

MIRACLE MILE

COMMUNITY DESIGN OVERLAY DISTRICT (CDO)

Design Guidelines & Standards

Approved by the City Planning Commission on July 8, 2004
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Section 1.

INTRODUCTION

The Miracle Mile Community Design Overlay District (CDO) provides guidelines and standards for public and private development projects in commercially zoned areas along the Miracle Mile. The intent of the CDO is to provide guidance and direction in the design of new and rehabilitation of existing buildings and storefronts in order to improve the appearance, enhance the identity and promote the pedestrian environment of the District.

All projects within the boundaries of the Miracle Mile CDO District should comply with the following Design Guidelines and Development Standards. These requirements have the overall goal of preserving the unique Art Deco character of the District while attracting new businesses and customers, and providing for the comfort, convenience, and safety of workers, residents and shoppers.

A. Boundaries and Organization

The boundaries of the Miracle Mile CDO are shown on the enclosed map on page 3. The Miracle Mile CDO is confined to commercially zoned properties only in the area generally bounded by Sycamore Avenue to the east, Fairfax to the west, 6th Street to the north and 8th street to the south.

Design guidelines are policy directives and are implemented through the application of design standards. Often, more than one standard per guideline is provided.

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Miracle Mile Community Design Overlay Boundaries



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B. Miracle Mile Background

The Miracle Mile is a one mile commercial corridor fronting Wilshire Boulevard, generally recognized as extending from Sycamore Avenue to Fairfax Avenue. Conceived as an affluent shopping area for the nouveau riche in the early twenties, real estate developer A.W. Ross designed his district with the newly introduced automobile in mind. As a result, Wilshire Boulevard was much wider than other streets in the City at the time with large storefronts and windows so that motorists could easily see what was inside of the stores lining the roadway. However, unlike commercial strip malls of today, the Miracle Mile still resembled a traditional main street with a strong pedestrian orientation. Thus, the Miracle Mile was developed to accommodate both pedestrians and automobiles with parking located in the rear and two dominant entrances, one in the front for pedestrians and one in the rear for those traveling by car. These retail buildings were highly stylized, designed in Art Deco, and constructed of high quality materials to lure wealthy clients.

Today, Miracle Mile is characterized by numerous high rise office buildings, neighborhood retail, well-known entertainment establishments and the City's greatest concentration of museums. The District also contains some of the best examples of Art Deco architecture in the country. Over the years, many of the premier examples of this Art Deco architecture have been demolished to make room for new development. Unfortunately, much of this new development has been inconsistent with the surrounding environment.

As a result of the Wilshire Community Plan Update in 2001, several properties have been re-zoned to allow for mixed-use development. In addition, several large vacant properties are available along Miracle Mile for development. Recent opportunity for further development has led to strong community desire to develop a CDO, which preserves the existing Art Deco architecture and insures that new construction is consistent with the spirit of the District

Section 2.

GOALS AND PRINCIPALS

A. Goals

The Miracle Mile CDO provides Design Guidelines and Standards intended to promote and enhance the identity of the District. Specifically, the goals of the CDO are:

- To promote development that preserves and enhances the physical appearance of the corridor and contributes to the District's unique historical context.
- To encourage development that adds to a pedestrian friendly retail environment and contributes to the safety and comfort of both pedestrian and automobile traffic.
- To provide direction in site planning and insure a high degree of design quality in development of the Miracle Mile through the use of Design Guidelines and Standards.
- To preserve architecturally significant buildings in the Miracle Mile by providing direction of the responsible rehabilitation of these developments.

B. Design Principals

The Miracle Mile CDO is based upon a set of principles. These principles are:

1. **Consistency:** The Miracle Mile CDO features a mixture of development types including high-rise office towers, large-scale commercial development, neighborhood serving retail, nighttime entertainment venues, and regionally significant museums. Design of these structures has been influenced by use, age, and site dimensions. Within the context of these constraints, developments can achieve the principle of consistency through selection of colors, exterior surface materials, landscaping and sign programs.
2. **Activity:** Active street life, which can be enhanced by design considerations, is a major component of thriving pedestrian commercial districts. In spite of recent development, which has detracted from

a pedestrian environment, many of the area's residents, workers and shoppers opt to walk along the Miracle Mile. Through building orientation, circulation, storefront design and landscaping, development can further promote the principle of pedestrian activity.

3. **Pedestrian Orientation:** Pedestrian orientation can be achieved through storefront ornamentation, reduction of blank surfaces, building articulation, color, and texture. Guidelines and Standards based upon this principal address wall surfaces, windows, awnings, signage, and architectural treatments.
4. **Safety:** Public safety is critical to the success of a commercial district. Public safety in this case refers not only to safety from criminal activity, but also creating an environment in which pedestrian and automobile traffic can safely coexist. The design and development of commercial centers and the public open space adjacent to them should include considerations of public safety. Public safety issues can be addressed through site planning considerations such as the location of parking lots, lighting, signage and landscaping.
5. **Simplicity:** Design Guidelines and Standards for the Miracle Mile CDO should provide for public convenience by clearly identifying the nature of the business and communicating points of ingress and egress for pedestrian and automobile traffic

Section 3.

ADMINISTRATION

All projects as defined in the Miracle Mile Community Design Overlay District will be reviewed for compliance with the Design Guidelines and Standards prior to being issued a building permit.

A. Definition of a Project

A project as defined in Section 13.08.C.2 is "The erection, construction, addition to, or exterior structural alteration of any building or structure, including, but not limited to, pole signs and/or monument signs located in a Community Design Overlay District. A Project does not include construction that consists solely of (1) interior remodeling, interior rehabilitation or repair work; (2) alterations of, including structural repairs, or additions to any existing building or structure in which the aggregate value of work,

in any one 24-month period, is less than 50 percent of the building or structure's replacement value before the alterations or additions, as determined by the Department of Building and Safety, unless the alterations or additions are to any building facade facing a public street; or (3) a residential building on a parcel or lot which is developed entirely as residential use and consists of four or fewer dwelling units, unless expressly provided for in a Community Design Overlay District established pursuant to this section".

B. Procedures for CDO Approvals

No building permit will be issued for any project, and no person will perform any construction work on a project, until an application Design Overlay Plans have been submitted to the Community Planning Bureau of the Department of City Planning and approved according to the procedures in Section 13.08.E of the Los Angeles Municipal Code.

C. Submittals

An application for a Design Overlay Plan approval shall include the project submittals as indicated in the Master Land Use Application.

D. Nonconforming Buildings and Uses

Those structures or buildings that do not comply to the CDO Design Guidelines and Standards at the time of adoption retain nonconforming rights pursuant to the Nonconforming Building and Uses Provisions in Section 12.23 of the Los Angeles Municipal Code. Legally existing sign and/or sign structures that do not comply with the CDO Guidelines and Standards at the time of adoption are governed by the Nonconforming Building and Uses provisions in Section 12.23 of the Los Angeles Municipal Code and the Existing Sign provisions in the Los Angeles Building and Safety Code.

Section 4.

DEFINITIONS

The following words and phrases, whenever used in this document, shall be construed as defined in this section. Words and phrases not defined herein shall be construed as defined in Sections 12.03 and 13.08.C of the Los Angeles Municipal Code (LAMC).

Architectural Bay: The area enclosed by the storefront cornice above, piers on the side and the sidewalk at the bottom.

Awning: A roof-like cover of canvas or cloth framed by wood or metal that extend in front of a doorway or window to provide protection from the sun or rain.

Awning Sign: Any sign located on the valance of a shelter supported entirely from the exterior wall of a building which extends over a building feature such as a door or window or a landscape/site feature such as a patio, deck or courtyard and which is constructed of fabric.

Bright Paint: Paint containing “fluorescent dye of pigment which absorbs UV radiation and re-emits light of a violet or bluish hue. Used to increase the luminance factor and to remove the yellowishness or white or off-white materials.” (Coatings Encyclopedic Dictionary)

Can Sign: A sign with text, logos and/or symbols that are placed on the plastic face of an enclosed cabinet attached to a building, structure or pole.

Canopy: A projecting horizontal architectural element of a building that is constructed of solid material and has the form of a flat band.

Cornice: Horizontal architectural band.

Electronic Message Display Sign: A wall, projecting or pedestrian sign that displays still images, scrolling or moving images, including video and animation, utilizing a series of grid lights that may be changed through electronic means such as cathode ray, light emitting diode display (LED), plasma screen, liquid crystal display (LCD), fiber optic, or other electronic media or technology.

Facade: The front of a building or any of its sides facing a public way or space.

Fenestration: The design, proportioning, and disposition of windows and other exterior openings of a building.

Frieze: Ornamental architectural band.

Ground Floor: The lowest story within a building which is accessible to the street, the floor level or which is within three feet above or below curb level, is parallel to or primarily facing any public street.

Historic Building/Historic Structure: A historic building or structure is one that is (1) listed as a Historic-Cultural Monument by the City of Los Angeles; or (2) is listed in, or has been determined to be “eligible” or “potentially eligible” for listing in the National Register of Historic Places or has been determined “eligible” for listing in the California Register of Historic Places by a local, state, or federal agency determination or is listed as such in the State Historic Resources Inventory.

Parapet: A low wall along the edge of a roof

Pedestrian Sign: A type of sign which is attached to a wall or to the underside of an awning, architectural canopy or marquee with one or two faces perpendicular to the face of the building which identifies a use of service exclusively or primarily by symbol.

Spandrel: Space between the curve of an arch.

Streetwall: The fall of facades created in a pedestrian oriented district when stores are built to the front lot-line and built from side lot-line to side lot-line.

Stucco: A coarse plaster composed of Portland or masonry cement, sand and hydrated lime, mixed with water and applied in a plastic state to form a hard covering for exterior walls.

Troweled Finish: A dense, smooth finish obtained by working a fresh concrete or plaster surface with a steel trowel.

Section 5.

SITE PLANNING

Site planning involves the proper placement and orientation of structures, open spaces, parking and pedestrian and vehicular circulation on a given site. The purpose of good site design is to create a functional and attractive development, to minimize adverse impacts, and to ensure that a project will be an asset to the community.

Proper site planning should promote harmony between new and existing buildings and should be sensitive to the scale, form, height, and proportion of surrounding development. Good design with complementary landscaping is a major component in creating vibrant commercial areas that foster a pleasant and desirable character, pedestrian activity, and economic vitality. Factors such as the size and massing of buildings, the orientation of storefronts, and circulation greatly influence the quality of the pedestrian experience.

In the Miracle Mile Community Design Overlay District, site planning of new buildings and the rehabilitation of existing buildings should promote continuity of the historic context of buildings in relationship to the existing pattern and scale of streets, sidewalks and parking. The guidelines and standards below reinforce the existing historic development patterns and provide a site planning framework for both infill developments and rehabilitation and revitalization of existing buildings.

A. Building Orientation

Guideline 1: Orient buildings towards Wilshire Boulevard and adjacent cross-streets in order to encourage pedestrian activity along the sidewalks of the Miracle Mile and facilitate pedestrian access to and from the sidewalk to adjacent properties.

Standard 1: Projects with rear lot lines abutting a street, alley, or parking lot should incorporate pedestrian entrances at the rear lot line in addition to those on Wilshire Boulevard.

B. Circulation

Guideline 2: Provide easy sidewalk access to pedestrians by locating vehicle access and loading areas where there will be minimal physical or visual impact on pedestrians, the flow of traffic, and/or adjacent uses.

Standard 2a: All vehicular entrances should be located off of a side street or an alley in order to minimize pedestrian and vehicular conflicts.

Standard 2b: Walkways for pedestrian access should be provided between parking areas and the Project.

Standard 2c: Passenger loading zones located on the street should not impede foot traffic or sidewalks.

Standard 2d: Parking lots and structures should be designed to provide safe pedestrian circulation between parked vehicles and the primary building through the use of clearly marked pedestrian walkways, stop signs, speed bumps, lighting, or other similar measures.

C. Utility & Service Areas

Guideline 3: Locate utilities, storage areas, mechanical equipment, fire alarms, sprinklers and other service areas so that they are not visible from the public right-of-way.

Standard 3: Utilities, storage areas, mechanical equipment, fire alarms and sprinklers installed as part of a new project should be placed to the rear of the site or underground when feasible.

Section 6.

ARCHITECTURE

The architectural elements used in the design of new buildings should create and/or maintain continuity of the street facade. New building facades should employ architectural devices that provide gradual or compatible transitions between existing and new buildings. Such elements include continuity of scale, massing, and design, fenestration, facade treatment, building material, color, access, and open space -- logical evolutions of the existing character of the street. This does not mean that identical architectural styles should be duplicated from neighborhood buildings. Rather, continuity should be maintained through a consistency in proportion and character of defining elements of existing facades or repetition of other architectural features.

A. Articulation

Guideline 1: Reduce the monotony of large buildings by breaking architectural elements into smaller pedestrian scale components or through use of varied materials, textures or colors, trim, roof lines, canopies and awnings in order to provide variation and visual interest.

Standard 1a: The incorporation of expressed architectural bays should be encouraged to break up large unbroken surfaces along the street wall.

Standard 1b: All projects should provide horizontal architectural treatments and/or facade articulations such as cornices, friezes, balconies, piers, awnings, pedestrian amenities, or other features for the first 30 feet of building height.

Standard 1c: Projects with forty linear feet or more of building frontage should provide vertical architectural treatments and/or facade articulations such as columns, pilasters, indentations, storefront bays, windows, landscaping, or other feature at least every thirty feet on center. The vertical break shall be at least two feet in width.

Standard 1d: Balconies fronting Wilshire Boulevard and/or the side streets setback less than 30 feet from Wilshire Boulevard are generally discouraged because of the historic context of Wilshire Boulevard as a major commercial corridor. Notwithstanding the above, small decorative balconies that protrude 30 inches from the building wall and are no more than 12 feet in length may be included.

B. Building Continuity

Guideline 2: Maintain building openings that enhance building design and continuity, as well as the pedestrian experience.

Standard 2: Buildings should generally be designed to maintain a continuous street wall along the length of a block except to accommodate building articulation pursuant to Guideline 1.

C. Entry Treatment

Guideline 3: Construct a dominant Wilshire Boulevard entryway to reinforce the character of the building, add visual interest, break up the monotony of flat surfaces, add a vertical element to break up the facade of the building and create an inviting entrance.

Standard 3a: A dominant entryway fronting Wilshire Boulevard that is differentiated from the building facade and provides a distinctive use of architectural treatments, materials, or special lighting should be constructed.

Standard 3b: Buildings constructed on a corner should place the dominant entry on the corner at a diagonal. The use of a curvilinear element for this entryway is strongly encouraged.

Standard 3c: Building entries should be illuminated at night.

Standard 3d: Doors should be comprised of non-tinted clear glass, which is free of temporary signage and/or other types of materials that may obstruct visibility.

D. Roof Lines

Guideline 4: Design new buildings to achieve consistency by creating continuity between the heights of adjacent roofs, parapets, and cornices.

Standard 4a: Roof lines should be designed to reflect the prevailing styles of the Miracle Mile 1) a relatively consistent horizontal cornice with a dominant vertical architectural element to pierce the roof line similar to the Dominguez Wilshire Building at 5410 Wilshire Blvd. or 2) a collage affect with clearly juxtaposed roof lines that have a repetitive element.

***Example of Vertical
Element***

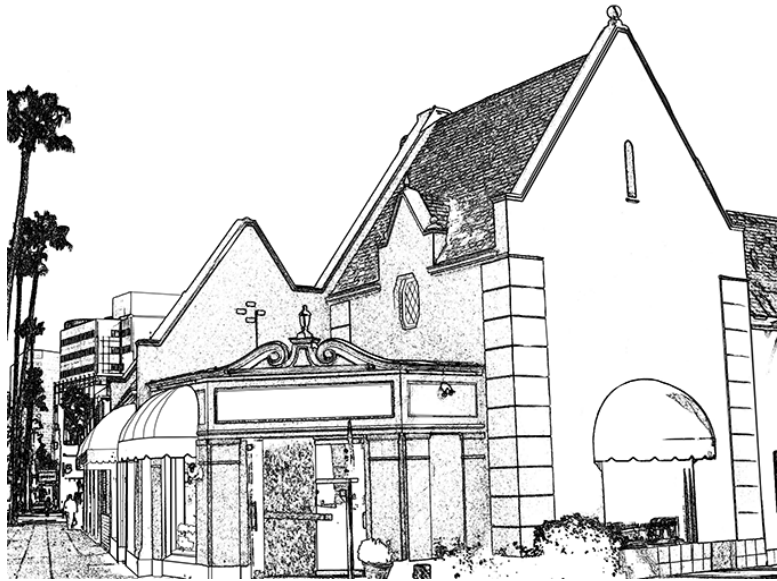


***Example of
Juxtaposed Roof
Lines***



Standard 4b: Severe roof pitches that create prominent out-of-scale building elements should be avoided.

***Example of
Severe Pitched Roof***



E. Exterior Surface Materials

Guideline 5: Select building materials to reduce building mass, create visual interest, and complement the existing historic resources of the Miracle Mile.

Standard 5a: The base of a building (the first two to five feet above the sidewalks) should be differentiated from the rest of the building facade with treatments such as change in material and/or color.

Standard 5b: The exterior facade of low-and mid-rise buildings should incorporate no more than three complementary building materials including but not limited to glass, tile, stucco or stone.

F. Windows

Guideline 6: Add visual interest and create a feeling of openness by incorporating windows with architectural defining features such as window frames, sashes, muntins, glazing, paneled or decorated jambs and moldings.

Standard 6a: Street facing, ground floor windows should be comprised of non-tinted, clear glass.

Standard 6b: Windows of high-rise buildings should be comprised of non-tinted, clear glass.

G. Storefronts

Guideline 7: Promote an active pedestrian district by incorporating attractive and functional storefronts into new construction.

Standard 7a: Multiple storefronts within a single building should be architecturally consistent, but defined and separated through structural bays, horizontal lintels, vertical piers or other architectural features at 20-30 foot intervals.

Standard 7b: Individual storefronts should not be used for storage or left empty without window displays.

H. Color

Guideline 8: Use a color palette which complements adjacent buildings and promotes the Art Deco identity of the Miracle Mile.

Standard 8a: Bright or intense colors should not be utilized for large areas unless consistent with the historical context of the area as shown in historic documentation.

Standard 8b: Bright colors on architectural detailing, trim, window sashes, doors and frames, or awnings may be used if they are consistent with the historical context of the area as shown in historic documentation.

Standard 8c: All vents, gutters, down spouts, etc. should be painted to match the color of the adjacent surface, unless being used expressly as trim or an accent element.

I. Awnings and Canopies

Guideline 9: Add awnings or canopies to provide variation to simple storefront designs in order to establish a horizontal rhythm between structures where none exists and add color to a storefront.

Standard 9a: The size, scale and color of the awnings should be compatible with the rest of the building and should be designed as an integral part of the building architecture.

Standard 9b: Barrel awnings are strongly discouraged.

Standard 9c: Awnings and canopies should be constructed of high quality, substantial materials which must be durable and fade resistant and maintained in good condition and replaced periodically.

Standard 9d: Canopies and awnings that span an entire building are discouraged. The careful spacing of awnings that highlight certain features of a storefront or entryway are encouraged.

J. Ground Floor Lighting

Guideline 10: Incorporate lighting into the design not only to accentuate architectural features, but to provide a safe environment for pedestrian activity.

Standard 10a: Lighting should be shielded to prevent glare to adjacent properties.

Standard 10b: Intense lighting which is used solely for advertising purposes should not be used.

Standard 10c: Buildings should be highlighted through “up” lights or accent lights placed on the facade.

K. Utilities and Mechanical Equipment Screening and Trash Containers

Guideline 11: Screen or enclose existing utilities, storage areas, mechanical equipment, fire alarms, sprinklers and other service areas with attractive landscaping or architectural barriers.

Standard 11a: Screen or enclose rooftop mechanical equipment by materials that are architecturally integrated with the building.

Standard 11b: Locate enclosed trash containers at the rear where they are not visible to the public.

Standard 11c: Trash storage bins should be located within a gated, covered enclosure constructed of materials identical to the exterior wall of the building and screened with landscaping, so as not to be viewed from the public right-of-way.

L. Security Grilles

Guideline 12: Use alternatives to roll down security grilles that are attached to building facades so as not to obscure storefront windows and create a negative atmosphere that detracts from a positive pedestrian environment.

Standard 12a: Stores should use alternatives such as interior security systems or vandal proof glazing which is resistant to impact.

Standard 12b: If interior security grilles are installed on the ground floor, they should be constructed of a open weave, non-solid grate material, painted to match the building and shall not detract or obscure architectural defining features.

Section 7.

ARCHITECTURE - REHABILITATION OF HISTORIC STRUCTURES

Due to the importance of the historic context of the Miracle Mile and its Art Deco architecture, it is critical to develop guidelines, which call for the preservation of these significant resources (**See Appendix A**). The standards below shall apply to all structures that are City Cultural Monuments. These standards shall also apply to all structures that are listed or determined to be eligible for listing on the National and/or State Register of Historic Places. Any alterations to a structure with historic status is required to obtain a CEQA Clearance. This clearance requires adherence to the Secretary of Interior Guidelines in order to mitigate the impact to these historic resources. The guidelines and standards below are based upon the Secretary of Interior Guidelines and therefore should be congruent with applicable historic requirements. In addition, there are a few structures listed in **Appendix A** that are considered significant by the community. It is recommended that these structures also use the guidelines and standards below.

To assist in understanding the character defining features of the predominant architecture, Art Deco, an Art Deco Dictionary has been included in **Appendix B** in addition to the general description below. This appendix should be referred to in order to understand the character defining features of Art Deco architecture.

Art Deco was first showcased at the Exposition Internationale des Arts Decoratifs and Industriels et Modernes held in Paris in 1925. From this Exposition, British critic and historian, Bevis Hillier derived the term Art Deco in the 1960s. At its core, Art Deco embraced the promise of the modern era and an idealized vision of the machine age with a more simple stripped down form. Encompassing the period between two World Wars from roughly 1920 to 1940, the Art Deco style evolved with the times.

During the gay twenties, Deco tended to be more playful and flamboyant with lush ornamentation utilizing flora and fauna or designs drawing from Eastern, Greek, Roman, Egyptian, African, Mayan and Aztec influences. Architecture from this period also incorporated materials associated with sophistication and elegance such as rich woods, marble, copper, brass, bronze and brightly colored terra cotta and tile. Despite the use of luxurious materials and reference to exotic cultures, Deco even in

the twenties, was characterized by a return to a more simplistic form and an emphasis on geometric shapes and patterns. Common patterns included, the sunrise, ziggurat, chevron and frozen fountain as well as an interplay of horizontal and vertical elements.

As the era progressed, Art Deco took on a truly modern form with more extreme geometric, linear and curvilinear elements. The Depression and impending war had a dramatic impact on the style, as Art Deco's opulence and ornamentation were stripped away further. This new style of Deco is often referred to as Art Moderne or Streamline Moderne. Architectural shapes of this style shifted from a vertical to a more horizontal orientation. Buildings became heavy and blocky, with a monumental volume, evidence of the change in attitudes from the frivolous and decorative to those of strength and security. The use of imagery drawn from industry and technology connoted strength, speed with an aerodynamic quality, and importance. Buildings were constructed to resemble modern age machinery: airplanes, trains and ocean liners. Aerodynamic curves and industrial materials created an appearance of movement.

A. Articulation of Historic Structures

Guideline 1: Retain the buildings' original appearance and all architectural defining features.

Standard 1a: Architectural defining features as shown in **Appendix B**, which articulate a building facade should be repaired by reinforcing historic materials and through limited replacement of compatible substitute material when there is extensive deterioration or missing parts of key features.

Standard 1b: When an architectural defining feature as shown in **Appendix B**, highlights a building facade that is too deteriorated to repair, but the overall form and detailing are still apparent, the replacement of this feature using compatible substitute material is encouraged

Standard 1c: Architectural defining features, as shown in **Appendix B** should not be hidden behind merchandise

displays, signage and/or building alterations and additions.

Standard 1d: Removing building sidings and other non-historic additions is encouraged to expose and restore the original design elements.

B. Building Continuity of Historic Structures

Guideline 2: Retain the original building continuity of historic structures. Whenever possible, rehabilitate and/or restore the original building continuity of altered structures. Adapt historic structures for a new use so that additions do not conflict with the scale, massing or design of the existing structure.

Standard 2a: Historic structures should be repaired by reinforcing historic materials and through limited replacement of compatible substitute material when there is extensive deterioration or missing parts of key features.

Standard 2b: New additions required to adapt a building for reuse should be designed to clearly differentiate between the historic and new and shall be compatible with the overall scale, massing and design of the existing building.

C. Entry Treatment of Historic Structures

Guideline 3: Retain and preserve entryways and their defining architectural features such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs as shown in ***Appendix B***.

Standard 3a: Existing entryway materials such as masonry, wood, metal, tile and terrazzo should be cleaned and maintained using the gentlest methods available as prescribed in recognized preservation guidelines. The application of protective coating to preserve this type of restoration work is encouraged.

Standard 3b: Entryways should be repaired by reinforcing historic materials and through limited replacement of compatible substitute material when there is extensive or missing parts of key features.

Standard 3c: When an entryway is too deteriorated to repair, but the overall form and detailing are still apparent, the replacement of an entryway using compatible substitute material is encouraged.

Standard 3d: New entryways may be added as required for a new use, so long as these entryways preserve the overall historic character of the building and do not eliminate or detract from architectural defining features.

D. Roof Lines of Historic Structures

Guideline 4: Retain and preserve the existing roof lines and decorative features of historic buildings.

Standard 4a: Existing roof lines should not be altered. Whenever possible rehabilitate and/or restore the original roof line of altered structures.

Standard 4b: Roofs should be repaired through limited replacement of compatible substitute material when there is extensive deterioration or missing parts of key features.

Standard 4c: When a roof is too deteriorated to repair, but the overall form and detailing are still apparent, the replacement of the roof and its key features using compatible substitute material is encouraged.

Standard 4d: Roof top additions should be avoided whenever possible. However, if roof top additions are

necessary to reuse a historic building, then these additions should be discreet and should not be visible from across the street at ground level. These additions should be simple and integrated into the overall design of the building especially in relationship to window patterns and roof lines.

E. Exterior Surface Materials of Historic Structures

Guideline 5: Retain and preserve building exterior materials, which are critical in defining the overall historic character of the building.

Standard 5a: Building materials should be protected and maintained by providing proper drainage so water does not damage surfaces.

Standard 5b: Exterior surface materials such as masonry, wood, metal and tile should be cleaned and maintained using the gentlest methods available as prescribed in recognized preservation guidelines. The application of protective coating to preserve this type of restoration work is encouraged.

Standard 5c: Exterior materials that have been historically unpainted should not be painted to create a new look.

Standard 5d: Whenever possible the original coat of paint, should not be removed. However, if an area is to be repainted, historically appropriate colors to the building and district should be used.

Standard 5e: Exterior materials should be repaired by patching, piecing-in or consolidating the original material or limited replacement of compatible substitute material.

Standard 5f: If the overall form and detailing are still apparent and exterior

materials are too deteriorated for repair, then exterior materials should be replaced in kind with a compatible substitute material.

Standard 5g: If there is not adequate historical, pictorial and physical documentation about the type of material used for a historic feature, then new materials compatible with the existing materials, color and finish should be used.

F. Windows of Historic Structures

Guideline 6: Repair and maintain windows and architectural defining features such as the window frame, sash, muntin, glazing, hood mold, paneled or decorated jamb and molding.

Standard 6a: Windows should be cleaned and maintained using the gentlest methods available as prescribed in recognized preservation guidelines.

Standard 6b: Windows should be repaired whenever possible rather than replaced.

Standard 6c: Windows should be repaired by reinforcing historic materials and through limited replacement of compatible substitute material when there is extensive deterioration or missing parts of key features.

Standard 6d: When a window is too deteriorated to repair, but the overall form and detailing are still apparent, then the window should be replaced using compatible substitute material and a design similar to that of the original window.

Standard 6e: Street facing, ground floor windows should be comprised of non-tinted clear glass, which is free of temporary signage and/or

other types of materials that may obstruct visibility.

G. Storefronts of Historic Structures

Guideline 7: Preserve, repair and highlight storefronts and their defining architectural features such as doors, transoms, windows, bay divisions and bases.

Standard 7a: Exterior storefront materials such as masonry, wood, metal and tile should be cleaned and maintained using the gentlest methods available as prescribed in recognized preservation guidelines. The application of protective coating to preserve this type of restoration work is encouraged.

Standard 7b: Individual storefronts should not be used for storage or left empty without window displays.

Standard 7c: Storefronts should be repaired by reinforcing historic materials and through limited replacement of compatible substitute material when there is extensive deterioration or missing parts of key features.

Standard 7d: When a storefront is too deteriorated to repair, but the overall form and detailing are still apparent, the replacement of a storefront using compatible substitute material is encouraged.

H. Color of Historic Structures

Guideline 8: Retain and preserve original finishes or apply new finish, paint or plaster with colors appropriate to the historic character of the building.

Standard 8a: Unpainted masonry, brick or tile should not be painted, but cleaned using the gentlest methods available as prescribed in

recognized preservation guidelines. The application of protective coating to preserve this type of restoration work is encouraged.

Standard 8b: Existing finishes, paint and plaster should be cleaned and maintained using the gentlest methods available as prescribed in recognized preservation guidelines. The application of protective coating to preserve this type of restoration work is encouraged.

Standard 8c: Colors used for the finish, plaster or paint should be consistent with the original color of the building based on historical documentation.

Standard 8d: Bright or intense colors should not be utilized unless consistent with the historical appearance of the building as shown in historical documentation.

I. Awnings and Canopies of Historic Structures

Guideline 9: Retain and preserve historic awnings and canopies or add new canopies or awnings, which do not detract from the historic character of a building.

Standard 9a: Signs that are not part of the original awning should not be affixed to the awning or hung from its edges.

Standard 9b: Canopies and awnings that are architectural defining features should be restored and/or repaired by reinforcing historic materials and through limited replacement of compatible substitute material when there is extensive deterioration or missing parts of key features.

Standard 9c: Added awnings or canopies should not obscure character defining

features and should be limited to one sign per awning, so as not to conflict with the historic character of the building.

Standard 9d: Canopies and awnings that span an entire building are discouraged. The careful spacing of awnings that highlight certain features of a storefront or entryway are encouraged.

J. Ground Floor Lighting of Historic Structures

Guideline 10: Retain and preserve existing historic lighting fixtures and/or incorporate new lighting into the a building's overall design in order to accentuate architectural features and provide a safe environment for pedestrian activity.

Standard 10a: Whenever possible existing historic lighting fixtures should be preserved and retained or rehabilitated and upgraded.

Standard 10b: During hours of operation, storefronts should be illuminated within.

Standard 10c: Buildings should be highlighted through "up" lights or accent lights placed on the facade.

Standard 10d: Lighting should be shielded to prevent glare to adjacent properties.

Standard 10e: Intense lighting which is used solely for advertising purposes is strongly discouraged.

K. Utilities and Mechanical Equipment Screening and Trash Containers of Historic Structures

Guideline 11: Preserve and retain visible architectural defining features of early mechanical systems and whenever possible screen or enclose utilities, mechanical equipment, and trash containers.

Standard 11a: Whenever possible existing mechanical equipment should be preserved and retained or rehabilitated and upgraded by adding new parts.

Standard 11b: Locate enclosed trash containers at the rear where they are not visible to the public.

Standard 11c: Trash storage bins should be located within a gated, covered enclosure constructed of materials identical to the exterior wall of the building and screened with landscaping, so as not to be viewed from the public right-of-way.

L. Security Grilles of Historic Structures

Guideline 12: Use alternatives to roll down security grilles that are attached to building facades so as not to obscure storefront windows and create a negative atmosphere that detracts from a welcoming pedestrian environment.

Standard 12a: Stores should use alternatives such as interior security systems or vandal proof glazing which is resistant to impact.

Standard 12b: If interior security grilles are installed on the ground floor, they should be constructed of a see-through, open weave, non-solid grate material, painted to match the building and shall not detract or obscure architectural defining features as shown in **Appendix B**.

Section 8.

PARKING

The location and design of parking lots and buildings in a development is critical in promoting safety for pedestrians and minimizing conflict with vehicles. Parking structures and areas should form an integral part of the project and be well landscaped, so as not to detract from the pedestrian experience and maintain visual interest.

A. Surface Parking

Guideline 1: Locate surface parking in the rear of buildings and provide pedestrian access from the parking to the building and street.

Standard 1: A surface parking lot adjacent to a public street should conform to the landscape requirements detailed in Section 9 of these guidelines.

B. Parking Structures

Guideline 2: Integrate a parking structure into the overall design of a development through compatible materials, color and architectural defining features.

Standard 2a: Parking should be located underground where possible.

Standard 2b: Parking structures should be compatible with the main building through a consistency in building material, color and design.

Section 9.

LANDSCAPING

Through the use of a variety of vegetation such as trees, shrubs, ground cover, perennials and annuals, as well as other materials such as rocks, water, sculpture or paving materials, landscaping unifies streetscape and provides a positive visual experience . Landscaping also can emphasize sidewalk activity by separating vehicle and pedestrian traffic, provide shade, define spaces, accentuate architecture, create inviting spaces and screen unattractive areas.

A. Surface Parking Lots

Guideline 1: Buffer existing parking adjacent to a public right-of-way as well as residential buildings with a landscaped barrier.

Standard 1: A minimum of 7% of the total area of surface parking should be landscaped with one tree (minimum canopy of 200 feet in diameter at maturity) for every 6 parking spaces evenly dispersed throughout the lot.

B. Building Sites

Guideline 2: Landscape the areas surrounding a building including site entrances, walkways and parking lots with small trees, planter boxes and tubs of flowers.

Standard 2a: Landscaping should not obstruct the pedestrian right-of-way or create inappropriate visual or physical barriers for vehicles and pedestrians.

Standard 2b: Landscape plans should include a maintenance plan and be designed by a certified landscape architect.

Standard 2c: Blank walls or other unattractive areas of a site or building shall be screened with landscaping.

Standard 2d: Landscaping should be designed in such a way as to accentuate the architectural features of a building, not detract from them.

Section 10.

SIGNAGE

The placement, construction, color, font style, and graphic composition of signs has a collective impact on the appearance of an entire district. Therefore, it is important to integrate signage with the overall design of a building and its surrounding landscape. Signage should convey a simple straightforward message to identify businesses and/or to assist pedestrians and vehicular traffic in locating their destination. The size, number, location and use of signage is further regulated in Chapter 9 of the LAMC.

A. All Signs

Guideline 1: Design signage which is incorporated into the overall design of a building and complements the facade or architectural element on which it is placed.

Standard 1a: All signs should be maintained in good repair.

- Standard 1b:** Easy to read signs with a brief simple message and a limited array of font styles are encouraged.
- Standard 1c:** Colors should be selected to contribute to the legibility and design integrity of a sign with sufficient contrast between the background color and that of the letter or symbol.
- Standard 1d:** Signs should not dominate or obscure the architectural elements of building facades, roofs or landscaped areas.
- Standard 1e:** Signs should be constructed of metal, stone, wood or other non-illuminated, non plastic material.
- Standard 1f:** Signs made up of channel lettering, hung away from the face of a building such as a projecting sign and or signs perpendicular to the face of a building tend to have a lighter appearance and are strongly encouraged.
- Standard 1g:** Neon signs and channel lettering are strongly encouraged.
- Standard 1h:** Internal illumination should be used only for signs composed of individual channel or neon letters or graphics.
- Standard 1i:** The height and width of letters and logos should be properly proportioned to the sign area on which the sign is to be located
- Standard 1j:** Signs should be scaled to fit within the boundaries of a storefront or building it is advertising.
- Standard 1k:** The exposed backs of all signs visible to the public should be suitably finished and maintained.

Standard 1l: Projects or buildings containing more than one storefront should have a planned coordinated sign program that provides consistency with regard to height, size, shape, colors and degree of illumination.

Standard 1m: The restoration of historic signage as prescribed in recognized preservation guidelines is strongly encouraged.

Standard 1n: After 90 days of closing a business, any related signs should be removed and replaced with blank panels or painted out unless the sign qualifies as an “advertising display” per the State of California Business and Professions Code.

B. Pedestrian Signs

Guideline 2: Develop coordinated pedestrian signage, which complements the pedestrian orientation of the Miracle Mile.

Standard 2a: Each business on the ground floor may have one pedestrian sign, except that corner business with frontage on both streets may have two pedestrian signs.

Standard 2b: Each business that is located on a second floor may have a pedestrian sign on the ground level if there is direct exterior pedestrian access to the second floor business space.

C. Projecting Signs

Guideline 3: Design projecting signs, which are compatible with the historical context of the Miracle Mile and improve the overall appearance of the area.

D. Wall Signs

Guideline 4:

Standard 4: Multiple wall signs on a building facade should be located in order

to maintain a physical separation between each individual sign, so it is clear that the sign relates to a particular store below.

E. Information Signs

Guideline 5:

Standard 5: Signs which direct vehicular and pedestrian traffic to parking areas or other onsite destinations or explain parking fees should not exceed nine (9) square feet or a vertical or horizontal dimension of thirty-six (36) inches, and should be consistent in design with the signage for the rest of the project.

F. Window Signs

Guideline 6:

Standard 6a: Only one window sign per business is allowed.

Standard 6b: Window signs, consisting of text, graphics or images, either permanent or temporary, should not exceed four (4) square feet or ten (10%) of the total window area, whichever is less.

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APPENDIX A

Historic Resources in the Miracle Mile Community Design Overlay District

Address	Building Name	Current Use	Date Built	Historic Status	Comments
5209 Wilshire Blvd.	Zephyr Club	Office	1929	Eligible for National Register of Historic Places	
5217-5231 Wilshire Blvd.	Clem Wilson Building (Miracle Mile Historic District)	La Luna Restaurant, Furniture Store, Cingular Wireless, Office	1932	Eligible for National Register of Historic Places	
5318-5328 Wilshire Blvd.	Commercial Building	Yamaha Music, Marriage Chapel, Print Shop	1936	Eligible for National Register of Historic Places	Originally Spanish Colonial Revival, this building has been significantly altered, but still retains its form and massing.
5350 Wilshire Blvd.	Kress Department Store	Post Office, Panini Grill, Ecletic Salon	1937	Eligible for National Register of Historic Places	1st floor has been altered.
5355-5361 Wilshire Blvd.	Hahn's Music, Pianos and Organs	New Mixed Use Development at Detroit	1937	Eligible for National Register of Historic Places	The front façade has been retained.
5363-5379 Wilshire Blvd.	Wilshire Center Building	Precious Hair & Nails, Several Boutiques	1928	Eligible for National Register of Historic Places	
5364 Wilshire Blvd.	Jack La Lanne's European Health Spa	Conga Room	1926	Eligible for National Register of Historic Places	
5366-5374 Wilshire Blvd.	(Miracle Mile Historic District)	La Boca, Wig Store	1926; remodeled 1938	Eligible for National Register of Historic Places	The structure has been altered, but the façade on the second story seems to be intact covered by screening.
5370 Wilshire Blvd.	Darkroom	La Boca Restaurant	1926	City Cultural Monument	

APPENDIX A

Historic Resources in the Miracle Mile Community Design Overlay District

Address	Building Name	Current Use	Date Built	Historic Status	Comments
5401-5403 Wilshire Blvd.	Tru-Line Litho	Wilshire Beauty Supply	1938	Eligible for National Register of Historic Places	
5407-5411 Wilshire Blvd.	Commercial Building	Staples	1936	Eligible for National Register of Historic Places	The storefronts have been enclosed.
5410 Wilshire Blvd.	Dominguez Wilshire Building	Express Night Club, Electronic Store, Office	1930	Eligible for National Register of Historic Places	
5413 Wilshire Blvd.	Roman Foods Mart	Staples	1935	Eligible for National Register of Historic Places	The storefronts have been enclosed.
5423-5425 Wilshire Blvd.	Flying Saucer Restaurant & Brown's Bakery	Staples	1930s	Eligible for National Register of Historic Places	These buildings have been demolished.
5450 Wilshire Blvd.	Ever-Ready Lighting	Icon	1937	Eligible for National Register of Historic Places	
5464	Commercial Structure	The Wireless Outlet	1928	Eligible for National Register of Historic Places	The address in the application for the National Register of Historic Places was misidentified as 5465, but shown correctly on the corresponding map.
5466-5470 Wilshire Blvd.	Spanish Revival Commercial Building (Miracle Mile Historic District)	Quizno's, National Restaurant	1927	Eligible for National Register of Historic Places	
5467 Wilshire Blvd.	Zachary All (Miracle Mile Historic District)	Walgreen's	1936	Eligible for National Register of Historic Places	The 1st floor has been altered.

APPENDIX A

Historic Resources in the Miracle Mile Community Design Overlay District

Address	Building Name	Current Use	Date Built	Historic Status	Comments
5500-5522 Wilshire Blvd.	Wilshire Tower (Former Desmond's)	Kinko's, Hollywood Video, Office Building	1929	City Cultural Monument	The 1st high-rise building outside of downtown.
5505 Wilshire Blvd.	Korean Cultural Services Building	Korean Cultural Center	1929	Eligible for National Register of Historic Places	
5507-5511 Wilshire Blvd.	Commercial Structure	Brown's Bakery	1939	Eligible for National Register of Historic Places	Demolished as a result of extensive fire damage in 1985.
5515-5519 Wilshire Blvd.	El Rey Theatre	Theatre	1936	City Cultural Monument	
6067 Wilshire Blvd.	May Company Wilshire	Los Angeles County Museum	1940	City Cultural Monument	

OTHER SIGNIFICANT BUILDINGS

5655 Wilshire Blvd.	Shanghai Gardens	IHOP	1932		
5828 Wilshire Blvd.	Arthur Murray Studios	Office Building	1947		
5814 Wilshire Blvd.	Folk Art & Craft Museum	Museum	1930		

APPENDIX B

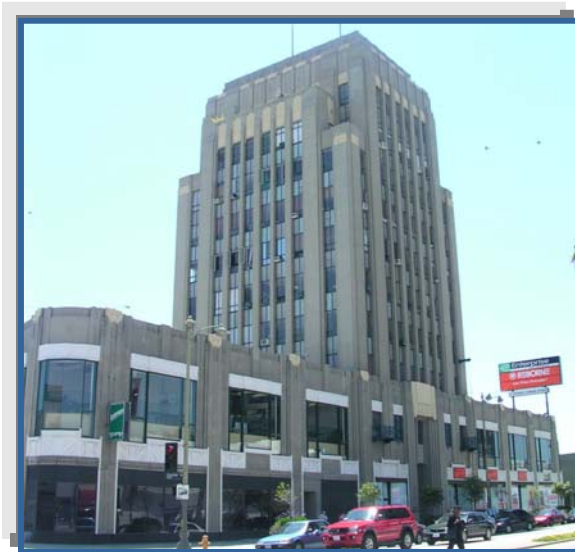
ART DECO DICTIONARY

Art Deco was first showcased at the Exposition Internationale des Arts Decoratifs and Industriels et Modernes held in Paris in 1925. From this Exposition, British critic and historian, Bevis Hillier derived the term Art Deco in the 1960s. At its core, Art Deco embraced the promise of the modern era and an idealized vision of the machine age with a more simple stripped down form. Encompassing the period between two World Wars from roughly 1920 to 1940, the Art Deco style evolved with the times. During the gay twenties, Deco tended to be more playful and flamboyant with lush ornamentation utilizing flora and fauna or designs drawing from Eastern, Greek, Roman, Egyptian, African, Mayan and Aztec influences. Architecture from this period also incorporated materials associated with sophistication and elegance such as rich woods, marble, copper, brass, bronze and brightly colored terra cotta and tile. Despite the use of luxurious materials and reference to exotic cultures, Deco even in the twenties was characterized by a return to a more simplistic form and an emphasis on geometric shapes and patterns. Common patterns included, the sunrise, zigurat, chevron and frozen fountain as well as an interplay of horizontal and vertical elements.

As the era progressed, Art Deco took on a truly modern form with more extreme geometric, linear and curvilinear elements. The Depression and impending war had a dramatic impact on the style, as Art Deco's opulence and ornamentation were stripped away further. This new style of Deco is often referred to as Art Moderne or Streamline Moderne. Architectural shapes of this style shifted from a vertical to a more horizontal orientation. Buildings became heavy and blocky, with a monumental volume, evidence of the change in attitudes from the frivolous and decorative to those of strength and security. The use of imagery drawn from industry and technology connoted strength, speed with an aerodynamic quality, and importance. Buildings were constructed to resemble modern age machinery: airplanes, trains and ocean liners. Aerodynamic curves and industrial materials created an appearance of movement.

The purpose of this dictionary is to highlight the most common character-defining features of Art Deco and Streamline Moderne. Since this dictionary has been put together as part of the Miracle Mile Community Design Overlay District, all of the examples are taken from the area defined as the Miracle Mile (Wilshire Blvd. from Sycamore to Fairfax Ave.).

CHARACTER DEFINING FEATURES OF ART DECO



Vertical Emphasis

Art Deco employs such architectural features as a tower atop a podium to emphasize the vertical, perhaps a representation of the optimistic view that man can accomplish anything in the industrial era.

Flat Roofs

Most Art Deco architecture consists of flat roof lines, frequently with decorative parapets or vertical elements to break up the monotony of a level plane.



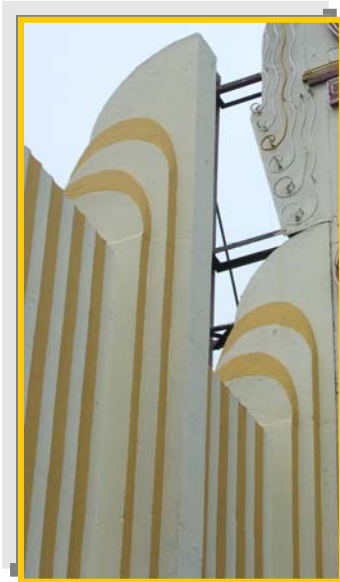
Stepbacks

Some of the most beloved skyscrapers in New York City such as the Chrysler and Empire State Buildings, incorporated stepbacks, creating a tiered effect in their architecture. This architectural design was a result of a 1923 New York City zoning ordinance, which required designers to include stepbacks to allow sunlight to penetrate to the streets below. This architectural feature was adopted throughout the country becoming synonymous with the Art Deco style.

Geometric Ornament

Taking its cue from the modern arts movements of Cubism, Futurism and Constructivism and the mechanization of the Industrial Age, Art Deco architecture incorporated repetitive patterns of geometric shapes and angles. Art Deco also borrowed from the geometric designs of ancient civilizations, most notably Egypt, to adorn its buildings. Thus, common patterns included ziggurats shaped like pyramids, sunbursts, and zig zags reminiscent of lightning bolts. As time passed, geometric ornamentation became more simplistic and abstract until it was almost entirely stripped away leaving behind the clean lines and curves of the Streamline Moderne period.

Straight Lines



Art Deco's interplay between the horizontal and vertical is often emphasized through the use of straight parallel lines. Earlier Deco employed lines to accentuate verticality and later Deco utilized them to highlight a horizontal orientation.



Zig Zag

Sometimes referred to as the lightning bolt, zig zag is a series of jagged, uneven lines.

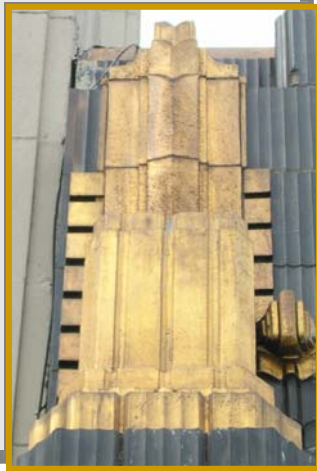


Chevron –
A V-shaped
stripe, which
points up and
down.

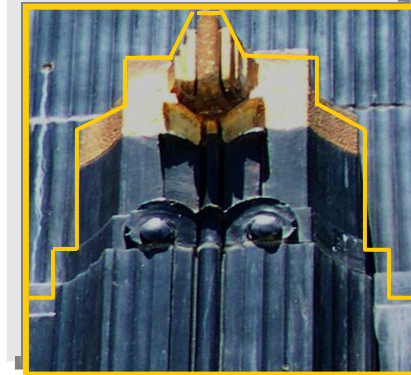


Lozenge –
A diamond
shape that is
not square.

Ziggurat



A Ziggurat or stepped pediment has a contour like a staircase. Resembling a pyramid, it represents Deco's fascination with Egypt as a result of the 1922 discovery of Tutankhamen's tomb.



Sunburst



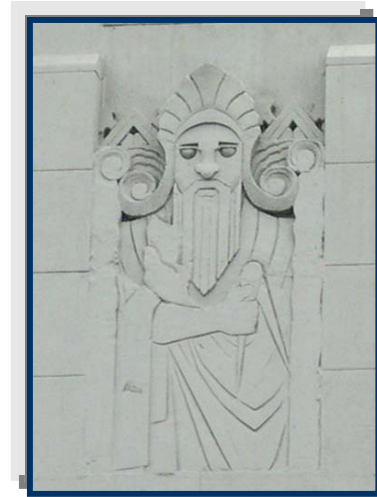
Stylized Floral Motifs

Floral Motifs evolved from the sensuous lines of Art Nouveau. The natural world was depicted through an industrial lens with sharper lines, angles, and geometric shapes evoking the image of machinery.



Stylized Figures

Similar to stylized flora motifs, animal and human figures were also influenced by industrialization and the modern art movements. As a result, Art Deco figures took on a more dramatic form with sharper lines and angles.



Influence of Ancient Civilizations and Exotic Cultures

Stemming from the Revivalist and Beaux Arts traditions, early Deco embraced the classicism of Greece and Rome. The symmetry of Grecian and Roman architecture is replicated within Art Deco's use of three elements, such a large storefront window bracketed by two smaller sized windows. Columns or reliefs were also a recurrent feature of Art Deco architecture.

In addition to ancient Greece and Rome, Art Deco drew upon the more exotic civilizations of Egypt, Latin America, Assyria and Persia. The discoveries of King Tutankhamen's tomb and Mayan ruins in the 1920s aroused the imaginations of architects, who reworked ancient designs with the principals of modernism. Architects also took inspiration from the sleek elegance of the Orient's lacquers and china and the simple grace of African tribal textiles. Despite the culture, these influences were always reinterpreted with a modern twist.



Clean lines, sharp angles and repetitive shapes are classic modern features in spite of the exotic theme.





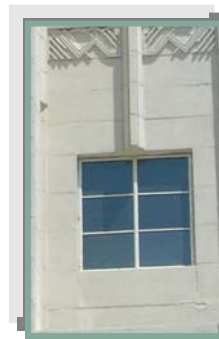
Low Relief Ornamentation

A common characteristic of Art Deco is the addition of hard-edged low reliefs, usually around window and door openings. Favorite designs included stylized flora motifs or figures, as well as geometric patterns of chevrons, lozenges, ziggurats and zig zags.



Metal Casement Windows

A casement window is hung vertically by hinges so that it can open outward. Metal casement windows were generally used in Art Deco architecture.



Smooth Finishes and Use of Luxurious Materials (Rich woods, Marble, etc.)

Celebrating the sleek form of modernism, architects utilized materials, which had smooth finishes. Advancements in technology provided the architect with a greater selection of materials, which included vitrolite (colored glass), bakelite (a hard plastic), stainless steel, and chrome. Early Deco also employed luxurious materials such as marble and mahogany. After the Depression hit, the usage of these expensive materials was rare.

The Darkroom (above) is encased in vitrolite.

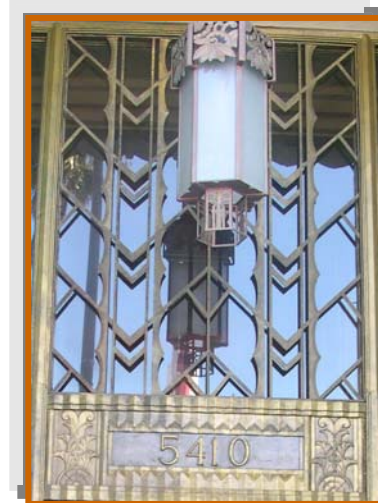
Terrazzo Flooring



Terrazzo was first used during the Roman Era. However, it is most associated with the Art Deco period. Terrazzo is composed of a loose mixture of multi-hued stones such as granite, marble and quartz and a binding agent such as cement. Like cement, the mixture is poured, trawled and dried, and then it is buffed to a high polish creating a unique flecked appearance. Typical terrazzo designs included geometric shapes and patterns, which gave building entrances a dramatic flair.

Iron Grille Work

Art Deco architecture often incorporated iron grille work around windows and doors, usually composed of geometric patterns.



Octagonal Lamps/Clocks

In early Deco, the roundness of the circle was converted into the hard edges of an octagon resulting in octagonal lamps and clocks. As architecture became more curvilinear with the Streamline Moderne period, circles became in vogue once again.

CHARACTER DEFINING FEATURES OF STREAMLINE MODERNE

Horizontal Orientation



As the Depression wore on, resources were no longer available to build skyscrapers. Construction during this period consisted of smaller scale single or two-story commercial buildings. The vertical emphasis of the skyscraper was replaced with the horizontal orientation of these new commercial structures. Architects used simple linear ornament, bands of windows, and cantilever awnings to underscore a horizontal orientation. This gave buildings the appearance of stability and strength, qualities much sought after with the Stock Market Crash of 1929 and as war loomed ever closer.



Rounded Edges

The Depression had a major impact on Art Deco. The more frivolous ornamentation of the twenties was stripped away. However, the focus on simplistic geometric lines and the celebration of the Machine Age took an even more dramatic turn. The building itself reflected a geometric form with an aerodynamic panache resulting in the prevalence of rounded edges.



Corner Windows and Entrances

The incorporation of rounded edges led to a repositioning of windows and doors to the corner.

Glass Block Walls

The more opulent materials of early Deco were exchanged in favor of mass produced materials such as glass block. The usage of heavy glass block walls added to the solid, stable appearance of the building.



Flat Roofs

Gone were the decorative parapets of early Deco and in their stead an even flatter roofline. This level roofline further accentuated the horizontal orientation of the Streamline Moderne period.



Ribbon or Band of Windows with Metal Frames

As with the period's modern art movements, architecture was further deconstructed resulting in simple linear elements. Thus, architects used ribbons or bands of windows to reflect this new influence. Frequently, windows were sheathed in metal louvers, again highlighting a horizontal linear orientation and evoking the look of a machine.

Curved Awnings

Streamline Moderne embraced the Era of the Machine in particular advances in transportation. Airplanes, trains, ocean liners and the automobile were becoming ever faster and more aerodynamic. This progression is seen in the use of curved awnings, which often parallel the shape of the building. The use of curvilinear elements creates an appearance of movement, probably a reference to the improvements in transportation.



Smooth Wall Finish & Aluminum and Stainless Steel Door and Window Trim

As with early Deco, Streamline Moderne embodied a sleek appearance from which its name is derived. To capture this appearance, Streamline Moderne applied smooth materials such as stucco, granite and stainless steel. During the Streamline Moderne period, materials such as aluminum and stainless steel were mass-produced and therefore could be used in architecture more economically.