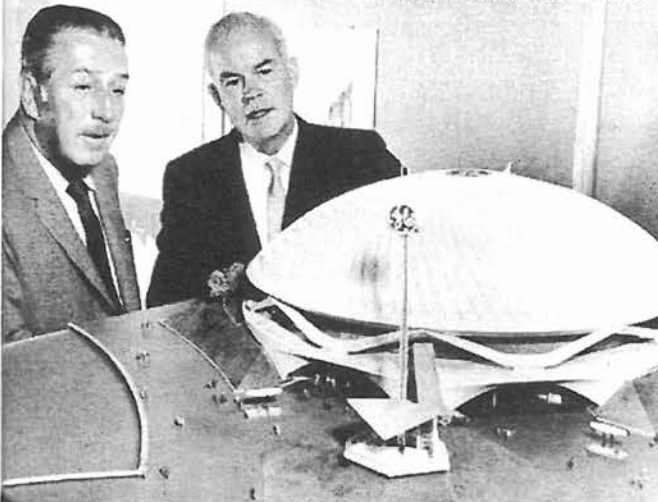
With the end of World War II, the entire architectural profession realized that the face of the American city was about to change dramatically. No one knew exactly how. The architects of Los Angeles, however, were well-positioned to experiment and explore.

After the war Becket and Wurdeman continued to design buildings that would be iconic. Bullock's Pasadena was one of the first department stores designed for the suburbs, the new centers of urban gravity. Mastering the Late Moderne style, it inte-

grated the parking terraces (elegantly landscaped by Ruth Shellhorn) with auto entries and four levels in an innovative and fully realized form. It reflected the new informality of postwar life. The Prudential Center on Wilshire and the General Petroleum building downtown explored different solutions to the workplace and the need for flexibility. After Walter Wurdeman died unexpectedly in 1949, Becket bought out his partner's heirs and continued as the solely-owned Welton Becket Associates. The iconic buildings continued as well: Capitol Records, Parker Center, Los Angeles International Airport (with William Pereira, Charles Luckman, and Paul R. Williams), UCLA Medical Center, the Music Center – buildings that embodied a major era of Los Angeles.

Step by step the firm rethought almost every aspect of urban life: housing, work, shopping, housing, education, recreation, culture. Bullock's Pasadena was followed by a succession of shopping centers evolving the type: Stonestown in San Francisco, Bullock's Westwood and Northridge, Seibu, malls such as Fashion Island in Newport Beach, and literally dozens of others. The General Petroleum building led to office towers from Houston to

BECKET AND WALT DISNEY DISCUSS
1964 WORLD'S FAIR



LARCHMONT MEDICAL, 1964



BUSINESS
WEEK

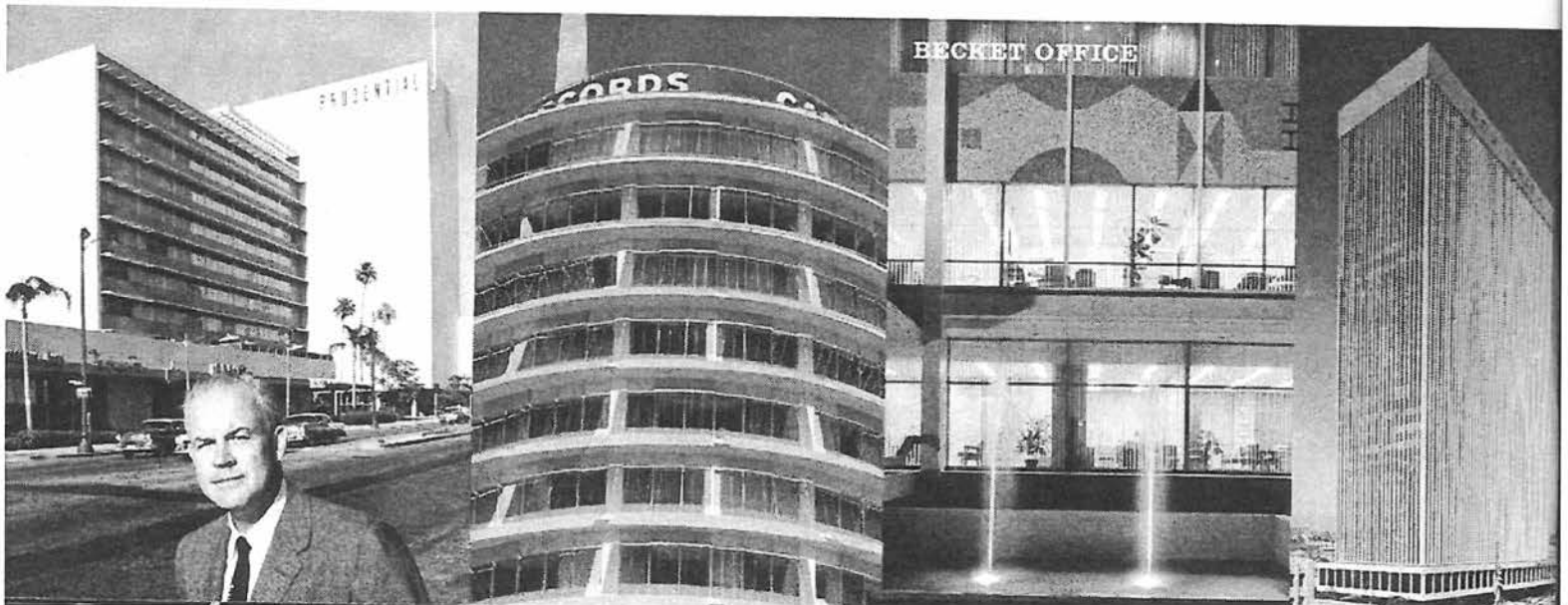


Bartlesville to Oakland, for Ford and Kaiser and Equitable. Americans began vacationing in droves, and Welton Becket designed LAX with his colleagues, Canyon Village at Yellowstone and Hawaiian Village in Honolulu. Becket played a large role behind the scenes too. None proved more consequential than when he advised his friend and Holmby Hills neighbor Walt Disney to abandon an architect's design for his new amusement park in Anaheim. Design it yourself with your movie studio staff, architect Becket urged. No advice more insightful, more far-reaching was ever made in twentieth century architecture. Though he and Wurdeman began their partnership designing Tudor homes for movie stars in the 1930s, they helped to design the classic tract houses of Panorama City for developers Fritz Burns and Henry Kaiser, based on their 1946 Post-War House. As master planner for UCLA, Welton Becket Associates designed much of the Medical Center, several dorms, classroom buildings and Pauley Pavilion. And in the ultimate assertion of the multinodal city, he planned Century City, turning the old movie factory into a new type of downtown. To fulfill the cultural and recreational needs of the new city, he built the Memorial Sports Arena (where JFK was nominated for president in 1960), the Cinerama Dome, and finally the Music Center.

The Music Center, with William Pereira's Los Angeles County Museum of Art, proved that Los Angeles had arrived as a major capital. Tellingly, neither required the importing of a famous east coast architect. Welton Becket had the ability, staff and – even more importantly – the experience in designing large complexes and public spaces for Southern Californians. The Music Center is today a masterpiece of a modern era, in the broad formal gestures, in the open air plazas, and especially in the self-confident ornamental invention of its terraces, grand staircases and chandeliers. This is the assured opulence of American mid-century might.

This brief list doesn't give full credit to Becket's entire work. His long career took his firm overseas to design an embassy in Warsaw, Hiltons in Havana, Cairo and Manila, towers for the Riviera Hotel in Las Vegas, pavilions for Ford and General Electric at the 1964 New York World's Fair, the Contemporary and Polynesian hotels at Walt Disney World, and office buildings and shopping centers everywhere.

This was architecture on a scale and scope never before seen. To accomplish it, Becket had to reorganize the traditional architecture office on a new corporate footing. As Welton Becket Associates



grew into the nation's largest architecture office in the 1960s, Becket developed the methods for the architecture profession to be able to deal with the larger scale and complexity of commercial and institutional projects in the last third of the 20th century. The new era demanded a new sophistication in the organizational scope of an office, the services it provided, and Becket pioneered the means – "Total Design" he labeled it – to mobilize a firm to deliver a constant, consistent architectural product to the growing U.S. economy.

Yet for all the national and international reach of his work, we should not overlook that Becket remained a Los Angeles architect. From the beginning of his career, he was designing the City of Tomorrow. Los Angeles was shaped by the forces of technology, commerce and popular culture; Becket understood them and welded them into a popular product. Without the pressure or aspiration to high art, such a designer was not likely to excite the interest of most critics of the time. He did not invent and promote a theory of design or planning so much as recognize the trends at work in society, business and technology and respond to them with pragmatism and innovative thinking.

Today we can begin to rediscover that faith in Los Angeles as we begin to see the delicate interplay between the 35-year-old Music Center and its new neighbor under construction. Frank Gehry's Disney Hall doesn't rebuke or overpower, shame or ignore the Music Center; it responds to and enhances, creating a stronger unified cultural center, as was always intended, atop Bunker Hill. The cost of failing to acknowledge the seminal influence of Welton Becket's images and concepts is the loss of their urban lessons and the graceful presence of his best buildings.

Growing from a two-man office into one of the largest in the world, prepared to handle any project of any size and any complexity, Becket's career rode the trajectory of twentieth century Los Angeles. Today, thirty four years after his death in 1969, Welton Becket's legacy is still an inescapable part of Los Angeles. His contributions have not diminished; they have simply become so integral to the fabric of the city that we have forgotten that it was not always this way.



PARKER CENTER

Police Administration Building

1955, Intact

Welton Becket and Associates, Architects;

Director of Design, Maynard Woodard; Project Architect, Francis Runey

J.E. Stanton, Associated Architects

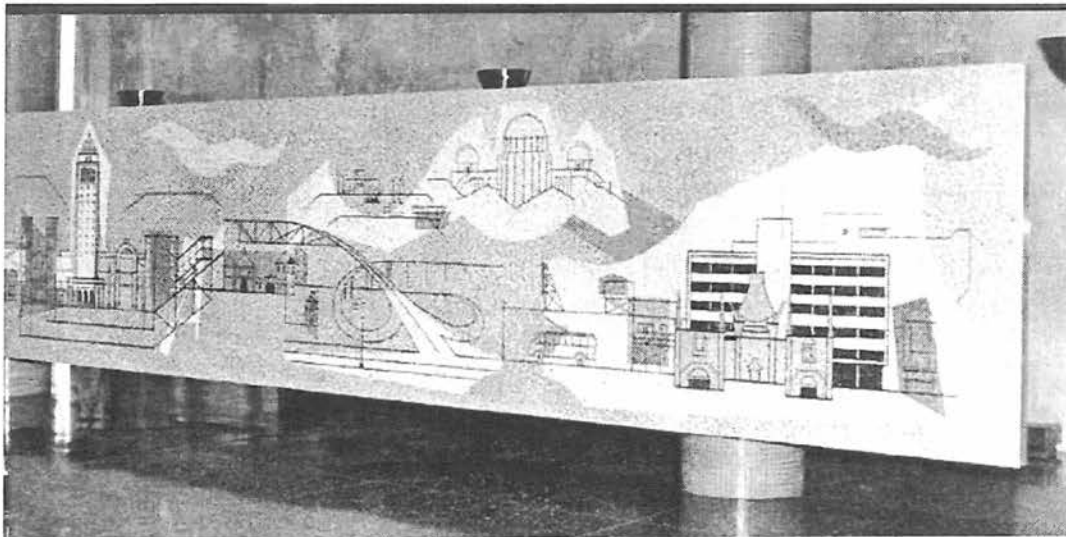
150 Temple Street, Los Angeles, California

Few police buildings are known for their architectural merit and even fewer for use of the related arts or their landscaping. In all these respects, Parker Center is an exception. A Bernard Rosenthal bronze sculpture, "Family Group," is mounted on a tile wall beside the main entrance. Featured in the lobby is a 36-foot long, 6-foot high tesserae mosaic depicting the architectural history of Los Angeles, including City Hall, The Chinese Theater and Angel's Flight. The cantilevered mural created by Joseph Young in 1955 was, at the time, the world's largest.

In 1955, Parker Center was the most modern police building in the world, with all the latest equipment and gadgets. The building was also innovative in its use of glass walls rather than steel bars to separate some criminals, mostly juveniles, from the law abiding public.

The design of Parker Center was predicated on the philosophy that a city police department should be made inviting rather than forbidding to the citizens. Oriented toward the street, the public entrance is surprisingly





welcoming with landscaping and fountains. Blue mosaic tile covers the ceiling and columns at the entrance and creates a calming effect on visitors. A spacious, lavishly planted plaza, with a pool and modern sculpture, add to the informal atmosphere. All police departments of concern to the general public – such as missing persons, traffic, and information desk were located off this main entrance.

Upon Chief Parker's death in 1966, The Police Facilities Building was re-named for William H. Parker, the creator and father of the modern Los Angeles Police Department. Parker is credited with transforming the force into an efficient, modern police department. This building has an extraordinarily high degree of architectural integrity. All public spaces are virtually unchanged from its opening nearly fifty years ago.





City of Los Angeles Department of City Planning

12/17/2014

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

150 N LOS ANGELES ST

ZIP CODES

90012

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2012-3308-CDO-ZC

CPC-2010-583-CA

CPC-2010-213-CA

CPC-2008-4502-GPA

CPC-2005-361-CA

CPC-2005-1124-CA

CPC-2005-1122-CA

CPC-1994-225-CPU-ZC

CPC-1986-606-GPC

ORD-183011

ORD-176647-SA20

ORD-164307-SA370

ORD-137036

ORD-135901

ORD-129944

ENV-2013-3392-CE

ENV-2012-3362-ND

ENV-2010-214-ND

ENV-2008-4505-ND

ENV-2005-362-CE

ENV-2005-1125-CE

ENV-2005-1123-CE

Address/Legal Information

PIN Number	130-5A213 18
Lot/Parcel Area (Calculated)	5,649.2 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID G4
Assessor Parcel No. (APN)	5161013904
Tract	CITY LANDS OF LOS ANGELES
Map Reference	M R 2-504/505 PAT 3-64/65
Block	None
Lot	PT "UNNUMBERED LT"
Arb (Lot Cut Reference)	339
Map Sheet	130-5A213

Jurisdictional Information

Community Plan Area	Central City
Area Planning Commission	Central
Neighborhood Council	Historic Cultural
Council District	CD 14 - Jose Huizar
Census Tract #	2074.00
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	PF-2D-CDO
Zoning Information (ZI)	ZI-2416 Downtown Design Guide Project Area ZI-2385 Greater Downtown Housing Incentive Area ZI-2427 Freeway Adjacent Advisory Notice for Sensitive Uses ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Public Facilities
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	Little Tokyo
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	Downtown
CRA - Community Redevelopment Agency	None
Central City Parking	Yes
Downtown Parking	Yes

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(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5161013904
Ownership (Assessor)	
Owner1	L A CITY
Address	111 E 1ST ST STE 201 LOS ANGELES CA 90012
Ownership (City Clerk)	
Owner	CITY OF LOS ANGELES ATTN: GEN. SRVCS., ASSET MGMNT. DIV. CITY OF LOS ANGELES ATTN: GEN. SRVCS., ASSET MGMNT. DIV.
Address	111 E FIRST ST #201 LOS ANGELES CA 90012 111 E FIRST ST #201 LOS ANGELES CA 90012
APN Area (Co. Public Works)*	4.180 (ac)
Use Code	8800 - Government Owned
Assessed Land Val.	\$7,462,603
Assessed Improvement Val.	\$0
Last Owner Change	06/04/04
Last Sale Amount	\$0
Tax Rate Area	8
Deed Ref No. (City Clerk)	5-154 241 1-643
Building 1	No data for building 1
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Buffer Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.24391928
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	Central
Division / Station	Central
Reporting District	127

Fire Information

Division	1
Batallion	1
District / Fire Station	4
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2012-3308-CDO-ZC
Required Action(s):	CDO-COMMUNITY DESIGN OVERLAY DISTRICT ZC-ZONE CHANGE
Project Descriptions(s):	COMMUNITY DESIGN OVERLAY FOR LITTLE TOKYO NEIGHBORHOOD IN CENTRAL CITY COMMUNITY PLAN AREA.
Case Number:	CPC-2010-583-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	A PROPOSED ORDINANCE ADDING SUBDIVISION 30 TO SUBSECTION A OF SECTION 12.22 OF THE LOS ANGELES MUNICIPAL CODE (LAMC) TO IMPLEMENT THE PREVIOUSLY ADOPTED DOWNTOWN DESIGN GUIDE WITHIN THE EXPIRING AMENDED CENTRAL BUSINESS DISTRICT REDEVELOPMENT PROJECT AREA.
Case Number:	CPC-2010-213-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AN AMENDMENT TO ARTICLE 4.5 AND SECTION 16.05 OF ARTICLE 6.1 OF THE LOS ANGELES MUNICIPAL CODE (LAMC), AND RELEVANT SECTIONS OF THE LOS ANGELES ADMINISTRATIVE CODE, TO MODIFY THE AUTHORITY AND PROCEDURES FOR EFFECTUATING A TRANSFER OF FLOOR AREA RIGHTS (TFAR) AND TO MAKE OTHER TECHNICAL CHANGES TO REFLECT THE EXPIRATION OF THE AMENDED CENTRAL BUSINESS DISTRICT REDEVELOPMENT PROJECT AREA.
Case Number:	CPC-2008-4502-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	PLAN AMENDMENT, PLAN MAP AMENDMENT
Case Number:	CPC-2005-361-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	CPC-2005-1124-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	CPC-2005-1122-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA
Case Number:	CPC-1994-225-CPU-ZC
Required Action(s):	ZC-ZONE CHANGE CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1986-606-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONE CONCSISTENCY - CENTRAL CITY AREA - COMMUNITYWIDE ZONE CHANGES AND COMMUNITY PLAN CHNAGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDING CHANGESOF HEIGHT AS NEEDED
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.
Case Number:	ENV-2012-3362-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	COMMUNITY DESIGN OVERLAY FOR LITTLE TOKYO NEIGHBORHOOD IN CENTRAL CITY COMMUNITY PLAN AREA.
Case Number:	ENV-2010-214-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	AN AMENDMENT TO ARTICLE 4.5 AND SECTION 16.05 OF ARTICLE 6.1 OF THE LOS ANGELES MUNICIPAL CODE (LAMC), AND RELEVANT SECTIONS OF THE LOS ANGELES ADMINISTRATIVE CODE, TO MODIFY THE AUTHORITY AND PROCEDURES FOR EFFECTUATING A TRANSFER OF FLOOR AREA RIGHTS (TFAR) AND TO MAKE OTHER TECHNICAL CHANGES TO REFLECT THE EXPIRATION OF THE AMENDED CENTRAL BUSINESS DISTRICT REDEVELOPMENT PROJECT AREA.
Case Number:	ENV-2008-4505-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	PLAN AMENDMENT, PLAN MAP AMENDMENT

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(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Case Number:	ENV-2005-362-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	ENV-2005-1125-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	ENV-2005-1123-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA

DATA NOT AVAILABLE

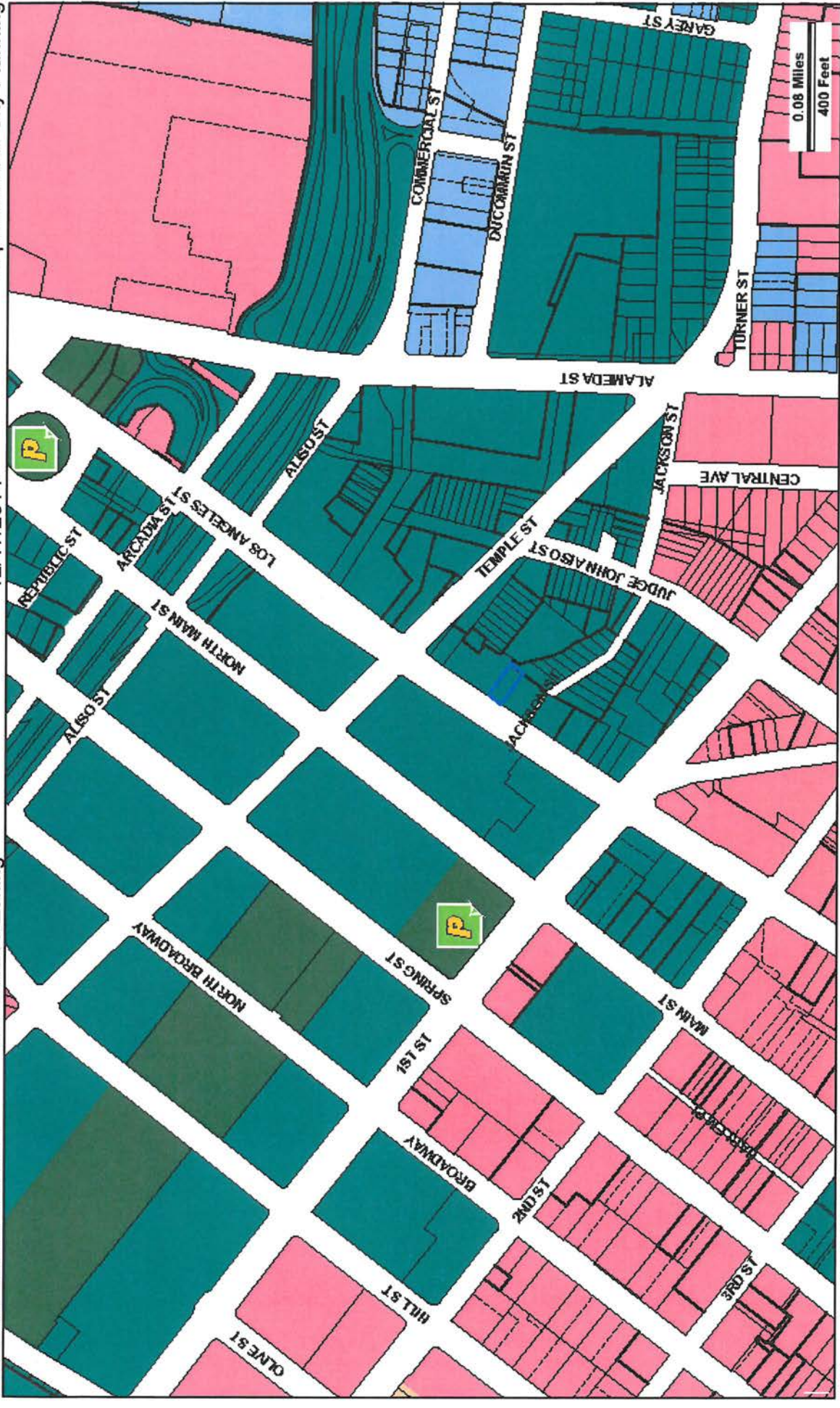
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- ORD-137036
- ORD-135901
- ORD-129944

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12/17/2014

Generalized Zoning

ZIMAS INTRANET



Zoning: PF-2D-CDO
 General Plan: Public Facilities

Tract: CITY LANDS OF LOS ANGELES
 Block: None
 Lot: PT "UNNUMBERED LT"
 Arb: 339

Address: 150 N LOS ANGELES ST
 APN: 5161013904
 PIN #: 130-5A213 18