



PLAN COMUNITARIO DEL CENTRO DE LOS ÁNGELES (DTLA 2040) CHINATOWN

Introducción

Este paquete de información sirve de guía sobre cómo el Plan Comunitario del Centro de Los Ángeles 2040 (DTLA 2040 por sus siglas en inglés) reconoce la historia y cultura únicas del área de Chinatown. El plan del centro tiene como objetivo apoyar el crecimiento equitativo en el futuro, mediante la adopción de políticas nuevas, el establecimiento de nuevas reglas de zonificación y la descripción de mejores prácticas de diseño para los nuevos edificios en el vecindario. Este paquete incluye lo siguiente:

Guía para lectores del documento de política

1. Guía para lectores del documento de política

El mapa de Uso de suelo del Plan General muestra designaciones amplias de usos y escalas. La designación del plan general no regula la altura o los usos en propiedades particulares, pero establece una amplia gama de lo que debería permitirse.

2. Resumen del Borrador de Zonificación

- La zonificación regula el tamaño específico de los edificios y las actividades que se permiten dentro de ellos. La zonificación es la herramienta principal que la ciudad utiliza para implementar la visión de la comunidad. El código de zonificación es un documento técnico utilizado por el personal de la ciudad para revisar los planos de construcción. Este paquete incluye un resumen del borrador de zonificación y crea un vínculo entre la visión de la comunidad y el borrador de regulaciones de zonificación. El borrador del código de zonificación se puede encontrar en el sitio web del Plan (www.planning4la.org/dtla2040)

3. Resumen de las Mejores Prácticas de Diseño de Chinatown

- El documento de Las Mejores Prácticas de Diseño describe ideas sobre cómo los nuevos desarrollos pueden contribuir al legado histórico y cultural de Chinatown. El documento incluye temas tales como detalles arquitectónicos, acceso al espacio abierto público y estudios precedentes.

Los materiales del Plan del Centro de Los Ángeles se pueden encontrar en:

www.planning4la.org/dtla2040#draft-plan

1. Guía para lectores del Documento de Política

Introducción

El documento de política describe una visión para el vecindario y describe las ideas específicas que los miembros de la comunidad de Chinatown compartieron durante los eventos de divulgación pública. El documento de Política del Plan Comunitario del Centro de los Ángeles, es una visión colectiva para el futuro del Centro e incluye metas, políticas y programas de implementación que enmarcan las prioridades de la Ciudad a largo plazo. Una función principal del Plan Comunitario es orientar la toma de decisiones con respecto a los usos del suelo. Los objetivos y políticas, junto con el mapa del Plan General, tienen como objetivo orientar la toma de decisiones. Las metas y políticas del Plan Comunitario están destinadas a apoyarse mutuamente. Sin embargo, es importante reconocer que los objetivos y las políticas a veces compiten y pueden implicar compensaciones. La búsqueda singular de un objetivo o política puede, en algunos casos, inhibir el logro de otros objetivos o políticas. En última instancia, los objetivos, las políticas y los programas del Plan Comunitario están destinados a proporcionar orientación cuando el personal de planificación está tomando la determinación de aprobar o rechazar un proyecto de desarrollo.

Metas

Una meta es una declaración que describe una condición futura deseada o un estado "final". Los objetivos están orientados al cambio y a los resultados alcanzables con el tiempo, aunque no sean impulsados por el financiamiento. Cada objetivo del Plan Comunitario comienza con un título de capítulo abreviado seguido del número del objetivo (por ejemplo, LU.1).

Ejemplo:

LU META 3

OPORTUNIDADES DE VIVIENDAS ACCESIBLES, SALUDABLES Y SEGURAS QUE SEAN ASEQUIBLES PARA HOGARES DE BAJOS INGRESOS.

Políticas

Una política es una declaración clara que guía un curso de acción específico para que los tomadores de decisiones logren un objetivo deseado. Las políticas pueden referirse a programas existentes o requerir el establecimiento de programas nuevos. Cada política del Plan está etiquetada con el título del capítulo abreviado, el objetivo al que se refieren y un número único (por ejemplo, LU.1.1).

Ejemplo:

LU 3.1 Reconocer opciones con unidades de vivienda adicionales donde se puedan acomodar una variedad con diferentes tamaños de familias, incluyendo hogares más grandes, tales como aquellos con niños, de convivencia multigeneracional, y de personas con necesidades especiales.

Programa de Implementación

La coordinación entre los departamentos de la Ciudad y las agencias externas es fundamental para la implementación exitosa de muchas de las políticas del Plan Comunitario, como lo es la planeación de parques y la mejora del paisaje urbano. Si bien muchas políticas del Plan Comunitario se implementan a través de regulaciones del uso de suelo e incentivos aplicados por la Ciudad en base a su mandato de proteger la salud, la seguridad y el bienestar de sus habitantes, la implementación de algunas políticas del Plan también puede requerir la coordinación y acciones conjuntas con numerosas agencias locales, regionales, estatales y federales. A continuación se encuentran los programas y las políticas actuales y futuras implementadas en Chinatown.

Ejemplo:

P14 - Primer Derecho de Rechazo: Crear disposiciones para el primer derecho de rechazo en toda la ciudad y de esta manera garantizarle a los inquilinos de cualquier unidad residencial sujeta a la Ordenanza de estabilización de alquiler (RSO) o de una unidad asequible restringida que es demolida o desocupada para fines de construir un proyecto de desarrollo nuevo, que se le otorgará el primer derecho de rechazo al proyecto de unidades de reemplazo que sea propuesto.



Cómo encontrar Metas, Políticas y Programas para Chinatown

El Capítulo 2 contiene metas y políticas relacionadas con el uso de suelo. El capítulo organiza las metas y políticas en tres categorías: aquellas que se aplican en todo el centro de la ciudad; las que se relacionan con las designaciones del Uso de Suelo del Plan General; y las que son específicas al nivel del vecindario individual. Para ver las metas, las políticas y los programas de implementación para Chinatown, consulte las secciones del Centro de la Ciudad, las designaciones del Uso de Suelo del Plan General (centro comunitario, aldea y vecindario residencial) y las secciones del vecindario de Chinatown.

Los capítulos 3 y 4 incluyen metas y políticas relacionadas con la movilidad, las calles y los espacios abiertos públicos. Todas las metas y políticas dentro de estos capítulos son relevantes para Chinatown, así como para otros vecindarios del centro de Los Ángeles.

Los objetivos, las políticas y los programas brindan orientación sobre las prioridades de las partes interesadas. A continuación, se presentan algunos conceptos de preocupación sintetizados a partir de la divulgación pública con las partes interesadas de Chinatown.

Vivienda y Desplazamiento

- Alquilar una casa en Los Ángeles puede resultar caro. Aproximadamente cerca del 80 por ciento de las familias con ingresos extremadamente bajos en el condado de Los Ángeles gastan más de la mitad de sus ingresos solo en vivienda, lo que agota los recursos de las familias de bajos ingresos que trabajan duro para llegar a fin de mes. El Plan reconoce que para que el centro sea verdaderamente un lugar para que todos vivan y trabajen, debe haber un sistema eficaz para crear viviendas asequibles y garantizar que los recursos dentro del centro de Los Ángeles beneficien a los más necesitados.
- El Plan Comunitario del Centro de los Ángeles visualiza el centro como un lugar con una mezcla diversa de viviendas que se adapta a familias de todos los niveles de ingresos, con un enfoque específico para aumentar el acceso a viviendas asequibles dentro de Chinatown.
- El Plan incluye metas y políticas específicas para Chinatown que se refieren a estrategias contra el desplazamiento y aseguran hogares para familias, hogares multigeneracionales y unidades asequibles restringidas.
- El desarrollo puede contribuir al legado histórico y cultural de Chinatown. El plan incluye temas tales como detalles arquitectónicos, acceso a espacios abiertos y estudios precedentes.

- LU 2.1- Fomentar un centro de la ciudad equitativo e inclusivo, con opciones de vivienda que puedan adaptarse a la más amplia gama de necesidades económicas y sociales.
- LU 28.3- Apoyar el desarrollo de opciones de vivienda que puedan adaptarse a una variedad de diferentes tamaños de hogares y promover la vida multigeneracional en el centro de Los Ángeles.

Apoyando a los pequeños negocios locales

- Chinatown es un vecindario histórico-cultural con una variedad de negocios patrimoniales e instituciones . El vecindario es el hogar de una comunidad residencial multigeneracional de larga data, una variedad de negocios pequeños y familiares, asociaciones familiares e instituciones que sirven a los estadounidenses de origen chino, así como a otras comunidades de inmigrantes.
- Los pequeños negocios y los negocios que sirven al vecindario son parte integral de la comunidad en Chinatown. Además de ofrecer bienes y servicios a una corta distancia para muchos residentes, los pequeños negocios locales contribuyen al legado de Chinatown de crear comercios y mercados informales. Hay metas y políticas que abordan los negocios de pequeña y mediana escala, y oportunidades para negocios y servicios cultural y lingüísticamente inclusivos en todo el texto del plan.

Ejemplos de metas y políticas incluyen:

- LU 38.3- Apoyar comunidades multigeneracionales que incluyan servicios locales culturalmente relevantes y lingüísticamente accesibles, instalaciones recreativas y un diseño urbano que se adapte a personas de todas las edades, ingresos y niveles de movilidad.
- LU 43.1- Permitir la ubicación estratégica de negocios vecinales de pequeña escala para que sean seguros y fácilmente accesibles para la comunidad residencial.

Carácter del Vecindario

- A medida que el Plan se adapta al crecimiento, también apunta a abordar la continuidad del pasado, presente y futuro de Chinatown. El Plan incluye estrategias como fomentar la preservación de lugares históricos, reforzar la escala en vecindarios residenciales proponiendo alturas de transición y límites de pisos, y proponer pautas de diseño de Mejores Prácticas (Apéndice A) para los nuevos desarrollos.

Los objetivos y políticas de ejemplo incluyen:

- LU 41.10- Apoyar y reforzar los componentes históricos y culturales de Chinatown, incluido el diseño arquitectónico, los negocios antiguos locales y las instituciones con legado que sirven a la comunidad local.
- Para ver una lista completa de los recursos históricos encuestados y designados, consulte el Informe de La Encuesta Central y Norte de la Ciudad, Reporte de LA (Apéndice B)

Movilidad para todos

- Ofrecer formas seguras y convenientes de caminar o conducirse por los distritos del centro de Los Ángeles es esencial para vecindarios saludables y accesibles. Chinatown está bien conectado con infraestructuras de trenes, autobuses y bicicletas, pero aún así necesita conexiones más seguras entre estos recursos cívicos. El Plan incluye políticas y estrategias que dan prioridad a las inversiones en espacios abiertos públicos, caminabilidad y calles activadas. El plan también contiene políticas para reforzar la conectividad ya presente en la vida comunitaria de Chinatown.

Ejemplos de metas y políticas incluyen:

- LU 41.5- Apoyar un entorno público mejorado, incluida una variedad de diferentes tipos de espacios abiertos que puedan ofrecer oportunidades para la recreación, el descanso y la interacción social culturalmente relevantes y multigeneracionales.
- LU 41.12 - Promover desarrollos comerciales estilo patio que sean característicos del área y refuercen la orientación peatonal histórica del vecindario y reflejen el patrimonio cultural de la comunidad.

2. ZONIFICACIÓN

Introducción

Además de actualizar el texto del Plan, la Actualización del Plan Comunitario también introduce un nuevo código de zonificación. El nuevo código nos permite desarrollar herramientas de zonificación diseñadas específicamente para el área del Plan. La estructura de zonificación propuesta consta de cinco partes clave: Forma - Fachada - Normas de Desarrollo - Uso - Densidad



Si bien los estándares de forma, fachada y Normas de desarrollo regulan el entorno construido, el Uso y la Densidad se refieren a las actividades permitidas en un sitio. La zonificación específica para propiedades en Chinatown se puede encontrar en el mapa de zonificación interactivo en www.planning4la.org/dtla2040#draft-plan o también en copia impresa en el Departamento de Administración de Registros de Planeación de la Ciudad de Los Ángeles en el 221 N Figueroa St, Suite 1450, Los Ángeles. Las citas deben hacerse con anticipación por correo electrónico en planning.recordsmgmt@lacity.org o llamando al (213) 847-3732

Para obtener información más detallada sobre las herramientas de zonificación desarrolladas específicamente para Chinatown, consulte el mapa "Mapa de zonificación de Chinatown" en la página siguiente.

¿Cómo se implementan las políticas?

El siguiente mapa describe las estrategias de zonificación aplicadas para realizar los objetivos de la política del Plan para Chinatown. Las regulaciones de Forma, Fachada y Uso se complementan entre sí y están diseñadas para abordar los objetivos de la comunidad que son: aumentar el acceso a viviendas asequibles; promover negocios locales y multigeneracionales; mejorar la movilidad; y reforzar la identidad del vecindario.

Nota: Para encontrar los reglamentos de zonificación aplicables relacionados con las descripciones en los cuadros de llamada, haga clic en los enlaces en negrita o consulte el Borrador del Código de Zonificación en www.planning4la.org/dtla2040

Los números en el mapa a continuación ubican el área de aplicación general de la zonificación preliminar. Para obtener detalles específicos del sitio sobre dónde se aplican estas estrategias, consulte el Borrador del Mapa de Zonificación.

1. Con el fin de ofrecer una posibilidad de obtener viviendas asequibles, el Plan reduce la Base FAR actual de 3: 1 a 1.5: 1 e introduce un límite de altura de base de 3 pisos. El Plan ofrece incentivos para construir hasta 3: 1 FAR o 6 pisos a cambio de reservar algunas unidades de vivienda asequibles. Ver la forma del distrito: [LN1](#) y [LM2](#).

2. Para equilibrar el crecimiento anticipado con el carácter existente de este vecindario y reforzar el patrón de construcción estrecho, el Plan estipula que el ancho máximo de un edificio es de 75' para las propiedades al oeste de la autopista 101, (Forma del Distrito LN1) mientras ofrece una mayor flexibilidad en la anchura y cobertura del edificio para las propiedades al este (Forma del Distrito LM2).

3. Para asegurar la compatibilidad con el carácter residencial de este vecindario, el Plan limita esta porción del área del plan generalmente a usos residenciales de unidades múltiples y usos que le sirven al vecindario. Ver el Distrito de Uso [RG1](#).

4. El Plan reconoce esta área como el núcleo comercial de Chinatown e incluye regulaciones para mantener el carácter de baja escala de este vecindario, mientras crea una vía para obtener beneficios que apoyen a la comunidad.

El Plan reduce la Base FAR existente de 6: 1 a 2: 1. Actualmente no existe límite de altura. Sin embargo, el Plan introduce un límite de altura base de 3 pisos y un límite máximo de altura adicional de 5 pisos. Ver las Figuras 1, 2 y 3 a continuación.

El límite de altura también asegura una transición visual más suave entre el residencial de baja escala en el oeste y las intensidades de desarrollo más altas en el este. Ver la forma del distrito [MN1](#). También consulte los diagramas en la página siguiente para visualizar cómo el Plan del Centro está cambiando las regulaciones de esta área para obtener más beneficios en la comunidad.

5. El plan presenta nuevas oportunidades para pequeños negocios al tiempo que incluye regulaciones que apoyan la retención de negocios patrimoniales.

El Plan limita el tamaño máximo de un establecimiento comercial a 5,000 pies cuadrados para así promover y retener las empresas locales pequeñas en lugar de corporaciones grandes. Ver el distrito de uso [CX1](#).

6. Requerir que los edificios se construyan cerca de la banqueta para garantizar que las construcciones de relleno nuevas continúen reforzando este patrón que es generalmente consistente y mejoren la sombra y comodidad de los peatones. Ver la Fachada de los Distritos [MK1](#) y [SH2](#).

7. Para reforzar que el frente de las tiendas a lo largo de Broadway estén orientadas hacia la calle y facilitar la exhibición de productos en las banquetas, el Plan requiere que los edificios que dan a Broadway, entre las calles College y Ord incorporen un puesto de mercado o una bahía de ventanilla que estén dirigidas hacia la Fachada del Distrito [MK1](#).

8. Para acortar bloques largos, mejorar la caminabilidad y contribuir a la calidad porosa y peatonal de Chinatown, se requiere que los edificios tengan un remetimiento en su edificación cuando estos excedan las anchuras permitidas. Ver la forma del distrito [DM5](#) y [DM2](#) Este requisito se aplica a todas las propiedades en Chinatown.

9. en un área con una variedad de opciones de transporte, el potencial de desarrollo adicional es un medio para lograr una vivienda asequible sustancial y otros beneficios de servicio comunitario, y aumentar la cantidad de personas que pueden beneficiarse del acceso a los servicios de transporte.

El Plan reduce la FAR base de 6: 1 a 2: 1 y los edificios pueden llegar a una FAR de 8.5: 1 ofreciendo beneficios para la comunidad. Ver la forma del distrito [DM5](#) y [DM2](#).

Permitir una mayor flexibilidad para una variedad de usos a lo largo de la periferia de Chinatown, como hoteles, instituciones educativas y de entretenimiento que sirven tanto a la población local como a la regional. Ver el Distrito de Uso [CX2](#).

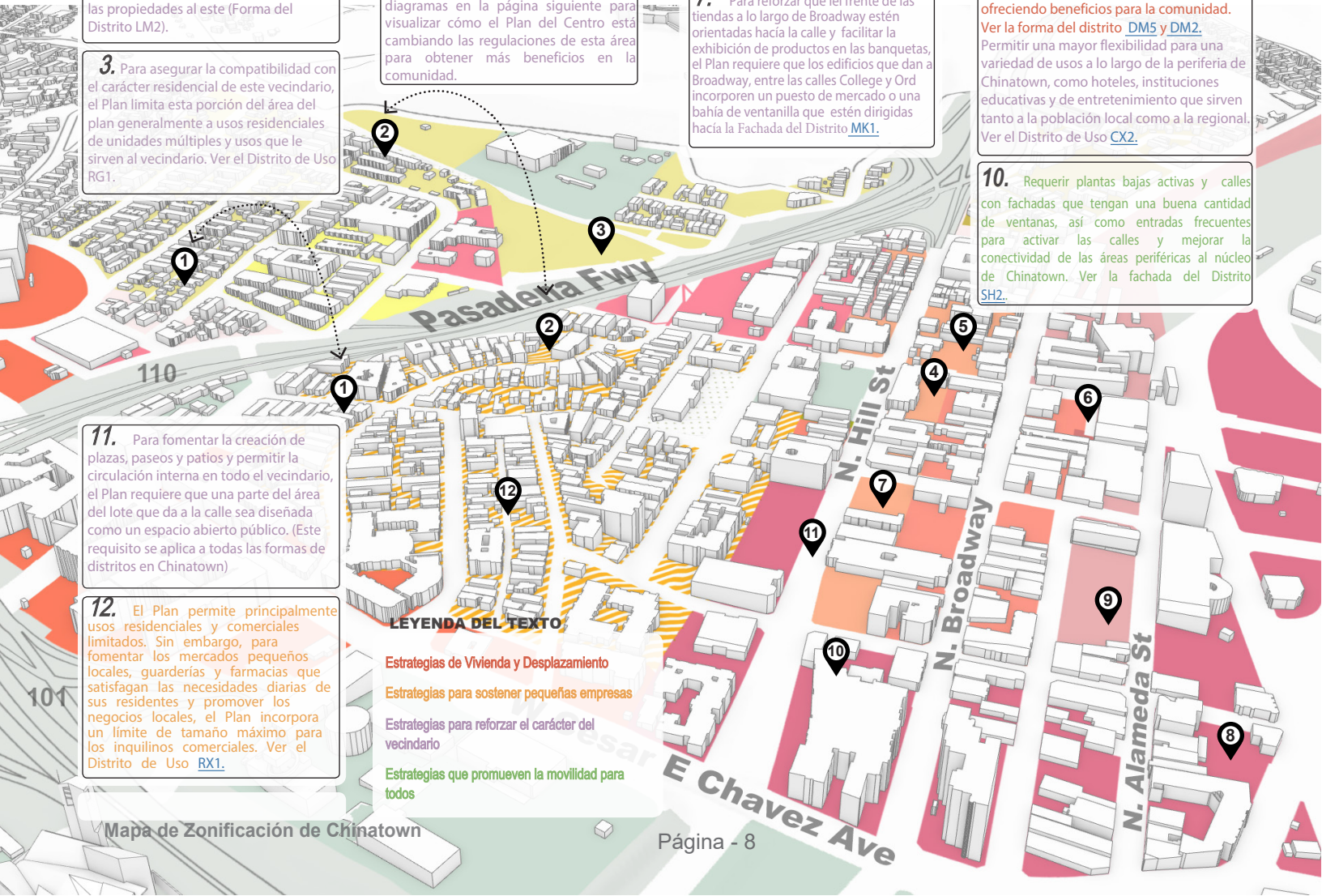
10. Requerir plantas bajas activas y calles con fachadas que tengan una buena cantidad de ventanas, así como entradas frecuentes para activar las calles y mejorar la conectividad de las áreas periféricas al núcleo de Chinatown. Ver la fachada del Distrito [SH2](#).

11. Para fomentar la creación de plazas, paseos y patios y permitir la circulación interna en todo el vecindario, el Plan requiere que una parte del área del lote que da a la calle sea diseñada como un espacio abierto público. (Este requisito se aplica a todas las formas de distritos en Chinatown)

12. El Plan permite principalmente usos residenciales y comerciales limitados. Sin embargo, para fomentar los mercados pequeños locales, guarderías y farmacias que satisfagan las necesidades diarias de sus residentes y promover los negocios locales, el Plan incorpora un límite de tamaño máximo para los inquilinos comerciales. Ver el Distrito de Uso [RX1](#).

LEYENDA DEL TEXTO

- Estrategias de Vivienda y Desplazamiento
- Estrategias para sostener pequeñas empresas
- Estrategias para reforzar el carácter del vecindario
- Estrategias que promueven la movilidad para todos

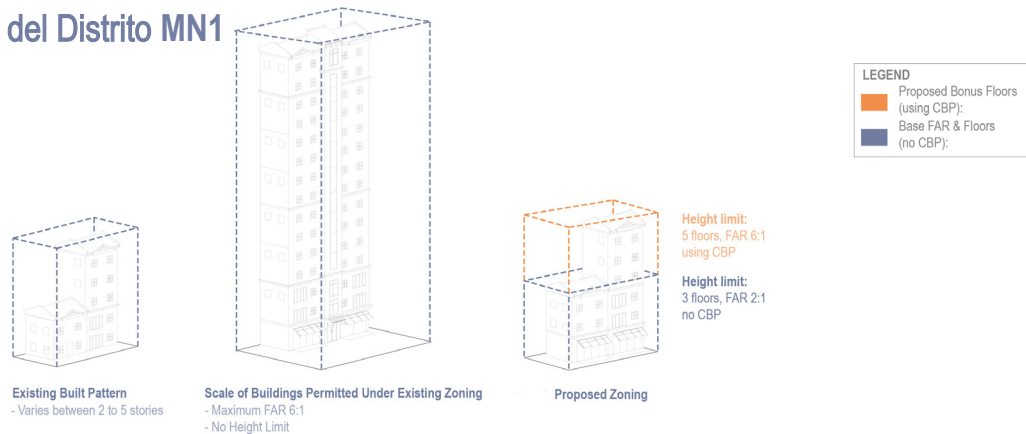


Modelos de construcción de Chinatown con el Programa de beneficios comunitarios (CBP)

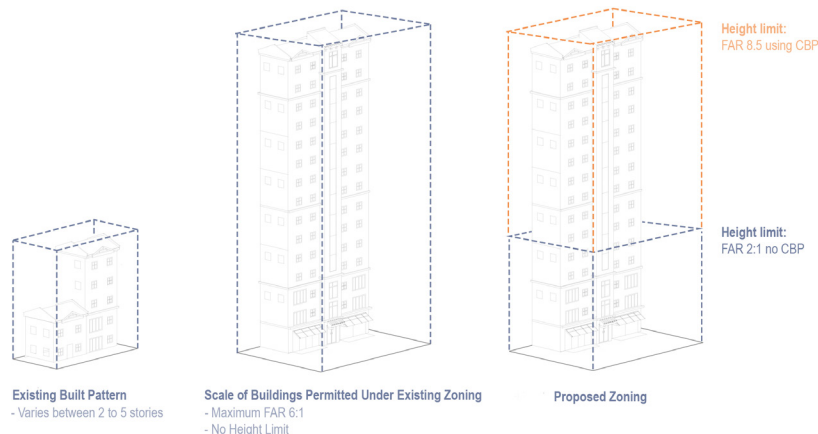
Los siguientes diagramas ilustran cómo el plan tiene como objetivo brindar más beneficios a la comunidad al cambiar la zonificación en las áreas comerciales de Chinatown. Los diagramas demuestran cómo la zonificación existente permite edificios mucho más grandes que los actuales. Los edificios más grandes están permitidos por derecho y no están obligados a proporcionar ningún beneficio comunitario. Al reducir lo que está permitido "por derecho", el Plan crea más oportunidades para los beneficios comunitarios. La forma de zonificación del distrito "MN1" también asegura que el nuevo desarrollo se complemente con el contexto circundante al aplicar un límite de altura de 5 pisos. La forma de zonificación del distrito "DM2" permite edificios más grandes y crea más oportunidades para los beneficios comunitarios, tales como viviendas asequibles.

El nuevo plan sería El Programa de Beneficios Comunitarios propuesto por El Plan el cual es una forma de captura de valor que se basa en un sistema de zonificación basado en incentivos. Si los desarrolladores eligen participar, los nuevos edificios proporcionarán un beneficio a la comunidad para construir edificios más grandes. Estos beneficios pueden abarcar desde la construcción o conservación de viviendas asequibles, hasta otros beneficios como parques y áreas de juego de acceso público, guarderías, incubadoras de pequeños negocios, servicios sociales, escuelas y bibliotecas, que permitan el éxito social y económico de los vecindarios.

Forma de zonificación del Distrito MN1



Forma de zonificación del Distrito MN2



Apéndice A

LAS MEJORES PRÁCTICAS DE CHINATOWN



Source: Shutterstock

CHINATOWN

INTRODUCCIÓN

Chinatown se caracteriza por usos residenciales de baja a media escala y servicios comerciales y minoristas orientados alrededor de un sistema de calles y plazas peatonales interiores. La arquitectura es predominantemente de mediados de siglo, aunque una cantidad sustancial de recursos culturales históricos con características arquitectónicas que son comunes a los estilos tradicionales están incrustados en este vecindario. En consecuencia, las características arquitectónicas como las complejas líneas del techo, los aleros acampanados, las colas de las vigas, los soportes tallados decorativamente y los balcones salientes se destacan en un contexto más sutil de mediados del siglo. El componente residencial de Chinatown consiste predominantemente en unidades multifamiliares y están presentes en forma de casas adosadas, patios con jardín o apartamentos intercalados con viviendas unifamiliares. La forma urbana incluye una variedad de alturas de construcción que van desde viviendas unifamiliares de un piso y establecimientos minoristas hasta edificios multifamiliares de mediana altura.

Los desarrollos más recientes son más altos en altura y generalmente bordean en los límites de Chinatown. Los elementos de diseño como plazas, fuentes de agua, arte público y murales contribuyen al carácter general de Chinatown. Las pautas para Chinatown están destinadas a garantizar que las nuevas construcciones de relleno sean compatibles con el contexto existente y complementen su identidad histórica y cultural, al mismo tiempo que incorporan diseño, detalles y materiales para formar un vecindario integrado e interconectado. Para orientar las nuevas construcciones y los cambios en los edificios existentes que contribuyan a esta condición de manera compatible, los diseñadores pueden mirar los estilos y enfoques arquitectónicos tradicionales chinos. Hay múltiples ramas de los estilos arquitectónicos chinos, cada una con reglas de diseño únicas que evocan un contexto y una connotación cultural distintos. El Apéndice B proporciona una descripción general de estos temas arquitectónicos, con recomendaciones y ejemplos de cómo combinar y aplicar elementos de diseño tradicionales en un contexto moderno.

PLANEACIÓN DE SITIO

Intención: Una relación integrada entre edificios, calles, y espacios abiertos que contribuyan y conversen la prominencia de las estructuras culturales e históricas.

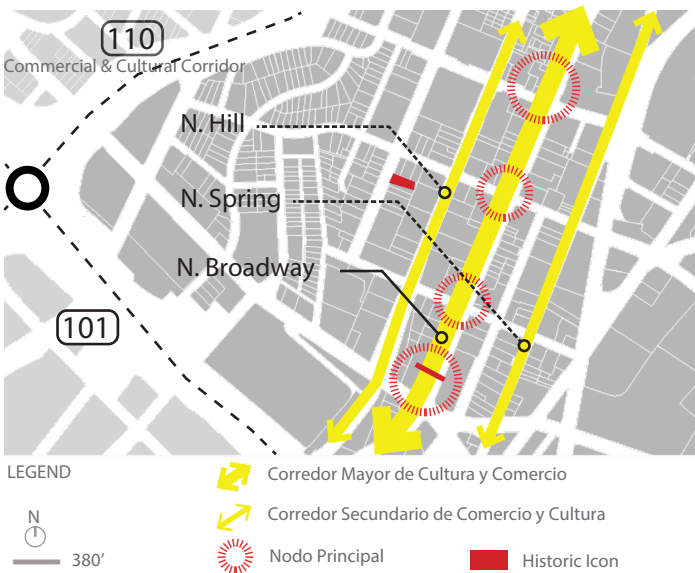
Cuando están localizados al lado de edificios de gran significación, reconocer su presencia por retranqueos y retrasos de edificios apropiados, para no abrumar su importancia.

Desarrollo urbano al lado de calles comerciales principiantes como North Broadway, North Spring Street y North Hill Street pueden proveer plazas públicas, atrios interiores, y pasadizos peatonales para quebrar cuadras grandes y promover circulación del peatón por una red interconectada de tienditas.

Donde edificios están retrasados de la línea de propiedad, considera diseñar estas área para acomodar asientos o mostradores abiertos de productos asociados con negocios alineados por la calle.

Reconocer la importancia de plazas y espacios de reuniones públicas similares en este vecindario. Integrar caminos públicos para peatones en el nuevo desarrollo para crear un entorno construido que contribuya a mejorar aún más este vecindario.

Cuando un proyecto está situado en una locación estratégica como un nodo prominente o una entrada importante, hay que explorar como hacer el sitio servir como un icono identificable, un lugar conocido, o una entrada al vecindario.



1. N. Broadway sirve como el corazón cultural de Chinatown con negocios locales únicos en el área, organizaciones heredadas, y lugares prominentes icónicos. Diseñar edificios al lado de N. Broadway para reforzar su identidad como el "Corredor de Comercio y Cultura" principal, con una variedad de usos y facilitar una línea de espacios de reunión durante celebraciones culturales y de comunidad.
2. Para ayudar a promover una calle y vecindario vibrante, calles N. Hill y N. Spring son previstas para servir como "Corredores Culturales" secundarios, con más usos mixtos.
3. Celebrar edificios y estructuras en intersecciones clave y sitios de esquina, y utilizar las oportunidades para crear un enfoque visual.



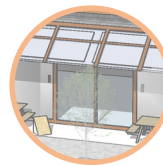
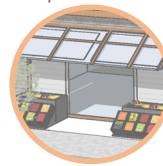
La Figura enseña un corredor comercial cultural orientado al peatón en la ciudad de Beijing en China. Características como señalamientos claros, asientos, escaparates, y sombra han sido incorporados para mejorar la experiencia del peatón



La Figura enseña un vecindario de usos mixtos vibrante. Esta imagen demuestra como construyendo retranqueos pueden ser activados con usos como comedores al aire libre, mostradores, y asientos.

La imagen a la derecha enseña gestos de diseños que responden a los estilos predominantes en la arquitectura de Chinatown.

Los proyectos son fomentados para proveer un diseño de piso poroso con espacios para un mostrador abierto de productos y asientos a lo largo de la banqueta.



■ ■ ■ DISEÑO DE EDIFICIOS Y ARTICULACIÓN

Orientar usos activos, espacios de reuniones públicas, y balcones lejos de cercas carreteras para minimizar exponer al sonido y contaminación del aire.

Posicionar, orientar, y formar fachadas de edificios que mejoran y complementan espacios abiertos cercanos.

Incorporar una variedad de espacios de reuniones públicas que satisfacen las necesidades del amplio rango de usuarios, incluyendo familias con niños, mayores de edad, y dueños de mascotas.

Diseñar espacios abiertos que incluyen un patio de recreo, instalaciones para niños y niñas, también con amenidades y asientos para adultos y los mayores de edad que promuevan la tutela informal.

Emplear una variedad de materiales de alta calidad en espacios públicos que apoyen un rango de actividades.



Las imágenes arriba enseñan actividades comunes, populares especialmente entre mayores de edad: haciendo ejercicio, volando papalotes, jugando ajedrez, Taichi, bailando en la plaza, etc.

Figuras A a C enseña varios materiales de pavimento. Estos espacios públicos no necesitan ser grandes; de tamaños chicos o medianos son más deseados. Generalmente son preferidos, espacios que fomentan diferentes usos con una variedad de materiales y diseños, espacios con sombra y con luz del sol, y con patios de recreo para niños y niñas cerca de asientos para adultos y los mayores de edad que promuevan la tutela.

Intención: En general diseño de edificios, articulación, y la masa contribuyendo y fortaleciendo el papel que Chinatown tiene como corazón cultural de Los Ángeles, caracterizada por edificios que contribuyen a un corredor cohesivo y memorable.

Incorporar entradas prominentes, comedores de aire abierto, mostradores al aire libre, mobiliario urbano, o tratamientos de fachada únicos que traigan vida a lo largo de North Broadway.

Utilizar marquesinas y arquitectura que sobresale, también instalaciones de jardines convencionales y no-convencionales que proveen sombra y reducen el efecto de isla de calor.

Destacar visibilidad de usos de venta que sirven vecindarios pequeños cuando están al lado de usos residenciales, por incorporar entradas identificables y una transparencia máxima a lo largo de las fachadas de las calle.

Exhibir visualmente la historia pública y los antecedentes con imágenes, texto, o placas visibles desde el derecho de paso público.

Crear una alineación continua, como una línea fuerte de cornisa o niveles superiores a paso atrás, para respetar las similitudes con las estructuras cercanas.

Arquitectura prominente como punto de referencia- Centro de Artes Chongqing Guotal



La figura de arriba enseña un ejemplo cuando se tiene un edificio prominente como punto de referencia. Este tipo de edificios como los Jardines Chinos que aparecen en esquinas e intersecciones mayores, ayudan a formar una fuerte mapa mental. Este edificio sirve para diferentes usos y celebra características estéticas/culturales.

Figura D a G enseñan varios modos de mostradores públicos que enfatizan identidades de historia y cultura; Elementos como buril tradicional Chino de piedra/metal y caligrafía están incorporadas en plagas.

Imagen A fuente de Shutterstock; imágenes B y G fuentes Getty; imagen F fuente Mafengwo

MATERIALES Y DETALLES ARQUITECTURALES

Intención: Que los materiales y detalles de arquitectura usados resone una función de edificios moderna y tradicional y diseñados en armonía con el entorno construido.

Incorporar expresiones bien pensadas de diseños arquitecturales Chinos, por el uso de una variedad de materiales y texturas que hagan adorno de dibujos y dimensiones, más bien que gestiones abiertas. Diseño de edificios y materiales que sean internamente coherentes y tengan puntos de foco mínimos son lo más apropiados.

Incorporar materiales naturales, o sustituir materiales naturales con, madera, piedra, azulejo, terracota, cerámica, y ladrillo de arcilla para darle más textura.

Considera usar un sistema de colores que utilice colores sobresalientes como el rojo que tiene más acento, en vez que colores de fachada primarios.

Proveer materiales de pavimento como azulejo o piedra que hagan espacios de recreo y entradas de edificios distinguidos.

En general son deseados techos, cornisas, o pretilles que sean visualmente distintos que se integren naturalmente en el diseño del edificio.

Considere usar señalamiento que tenga cualidades dimensionales, para crear un efecto en capas o apilado.

Retener señalamientos históricos para preservar el carácter del distrito.

Explorar haciendo señalamientos multilingües e incorporar idiomas locales más usados.

Incorporar señalamientos neón que ya existen como parte de nuevos edificios para retener esta característica definitiva de Chinatown.

La figura demuestra el diseño de luz en Chongqing, China. Buena iluminación refuerza la características de arquitectura de un edificio, mejora la seguridad del distrito y evita la contaminación de luz. Para lograr un diseño coherente especialmente sobre corredores comerciales como N. Broadway, considere aplicando luz sobre las líneas distinguidas de los techos, cornisas, columnas y balcones.



Source: Shutterstock

Sino-Ocean Taikoo Li

Esta figura demuestra un corredor cultural comercial en Chengdu, China que combina exitosamente los diseños modernos e históricos.

Source: Shutterstock

Source: Getty

Figuras A y B enseñan señalamientos 3-D durables, que incorporan idiomas locales y le ponen un interés visual a la fachada del edificio. Uso de caligrafía China, como usted puede ver en la Figura A también es alentado.

Un Pueblo Antiguo en Suzhou



Source: Getty

Source: Shutterstock

Esta figura enseña un esquema de colores en un pueblo tradicional en China: usa colores y tonos

básicos para calmar y no saturar, también se usan colores oscuros para los techos y los marcos de ventana para crear un contraste. Puede notar que los colores brillantes se usan escasamente y el rojo se usa solo como realce para enfatizar entradas y vistas directas. Las Figuras C y D enseñan la aplicación del color rojo en decoraciones y mobiliario urbano.



Source: Shutterstock

Paleta de Colores y Materiales

Un componente clave del diseño tradicional Chino es la selección de materiales y colores de los edificios, que muy frecuentemente son emparejados juntos con significados particulares o ocasiones. La aplicación de estos elementos en construcción contemporánea puede ayudar a edificios nuevos integrarse armoniosamente a la fábrica existente de Chinatown.

Paleta de Colores y Materiales

	Colores	Materiales
Techo	 <p>Es costumbre usar colores oscuros para el techo o las crestas, y muy frecuente son el mismo tono de color que tiene la fachada, pero con un tono poco diferente. El color del techo puede incluir negro; Dai (黛); gris oscuro y claro, o burdeos que es similar a un ladrillo.</p>	 <p>Materiales de techo pueden incluir azulejo, compuestos de arcilla, concreto, vidriados, solar, o azulejo ceramico; tejas de asfalto; pizarra, madera, metal, o techo verde; o substituir con texturas similares.</p>
Fachada	 <p>La fachada es usualmente un tono suave o tranquilo, como blanco, gris, beige, amrallio claro, marrón, o borgana como el color de un ladrillo.</p>	 <p>Mientras el color de la fachada es sutil, el material de la fachada puede incluir una textura o un diseño que introduce un interés visual. Esto puedes ser logrado con concreto texturado, con madera o su substituto; chapa de mampostería, compuesta de piedra, ladrillo, azulejo, o su substitutos; tableros de metal; o vidrio y su sustitutos, que también sirven como buen material transicional entre estilo de arquitectura moderno y antiguos.</p>
Ventanas y Marcos de Puerta	 <p>Tonos oscuros como rojo oscuro, borgana, o negro pueden ser aplicado a ventanas y marcos de puerta. Desarrollo nuevo debe evitar aplicar blanco a los marcos de puerta.</p>	 <p>Ventanas y marcos de puerta pueden usar madera, fibrex, aluminio, material compuesto, fibra de vidrio.</p>

Color de Acento



Mínimo pero consistente uso de colores. El color se puede usar prudentemente como método de destacar componentes de un edificio o un distrito. Ejemplos de esto incluyen linternas rojas u otras decoraciones en las entradas de edificios, callejones, o distrito; muebles urbanos; y unos marcos de ventanas. La aplicación juiciosa del color rojo también puede apoyar otros objetivos como señalamiento para el peatón o conexión visual.

Color Transicional



Evitar combinaciones de colores abruptas. Colores y tonos transicionales como murales entre el techo y la fachada primaria son usados como estrategia tradicional en arquitectura China para evitar transiciones discordantes.

Textura



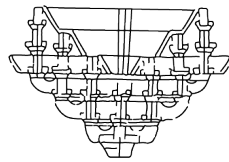
La textura es la clave para el éxito. Textura/Material apropiado puede jugar un papel importante en el enlace de identidades tradicionales y modernas. Para más información, puede ver la sección de Materiales a la izquierda y el Apéndice A para ver ejemplos de aplicación.

Image sources: Getty.

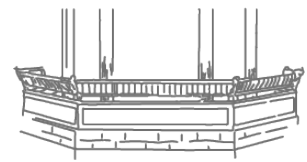
Característica Icónicas de China

En las siguientes páginas puede Apéndice A con descripciones y explicaciones detalladas

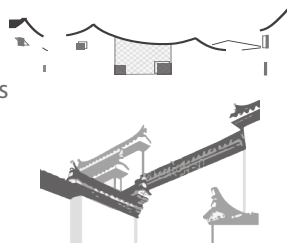
1. Dou Gong



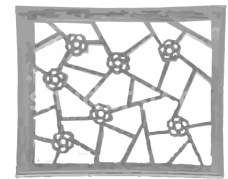
2. Mei Ren Kao



3. Techos inclinados y crestas de tejas



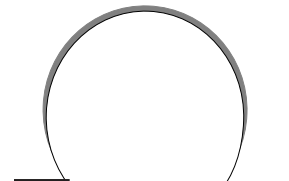
4. Paredes de Pantalla y Ventanas de Diseño Enrejado



5. Casa de la Puerta (Men Lou)



6. Puerta de la Luna



■ ■ ■ Apéndice A

Características de Diseño de Arquitectura Chinas Iconicas Para Inspiración

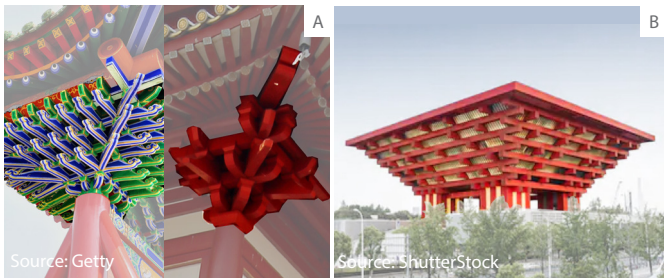
Aplicando Elemento Identificable de la Arquitectura Tradicional China a la Arquitectura Moderna (referencing Neo-Chinese/Contemporary Chinese Style: Xinzhongshi (新中式建筑))

Abajo puede ver los enfoques tradicionales de arquitectura China que cohesivamente integran elementos tradicionales con un diseño moderno al edificio, esto para llevar a cabo funcionalidad y belleza estética.

Estructuras contemporáneas que han logrado incorporar estos elementos tradicionales (新中式建筑) lo han hecho con estructuras de edificios apropiadamente abstractas y simplificadas, eso permite que brillen más los elementos tradicionales como las características principales del edificio. La siguiente sección provee una selección de precedentes y mejores prácticas.

1. Dougong

Dougong es un conjunto de soportes de madera entrelazado, tradicionalmente utilizados como estructuras de apoyo y decorativas. El uso de Dougong primero apareció en edificios a finales de siglo antes de Cristo y evolución a una red de estructura que juntaba pilares y columnas al marco del techo. Cómo identificables e icónicas estructuras tradicionales de la arquitectura China, pueden ser adaptado de manera innovadora a edificios modernos.



Source: Getty
Dou Gong Tradicional

Source: Shutterstock
Pabellón en la Expo 2010 en China

La Figura A muestra dos ejemplos de estructuras Dougong tradicionales, una con colores intrincados arriba de otro y el otro más simplificado.

La Figura B en el Hall de Exhibición del Pabellón de China, construido en el 2010 durante la Exposición en Shanghai. Esto es un ejemplo de arquitectura inspirada de Dou Gong con modernización, que combina ambas geometría icónica y el ritmo de Dou Gong. Sin embargo, para contextualizar la aplicación de estas características, considere el ambiente alrededor y la masa del edificio.

Como está demostrado en la imagen B arriba, se le anima a los diseñadores que reinterpretan elementos arquitecturales Chinos a un vernáculo de arquitectura moderna.

2. Mei Ren Kao

Mei Ren Kao ("la belleza se apoya en"), una banca larga lineal que funciona ambamente como asiento y parapeto. Es común en el pasillo, pavillion y corredor en niveles superiores de edificios Chinos. Puede ser modificado y aplicado apropiadamente a nuevos edificios para mejor conectar la transición de espacios interiores o exteriores, proveer espacios de descanso para los mayores de edad, y ofrecer vistas al paisaje urbano.



Source: the-silk-route
MeiRenKao en el segundo piso

Source: Flickrriver
MeiRen Kao en el corredor de jardín

La Figura C y D muestra diferentes maneras de aplicar Mei Ren Kao, un tipo de banca, en arquitectura tradicional de China. En algunos casos, las bancas también se pueden combinar con muros de retención.

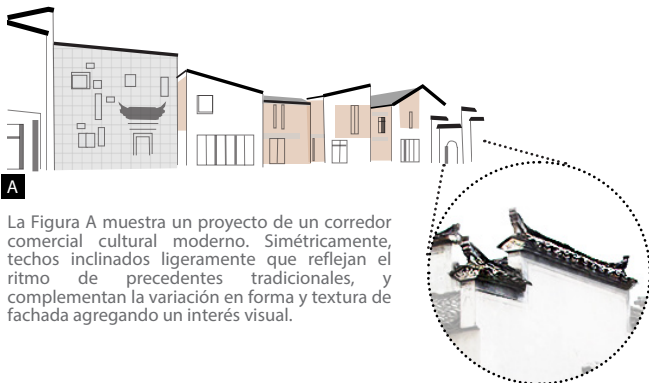
Mei Ren Kao puede ser incorporado a nuevos edificios para funcionar como balcón y apoyar negocios como cantinas, casas de té y restaurantes. Este elemento de diseño también ayuda a conectar espacios interiores y exteriores, y niveles superiores a la calle.

3. Techos inclinados y cumbrera de tejas

La lista A abajo identifica cuatro tipos muy comunes de techos tradicionales en China. A pesar de que techos inclinados no son necesarios en Los Ángeles por el clima seco, y muy mínima lluvia y nieve, son características identificables a prestar de su ritmo único que puede muy fácilmente evocar la identidad de diseño Chino.

El alero es otra característica común de la arquitectura de China, que se aplica como una capa lineal en paredes o paredes de pantalla. Estos pueden ser utilizados en diseños contemporáneos para definir la figura de un edificio y funcionar como un acento.

La imagines a bajo enseñan varias formas de cómo reinterpretar los techos inclinados y aleros en diseños de arquitectura moderna.



La Figura A muestra un proyecto de un corredor comercial cultural moderno. Simétricamente, techos inclinados ligeramente que reflejan el ritmo de precedentes tradicionales, y complementan la variación en forma y textura de fachada agregando un interés visual.

Source: Yingshi Huang.

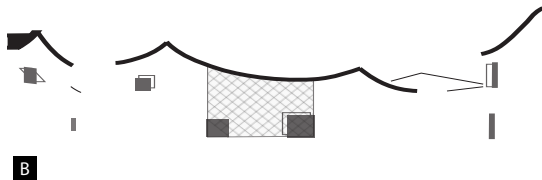


Figura B. El techo inclinado está ligeramente curvado para crear una expresión moderna de una característica de un diseño tradiciona

4. Ventanas de Textura Enrejado y Paredes de Pantalla

Marcos de ventana decorativos y paredes de pantalla son usadas en toda la arquitectura tradicional de China y diseños de jardín para separar el ambiente del interior y exterior.

Edificios contemporáneos pueden incorporar ventanas con texturas enrejadas y paredes en diferentes maneras funcionales: 1) para articular la fachada del edificio y quebrar paredes blancas (Figura D); 3) para crear separación o sentido de privacidad entre espacios interiores y exteriores, o para cribar áreas de patio (Figura E); 4) para marcar puntos focales (Figura F).

Diseños de paredes de pantalla China típicamente usan significados culturales. Tan por eso, es necesario en avanzado un estudio de precedente.



Source: Shutterstock

Panel de Madera en Fachadas

Source: Shutterstock

Madera enrejada para un diseño pasivo

Source: Shutterstock

Madera enrejada para separar espacios

Source: Shutterstock

Paredes de pantalla para guiar el punto de vista

Lista B: unas categorías de diseños tradicionales enrejados incluyen

- Cadrado (cuadrícula, diamantes, diamantes-sobre posicionado)
- Circulo (espejo rondo, luna, moneda, ventilador)
- Personajes Chinos (ten(+), secundario(亚)), relacionado con ceremonia de sacrificio and quiere decir noble, trabajo(工), campo(田)
- MiSC(follage, animales, etc.)

5. Porton de la Luna (Men Lou)

Los elementos de Casa de Puerta son usados comúnmente en diseños tradicionales de China. Originó de la dinastía Han y a evolucionado por miles de años. Puede ser puesto en la pared de un jardín, un templo, o en la entrada de una calle.

Casa de Puerta es visto usualmente como la “cara” de la familia o dueño, en consecuencia varía gran parte en el tamaño, altura, estructura, estilo, decoración, y material etc. Para crear un punto focal alguna arquitectura inspirada de China usan elementos de Casas de Puerta directamente en la fachada, para agregar un interés visual o indicar una entrada. La mayoría de estos edificios funcionan como restaurantes u otros usos comerciales.



Figura A y B dan ejemplos de Puerta de Casa

6. Puerta de la Luna

En tradiciones Chinas, la luna llena es un símbolo de paz, prosperidad, y la reunión de familia. La puerta de luna es un elemento común usado en diseños de Jardín en el Sur de China. La puerta es seguidamente usada para conectar dos espacios colindantes; funciona como un marco, para mediar o guiar la atención de una a un panorama particular, como el punto focal en el jardín. La luna circular puede a veces ser sustituida por un perfil similar, como por ejemplo un octágono.

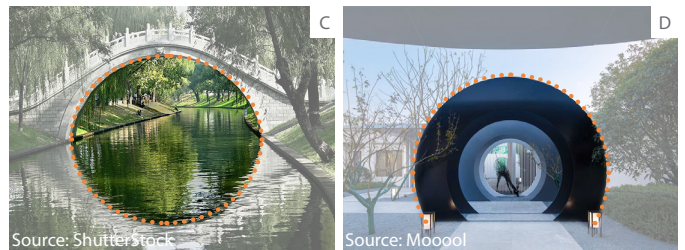


Figura C y D muestra la figura llena de la luna tradicional en diseño Chino. En diseño moderno, la figura puede ser usada efectivamente en varias locaciones.

Figura C muestra un ejemplo de puerta de luna simulada usando una superficie reflejante.

Ejemplos de Aplicación de Textura



Image sources: Shutterstock.

Incorporando texturas apropiadas y detalles arquitecturales puede reforzar la identidad y mejorar la calidad visual de este vecindario.

Estos ejemplos muestran Reales Chinos: Panel de metal en la pared; leones de piedra en las entradas; cornises de madera carvada.



Image sources: Shutterstock.

Textura e Identidad: Dos ejemplos demuestran el uso de diferentes texturas para reflejar ambas identidades modernas y tradicionales.

■ ■ ■ APENDICE B

Interpretando Precedentes Modernos

Caso de Estudio: Sino-Ocean Taikoo Li, Chengdu, China



El desarrollo Sino-Ocea, completado en 2014, es un ejemplo de Arquitectura China-Neo, un ganador del Premio Mundial de Excelencia de ULI en 2015, y Certificado-Oro por desarrollo LEED ND. El desarrollo de gran escala pesado en ventas está localizado entre una estructura hecha hace más de un mil de años, el Templo Daci, y el distrito comercial y financiero más próspero de Chunxi Road, Chengdu. El desarrollo alcanza objetivos de sustentabilidad aplicando aletas arquitecturales en la fachada y aleros de techo para dar sombra solar, y por usar analysis de fluidos dinámicos computacionales (CFD) para informar el estudio de la orientación del edificio y mejorar su microclima alrededor.

El desarrollo también tiende un puente para unir los vacíos estético y culturales entre arquitectura anicia de China y rascacielos modernos, escogiendo y pensativamente abstrayendo elementos de diseño tradicionales en el diseño del desarrollo. El desarrollo simplifica diseños de techo del Sureste de China, para virilmente reflejar ritmos tradicionales, donde se sienta el techo en varias elevaciones y recaídas. El desarrollo tambien refleja texturas locales y temas de color, por el uso de materiales como paneles de madera, ladrillos, azulejo de techos, y colores sometidos como la pared de color lima.

En secciones del desarrollo con actividades de comercio y ventas, los diseñadores han incorporado paredes contemporáneas de vidrio. Esto establece niveles altos de transparencia en el piso, abriendo paso para luz natural (Chengdu es famoso por su clima melancólico), que refleja precisamente el contexto de características modernas mientras también proporcionado cada negocio más oportunidades para jugar con el diseño interior e iluminación. Esta innovación moderna es vista como exitosa, por sus líneas de techo tradicionales y los materiales usados por el resto del desarrollo.



Material moderno: contribuye a una identidad moderna; responde al contexto alrededor de edificios altos, activa las fachadas de la calle y destaca uso comercial.



La identidad cultural es reflejada por figuras y materiales; aleros en diferentes elevaciones imitan viejos pueblos y agregan interés visual.

Interpretando Precedentes Tradicionales: Tres Clases de Arquitectura

En la mayoría hay tres clases en arquitectura tradicional de China. A pesar de que edificios nuevos no están fomentados a imitar edificios tradicionales, un entendimiento de las teorías subyacentes y elementos corelados son importantes para evitar diseños extravagantes y sin sentido.

Nuevos diseños de edificios son fomentados a reflejar identidades de China, sin embargo, también considere sostenibilidad, durabilidad y funcionabilidad para evitar diseños que son económicamente y ambientalmente ineficientemente.



Estilo Norteno Vernacula



Estilo de vernacula del Sureste



Arquitectura de Diseño Royal

Estilo Norteno Vernacula

La imagen muestra un ejemplo de arquitectura vernácula Norteña, donde el edificio ha sido diseñado con azulejo oscuro gris en el techo, una fachada de ladrillo gris claro, y una fachada color limón-claro para darle tono en general. El Norte de China tiene inviernos extremos, resultando en un paisaje natural que seguidamente esteril. Para infundir vitalidad a este contexto, la arquitectura vernácula Nortena incluye ventanas de madera y puertas que seguidamente son pintadas oscuro rojo o verde, y a veces los marcos de madera permanecen sin pintar. Muchos edificios con en Estilo Vernácula Norteno incluyen murales, caracterizando paisajes o panoramas con significados culturales. Estos murales son seguidamente vera o azul en general, y localizados debajo de la cornisa del techo.

Estilo de vernacula del Sureste

Un ejemplo icónico de arquitectura vernacula del Sureste es Hui Style. Este estilo incorpora azulejo gris oscuro y fachada color limón-blanco para estabilizar un tono sordo. Las ventanas y puertas están tradicionalmente hechas con madera, que son dejadas sin pintar o pintadas con rojo oscuro o gris. Cuidadosa introduccion de color y formas de textura forma una limpia y ordenada estetica.

Diseño de Arquitectura Religioso y Royal

En China antigua, no más palacios de royales inculian techos amarillos. Otras estructuras royales y religiosas pueden usar techos amarillo-verde, verde, o vder-gris. Esto es en contraste a otro tipo de edificios que estaban limitados a techos grises. La fachada de estructuras Royales o Religiosas eran típicamente rojas, y en instancias pintadas verde. Similar a esos murales encontrados en el Estilo vernacular Norteno, estructuras religiosas y royales muy seguido caracterizan murales abajo y sobre la cornisa. Estos murales pintados típicamente son de tono azul o verde. Estructuras Religiosas y Royals eran tradicionalmente los únicos edificios que incluyen dragones en el diseño del mural.

Espíritu de Arquitectura China

Cuando todos los elementos y componentes de un edificio dicen una historia cohesiva, cuando demuestra un ritmo fluyente y la Arquitectura expresa un espíritu unificado, es seguidamente exitoso. Si intenta reflejar espíritu tradicional Chino, aqui hay varias referencias de donde escoger:

- "Harmonia entre el universo y humanos" (天人合一,因地制宜)
- Sentido de orden: majestuosa y magnificente (tema Norteño Royal)
- Sentido de relajamiento, romance, libertad, y filosofía (Estilo de Jardin de Sureste de China)
- Sentido de prosperidad, propicio y alegre (tema de vernacula)

Appendix B
CENTRAL CITY NORTH SURVEY LA REPORT

SurveyLA

Los Angeles Historic Resources Survey

Historic Resources Survey Report Central City North Community Plan Area



Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources



Prepared by:

HISTORIC RESOURCES GROUP
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Project Overview

This historic resources survey report (“Survey Report”) has been completed on behalf of the City of Los Angeles Department of City Planning’s Office of Historic Resources (OHR) for the SurveyLA historic resources survey of the Central City North Community Plan Area (CPA). This project was undertaken in two phases: the first phase was conducted between September 2011 and May 2012 by Sapphos Environmental, Inc. (Sapphos); the second phase was conducted by Historic Resources Group (HRG) between October 2015 and September 2016.

When the Central City North CPA was originally surveyed by Sapphos, the Industrial Development Context had not yet been developed and, therefore, industrially-zoned parcels were not surveyed at that time. Additionally, the Chinese American Historic Context had not been fully developed although Chinatown and other resources associated with the Chinese American community within the CPA were surveyed. Since then, both of these historic contexts have been completed. Therefore, the purpose of the second phase survey was to: (a) survey the industrially-zoned properties previously excluded, (b) review properties identified in the Chinese American Historic Context and revise data as needed, and (c) add some additional properties missed during the previous survey. This Survey Report includes survey findings from both surveys phases completed by Sapphos and HRG.

This report provides a summary of the work completed, including a description of the Survey Area; an overview of the field methodology; a summary of relevant contexts, themes, and property types; and complete lists of all recorded resources. This Survey Report is intended to be used in conjunction with the **SurveyLA Field Results Master Report** (“Master Report”) which provides a detailed discussion of SurveyLA methodology and explains the terms used in this report and associated appendices. The Master Report, Survey Report, and Appendices are available at www.surveyla.org.

SurveyLA Methodology Summary

Below is a brief summary of SurveyLA methodology. Refer to the Master Report discussed above for more information.

Field Survey Methods

- Properties surveyed for SurveyLA are evaluated for eligibility for listing in the National Register of Historic Places, California Register of Historical Resources, and for local designation as Historic-Cultural Monuments (HCM) or Historic Preservation Overlay Zones (HPOZ), commonly known as historic districts.

- Field surveyors cover the entire area within the boundaries of a CPA. However, only resources that have been identified as significant within the contexts developed for SurveyLA are recorded.
- Consultants making resource evaluations meet the Secretary of the Interior’s Professional Qualification Standards in Architectural History, History, or a related field.
- Surveys focus on identifying significant resources dating from about 1850 to 1980.
- All surveys are completed from the public right-of-way (from vehicles or on foot as needed).
- Digital photographs are taken of all evaluated resources.

Field Surveys do not include:

- Individual resources and historic districts (including HPOZs) that are already designated (listed in the National, California or local registers).
- Community Redevelopment Area (CRA) surveys conducted concurrent with SurveyLA.
- Potential Historic Preservation Overlay Zone (HPOZ) areas that have been surveyed in the last five years and are in the process of being designated.

SurveyLA Resources Types

SurveyLA identifies individual resources, non-parcel resources, historic districts and district contributors and non-contributors. Each of these is described below. Appendices A, B, and C are organized by resource type.

- **Individual Resources** are generally resources located within a single assessor parcel, such as a residence. However, a parcel may include more than one individual resource, if each appears to be significant.
- **Non-Parcel Resources** are not associated with Assessor Parcel Numbers (APNs) and generally do not have addresses. Examples include street trees, street lights, landscaped medians, bridges, and signs.
- **Historic Districts** are areas that are related geographically and by theme. Districts may include single or multiple parcels, depending on the resource. Examples of resources that may be recorded as historic districts include residential neighborhoods, garden apartments, commercial areas, large estates, school and hospital campuses, and industrial complexes.
- **District Contributors and Non-Contributors** are buildings, structures, sites, objects, and other features located within historic districts. Generally, non-contributing resources are those that are extensively altered, built outside the period

of significance, or that do not relate to historic contexts and themes defined for the district.

- **Planning Districts** are areas that are related geographically and by theme, but do not meet eligibility standards for designation. This is generally because the majority of the contributing features have been altered, resulting in a cumulative impact on the overall integrity of the area that makes it ineligible as a Historic District. The Planning District determination, therefore, is used as a tool to inform new Community Plans being developed by the Department of City Planning. These areas have consistent planning features – such as height, massing, setbacks, and street trees – which warrant consideration in the local planning process.

Project Team

The Central City North CPA survey was conducted by Sapphos and HRG. Sapphos personnel included Leslie Heumann, Historic Resources Manager; Marlise Fratinardo, Cultural Resources Senior Coordinator/Project Manager; and Laura Carías, Cultural Resources Coordinator. Additional assistance was provided by Sapphos intern Marilyn Novell.

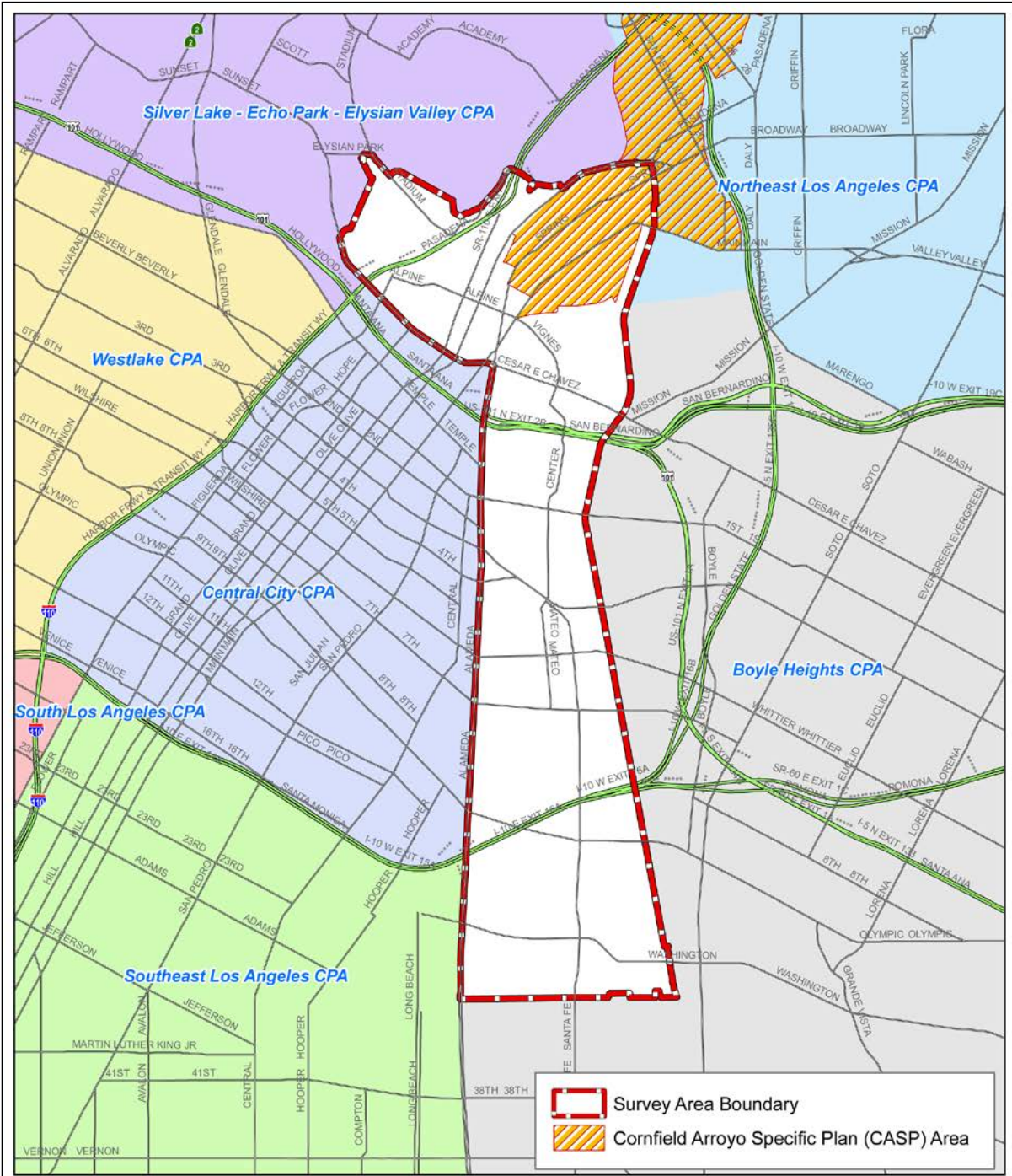
HRG personnel included Kari Michele Fowler, Senior Preservation Planner; Christine Lazzaretto, Principal; Heather Goers, Architectural Historian; Robby Aranguren, Planning Associate, and Christy Johnson McAvoy, Founding Principal. Additional assistance was provided by HRG intern Scott Watson. Kari Fowler served as the project manager.



Survey Area

Description of the Survey Area

The identified survey area (“Survey Area”) corresponds with the boundaries for the Central City North Community Plan Area (CPA). Located immediately to the north and east of downtown Los Angeles, the Survey Area is bounded generally by Stadium Way, Lilac Terrace, and North Broadway to the north; the Los Angeles River to the east; 25th Street to the south; and Alameda Street, Cesar E. Chavez Avenue, Sunset Boulevard, and Marview Avenue to the west. The Survey Area is surrounded by the CPAs of Silver Lake-Echo Park-Elysian Valley and Northeast Los Angeles to the north, Boyle Heights to the east, and Central City to the west, as well as the City of Vernon to the south. (See Survey Area Map below.)

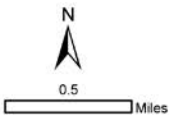
Survey Area Map.



 Survey Area Boundary
 Cornfield Arroyo Specific Plan (CASP) Area



Central City North CPA
Survey Area



The CPA consists of a total of 7,728 parcels. Of these, approximately 6,836 parcels were surveyed by SurveyLA. Survey LA generally does not include properties constructed after 1980; individual resources and historic districts (including HPOZs) designated under federal, state, or local programs;¹ or Community Redevelopment Area (CRA) surveys conducted concurrent with SurveyLA. In Central City North, the survey area also does not include properties within the Cornfield Arroyo Seco Specific Plan (CASP) area.²

The topography of the Survey Area is generally flat – a characteristic reflected in the area’s largely orthogonal street patterns – with some hilly areas in the northwestern part of the CPA. The Survey Area is traversed by several major thoroughfares, including the north/south corridors of Alameda Street, North Broadway, North Spring Street, and North Main Street, and the east/west corridors of Cesar E. Chavez Boulevard, 1st Street, 4th Street, Olympic Boulevard, and Washington Boulevard. The Survey Area is also served by three major freeways: the Pasadena (110) Freeway to the north; the Hollywood (101) Freeway, which runs east/west through the central portion of the Survey Area; and the Santa Monica (10) Freeway, which runs east/west through the southern portion of the Survey Area. The Los Angeles River defines the eastern border of the CPA.

The Survey Area is composed of low- to medium-density urban land uses, including residential, commercial, industrial, and institutional properties. South of Cesar E. Chavez Boulevard, the vast majority of the Survey Area is composed of industrial development. Residential development is contained almost exclusively in the northwestern portion of the CPA. Commercial development is primarily concentrated in the northern portion of the CPA along Alameda Street, which serves as a major commercial and traffic corridor, and in the Chinatown commercial district. Open space, including the Los Angeles State Historic Park, and public facilities comprise the remainder of the land within the CPA.

Development History

As part of the land which comprised the original settlement of Los Angeles, the Central City North CPA contains some of the earliest development in Los Angeles and reflects the city’s transformation from a modest settlement of eleven families into a thriving modern metropolis. The original pueblo was developed to the south and west of the present-day Survey Area; the first residences, commercial establishments, and civic and religious institutions were developed here, and the area functioned as the nexus of political, economic, and cultural life in early Los Angeles.

¹ For designated resources within the CPA at the time of the survey, refer to the Designated Resources map below. For the most up-to-date information on designated resources, go to zimas.lacity.org or www.HistoricPlacesLA.org, or contact the Department of City Planning’s Office of Historic Resources.

² The historic resources survey for the Cornfield Arroyo Seco Specific Plan area was completed in 2011. The survey report is available at www.surveyla.org.

As the land comprising the present-day Survey Area was originally situated immediately adjacent to the pueblo, the area has historically fulfilled a variety of needs for the nearby community, and has remained in continuous use since its initial organization in 1781. Today, the CPA is an amalgamation of three areas with vastly different character, reflecting the evolving use of each neighborhood. The area north of the pueblo – the northern portion of the present-day Survey Area – includes Chinatown as well as remnant examples of early residential development in Los Angeles; it embodies the historical pattern of immigrant settlement in Los Angeles and the subsequent development of ethnic communities within the city. The northern portion of the CPA encompasses Los Angeles State Historic Park. The southern portion of the present-day CPA – between Alameda Street and the Los Angeles River – was first utilized for agricultural purposes by inhabitants of the nearby pueblo and later evolved in the city’s first industrial district.

The Los Angeles State Historic Park is known to most Angelenos by its distinguishing feature, “The Cornfield.” Southern Pacific Railroad purchased The Cornfield in the late 1800s and used the land as a freight depot and switch yard until the late 1990s.³ In 2001, the land was put up for sale. Eager to bring jobs and tax revenue to this area of the city, then-Mayor Richard Riordan solicited one of the nation’s largest real estate developers, Majestic Realty Co., to purchase the land. However, the Chinatown Yards Alliance, a multi-ethnic coalition of over thirty neighborhood, civil rights, and environmental organizations, sued Majestic and raised \$30 million from the State of California to purchase the land for a state park. Most recently, the area has become the focal point of a redevelopment plan called the Cornfield Arroyo Seco Specific Plan.⁴ This area is also home to a notable remnant example of the area’s early history of agricultural activities. In 1831, Don Abel Stearns obtained land to construct a flour mill at 1231 N. Spring Street, which would become Eagle Mills (1855) and later Capitol Mills (1883). Today known as Capitol Milling, this is the only extant property in the CPA that reflects the area’s agricultural past, and is the oldest industrial building in Los Angeles.

Much of the northern portion of the CPA was historically the home of arriving immigrants. Central City North was the symbolic cultural center for a number of the region’s most prominent ethnic groups, encompassing Chinatown, parts of Little Tokyo, parts of the original Mexican pueblo, and Little Italy.⁵ Among the area’s first immigrant residents were new arrivals from northern Mexico. From the 1850s until the early-20th century, the area now known as Chinatown was home to L.A.’s first barrio called Sonoratown.⁶ The neighborhood acquired its name during the years of California’s Gold Rush, when a wave of miners and other migrants from the Mexican province of Sonora

³ This discussion of the history of The Cornfield is adapted and excerpted from “Community Organizing in Los Angeles Chinatown: Historical Case Study of the Cornfields.”

⁴ The Cornfield Arroyo Seco Specific Plan Area was not re-surveyed by SurveyLA.

⁵ “Central City North Community Plan,” I-1-2.

⁶ Nathan Masters, “Sonoratown: Downtown L.A.’s Forgotten Neighborhood,” KCET Lost LA, <https://www.kcet.org/shows/lost-la/sonoratown-downtown-las-forgotten-neighborhood> (accessed April 2016).

settled there.⁷ By 1870, approximately 230 Chinese immigrants lived near where Union Station stands today, and by the 1890s Croatian, Dalmatian, French, and Italian immigrants had also settled in the area. Early residential and commercial tracts in the present-day Chinatown area included the Bernard Tract (1882), Rosas Tract (1882), West Rosas Tract (1883), Park Tract (1885), Buena Vista Tract (1886), and Victor Heights Tract (1886). Later subdividers included Victor and Prudent Beaudry and C. E. Day. Residential construction typically consisted of modest, one-story vernacular cottages, though some were designed in the then popular Victorian-era styles, examples of which remain today.

While the downtown area remained the major focus of commercial and institutional activity, ethnic enclaves in the surrounding area developed stores, offices, and localized service industries to support their growing populations. Extant examples include hospitals, schools, and churches. Perhaps the oldest extant example is the French Hospital, now known as the Pacific Alliance Medical Center (PAMC), which was constructed by the French Society in 1869. The second oldest hospital in Los Angeles, it offered healthcare and medical services to French-American citizens and newly-arrived French immigrants, as well as to the greater community, and stands today as the second-oldest hospital in Los Angeles.⁸ A more visible sign of the hospital's history is the statue of Joan of Arc at the corner of Hill and College streets, a reminder of the French community's presence in the neighborhood's early days.

The Castelar Street Elementary School is the second oldest continuously operating elementary school in the Los Angeles Unified School District. Established in 1882, the school originally consisted of a four-room building in which four teachers (including the principal) taught 300 to 400 children.⁹ Castelar has undergone several transformations over time, although its 1923 main classroom building remains. More recently, it became the first school in the district with trilingual instruction (Chinese-English-Spanish). Betsy Ross High School, now Evans Community High School, was constructed in 1918. The area includes two ethnic Catholic churches. St. Peter's Italian Catholic Church was first established in 1904, when it originally occupied a small structure on N. Spring Street.¹⁰ It moved to its present site on N. Broadway in 1915, in the heart of what was then Little Italy. A fire destroyed the stone chapel in 1944 and the current church was completed in 1947. Although Italian Americans are now dispersed throughout Los Angeles County, the church and the adjacent Casa Italiana (St. Peter's parish hall) remain an important part of the community.¹¹ St. Anthony's Croatian Catholic Church

⁷ "Sonoratown: Downtown L.A.'s Forgotten Neighborhood."

⁸ Los Angeles Conservancy, "Exploring Chinatown: Past and Present," booklet produced in conjunction with a tour held on April 17, 2016, https://www.laconservancy.org/sites/default/files/files/documents/LAC_Chinatown_Final.pdf (accessed April 2016).

⁹ The following discussion of the Castelar Street Elementary School is excerpted from "Exploring Chinatown: Past and Present."

¹⁰ The following discussion of St. Peter's Italian Catholic Church is excerpted from "Exploring Chinatown: Past and Present."

¹¹ Casa Italiana was built circa 1970.

was founded in 1910 after a large influx of Croatians began arriving in Los Angeles at the turn of the twentieth century.¹² Propelled west by the economic and political unrest in Croatia, they were lured to Los Angeles by the construction jobs available in the city's booming downtown and settled in the present-day Chinatown neighborhood. Few Croatian Americans reside in Chinatown today, yet St. Anthony's maintains an active role in the Croatian American community.

The first permanent settlement of Chinese in Los Angeles, commonly referred to as "Old Chinatown," prospered around the Plaza at El Pueblo, south of the Survey Area.¹³ This first Chinatown was a block-long enclave concentrated along "Calle de los Negros," a short alley between the Plaza and Arcadia Street to the south. Old Chinatown was the center of community for Chinese in Los Angeles and included both living quarters and places of employment, in addition to religious institutions and meeting halls for community organizations. By 1880, the Chinese were the largest minority group in the city, with a population totaling more than 500. As early as 1913, the area encompassing Old Chinatown was proposed for conversion into a warehouse and industrial district with a new railroad terminal. Sentiment for clearance of Old Chinatown buildings to enable construction of the new station was strong, reflecting anti-Chinese sentiment and the perception of Chinatown as dangerous and undesirable. From the mid-1910s until the early 1930s, Chinese civic leaders and investors struggled to acquire property in Old Chinatown to protect the community. Although the proposal for the new rail terminal was embroiled in legal disputes for many years, the California Supreme Court upheld the approval of land condemnations for Old Chinatown in 1931. Within two years, much of Old Chinatown was demolished and construction of Union Station began in 1934.

In response to the displacement of the occupants of "Old Chinatown," businessman and community leader Peter Soo Hoo Sr. joined with other Chinese business owners to create the Los Angeles Chinatown Project Association (later renamed the Los Angeles Chinatown Corporation) in 1937. The association gathered their own personal finances to purchase a plot of land to the north, between Broadway and Hill Street, from the Atchison, Topeka & Santa Fe Railway for the establishment of a new Chinatown. The "New Chinatown" development was conceptualized by Chinese American civic leaders who sought to counter common perceptions of Chinatowns as dangerous neighborhoods of unpaved, crime-filled alleyways. By incorporating romantic stereotypes associated with China, the development was unique in that Chinese Americans controlled and distributed these images to visitors with the goal of

¹² The following discussion of St. Anthony's Croatian Catholic Church is excerpted from "Exploring Chinatown: Past and Present."

¹³ The following discussion of Old Chinatown has been adapted and excerpted from the draft "SurveyLA Chinese American Historic Context Statement," prepared by Chattel, Inc. for the City of Los Angeles Office of Historic Resources, September 2013.
http://ohp.parks.ca.gov/pages/1054/files/Chinese%20American%20Context%2009_25_2013.pdf
(accessed April 2016).

establishing New Chinatown as an important tourist destination and integral economic force in Los Angeles.

To this end, the association engaged architects Erle Webster and Adrian Wilson to create a master plan for a pedestrian village and to design a number of individual buildings and features. Webster & Wilson drafted a plan for a low-scale commercial center oriented around a system of interior pedestrian streets and a central plaza. Asian Eclectic in style, buildings display complex rooflines with colorful tiles, flared eaves with decoratively carved roof beams, geometric window screens, representations of various animals, and colored neon. Two “pailou,” or gateways at Hill Street and Broadway were erected in 1938 and 1939, respectively, not only to anchor the entrances to the development, but also to establish its overall aesthetic. Other features of the development included a wishing well near West Gate designed to resemble the Sacred Seven Star Cavern in China, and a landscaped fish pool near East Gate, both designed by Liu Hong Kay.

The new development opened to the public on June 25, 1938, as “Los Angeles Chinatown.” Unlike the previous centers of Chinese residency in Los Angeles, this development would be owned by Chinese businessmen, making it the first Chinese enclave to be owned and developed by Chinese Americans. A number of business and organizations that had been displaced from Old Chinatown made the move to the new development. Notable among these were the Hop Sing Tong, one of the oldest Chinese fraternal organizations in Los Angeles; and the Los Angeles branch of the Kong Chow Benevolent Association, founded in Old Chinatown in 1891. K.G. Louie Company, an art and gift store, moved to New Chinatown in 1938 from downtown Los Angeles. Other long-time establishments in New Chinatown include The Golden Pagoda (later Hop Louie's Jade Pagoda), and the Grand Star Jazz Club. New Chinatown was also the site of Madame Wong's, a renowned live music venue that played a pivotal role in Los Angeles' punk rock and new wave scenes of the 1970s and '80s. New Chinatown continues to serve as the cultural heart and primary gathering place for Los Angeles' Chinese American community as well as a popular tourist destination.

Hoping to recreate the success of New Chinatown, in the late 1940s the Los Angeles Chinatown Corporation sought to expand across Hill Street with a new pedestrian-oriented mixed-use development called “Greater Chinatown.” The design included nine buildings containing a total of fifty-five two-story units – each with a commercial storefront on the ground story and residential above – to be leased to Chinese American business owners. The development is oriented around a paved central plaza, known as Chungking Plaza or West Plaza, anchored by a landscaped water feature. The Greater Chinatown development was completed in 1950. As with New Chinatown, Greater Chinatown was owned and developed by Chinese Americans, with a number of businesses and organizations relocating here from Old Chinatown, including the F. See On Company and the Hoy Sun Ning Yung Benevolent Association.

While most of the northern portion of the CPA was developed prior to World War II, several notable examples of postwar architecture remain extant within the Survey Area, including the Cathay Bank, the Bank of America, and the Metropolitan Water District Headquarters. The Cathay Bank was born of necessity, at a time when Chinese Americans faced discrimination by financial institutions and businesses that often denied them loans and other banking services.¹⁴ Founded by prominent businessmen in the Chinatown community, Cathay Bank was the first Chinese American bank in California and the first to specifically address the needs of the growing Chinese American population. Its commitment to equality is reflected in its motto: An Open Door for All. The bank was designed by noted architect Eugene Kinn Choy, the second Chinese American to join the American Institute of Architects. Other examples of Choy's work in Chinatown include the Chinese Consolidated Benevolent Association (CCBA) and the Jin Hing Jewelry Store. Like the CCBA, Cathay Bank is a hallmark of Modern design combined with traditional Chinese architectural elements.

Bank of America, the first major national bank to move to Chinatown, opened a branch only after the success of Chinese American-owned banks such as Cathay and East West Bank.¹⁵ Noted Chinese American architect Gilbert L. Leong incorporated classical Chinese architecture into the Modern structure through features such as an imported jade-green tile roof. In addition to Bank of America, Leong built many iconic structures in his childhood neighborhood, including the Kong Chow Family Association and Temple, the Chinese United Methodist Church, and later, East West Bank, where he served as a founding director.¹⁶

The Metropolitan Water District (MWD) of Southern California headquarters was designed by noted Los Angeles architect William Pereira and served as the first permanent location for the MWD. Occupying an oval-shaped hillside lot above Sunset Boulevard, the complex includes a low-rise building (1962), an office tower (1972), and extensive landscaping and hardscaping, along with a parking structure on a neighboring parcel.

The portion of the CPA south of Cesar E. Chavez Boulevard, between Alameda Street and the Los Angeles River, served as the city's primary industrial district for decades, and continues to be characterized by industrial building types throughout. This area was first utilized as agricultural land by inhabitants of the Pueblo, and later for cattle ranching until the 1830s, when it became part of a vineyard operated by Frenchman Jean-Louis Vignes. Attracted by the area's Mediterranean climate, Vignes began planting grapes in 1833, and by 1847 his vineyard, "El Aliso," was the largest producer of wine in

¹⁴ The following discussion of the Cathay Bank is excerpted from "Exploring Chinatown: Past and Present."

¹⁵ The following discussion of the Bank of America is excerpted from "Exploring Chinatown: Past and Present."

¹⁶ Research suggests that Chinese American architect Richard Layne Tom worked with Leong on the design of Chinatown's Bank of America.

California and one of the centers of cultural life in Los Angeles.¹⁷ Other vintners soon followed, and the flourishing wine industry proved to be the saving grace of the fledgling regional economy, when a drought in 1862 decimated the cattle industry.¹⁸ The 1849 Gold Rush brought a large demand for citrus fruit which was used to protect against scurvy, a common malady of miners. Thus, oranges and grapefruit quickly overtook grapes as the area's primary crops.¹⁹ Los Angeles' citrus industry flourished during this period and, as a result, the area remained predominantly agricultural until 1871, when the northern portion was subdivided as the Johnston Tract and subsequently developed with single-family residences. Other tracts subdivided during this period included the Thomas Tract (1875) and the Bigelow Tract (1887). However, the landscape of the area evolved again during the last decades of the 19th century, as rail lines and manufacturing plants emerged to serve the citrus industry's shipping needs. Soon the character of the area would be redefined by the presence of the railroad.

Until the 1870s, only local rail lines ran through Los Angeles. But in 1876, the opening of the Southern Pacific Railroad line from San Francisco linked the city with the transcontinental railroad. A depot for the Southern Pacific line was constructed at the southwest corner of Alameda and 5th streets, just outside the Survey Area. The Atchison, Topeka & Santa Fe Railroad (AT&SF) constructed a depot and freight yards south of 1st Street in 1885; in 1893, the company also constructed the distinctive Moorish Revival style La Grande Station at 2nd and Santa Fe streets. The Atchison, Topeka & Santa Fe Railway Outbound Freight House (known as the Santa Fe Freight Depot) was constructed in 1906 to accommodate the majority of goods shipped out of Los Angeles on rail by the AT&SF.²⁰ It was originally paired with the AT&SF Railway Inbound Freight House directly across Santa Fe Avenue. Today, the AT&SF Outbound Freight House stands as the last remaining historic reference to the Atchison, Topeka & Santa Fe Railroad along Santa Fe Avenue in Los Angeles.

While most of these early railroad buildings have been lost, their locations and relative proximity to one another motivated the development of the surrounding area as an industrial district. By the turn of the 20th century, businesses had begun to capitalize on the convenience of locating their operations near these rail lines. However, industrial development in the area did not begin in earnest until the subdivision of two substantial tracts specifically dedicated for industrial use: the Industrial Tract, recorded in 1903 by the Industrial Realty Company; and the Industrial Center Tract, recorded in 1904. The development of these two tracts came to define the southernmost edge of concentrated industrial development in the Survey Area, terminating at present-day 7th Street. While industrial development did occur further south, in the southernmost portion of the CPA, extant examples of early industrial development in that area do not

¹⁷ Miller, 18.

¹⁸ Miller, 20.

¹⁹ Miller, 21.

²⁰ The building is now occupied by the Southern California Institute of Architecture (SCI-Arc) and is a Los Angeles Historic-Cultural Monument (HCM #795).

reflect as cohesive a pattern of development as they do above 7th Street. A 1909 map of the area notes the large number of warehouses and storage facilities which had been constructed in just a few years, as well as a wide variety of processing and manufacturing operations – including lumber yards, freight yards, ice and cold storage, slaughterhouses and meatpackers, produce companies and canneries, and blacksmiths, among others.

As the railroads increased mobility, Los Angeles ceased to be simply a market for manufactured goods produced in San Francisco and the East, but began to support local industries as well. Similarly, as agricultural activities in other areas of the city supplanted those near the city center, the area evolved from simply a shipping hub to a processing and manufacturing center in its own right. In particular, businesses related to the building trades had expanded rapidly beginning in the 1880s when the first regional real estate boom spurred residential and commercial construction. As a result, a number of lumber, construction, and even furniture trades established operations in the area.

In the early decades of the 20th century, many of the area’s industrial buildings were one of two types: manufacturing or processing facilities and warehouses. Many of the area’s industrial buildings were constructed directly on a rail spur; these buildings often display curved facades that follow the tracks, with docks and large bay doors set several feet above the ground (to the height of a boxcar), to facilitate the loading and unloading of goods.²¹ Warehouses were built either as general storage facilities – with space that could be rented by a variety of companies or operators – or were purpose-built facilities associated with a particular company. Examples of general warehouses include the Pacific Commercial Warehouse (1910), the Bekins Van & Storage Co. warehouse (1923), and the Metropolitan Warehouse Company (1924). Purpose-built warehouses constructed during this period include those built for J.R. Newberry & Co. (1900), Barker Bros. Furniture (1920 and 1923), Cheek-Neal Coffee Co. (1924), and Hills Bros. Coffee Co. (1929).

As new local industries established themselves, processing and manufacturing operations in the area continued to expand. Two industries in particular flourished during this period: ice and cold storage, and food processing and packaging. Cold storage emerged in response to the demand for fresh products in urban areas, and provided a critical link between agricultural goods from farms, fisheries, and ranches and their distribution to fresh produce markets and food processors. Construction of cold storage warehouses was initially integrally linked with that of ice-making plants, with both frequently located within the same facility. Several cold storage operations opened, including the Los Angeles Ice & Cold Storage Co. (now Rancho Cold Storage,

²¹ Los Angeles Conservancy, “The Arts District: History and Architecture in Downtown L.A.,” booklet produced in conjunction with a tour held on November 10, 2013, https://www.laconservancy.org/sites/default/files/files/documents/ArtsDistrict_Booklet_LR.pdf (accessed April 2016).

1905), the Union Ice Co. (now Union Central Cold Storage, 1907), and the Merchants' Ice Co. (1910).

Food processing industries represented some of the earliest industrial development in Los Angeles, and exploded in operation during the 1910s and 1920s as companies began to more fully embrace mechanization in order to meet the demands of new chain stores. Food processing eventually became one of the dominant industries in the area. Among the most prominent were Globe Mills (trade name of Pillsbury Flour Mills Co., 1902), California Walnut Growers Association (later Diamond Walnut Co., 1921), Poultry Producers of Southern California (now Commercial Meat Co., 1923), Cheek-Neal Coffee Co. (later Maxwell House Coffee Co., 1924), the National Biscuit Company (now the Nabisco Lofts, 1925), Sperry Flour Co. (1926), Challenge Cream & Butter (1926), and Hills Bros. Coffee Co. (1929).

In addition to processing operations, manufacturing facilities expanded as well, with many companies constructing daylight factories to increase productivity. At a time when electricity was expensive and not always reliable, daylight factories were designed to maximize the amount of light reaching the interior of the building, featuring bays of large industrial sash windows, skylights, or other roof forms that bring in additional light. While many factories were essentially utilitarian in their outward appearance, several established companies engaged prominent architects to design their facilities, including Parkinson & Bergstrom (Pacific Commercial Warehouse, 1910), Hudson & Munsell (John A. Roebling's Sons Co., now Angel City Brewery, 1913), John M. Copper (Globe Mills, 1916), and John Parkinson (Joannes Bros. Building, 1917). In a few cases, businesses engaged a company architect from their home city. For example, the Coca-Cola Syrup Manufacturing Plant, originally constructed in 1915, was substantially expanded and redesigned in the Late Moderne style in 1939 by Atlanta-based architect Jesse M. Shelton. Shelton designed a number of factories for the Coca-Cola Company during the 1930s and the 1940s, including those in Baltimore, New Orleans, and Boston, all of which strongly resemble the design of the Los Angeles building. Similarly, the Hills Bros. Coffee Co. retained San Francisco-based architect George W. Kelham to design their Los Angeles office building in 1929. Best known in Los Angeles for the original buildings on the campus of UCLA, Kelham had previously designed Hills Bros.' flagship building situated along the Embarcadero in San Francisco.

A small number of non-industrial uses were also developed in the Survey Area in the early- to mid-20th century, many notable for their associations with the Japanese and African American populations in the area (more may be identified with additional intensive-level research). Small hotels that housed workers in the area include the Canadian Hotel (now the American Hotel). Constructed in 1906 and designed by Morgan & Walls, this four-story brick building was built as a first-class hotel for African-Americans, many of whom worked as Pullman car porters. Mixed-use commercial buildings include 606 E 1st Street (1913) designed by Morgan & Walls. It had a series of European American owners who leased space to Japanese American residential and commercial tenants (people born in Japan were legally prohibited from owning

property at that time). The building housed the Nankaiya Hotel on its second story for at least 20 years, providing furnished rooms to Japanese American single male lodgers as well as family households. The buildings' first floor storefronts contained retail operations predominantly run by Japanese Americans, and its occupants between 1913 and 1940 included barbershops, restaurants, a secondhand goods store, a plumbing business, a grocery store, and a liquor store. Another notable example is 620 E 1st Street (1911) designed by architect J.E. Lacey. Originally constructed as a one-story store building, in 1913, owner Charles German had a residential second story (designed by E.B. Hogan Jr.) added. The building's second story provided furnished rooms to Japanese Americans and its first story had Japanese-run businesses including a noodle manufacturer, barbershops, a tailor, a beverage shop, and a restaurant. Several utility outposts were also established, including an Edison electrical substation (1911) and a Department of Water & Power distributing station (1923).

By the 1920s, the area was fully established as an industrial hub. This was aided in part by the pattern of development occurring outside the central city. As the City of Los Angeles continued to annex existing communities as well as available land in the San Fernando Valley, zoning was amended to eliminate residential development in the downtown area. By 1922, the City had officially re-zoned the downtown area to accommodate the construction of more offices, retail, and manufacturing facilities. By the 1950s the area was home to automotive manufacturing, trucking and transport, furniture manufacturing and storage, paint and chemical manufacturing, and paper and plastic production – as well as historically dominant industries such as food processing and lumber and woodworking operations. While industries evolved over time, the area maintained its character as an industrial center, with one processing or manufacturing operations simply replacing another. Over the course of the 20th century a single manufacturing facility might house the production of everything from dog food to pie.²²

By the 1960s, however, the character of the area was evolving away from that of an industrial center. Industry on the whole struggled to adapt to the postwar challenges of containerization and other new technologies.²³ Railroads had given way to the trucking industry, and businesses in the area were constrained by the physical demands such methods placed on their operations. Furthermore, outlying fledgling industrial centers such as Vernon and the City of Commerce were comparatively undeveloped and offered plentiful land at lower prices, presenting many companies with an opportunity to relocate and construct newer and more efficient facilities.²⁴ As a result, by the 1970s many buildings in the industrial district were vacant.

However, the area found new life as artists and other creative types began to congregate amidst the vacant buildings and empty lots. Priced out of established artists' colonies in neighborhoods such as Venice and Hollywood, Los Angeles' industrial district provided many with an opportunity to live and work inexpensively in vast

²² "The Arts District: History and Architecture in Downtown L.A."

²³ Miller, 28.

²⁴ "The Arts District: History and Architecture in Downtown L.A."

warehouse buildings.²⁵ Soon, the area was home to a number of avant-garde art galleries, giving rise to the group of early artists now called the “Young Turks.”²⁶ Many of the area’s most prominent industrial buildings found new life as gallery space and underground hangouts for a burgeoning art and music scene. In 1981, the City of Los Angeles implemented the Artist-in-Residence Program, which legalized the residential use of formerly industrial buildings for artists, legitimizing their efforts.²⁷ In the mid-1990s, the area was officially designated as the Arts District by the City. A subsequent wave of development began in 1999 with the passage of the Adaptive Reuse Ordinance which relaxed zoning codes and allowed for the conversion of pre-1974 commercial and industrial buildings into residences for artists and non-artists alike.²⁸ Today, the area continues to attract new commercial and residential development, as existing facilities are adapted to meet the needs of the growing community.

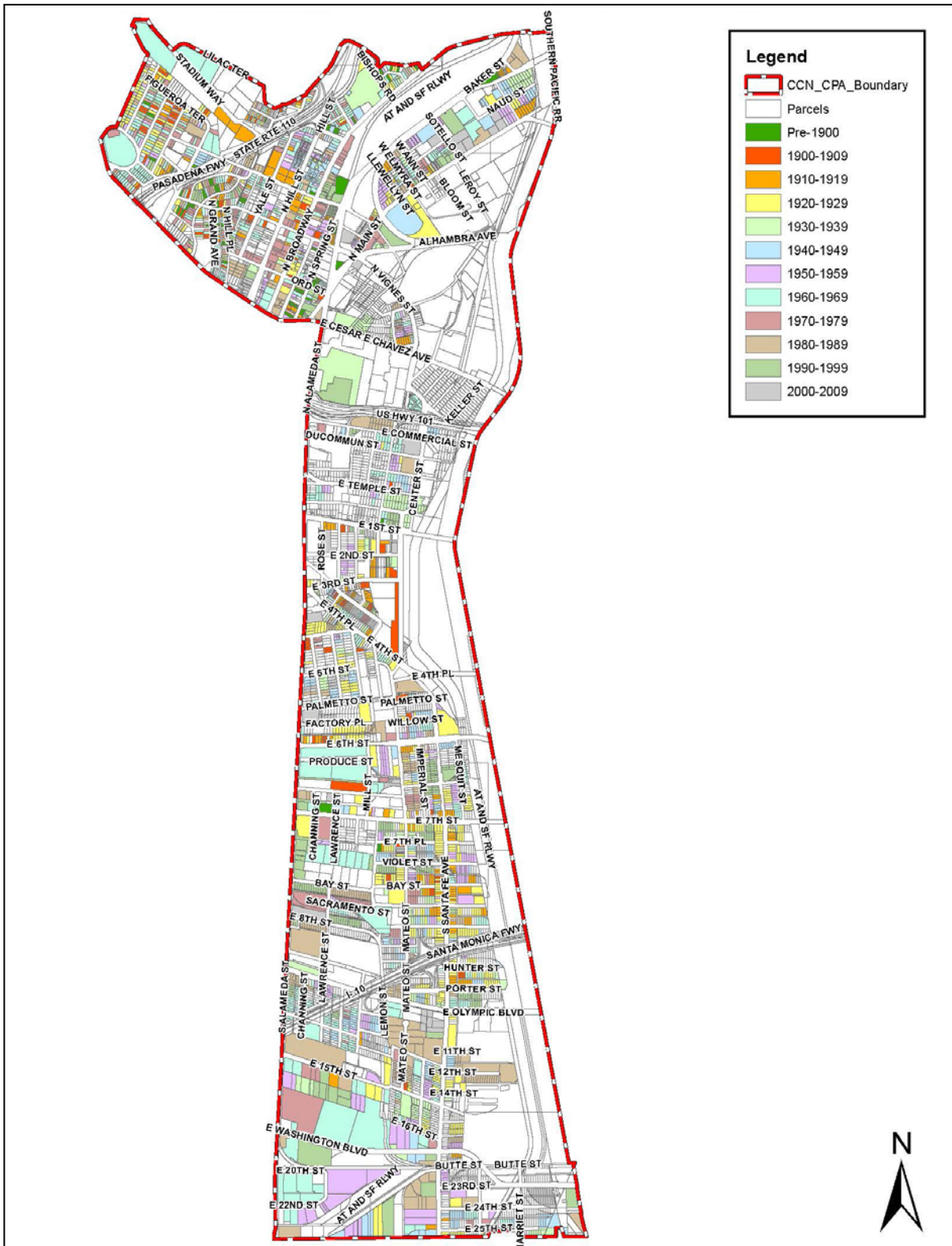
²⁵ Miller, 31.

²⁶ An extensive discussion of the genesis of the Arts District can be found in Lindsey Miller’s “Isolation and Authenticity in Los Angeles’ Arts District Neighborhood.”

²⁷ “The Arts District: History and Architecture in Downtown L.A.”

²⁸ “The Arts District: History and Architecture in Downtown L.A.”

Development by Decade Map.



Designated Resources

The Central City North CPA contains one of the highest concentrations of designated and listed historic properties in Los Angeles. The following map depicts designated resources within the Central City North CPA at the time of the survey. These include properties listed or determined eligible for listing in the National Register of Historic Places (NR), properties listed in the California Register of Historical Resources (CR), as well as locally designated Los Angeles Historic-Cultural Monuments (HCMs). The CPA does not contain any designated Historic Preservation Overlay Zones (HPOZs).

Designated resources in the Central City North CPA dating from the late-19th century include the Godrey Hargitt Residence (1882), Capitol Milling Company (1883), Phillip Fritz Residence (1885), John A. Donnelly Residence (1886), Peter Nies Residence (1886), Angelo Pirre Residence (1890), Raphael Junction Block (1890), Charles B. Wellman Residence (1894), Samuel M. Storer Residence (1895), and Spirito Bodrero Residence (1896).

Early-20th century designated resources in the Central City North CPA include J.R. Newberry Company Building (1904), Santa Fe Freight Depot (1906), H.J. Heinz Co. Warehouse (1911), AT&SF Railway Redondo Junction/Butte Street Yard District (1913), Ford Motor Company Factory (1913), David-Harvey Inc. Building (1916), Southern California Gas Company Complex (1919-1936), Southern California Gas Company Office Building (1923), DWP Main Street Center (1923), National Biscuit Company “Nabisco” Building (1925), DWP Distributing Station No. 5 (1926), Cathedral High School (1927), Engine Company No. 17 (1927), Greybar Electrical Co. Warehouse (1934), New Chinatown West Gate (1938), New Chinatown East Gate (1939), Los Angeles Union Station (1939), and U.S. Post Office, Los Angeles Terminal Annex (1940).

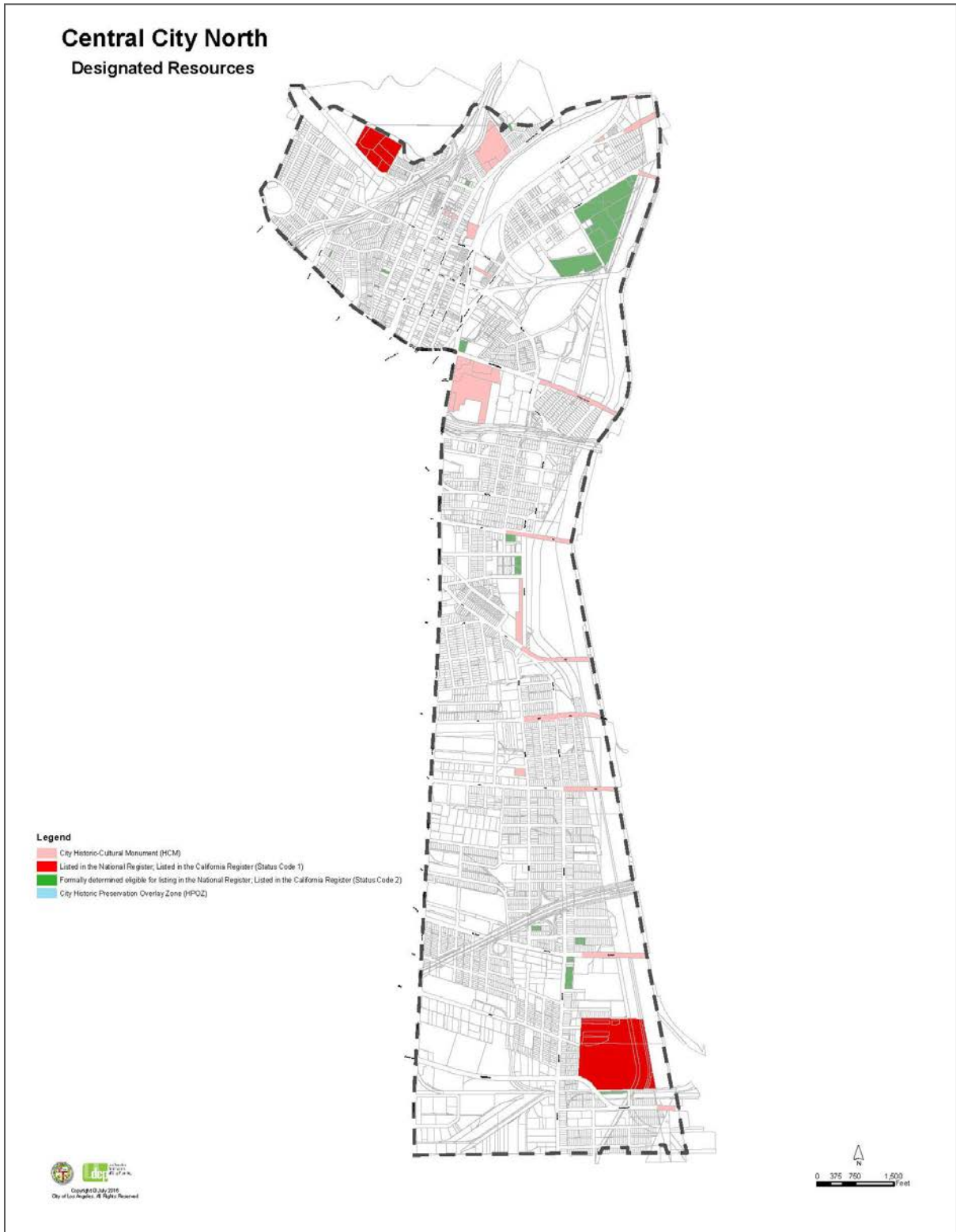
Many of the bridges that span the Los Angeles River and adjacent railroad tracks are designated resources, including the Broadway/Buena Vista Street Viaduct (1909), Main Street Viaduct (1910), Ninth Street/Olympic Boulevard Viaduct (1925), Macy Street/Cesar Chavez Viaduct (1926), First Street Viaduct (1927), Seventh Street Viaduct (1927), Spring Street Viaduct (1927), Fourth Street Viaduct (1931), Washington Boulevard Viaduct (1931), and Sixth Street Viaduct (1932, recently demolished).²⁹

Designated historic districts include New Chinatown and Greater Chinatown, which were surveyed by the Community Redevelopment Agency (CRA) in 1982.³⁰ These historic districts were determined eligible for listing in the National Register through the federal Section 106 review process and are listed in the California Register.

²⁹ For the most up-to-date information on designated resources, go to zimas.lacity.org or www.HistoricPlacesLA.org, or contact the Department of City Planning’s Office of Historic Resources.

³⁰ The CRA districts were called the East of Hill Street Chinatown District and West of Hill Street Chinatown District respectively. The names were changes for SurveyLA to more accurately reflect historic names.

Designated Resources Map.



Community Plan Area Survey Methodology

The field survey was conducted using the methodology established by the Office of Historic Resources for SurveyLA, which includes the citywide Historic Context Statement and customized mobile Field Guide Survey System (FiGSS).³¹

The field work was conducted in two phases: *Reconnaissance* and *Documentation*. The Reconnaissance Phase was conducted by a team of qualified survey professionals, all of whom meet the Secretary of the Interior's *Professional Qualifications Standards*. This phase involved a detailed and methodical review of each neighborhood, street, and individual property within the Survey Area. It was during this phase that decisions were made about which properties and districts should be documented, and how those properties should be evaluated. By making these decisions up front and as a team, this methodology ensures a more thoughtful approach to resource identification and evaluation, creates greater consensus among the field survey teams, and produces more consistent survey results. This approach also substantially streamlines the next phase of field survey, enabling the field teams to document large numbers of properties quickly and efficiently.

Once the Reconnaissance Phase was completed, the Documentation Phase began. During this phase, field work was conducted by teams of two. Properties that were identified during the previous phase, along with those that had significant associative qualities identified in pre-loaded data in FiGSS, were documented and evaluated for potential historic, cultural, or architectural significance. Documentation included a digital photograph, recordation of historic features and subsequent alterations, and the reason for a property's potential historic significance. It is also during this phase that contexts and themes are applied and evaluation status codes are assigned. All field work was conducted from the public right-of-way. Following the completion of field work, all survey data was reviewed in detail by a qualified survey professional to ensure accuracy and consistency throughout.

In addition to identifying significant properties based on physical characteristics as observed from the public right-of-way, some properties in the Survey Area may be significant for historic associations, such as an association with an important person or group. To address this, extensive research was conducted prior to fieldwork to assist surveyors in identifying potentially significant properties. Sources included building permits, Sanborn maps, historic photos, historic and contemporary aerial images, city directories, genealogical records, voter registration records, census records, and historical newspapers and periodicals. Research for SurveyLA utilizes the collections of the Los Angeles Public Library; University of Southern California (USC); University of California, Los Angeles (UCLA); Huntington Library; Historical Los Angeles Times; the Online Archive of California; and the Pacific Coast Architecture Database, among others.

³¹ For more information about the SurveyLA methodology, see the *SurveyLA Field Results Master Report*.

Summary of Findings

The following discussion of Property Types, Contexts, and Themes relates to the resources identified and recorded as eligible for designation.

Summary of Property Types

The Central City North CPA contains a diverse range of extant property types, representing a number of periods of development. The following is a brief summary of those property types that were documented and evaluated as historically, culturally, or architecturally significant.

Residential Properties

The survey identified a number of single-family residences dating from the 1880s and 1890s, primarily Victorian vernacular in style, which represent the area's earliest residential development. As this is one of the older parts of the city, many residences remain from this period; however, only those which retain integrity were identified. Some of the best examples were also evaluated for their architectural merit.

Commercial Properties

A number of commercial properties were identified by the survey, including several early service stations, a Googie-style restaurant, an early hotel, and several bank buildings. A number of long-time neighborhood businesses were identified – including markets, restaurants, and art and jewelry stores – many of which have historic associations with the Italian American or Chinese American communities that historically resided in this part of the city. The survey identified two significant commercial centers in Chinatown, evaluated as historic districts. Both of these districts were also evaluated as examples of Asian Eclectic commercial architecture.

Institutional Properties

The survey identified several important religious institutions – including churches, religious schools, and a Zen Buddhist temple – many of which are associated with the local Italian American or Chinese American communities. The survey also identified a number of Chinese benevolent associations in the Chinatown area. Two early LAUSD school buildings were identified. The survey evaluated several public utility buildings, including properties associated with the Department of Water and Power, the Metropolitan Water District of Southern California, the Southern California Gas

Company, and Edison Electric. Finally, two former sites of important music venues were identified.

Industrial Properties

The survey identified a substantial number of early industrial properties within Central City North's industrial zone. Primary industrial types include factories and warehouses. Identified factory buildings represent a wide range of manufacturing activities dating from the early decades of the 20th century. Industries include food processing (flour, sugar, dairy products, coffee, spices, pickles and vinegar, nuts, dried fruit, meat and poultry); as well as the manufacture of various durable goods, from industrial materials (glass, wire, paint, brass and copper, plywood, flooring, chemicals, plumbing supplies, cotton, feed, fertilizer) to finished products (doors and windows, furniture and mattresses, automobiles, tractors, toys, stationery, boxes and bags, appliances). Warehouses range from general storage space, to dedicated storage for a particular company, to ice manufacturing and cold storage. In some instances, the factory or warehouse facility was historically associated with a national brand, such as Coca-Cola, Pillsbury, Maxwell House, Hills Bros., Nabisco, and Ford. Due to the inherent flexibility of many industrial building types, factories and warehouses often accommodated various industrial activities over time. Some of the best examples were also evaluated as excellent representations of an architectural style or as the work of a noted architect.

In addition to properties identified as individually significant, the northern portion of Central City North's industrial zone was identified as a historic district. This area is significant as Los Angeles' primary industrial district from the late-19th century through World War II.

Other Properties

The survey identified a number of unique property types. Examples include three concrete grade separations, three World War II-era air raid sirens, and a 1960s neon pole sign. Several examples of public art historically associated with the local Italian American and Chinese American communities have been identified for future consideration.

Summary of Contexts and Themes

Many of the Contexts and Themes developed for the SurveyLA Citywide Historic Context Statement are represented in the Central City North CPA. The following is a representative sampling of some of the more common Context/Theme combinations used in the survey, as well as some examples that are specific to this part of the city. Each Context/Theme is illustrated with specific examples from the Survey Area.

For a complete list of individual resources identified as meeting eligibility standards and criteria for the National Register, California Register, and/or local listing, see Appendix A.

For a complete list of non-parcel resources identified as meeting eligibility standards and criteria for the National Register, California Register, and/or local listing, see Appendix B.

For a complete list of historic districts identified as meeting eligibility standards and criteria for the National Register, California Register, and/or local listing, see Appendix C. This appendix also includes Planning Districts, which do not meet eligibility standards and criteria for listing but may warrant special consideration for local planning purposes.

Context: Residential Development & Suburbanization, 1850-1980

Theme: Early Residential Development, 1880-1930

Sub-Theme: Early Single-Family Residential Development, 1880-1930

This Context/Theme was used to evaluate intact single-family residences representing the earliest residential development in Central City North, dating from the late-19th and early-20th century. While a number of residences from this period remain in this part of the city, only intact examples were identified as significant. Many of the residences identified under this Context/Theme were also evaluated for their architectural merit. The residence at 411 W Bernard Street, along with its look-alike next door neighbor, is currently owned by the Chinese Historical Society of Southern California.



Address: 411 W Bernard Street
Date: 1886



Address: 920 W New Depot Street
Date: 1899



Address: 451 E Savoy Street
Date: 1896



Address: 825 W Bartlett Street
Date: 1898

Context: Commercial Development, 1850-1980
Theme: Streetcar Commercial Development, 1873-1934

This Context/Theme was used to evaluate two intact examples of mixed-use buildings designed to accommodate live/work use oriented to streetcar service. Both identified examples are located in the Chinatown area of Central City North. The example at 301 W. Ord Street is also the home the Phoenix Inn Chinese restaurant. Opened in 1965 by Chef Katai Chang and his wife, May, the business is now run by their son, Tom Chang. The Phoenix Inn brand has been expanded to fourteen locations throughout Southern California, including several in the west San Gabriel Valley. The Phoenix Inn was also evaluated under the Commercial Identity theme as a long-standing neighborhood business.



Address: 301 W Ord Street
Name: Phoenix Inn
Date: 1906



Address: 1035 N Broadway
Date: 1890

Context: Commercial Development, 1850-1980

Theme: Commercial Development & the Automobile, 1910-1980

Sub-Theme: The Car & Car Services, 1910-1969

This Context/Theme was used to evaluate two rare remaining examples of mid-century service stations. The example at 500 S Alameda Street was originally a Richfield station and features oversized vehicular bays to accommodate large trucks from the adjacent industrial area.



Address: 500 S Alameda Street
Date: 1949

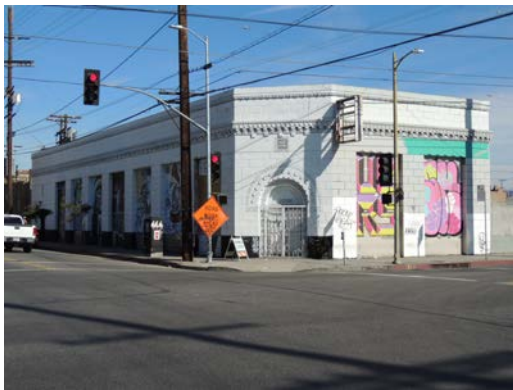


Address: 407 W Bernard Street
Date: 1951

Context: Commercial Development, 1850-1980

Theme: Banks & Financial Institutions, 1870-1980

This Context/Theme was used to evaluate several examples of early or excellent neighborhood bank buildings in Central City North. Two banks from the 1920s were identified in the industrial zone. Cathay Bank was evaluated as an excellent example of a 1960s bank building, as well as for its architectural merit. Designed by noted Chinese American architect Eugene Kinn Choy, this building is a unique blend of New Formalism, a popular style for bank buildings from this period, with elements of the Asian Eclectic style, creating a design that was particularly suited to its time and place in 1960s Chinatown. Cathay Bank is also significant as the first bank in Los Angeles to be operated by Chinese Americans.



Address: 2001 E 7th Street
Name: Merchants National Bank
Date: 1924



Address: 2353 E Olympic Boulevard
Name: E.M. Smith Store & Bank
Date: 1924



Address: 777 N Broadway
Name: Cathay Bank
Date: 1966

Context: Commercial Development, 1850-1980

Theme: Commercial Identity, 1850-1980

This Context/Theme was used to evaluate two pedestrian commercial centers in Chinatown for their important associations with Los Angeles' Chinese American community – the New Chinatown Historic District and the Greater Chinatown Historic District. Both of these historic districts were also evaluated for their architectural merit as excellent collections of Asian Eclectic architecture.

The New Chinatown Historic District has served as the cultural heart and primary gathering place for Los Angeles' Chinese American community since its relocation in 1938. The development was initiated by businessman and community leader Peter Soo Hoo, Sr. in response to the displacement of the occupants of "Old Chinatown." New Chinatown deliberately incorporated romantic stereotypes associated with China, in an effort to counter common perceptions of Chinatowns as dangerous neighborhoods of crime-filled alleyways. The new development opened to the public on June 25, 1938 as "Los Angeles Chinatown." Unlike the previous centers of Chinese residency in Los Angeles, this was the first Chinese enclave to be owned and developed by Chinese Americans.

Located between Hill Street and Broadway, the development is organized around five intersecting pedestrian streets. Asian Eclectic in style, buildings display complex rooflines with colorful tiles, flared eaves with decoratively carved roof beams, geometric window screens, representations of various animals, and colored neon. The district is marked by two monumental gateways; a paved Central Plaza serves as the development's main gathering space. The district is occupied by a variety of neighborhood- and tourist-serving retail and office uses. Long-time establishments include K.G. Louie Co., The Golden Pagoda (Hop Louie), and the Grand Star Jazz Club. Other features include ornamental street lights, hanging lanterns, a wishing well, and a fish pool. The district also incorporates several examples of public art, including murals; a statue of Dr. Sun Yat-Sen, founding father of the Republic of China; and a monument to Peter Soo Hoo and Herbert Lapham, developers of New Chinatown.



Description: West Gate
Date: 1938



Description: W Gin Ling Way
Date: 1938



Description: 425 W Gin Ling Way
Date: 1940



Description: Central Plaza
Date: 1938



Description: 949 N Sun Mun Way
Date: 1940



Description: 951 N Broadway
Date: 1940

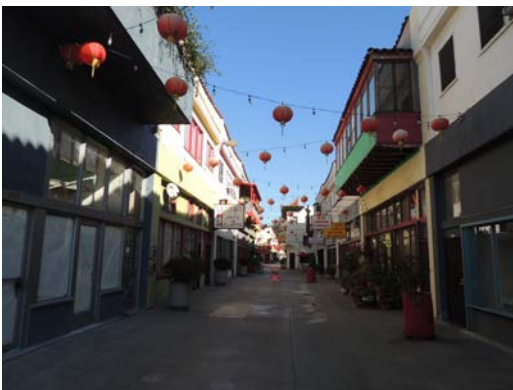
The Greater Chinatown Historic District is an important mixed-use development owned and operated by Chinese American merchants following their relocation in 1938. The development was commissioned by the Los Angeles Chinatown Corporation (LACC) in 1947 in response to the success of New Chinatown, situated just across Hill Street. Utilizing a similar development structure, Chinese American civic leaders and business owners collaborated to develop a plan for a pedestrian commercial center composed of nine two-story buildings containing a total of fifty-five units to be leased to Chinese Americans. Unlike New Chinatown, in Greater Chinatown the upper floors are residential, allowing merchants to live above their shops. Thus, some units feature projecting balconies overlooking the pedestrian streets below. The development is oriented around a paved central plaza, known as Chungking Plaza or West Plaza, anchored by a landscaped water feature. Stylistically, Greater Chinatown references the Asian Eclectic vocabulary of New Chinatown, but in a much more simplified manner.



Description: N Hill Street
Date: 1949



Description: Chungking Plaza
Date: 1947



Description: Chung King Road
Date: 1949-1950



Description: N Hill Street
Date: 1950



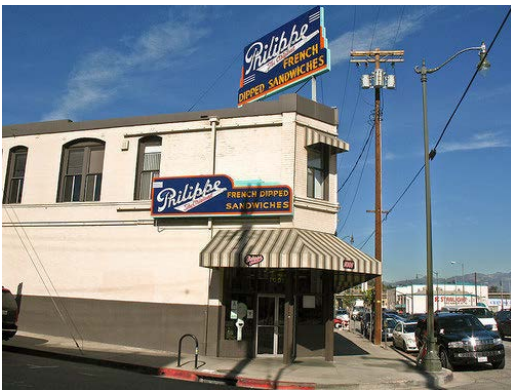
Description: Chung King Road
Date: 1949-1950



Description: Chung King Court
Date: 1947

This Context/Theme was also used to evaluate a number of long-time neighborhood businesses. Philippe the Original, home of the French-dipped sandwich, is one of Los Angeles' oldest and most iconic restaurants. Opened in 1908, Philippe's has been at its current location north of downtown Los Angeles since 1951. The family-owned Phoenix Bakery was founded in 1938 and moved to its current location in 1977. The Eastside Market Italian Deli, established in 1929, is a remnant of Los Angeles' Little Italy neighborhood, which is no longer extant. Superior Poultry, also a remnant of Little Italy, has been in operation since the early 1930s. Established by two Chinese owners, the business was acquired by Italian American Mike Frontino in 1932, and provided fresh poultry for many Chinese restaurants on Spring Street and in Old Chinatown. They have been at their current location since at least 1943. Morgan Laundry Service has been in their current building since at least 1928; today they operate as Morgan Garment & Linen Service.

Chinatown retains a number of early Chinese-owned business, some of which migrated from Old Chinatown. K.G. Louie Co., a long-time art and gift store, was originally established in downtown Los Angeles and moved to its New Chinatown location in 1938. Jin Hing Jewelry Co. opened in Old Chinatown in 1933, relocating to Bamboo Lane in 1950. Today it is one of the oldest continuously operating Chinese jewelry/antique stores in Los Angeles. F. See On, a long-time art and antique shop, is one of the oldest family-owned Asian art stores in Los Angeles. The store was originally established by the Fong family in Sacramento in 1872, and moved to Los Angeles in 1881. The business moved to its current location in Greater Chinatown in 1947 and is still run by the Fong family. Hop Louie, originally known as the Golden Pagoda restaurant, has been in continuous operation at its New Chinatown location since 1941. The Quon Brothers Grand Star Jazz Club, a long-time music venue in Chinatown, has been owned and managed by the Quon family since 1946.



Address: 1001 N Alameda Street
Name: Philippe The Original
Date: 1951 (this location)



Address: 969 N Broadway
Name: Phoenix Bakery
Date: 1977 (this location)



Address: 1013 W Alpine Street
Name: Eastside Market Italian Deli
Date: 1929



Address: 432 W Gin Ling Way
Name: K.G. Louie Co.
Date: 1938 (this location)



Address: 412 W Bamboo Lane
Name: Jin Hing Jewelry Co.
Date: 1950 (this location)



Address: 943 N Sun Mun Way
Name: Quon Brothers Grand Star Jazz Club
Date: 1942



Address: 750 N Broadway
Name: Superior Poultry
Date: circa 1943 (this location)



Address: 507 W Chung King Court
Name: F. See On Company
Date: 1947 (this location)



Address: 905 N Yale Street
Name: Morgan Laundry Service
Date: circa 1928



Address: 950 N Mei Ling Way
Name: Hop Louie
Date: 1941

Context: Public & Private Institutional Development, 1850-1980

Sub-Context: Religion & Spirituality, 1850-1980

Theme: Religion & Spirituality and Ethnic Cultural Associations, 1850-1980

This Context/Theme was used to evaluate significant examples of religious properties with ethnic/cultural associations. St. Peter's Catholic Church has served as a gathering place for Italians not only in Little Italy, but the greater Los Angeles area, since 1904. The current church building dates to 1946; the parish hall, known as "Casa Italiana," or Italian Hall, was added in 1972 to serve as a social and cultural center for Italian Americans citywide. The Zenshuji Soto Mission was established in 1922, making it the first Soto Zen Buddhist temple in North America. It has occupied this site near Little Tokyo since at least 1967; earlier buildings were demolished to make way for the current temple building, completed in 1971. The Chinese United Methodist Church was designed by noted Chinese American architect Gilbert Leong, and has served Chinatown's Methodist community since 1947. St. Anthony's Croatian Catholic Church dates to 1910 and was designed by noted architect A. C. Martin.

The Saint Francis Xavier Church and School property is situated near Little Tokyo and contains a school building with rectory and auditorium additions, and a Catholic church. The Saint Francis Xavier parish was originally established in 1912 by Father Albert Breton, making it the first Catholic mission dedicated to Japanese in America. In 1920, the Maryknoll Sisters and Fathers assumed responsibility for the mission and relocated to its current site. The Maryknoll School opened in 1921, and the church was dedicated in 1939.



Address: 700 W Alpine Street
Name: Saint Anthony's Croatian Catholic Church
Date: 1910



Address: 825 N Hill Street
Name: Chinese United Methodist Church
Date: 1947



Address: 111 S Hewitt Street
Name: Zenshuji Soto Mission
Date: 1971



Address: 1039 N Broadway
Name: St. Peter's Italian Catholic Church
Date: 1946



Address: 222-232 S Hewitt Street
Name: Saint Francis Xavier Church
Date: 1939



Address: 222-232 S Hewitt Street
Name: Saint Francis Xavier School
Date: 1921

Context: Public & Private Institutional Development, 1850-1980

Sub-Context: Social Clubs & Organizations, 1850-1980

Theme: Social Clubs & Ethnic/Cultural Associations, 1850-1980

This Context/Theme was used to evaluate buildings associated with Chinese benevolent associations in Los Angeles' Chinatown. Chinese benevolent associations are charitable organizations established to provide for the needs of Chinese immigrants, such as social welfare and cultural activities, in order to preserve the culture and traditions of Chinese people. Benevolent associations were often organized around villages or surnames, serving immigrants who shared a common dialect or place of origin. Some seventeen Chinese benevolent associations remain in operation in Chinatown today, many of which were originally founded in San Francisco in the late-19th century, establishing a Los Angeles chapter in the early-20th century. In a number of instances, the Los Angeles chapters were first established in Old Chinatown, moving to their current location following Chinatown's relocation. Some examples identified under this theme were also evaluated as excellent examples of Asian Eclectic architecture.



Address: 925 N Broadway
Name: Chinese Consolidated Benevolent Association
Date: 1951 (this location)



Address: 989 N Broadway
Name: Lung Kong Tin Yee Association
Date: 1949



Address: 933 N Broadway
Name: Kong Chow Benevolent Association
Date: 1960 (this location)



Address: 428 W Gin King Way
Name: Hop Sing Tong
Date: 1940 (this location)



Address: 510 W BERNARD ST
Name: Kow Kong Benevolent Association
Date: 1955 (this location)



Address: 744 N Broadway
Name: Wong Family Benevolent Association
Date: 1951 (this location)



Address: 424 W Bernard Street
Name: Ying On Association
Date: 1949 (this location)



Address: 972 Chung King Road
Name: Hoy San Ning Yung Benevolent Association
Date: 1950



Address: 991 N Broadway
Name: Soo Yuen Fraternal Association
Date: 1949



Address: 415 W Bamboo Lane
Name: Chinese American Citizens Alliance
Date: 1956 (this location)

Context: Public & Private Institutional Development, 1850-1980

Sub-Context: Education, 1876-1980

Theme: Education and Ethnic/Cultural Associations, 1876-1980

Theme: Public Schools and the LAUSD, 1876-1980

Sub-Theme: Pre-1933 Long Beach Earthquake, 1912-1933

These Context/Themes were used to evaluate examples of important school buildings in Central City North. Identified examples include buildings associated with the Los Angeles Unified School District, as well as schools with an important ethnic/cultural association. The campus of Evans Community High School (originally Betsy Ross High School) includes a very rare and intact 1918 school building. The Castelar Street School is the second-oldest continually operating school in the LAUSD, dating back to 1882. Its current campus retains its original 1923 building, representing LAUSD school construction from the period pre-dating the 1933 Long Beach Earthquake.³² This school was also evaluated for its association with the local Chinese American community; it is the first school in the district to offer tri-lingual instruction (English, Spanish, and Chinese). The Chinese Confucius Temple School was also identified for its role in the Chinese American community. The school was established by the Chinese Consolidated Benevolent Association in 1952 to provide Chinese language instruction with the tenets of Confucianism.



Address: 850 N Yale Street
Name: Castelar Street School
Date: 1923



Address: 717 N Figueroa Street
Name: Evans Community High School
Date: 1918

³² Additional campus buildings constructed in 1977 were designed by noted architect Eugene Kinn Choy.



Address: 816 N Yale Street
Name: Chinese Confucius Temple School
Date: 1951

Context: Public & Private Institutional Development, 1850-1980

Sub-Context: Military Institutions and Activities, 1850-1980

Theme: Air Raid Sirens and Civil Defense, 1939-1960

Air raid sirens were evaluated under this Context/Theme for their association with World War II and Cold War military infrastructure in Los Angeles. Three examples were identified in Central City North: one is situated along the 10 Freeway, one is next to Dodger Stadium, and one is adjacent to a school.



Location: Stadium Way near Coronel
Name: Air Raid Siren No. 40
Date: circa 1940



Location: Figueroa Street near Bartlett
Name: Air Raid Siren No. 91
Date: circa 1940



Location: Elwood Street near 14th
Name: Air Raid Siren No. 71
Date: circa 1940

Context: Industrial Development, 1850-1980

Theme: Early Industrial Development, 1880-1945

This Context/Theme was used to evaluate an excellent and rare example of early industrial development in Central City North. Examples date from the 1880s to the early 1930s, and primarily consist of factory and warehouse buildings. Warehouses associated with specific companies include those for Broadway Department Store, J.M. Overall Furniture Company, Aggeler & Musser Seed Co., and the Joannes Bros. Co., a local tea, coffee and spice retailer. General storage warehouses include Pacific Commercial Warehouse, Metropolitan Warehouse Co., Star Truck & Warehouse Co., and Overland Terminal Produce Warehouse. Factory buildings include the Brinstool Paint Co. building, which originally served as a factory for paint, oils and varnishes. The oldest industrial building identified in this survey is the California Vinegar & Pickle Co. building. Known as “The Pickleworks,” the building was originally constructed in 1888 and expanded in 1905. Today, it is one of the last surviving Victorian-era industrial buildings in Los Angeles.³³

Several of these building have been converted into residential or other non-industrial uses in recent decades. The Star Truck & Warehouse Co. building is now the Toy Factory Lofts, referencing its last industrial use as an assembly plant for stuffed animals. Designed by H.L. Gilman, who later became staff architect for the Santa Fe Railroad, the building features a curved façade which follows what was once a rail spur. Similarly, the J.M. Overall Furniture Company Factory & Warehouse is now the Art House Live Work Lofts. The Dohrman Commercial Co. is currently occupied by the Factory Kitchen restaurant.

Also evaluated under this Context/Theme is the Hills Bros. Coffee Co. property, which includes a 1929 office building and a warehouse building added in 1948. Hills Bros. was established in San Francisco in 1882, and was best known for their use of vacuum-sealed tins and jars which made coffee readily available for retail use. The Los Angeles office building was designed San Francisco-based architect George W. Kelham, who also designed Hills Bros.’ flagship building situated along the Embarcadero. Kelham was a master architect in his own right. In the Bay Area, he served as chief architect for the 1915 Panama-Pacific International Exposition in San Francisco, and designed several buildings on the U.C. Berkeley campus. In Los Angeles, Kelham is best known for designing the original campus buildings at UCLA, thereby establishing the university’s architectural vocabulary. The Hills Bros. office building was also evaluated for its architectural merit.

³³ This property was determined eligible for listing in the National Register through the Section 106 Review process. A 75-foot section of the building was subsequently demolished, in anticipation of a project to widen the adjacent First Street Bridge. The property may not retain National Register eligibility as indicated in a more recent study.



Address: 635 S Mateo Street
Name: Hills Bros. Coffee
Date: 1929



Address: 544 S Mateo Street
Name: Brinstool Paint Co.
Date: 1908



Address: 924 E 2nd Street
Name: Pacific Commercial Warehouse
Date: 1910



Address: 1308 E Factory Place
Name: Broadway Department Store, Inc.
Date: 1923



Address: 1340 E 6th Street
Name: Metropolitan Warehouse Co.
Date: 1924



Address: 1855 E Industrial Street
Name: Star Truck & Warehouse Co.
Date: 1924



Address: 1300 E Factory Place
Name: Dohrman Commercial Co.
Date: 1926



Address: 1200 S Santa Fe Avenue
Name: J.M. Overall Furniture Company
Date: 1913



Address: 800 E Traction Avenue
Name: Joannes Bros. Co.
Date: 1917



Address: 1001 E 1st Street
Name: California Vinegar & Pickle Co.
Date: 1888



Address: 870 S Alameda Street
Name: Overland Terminal Produce Warehouse
Date: 1931



Address: 652 S Mateo Street
Name: Aggeler & Musser Seed Co.
Date: 1922

Context: Industrial Development, 1850-1980

Sub-Context: Manufacturing for the Masses, 1883-1989

Theme: Food Processing, 1883-1965

Sub-Theme: Flour Mills, 1887-1955

This Context/Theme was used to evaluate two excellent and rare examples of early-20th century flour mill buildings. The Globe Mills building served as the offices for the Globe Grain & Milling Co. complex (A-1 Globe Mills); it is now occupied by the Hauser, Wirth & Schimmel art gallery. The Sperry Flour Co. was founded in 1852 in Stockton, and arrived in Los Angeles in 1903, when it constructed the existing building to serve as a mill and office. Sperry Flour operated at this site until 1929, when it was acquired by General Mills. The building is now occupied by the Para Los Niños educational center.



Address: 907 E 3rd Street
Name: Globe Grain & Milling Co.
Date: 1924



Address: 1617 E 7th Street
Name: Sperry Flour Co.
Date: 1930

Context: Industrial Development, 1850-1980

Sub-Context: Manufacturing for the Masses, 1883-1989

Theme: Factories, 1887-1980

This Context/Theme was used to evaluate important examples of industrial factories in Central City North. The three-story brick factory building at Alameda Street and Traction Avenue was built in 1913 for John A. Roebling's Sons Company, a Trenton, New Jersey-based company specializing in the manufacture of wire rope and other steel products. The metal warehouse was added in 1924 and served as wire storage. Roebling's Sons Company was responsible for the steel suspension cables for the Brooklyn Bridge, and for the popular toy, The Slinky. Today, the buildings are occupied by Angel City Brewing. The factory building was also evaluated as an excellent example of the daylight factory building type, and as the work of noted architects Hudson & Munsel.

The brick-and-concrete factory building at 4th and Merrick Streets was built by the internationally-known Coca-Cola Company to produce syrup for its sodas. The original portion of the building was constructed in 1915, designed by E.A. Stuhrman. The building was substantially expanded and remodeled in the popular Late Moderne style in 1939, by Coca-Cola architect Jesse M. Shelton. Shelton was an Atlanta-based architect, and designed a number of factories for the Coca-Cola Company during the 1930s and the 1940s, including those in Baltimore, New Orleans, and Boston, all of which strongly resemble this building.



Address: 216 S Alameda Street
Name: John A. Roebling's Sons Company
Date: 1913



Address: 947 E 4th Street
Name: Coca-Cola Syrup Manufacturing Plant
Date: 1915; remodeled 1939

Context: Industrial Development, 1850-1980

Theme: Industrial Design & Engineering, 1887-1965

This Context/Theme was used to evaluate excellent examples of important early industrial building types, including daylight factories and industrial lofts. Examples identified in Central City North primarily date from the teens through the 1920s. Industrial lofts are characterized by the vertical organization of manufacturing activities, typically with machinery on the ground floor, assembly and storage above, and offices on the top floors. The Diamond Walnut Co. building was identified as an example of this industrial type. Constructed in 1921 for the California Walnut Growers Association (later the Diamond Walnut California Walnut Growers Association), the building's interior organization is reflected in its exterior design.

Daylight factories were designed to maximize the amount of light reaching the interior of the building. They are characterized by bays of large industrial sash windows, saw-tooth or monitor roofs, and skylights. Identified examples include the Cheek-Neal Coffee Co. (later Maxwell House) factory, the Southern California Gas Co. Stationery & Printing Dept. building, and the C.B. Van Vorst Co. furniture and mattress factory. The Van Vorst Co. factory building is part of a 1916 manufacturing complex that also includes a mill and a storage/showroom building, with an assembly building added in 1924. The factory building was designed by John M. Cooper, who specialized in industrial architecture in the Los Angeles area. The complex is now occupied by the Santa Fe Art Colony.



Address: 1745 E 7th Street
Name: Diamond Walnut Co.
Date: 1921



Address: 405 S Mateo Street
Name: Cheek-Neal Coffee Co.; Maxwell House
Date: 1924



Address: 542 S Alameda Street
Name: Southern California Gas Co.
Date: 1930



Address: 2349 S Santa Fe Avenue
Name: C.B. Van Vorst Co.
Date: 1916

Context: Architecture & Engineering, 1850-1980

Theme: Late-19th and Early-20th Century Architecture, 1865-1950

Sub-Theme: Vernacular Hipped Cottage, 1885-1905

Sub-Theme: Vernacular Gabled Cottage, 1885-1905

This Context/Theme was used to evaluate excellent examples of Victorian vernacular residential architecture, dating from the 1880s and 1890s. While this area of the city retains a number of residences from this period, most have been altered over time. Therefore, intact examples were identified as significant. Residences identified under this Context/Theme were also evaluated as early residential development. The residence at 415 W Bernard Street, along with its look-alike next door neighbor, is currently owned by the Chinese Historical Society of Southern California.



Address: 747 N Hill Place

Date: 1885



Address: 812 S New Depot Street

Date: 1895



Address: 808 N Depot Street

Date: 1895



Address: 415 W Bernard Street

Date: 1892

Context: Architecture & Engineering, 1850-1980

Theme: Exotic Revivals, 1900-1980

Sub-Theme: Asian Eclectic, 1938-1980

This Context/Theme was used to evaluate excellent examples of sian Eclectic architecture, primarily in the Chinatown area of Central City North. Features of the style include complex rooflines with colorful tiles, flared eaves with decoratively carved roof beams, geometric window screens, and representations of various animals, such as dragons, lions, and fish. Variations of the style in Central City North range from exuberant examples, such as those in the New Chinatown commercial development, to more restrained versions, as displayed in the Greater Chinatown development. A 1960s gas station in Chinatown represents an unusual application of the style.

Two mid-century buildings, both designed by noted Chinese American architect Eugene Kinn Choy, are outstanding architectural examples which blend the Asian Eclectic style with a popular style of the period. The Chinese Consolidated Benevolent Association is an excellent example of Mid-Century Modernism, while incorporating elements of Asian Eclecticism, such as clay tiles, decoratively carved roof beams, and lion statues. The result is a design particularly suited to its time and place in 1950s Chinatown. Similarly, Choy's design for Cathay Bank combines elements of New Formalism, a popular style for bank architecture from this period, with Asian Eclectic features, resulting in a completely original design. Both of Choy's buildings are highly intact.



Location: New Chinatown
Address: 949 N Sun Mun Way
Date: 1940



Location: New Chinatown
Address: 950 N Mei Ling Way
Date: 1940



Location: New Chinatown
Address: 425 W Gin Ling Way
Date: 1940



Location: New Chinatown
Address: 432 W Gin Ling Way
Date: 1938



Location: Greater Chinatown
Description: Chung King Court
Date: 1947



Location: Greater Chinatown
Description: N Hill Street
Date: 1950



Address: 991 N Broadway
Name: Soo Yuen Fraternal Association
Date: 1949



Address: 900 N Hill Street
Name: Gas America
Date: 1966



Address: 925 N Broadway
Name: Chinese Consolidated Benevolent Association
Date: 1951



Address: 777 N Broadway
Name: Cathay Bank
Date: 1966

Context: Other Context, 1850-1980

Theme: Events or Series of Events, 1850-1980

In this Survey Area, this Context/Theme was used to evaluate the Downtown Los Angeles Industrial Historic District. This historic district is composed of an industrial zone situated between the Alameda Street corridor and the Los Angeles River, between 1st Street on the north and 7th Street on the south. The district is significant for its role in the industrial development of Los Angeles, serving as the city's primary industrial district from the late-19th century through World War II.

The district contains 196 individual buildings, ranging from modest industrial storefronts, to purpose-built factories, to expansive warehouse buildings spanning full city blocks. While some buildings display an architectural style or represent the work of a noted architect, the majority of structures are vernacular or utilitarian in design. Additional elements of the district include the interior circulation pattern (including streets, alleys, and rail spur rights-of-way); the nearly exclusive industrial use; extensive surface parking areas, often designed to accommodate large trucks; the absence of sidewalks and street lighting in some areas; the absence of landscaping throughout the district; evidence of former rail lines (such as remnant tracks, and a rail stop); and remnant granite infrastructure (including curbs, swales, and rail beds). The district also contains a number of properties that are listed in or determined eligible for listing in the National Register, or are designated City Historic-Cultural Monuments, most notably the 1906 Santa Fe Freight Depot, and the 1925 National Biscuit Company "Nabisco" Building. The Downtown Los Angeles Industrial Historic District is a singular resource which continues to tell the story of early industrial development in Los Angeles.



Name: Downtown Los Angeles Industrial Historic District

Description: Street view



Name: Downtown Los Angeles Industrial Historic District

Description: Street view



Name: Downtown Los Angeles Industrial Historic District
Description: Street view



Name: Downtown Los Angeles Industrial Historic District
Description: Rail right-of-way



Name: Downtown Los Angeles Industrial Historic District
Description: Rail right-of-way



Name: Downtown Los Angeles Industrial Historic District
Description: Rail right-of-way



Name: Downtown Los Angeles Industrial Historic District
Description: Rail right-of-way



Name: Downtown Los Angeles Industrial Historic District
Description: Rail right-of-way



Name: Downtown Los Angeles Industrial Historic District
Description: Railroad tracks



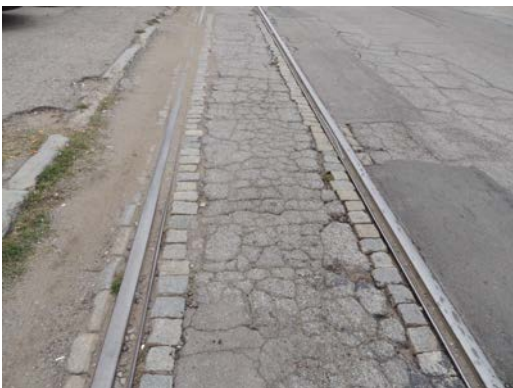
Name: Downtown Los Angeles Industrial Historic District
Description: Rail stop



Name: Downtown Los Angeles Industrial Historic District
Description: Granite curb



Name: Downtown Los Angeles Industrial Historic District
Description: Granite swale



Name: Los Angeles Industrial Historic District
Description: Granite rail beds

Context: Other Context, 1850-1980

Event or Series of Events, 1850-1980

In Central City North, this Context/Theme was used to evaluate a very early Edison electrical substation, dating from 1911. Also identified in this CPA is a rare example of a railroad interlocking tower. Constructed in 1940 to service Union Station, the interlocking tower housed a centralized group of signals with an operator to coordinated movements at this busy location.

This Context/Theme was also used to capture the sites of two important music venues. The Canadian Hotel, located in Central City North's industrial zone, was built in 1906 as a first-class hotel for African-Americans, many of whom worked as Pullman car porters on the nearby railroad. However, the building may be better known as the former site of Al's Bar. Al's Bar was an important social gathering space in Los Angeles' Arts District, serving as a "town square" for artists living in the neighborhood when few community spaces existed. Al's Bar was opened in 1979 by Marc Kreisel, one of the early artists living in the Arts District, in part of the hotel's ground-floor retail space. The venue soon reached legendary status as the home of L.A.'s punk rock, and later grunge rock, scenes. Al's Bar retained its gritty counter-culture atmosphere for over twenty years, closing in 2001. This building was also evaluated as an important early hotel.

A storefront in the New Chinatown commercial center is best known to many as the site of Madame Wong's, a renowned performance venue that played a pivotal role in Los Angeles' new wave and punk rock scenes in the 1970s and 1980s. Owned and operated by Esther Wong and her sister Cathy Wong Yee, Madame Wong's became a formidable force in L.A. music until it was forced to close after a fire in 1985. Wong was affectionately known as "The Godmother of Punk."



Address: 2417 E Porter Street
Name: Edison Electrical Substation
Date: 1911



Address: 337 E Cesar E Chavez Avenue
Name: Interlocking Tower
Date: 1940



Address: 716 E Traction Avenue
Name: Site of Al's Bar
Date: 1979-2001



Address: 949 N Sun Mun Way
Name: Site of Madame Wong's
Date: 1970-1985

Context: Other Context, 1850-1980
Theme: Design/Construction, 1850-1980

In Central City North, this Context/Theme was used to evaluate three 1930s concrete bridges. The Vignes Street and Macy Street Grade Separations were constructed as part of a wider reconfiguration of transportation infrastructure in the area with the arrival of Union Station in 1939. Constructed during the Great Depression, all three bridges were funded by the Federal Emergency Administration of Public Works (later renamed the Public Works Administration).



Location: Vignes Street near Bauchet Street
Name: Vignes Street Grade Separation
Date: 1938



Location: Cesar Chavez Boulevard near Alameda Street
Name: Macy Street Grade Separation
Date: 1938



Location: Figueroa Street at College Street
Name: Figueroa Street & College Street Grade Separation
Date: 1939

For Further Reading

The following is a list of general sources on the history and development of Central City North. This list is not comprehensive but is being provided for informational purposes.

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