DOWNTOWN COMMUNITY PLAN (DTLA 2040) CHINATOWN

Introduction

This package of information serves as a guide on how the DTLA 2040 Plan recognizes the unique history and culture of Chinatown. The Downtown Plan aims to support equitable growth into the future by adopting new policies, establishing new zoning rules, and outlining Design Best Practices for new buildings in the neighborhood. This package includes the following:

The Policy Document Readers Guide

1. The Policy Document Readers Guide

- The General Plan Land Use map shows broad designations of uses and scales. The General Plan Designation doesn't regulate height or uses on particular properties, but sets a broad range of what should be allowed.

2. Draft Zoning Summary

- Zoning regulates the specific size of buildings and what activities are allowed within them. Zoning is the main tool the City uses to implement the vision of the community. The zoning code is a technical document used by city staff to review building plans. This packet includes a summary of the draft zoning and creates a link between the community vision and the draft zoning regulations. The draft zoning code can be found on the Plan website (www.planning4la.org/dtla2040)

3. Chinatown Design Best Practice Summary

- The Design Best Practice document outlines ideas on how new development can contribute to the historic, cultural legacy of Chinatown. The document includes topics such as architectural details, access to open space, and precedent studies.

The Downtown Plan materials can be found at:
www.planning4la.org/dtla2040#draft-plan

1. POLICY DOCUMENT READERS GUIDE

Introduction

The Policy Document outlines a vision for the neighborhood and outlines specific ideas Chinatown community members shared during outreach events. The Downtown Community Plan Policy document , a collective vision for Downtown's future and includes goals, policies, and implementation programs that frame the City's long-term priorities. A main function of the Community Plan is to guide decision-making with respect to land uses. The goals and policies, together with the General Plan map, are intended to guide decision-making. Community Plan goals and policies are intended to be supportive of one another. However, it is important to recognize that goals and policies are sometimes in competition and may entail trade-offs. The singular pursuit of one goal or policy may, in some cases, inhibit the achievement of other goals or policies. Ultimately, the Community Plan's goals, policies, and programs are intended to provide guidance when planning staff is making a determination to approve or deny a development project.

Goals

A goal is a statement that describes a desired future condition or "end" state. Goals are change and outcome-oriented, achievable over time, though not driven by funding. Each goal in the Community Plan begins with an abbreviated chapter title followed by the number of the goal (e.g. LU.1).

Example:
LU GOAL 3
ACCESSIBLE, HEALTHY, AND SAFE HOUSING OPPORTUNITIES AFFORDABLE TO LOW INCOME HOUSEHOLDS.

Policies

A policy is a clear statement that guides a specific course of action for decision-makers to achieve a desired goal. Policies may refer to existing programs or call for the establishment of new ones. Each policy in the Plan is labeled with the abbreviated chapter title, the goal they refer to, and a unique number (e.g., LU.1.1).

Example:
LU 3.1 Recognize additional housing unit options to accommodate a variety of household sizes, including larger households, such as those with children, multi-generational living, and special needs populations.

Implementation Program

Coordination among City departments and external agencies is critical to the successful implementation of many Community Plan policies, such as park planning and streetscape improvements. While many Community Plan policies are implemented through land use regulations and incentives enforced by the City based on its mandate to protect the health, safety and welfare of its inhabitants, implementation of some Plan policies may also require coordination and joint actions with numerous local, regional, state, and federal agencies. Below are existing and future programs and policies that address Chinatown.

Example:
P14 - First Right of Refusal: Explore the creation of Citywide first right of refusal provisions to ensure tenants of any residential unit subject to the Rent Stabilization Ordinance (RSO) or an On-Site Restricted Affordable Unit that is demolished or vacated for purposes of a proposed development project shall be granted First Right of Refusal for the replacement units.

How to find Goals, Policies, and Programs for Chinatown

Chapter 2 contains goals and policies related to land use.. The chapter organizes the goals and policies into three categories: those that apply Downtown-wide; those that relate to General Plan Land Use Designations; and those specific to the individual neighborhood level. To view the goals, policies, and implementation programs for Chinatown view the Downtown Wide, General Plan Land Use Designations (Community Center, Village, and Neighborhood Residential), and the Chinatown Neighborhood sections.

Chapters 3 & 4 Include goals and policies related to mobility, streets, and open space. All the goals and policies within these chapters are are relevant for Chinatown as well as other Downtown neighborhoods.

Goals, policies, and programs provide guidance on stakeholder priorities. Below are some concepts of concern synthesized from outreach with Chinatown stakeholders.

Housing and Displacement

- Renting a home in Los Angeles can be expensive. Approximately close to 80 percent of families with extremely low incomes in Los Angeles County spend more than half of their income on housing alone, straining the resources of low-income families who are working hard to make ends meet. The Plan recognizes that for Downtown to be truly a place for all to live and work, there should be an effective system for creating affordable housing and ensuring that the resources within Downtown benefit those most in need.
- The Downtown Community Plan envisions Downtown as a place with a diverse mix of housing that accommodates households of all income levels, with a targeted approach to increase access to affordable housing within Chinatown.
- The Plan includes specific goals and policies for Chinatown speaking to anti-displacement strategies and ensuring homes for families, multi-generational households, and restricted affordable units.
- Development can contribute to the historic, cultural legacy of Chinatown. The plan includes topics such as architectural details, access to open space, and precedent studies.

Example Goals and Policies include:

- LU 2.1- Foster an equitable and inclusive Downtown, with housing options that can accommodate the fullest range of economic and social needs.
- LU 28.3- Support the development of housing options that can accommodate a range of household sizes and promote multi-generational living in Downtown.

Supporting Local Small Businesses

- Chinatown is a historic-cultural neighborhood with a variety of legacy businesses and institutions. The neighborhood is home to a long-standing multi-generational residential community, a variety of small and family-owned businesses, family associations, and institutions that serve the Chinese American, as well as other immigrant communities.
- Small businesses and neighborhood-serving businesses are integral to the community in Chinatown. In addition to providing goods and services within walking distance for many residents, local small businesses contribute to Chinatown's legacy of creating commerce and informal marketplaces. There are goals and policies addressing small and medium scale businesses, and opportunities for culturally and linguistically inclusive businesses and services, throughout the plan text.

Example Goals and Policies include:

- LU 38.3- Support multi-generational communities that include culturally relevant and linguistically accessible local services, recreational facilities, and urban design that accommodates people of all ages, incomes, and levels of mobility.
- LU 43.1- Allow for the strategic location of small-scale neighborhood businesses so that they are safely and easily accessible to the residential community.

Neighborhood Character

- As the Plan accommodates growth, it also aims to address the continuity of past, present, and future Chinatown. The Plan includes strategies such as encouraging the preservation of historic places, reinforcing scale in residential neighborhoods by proposing transitional heights and story limits, and proposing Best Practice design guidelines (Appendix A) for new development.

Example goals and policies include:

- LU 41.10- Support and reinforce the historic and cultural components of Chinatown, including architectural design, and the long-standing local businesses and legacy institutions that serve the local community.

- To see a complete list of surveyed and designated Historic Resources view the Central City North Survey LA Report (Appendix B)

Mobility for All

- Providing safe and convenient ways to walk or roll throughout Downtown's districts is essential for healthy and accessible neighborhoods. Chinatown is well connected by rail, bus, and bicycle infrastructure, yet still needs safer connections between these civic resources. The Plan includes policies and strategies to prioritize investments in open space, walkability, and activated streets. The plan also contains policies to reinforce the connectivity already present in the community fabric of Chinatown.

Example Goals and Policies include:

- LU 41.5- Support an improved public realm, including a range of open space types that can offer opportunities for culturally relevant and multi-generational recreation, rest, and social interaction.
- LU 41.12 - Promote courtyard-style commercial developments that are characteristic of the area and reinforce the neighborhood's historic pedestrian orientation and reflect the community's cultural heritage.

2. ZONING

Introduction

In addition to updating the Plan Text, the Community Plan Update also introduces a new zoning code. The new code allows us to develop zoning tools specifically tailored to the plan area. The proposed zoning structure consists of five key parts:

While form, frontage, and development standards regulate the built environment, Use and Density refer to the activities allowed on a site. The specific zoning for properties in Chinatown can be found on the interactive zoning map here www.planning4la.org/dtla2040#draft-plan, or in hardcopy at the City of Los Angeles Department of City Planning Records Management at 221 N Figueroa St, Room 1450, Los Angeles. Appointments must be made in advance by emailing planning.recordsmgmt@lacity.org or calling (213) 847-3732

For more in-depth information on zoning tools developed specifically for Chinatown, see the map "**Chinatown Zoning Map** "on the following page.

How are the policies implemented ?

The map below describes the zoning strategies applied to realize the plan policy objectives for Chinatown. The Form, Frontage and Use regulations complement one another and are designed to address the goals of community to: increase access to affordable housing; promote local and multi-generational businesses; enhance mobility; and reinforce the identity of the neighborhood.

Note: To find the applicable zoning regulation(s) related to the descriptions in the call-out boxes, click on the links in bold text, or reference the draft zoning code at www.planning4la.org/dtla2040

The numbers on the map below locate the general application area of the draft zoning. For site specific details on where these strategies apply, reference the draft zoning map.

1. In order to offer an avenue to garner affordable housing, the Plan reduces existing Base FAR from 3:1 to 1.5:1 and introduces a base height limit of 3 stories. The Plan provides incentives for building up to 3:1 FAR or 6 stories in exchange for setting aside some housing units as affordable. See Form District: LN1 and LM2.

2. To balance anticipated growth with the existing character of this neighborhood and reinforce the narrow built pattern, the Plan stipulates the maximum width of a building to 75' for properties to the west of the 101 freeway, (Form District LN1) while offering greater flexibility with regard to building width and building coverage for properties to the east (Form District LM2).

3. To ensure compatibility with the residential character of this neighborhood, the Plan limits this portion of the plan area generally to multi-unit residential uses and neighborhood-serving uses. See Use District RG1.

4. The Plan recognizes this area as the commercial core of Chinatown and includes regulations to maintain the low scale character of this neighborhood, while creating an avenue to garner benefits that support the community.

The Plan reduces the existing Base FAR from 6:1 to 2:1. No height limit currently exists. However, the Plan introduces a base height limit of 3 stories and a maximum bonus height limit of 5 stories. See Figures 1, 2 and 3 below.

The height limit also ensures a smoother visual transition between the low-scale residential on the west and higher development intensities on the east. See Form District MN1. Form District MN1. Also reference the diagrams on the following page to visualize how the Downtown Plan is changing the regulations for this area to capture more community benefits.

5. The plan introduces new opportunities for small bushiness while including regulations to support retention of legacy businesses.

The Plan limits the maximum size of a business establishment to 5,000 sf to promote and retain locally owned small businesses over large corporates. See use district CX1.

6. Requires buildings be placed close to the sidewalk to ensure new infill buildings continue to reinforce this generally consistent pattern, and enhance shade and pedestrian comfort. See Frontage District MK1 and SH2.

7. To reinforce the street orientation of shop-fronts along Broadway, and facilitate display of products along sidewalks, the Plan requires that buildings facing Broadway, between College and Ord streets incorporate a market stall or shopfront bay that See Frontage District MK1.

8. To break down long blocks, enhance walkability and contribute to the porous and pedestrian quality of Chinatown, buildings are required to provide a building break when they exceed specified widths. See Form District DM5 & DM2
This requirement applies to all properties in Chinatown.

9. In an area with a variety of transit options, bonus development potential is a means to achieve substantial affordable housing and other community serving benefits, and increase the number of people who can benefit from access to transportation amenities.

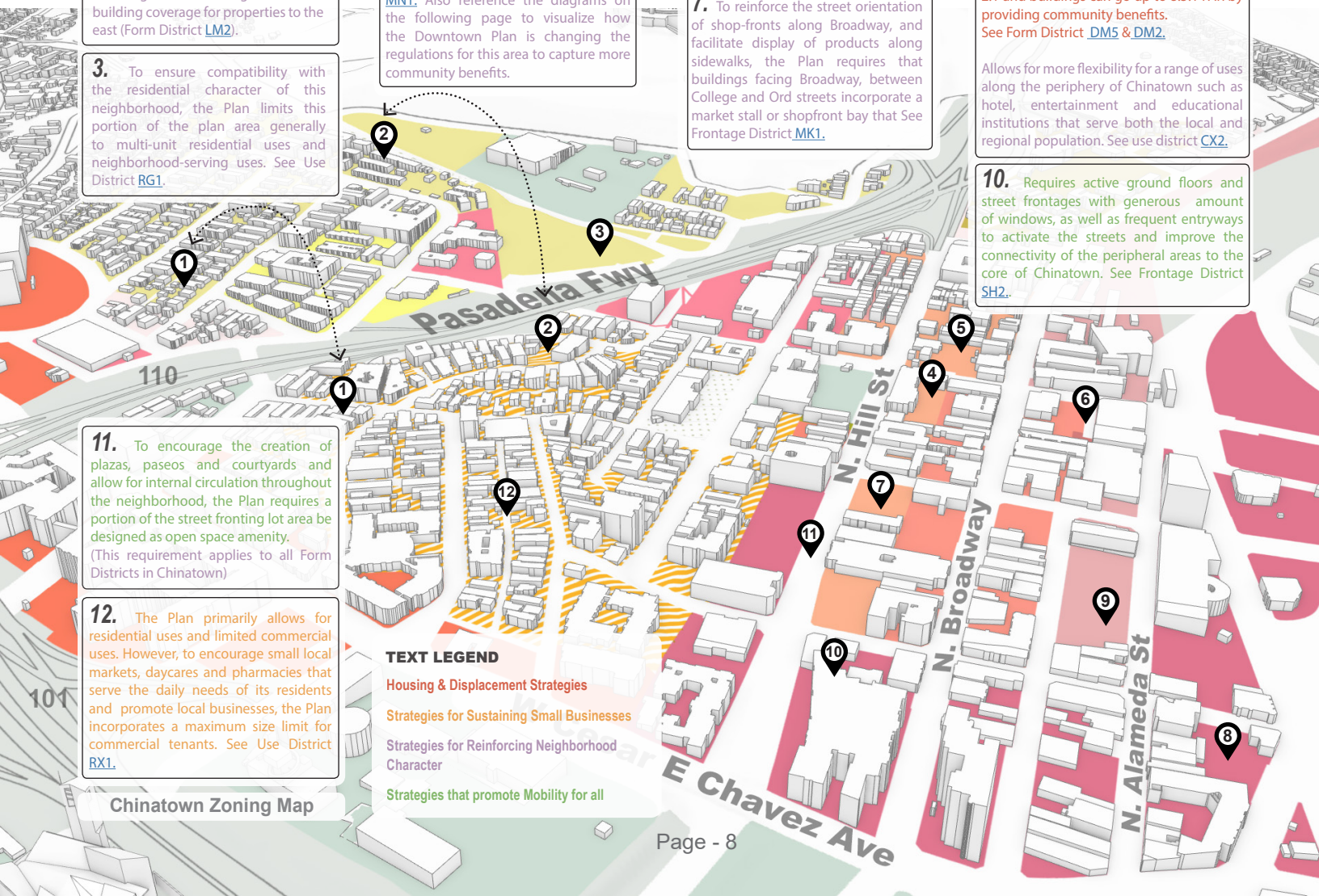
The Plan reduces the base FAR from 6:1 to 2:1 and buildings can go up to 8.5:1 FAR by providing community benefits.
See Form District DM5 & DM2.

Allows for more flexibility for a range of uses along the periphery of Chinatown such as hotel, entertainment and educational institutions that serve both the local and regional population. See use district CX2.

10. Requires active ground floors and street frontages with generous amount of windows, as well as frequent entryways to activate the streets and improve the connectivity of the peripheral areas to the core of Chinatown. See Frontage District SH2..

11. To encourage the creation of plazas, paseos and courtyards and allow for internal circulation throughout the neighborhood, the Plan requires a portion of the street fronting lot area be designed as open space amenity.
(This requirement applies to all Form Districts in Chinatown)

12. The Plan primarily allows for residential uses and limited commercial uses. However, to encourage small local markets, daycares and pharmacies that serve the daily needs of its residents and promote local businesses, the Plan incorporates a maximum size limit for commercial tenants. See Use District RX1.



TEXT LEGEND

Housing & Displacement Strategies

Strategies for Sustaining Small Businesses

Strategies for Reinforcing Neighborhood Character

Strategies that promote Mobility for all

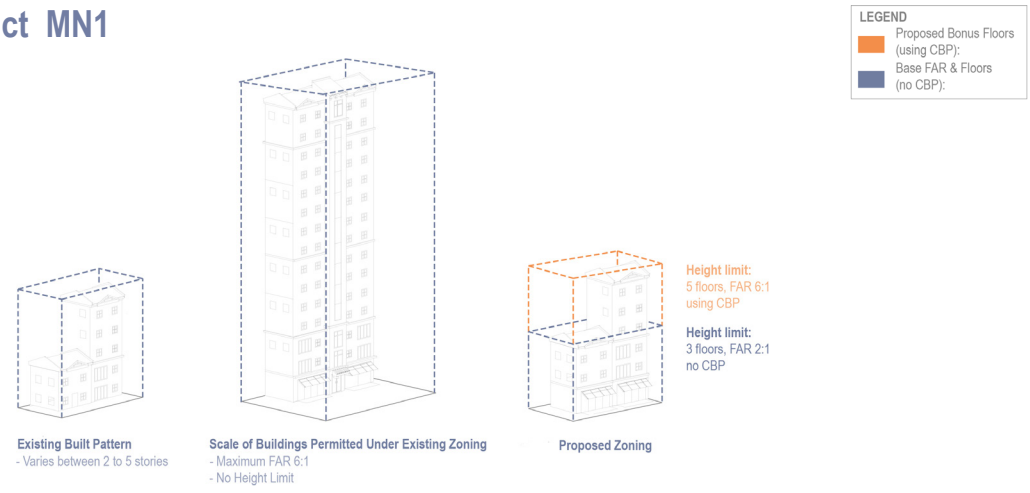
Chinatown Zoning Map

Chinatown Building Models with Community Benefit Program (CBP)

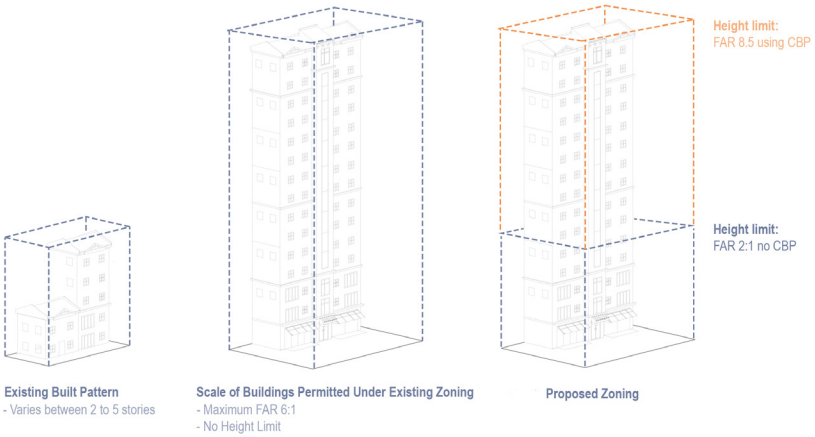
The diagrams below illustrate how the plan aims to bring more community benefits by changing the zoning in the commercial areas of Chinatown. The diagrams demonstrate how the existing zoning allows for much larger buildings than what exists today. The larger buildings are allowed by-right and are not required to provide any community benefits. By reducing what is allowed "by-right" the plan creates more opportunities for community benefits. The zoning form district "MN1" also ensures new development compliments the surrounding context by applying a height limit of 5 stories. The zoning form district "DM2" allows for larger buildings and creates more opportunities for community benefits such as affordable housing.

The new plan would The Plan's proposed Community Benefits Program is a form of value capture based on an incentive-based zoning system. If Developers choose to participate, new buildings will provide a benefit to the community in order to build larger buildings. These benefits can range from building or preserving affordable housing, to other benefits such as publicly accessible parks and playgrounds, day cares, small business incubators, social services, schools, and libraries, that enable the social and economic success of neighborhoods.

Zoning Form District MN1



Zoning Form District MN2



Appendix A
CHINATOWN BEST PRACTICES

Source: Shutterstock

CHINATOWN

INTRODUCTION

Chinatown is characterized by low- to mid-scale residential uses, and commercial and retail services oriented around a system of interior pedestrian streets and plazas. The architecture is predominantly mid-century, although a substantial number of Historic Cultural Resources with architectural features that are common to traditional styles are embedded within this neighborhood. Consequently, architectural features such as complex roof-lines, flared eaves, rafter tails, decoratively carved brackets and projecting balconies stand out against a more subtle mid-century context. The residential component of Chinatown predominantly consists of multi-family units and are present in the form of townhomes, garden courts, or apartments interspersed with single family homes. The urban form includes a variety of building heights ranging from one-story single family homes and retail establishments to multi-family mid-rise buildings.

More recent developments are taller in height and generally line the boundaries of Chinatown. Design elements such as plazas, water features, and public art and murals contribute to the overall character of Chinatown. Guidelines for Chinatown are intended to ensure new infill buildings are compatible with the existing context and complement its historic and cultural identity, while incorporating design, details and materials to form an integrated and interconnected neighborhood. In order to guide new construction and changes to existing buildings which contribute to this condition in a compatible manner, designers can look to traditional Chinese architectural styles and approaches. There are multiple branches of Chinese architectural styles, each with unique design rules that evoke distinct cultural context and connotation. Appendix B provides an overview of these architectural themes, with recommendations and examples of how to pair and apply traditional design elements within a modern context.

SITE PLANNING

Intent: An integrated relationship between buildings, streets, and open spaces that contribute to and conserve the prominence of historic and cultural structures.

When located adjacent to buildings of significance, acknowledge their presence through appropriate building setbacks and stepbacks, so as to not overwhelm their importance.

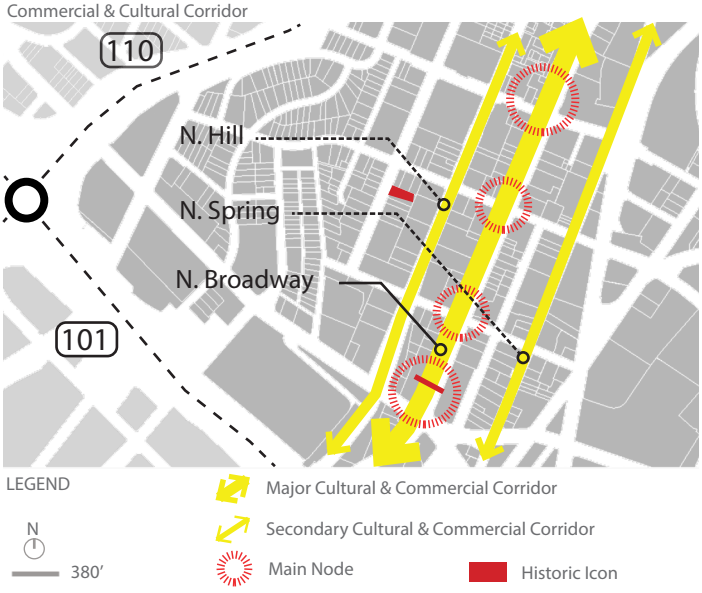
Development along major commercial streets such as North Broadway, North Spring Street and North Hill Street can provide public plazas, interior atriums, and pedestrian passageways to break up large blocks and promote pedestrian circulation through a network of interconnected shops.

Where buildings are set back from the property line, consider designing these areas to accommodate seating or open display of products associated with businesses lining the streets.

Recognize the importance of plazas and similar gathering spaces in this neighborhood. Integrate public pedestrian pathways into new development to create a porous built environment that contributes to further enhancing this neighborhood.

When a project is sited at a strategic location such as at a prominent node or gateway, explore making the site serve as an identifiable icon, landmark, or gateway to the neighborhood.

Commercial & Cultural Corridor



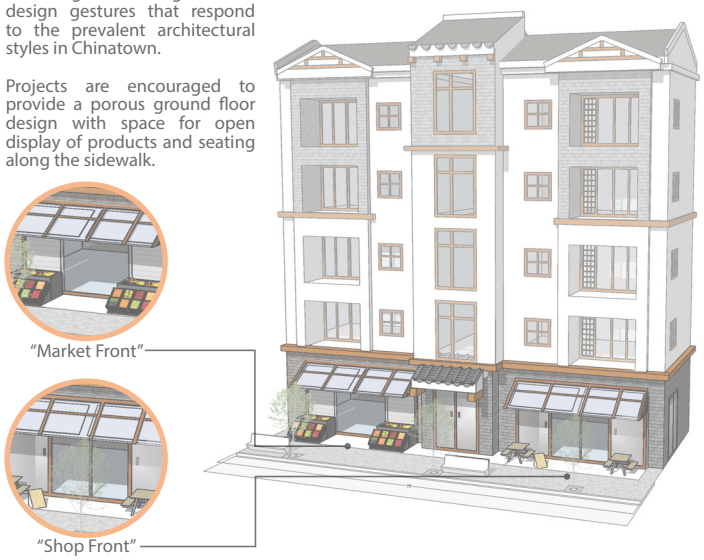
1. N. Broadway serves as the cultural heart of Chinatown with unique local businesses, legacy organizations, and iconic landmarks. Design buildings along N. Broadway to reinforce its identity as a main "Cultural & Commercial Corridor", with a variety of uses and facilitate a network of gathering spaces during cultural and community celebrations.
2. To help promote a vibrant street and neighborhood, N. Hill and N. Spring streets are envisioned to serve as secondary "Cultural Corridors", with more mixed uses.
3. Celebrate buildings and structures at key intersections and corner sites, and utilize opportunities to create visual focus.

The Figure shows a pedestrian oriented cultural commercial corridor in Beijing, China. Features such as clear signage, seating, window displays, and shade have been incorporated to enhance the pedestrian experience.

The Figure shows a vibrant mixed use neighborhood. This image demonstrates how building setbacks can be activated with uses such as outdoor dining, display, and seating.

The image on the right shows design gestures that respond to the prevalent architectural styles in Chinatown.

Projects are encouraged to provide a porous ground floor design with space for open display of products and seating along the sidewalk.



BUILDING DESIGN AND ARTICULATION

Orient active uses, common gathering spaces, and balconies away from adjacent freeways in order to minimize exposure to sound and air pollution.

Place, orient, and shape building facades to enhance and complement adjacent open spaces.

Incorporate a variety of gathering spaces that meet the needs of a broad range of users, including families with children, seniors, and pet owners.

Design open spaces to include playground, facilities for children, as well as amenities and seating for adults and seniors to promote informal guardianship.

Employ a variety of high quality materials in public spaces that can support a range of activities.

Oriental Activities

The images above show some common activities, especially popular among seniors: exercising, kite flying, chess, Taichi, plaza dancing etc.

Figures A-C show various paving materials. These public places do not need to be large; small to medium sizes are more desirable. Spaces that encourage multi-use spaces through variety in paving material/paving pattern, areas with shade and sunlight, and active play zones for children alongside passive seating areas for adults that support guardianship, are generally preferred.

Intent: Overall building design, articulation, and massing contribute to and strengthen Chinatown's role as a cultural heart of Los Angeles, characterized by buildings which contribute to a memorable and cohesive corridor.

Incorporate prominent entryways, outdoor dining, outdoor display, street furniture, or unique facade treatments to enliven the street along North Broadway.

Utilize architecturally integrated overhangs and canopies, as well as conventional and unconventional landscaping installations to provide shade and reduce heat island effect.

Highlight visibility of small neighborhood serving retail uses when adjacent to residential uses by incorporating identifiable entrances and maximum transparency along street facades.

Visually display public history or background through imagery, text, or plaque displays visible from the public right-of-way.

Create linear continuation, such as a strong cornice line or upper-level step back, to respect similarities with nearby existing structures.

Prominent architecture as landmark - Chongqing Guotai Arts Center

Figure above shows an example of having a prominent building as the landmark. These kind of buildings, as well as Chinese Gardens, that appear at key intersections or street corners, help to form strong mental maps. These buildings serving different uses celebrate aesthetic/cultural features.

Figures D -G show various ways of public display to emphasize historic and cultural identities;. Elements like traditional Chinese stone/metal engraving and calligraphy are incorporated into plagues.

Image A source from Shutterstock; Images B - E and G sources from Getty;
Image F source: Mafengwo.

ARCHITECTURAL DETAILS AND MATERIALS

Intent: Architectural details and materials echo traditional and modern building function and design in harmony with the existing built environment.

Incorporate thoughtful expression of Chinese architectural design, through the use of varied materials and textures to create patterns and dimension, rather than overt gestures. Building design and material that are internally coherent, and have minimal focal points are appropriate.

Incorporate natural materials, or natural material substitute, such as wood, stone, tile, terracotta, ceramic, and clay brick to add texture.

Consider employing a color scheme that utilizes prominent colors like red as accent colors, rather than as primary facade colors.

Provide paving materials such as tile or stones to create distinctive open spaces and building entrances.

The roof, cornice, or parapet that are visually distinctive and well integrated into the overall design of the building are desirable.

Consider employing signage that has dimensional qualities, to create a layered or stacked effect.

Retain historic signs to help preserve the district's character.

Explore making signage that is multilingual and incorporates locally spoken languages.

Incorporate existing neon signage as part of new buildings to retain this character defining feature of Chinatown.

Sino-Ocean Taikoo Li

This figure shows a cultural commercial corridor in Chengdu, China which successfully combines modern and historic design elements.

Source: ShutterStock Source: Getty

Figure A & B shows durable, three-dimensional signage that incorporates local languages and adds visual interest to the building facade. Use of Chinese calligraphy, as shown in Figure A is also encouraged.

An Ancient Town in Suzhou

Source: Getty Source: ShutterStock

The figure shows a color scheme in a traditional village in China: using unsaturated and calm color as basic tone, and darker color for roofs and window frames to create contrast. Note that bright colors are used sparingly and the red color is used only as a highlight to emphasize entrances and direct views. Figures C and D shows the application of red color on street furniture and decorations.

The figure shows the lighting design in Chongqing, China. Good lighting reinforces the architectural features of a building, improves the district's safety and avoids light pollution. Consider applying lighting along distinctive roof lines, cornices, columns and balconies; to achieve design coherence especially along cultural-commercial corridors like N. Broadway.

Image source: bj.wenming.cn

Color and Material Palette

A key component of traditional Chinese design is the selection of building colors and materials, which are often paired together to signify particular meanings or occasions. The application of these elements in contemporary construction can help new buildings integrate harmoniously into Chinatown's existing fabric.

Color & Material Palette

Roof

Color

It is customary to use dark colors for roof or ridges, and are often the same color tone as the facade color, but in a different shade. Roof color can include black; Dai (黛, a bluish-black color); dark and light grey; or burgundy, similar to the color of a brick.

Material

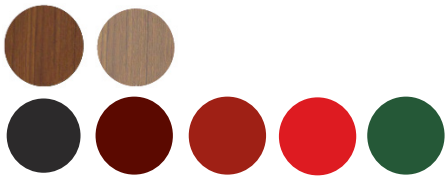
Roof materials can include tile, composed of clay, concrete, glazed, solar, or ceramic tile; asphalt shingles; slate; wood; brick; metal; or a green roof; or similar texture substitutes.

Facade

The facade is often a soft or tranquil tone, such as white, grey, beige, light yellow, brown, or burgundy, similar to the color of a brick.

While the facade color is subtle, the facade material can include texture or patterns to create visual interest. This can be achieved through textured concrete; wood or its substitute; masonry veneer, comprised of stone, brick, or tile, or its substitute; metal panels; or glass and its substitutes, which can serve as a good transitional material between modern and ancient architecture styles.

Window & Door Frames



Dark tones such as a deep red, burgundy, or black can be applied to windows and door frames. New development should avoid applying white to window and door frames.

Window and door frames can utilize wood, fibrex, aluminum, composite, fiberglass.

Accentuate Color

Minimal but consistent use of color. The color can be used prudently as a method to highlight components of a building or district. Examples of this include red lanterns or other decorations at the entrances to a building, alley, or district; street furniture; and some window frames. Judicious application of the color red can also support other objectives such as pedestrian wayfinding and visual connection.

Transitional Color

Avoid abrupt color combinations. Transitional color and tones such as murals between the roof and primary facade material are used as a strategy in traditional Chinese architecture to avoid jarring transitions.

Texture

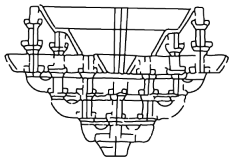
Texture is the key to success. Appropriate texture/material can play an important role in linking both traditional and modern identities. For more information, please see Material section on the left and Appendix A for application examples.

Image sources: Getty.

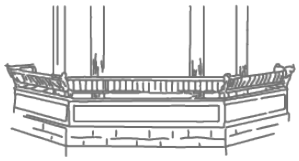
Iconic Chinese Features

Detailed descriptions and application see Appendix A, on following pages.

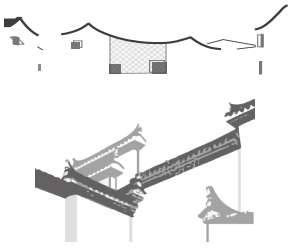
1. Dou Gong



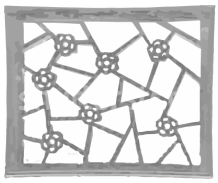
2. Mei Ren Kao



3. Sloped Roofs & Tile Ridges

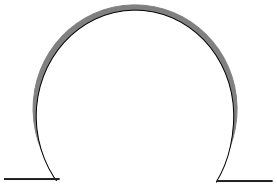


4. Lattice Pattern Windows & Screen Walls



5. Gate House (Men Lou)

6. Moon Gate



APPENDIX A

Iconic Chinese Architecture Design Features For Inspiration

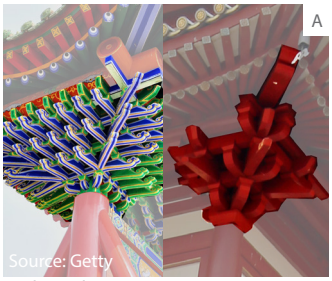
Applying Identifiable Traditional Chinese Architecture Elements into Modern Architecture (referencing Neo-Chinese/Contemporary Chinese Style: Xinzhongshi (新中式建筑))

Below are traditional Chinese architectural approaches that cohesively integrate traditional elements with modern building design, to achieve both functionality and aesthetic beauty.

Contemporary structures which have incorporated these traditional elements successfully (新中式建筑) have done so through simplified and appropriately abstracted building structures, allowing the traditional elements to shine, as the main accentuating feature of the building. The following sections provide a selection of precedents and best practices.

1. Dougong

Dougong is an interlocking set of wooden brackets, traditionally utilized as supportive and decorative structure. The use of Dougong first appeared in buildings of the late centuries BC and evolved into a structural network that joined pillars and columns to the frame of the roof. As an iconic and identifiable structure in traditional Chinese architecture, it can be innovatively adapted to modern buildings.



Traditional Dou Gong

China pavilion at Expo 2010

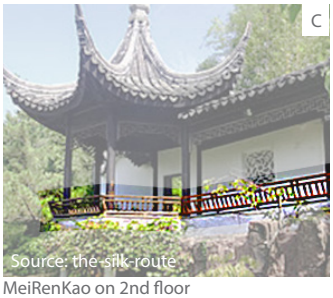
Figure A shows two examples of traditional Dougong structure, one with intricate colors and layering and the other more simplified.

Figure B is the China Pavilion Exhibition Hall, constructed in 2010 during Expo in Shanghai. This is an example of Dou Gong inspired architecture, which combine both the iconic geometry and rhythm of Dou Gong, with modernism. However, consider the building mass and surrounding environment to contextualize the application of such features.

As demonstrated in image B above, designers are encouraged to reinterpret Chinese architectural elements to a modern architectural vernacular.

2. Mei Ren Kao

Mei Ren Kao ("beauty leans on"), a long linear bench that functions as both seating and parapet. It is commonly seen in the upper floor hallway, pavilion and corridor of traditional Chinese buildings. It can be appropriately modified and applied to new buildings to better connect the interior and exterior space transitions, provide resting spaces for elderly users, and offer views of the cityscape.



MeiRenKao on 2nd floor

MeiRenKao in garden 's corridor

Figure C & D show different ways of applying Mei Ren Kao, a kind of bench, in traditional Chinese architecture. In some cases, the benches can also combine with a low retaining wall.

Mei Ren Kao can be incorporated into new buildings to function as a balcony and support businesses like bars, tea houses and restaurants. This design element also helps connect the indoor and outdoor spaces, and the upper floors to the street.

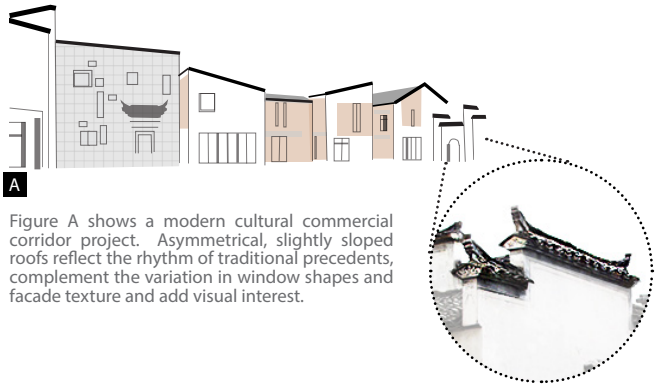
Image sources from Shutterstock.

3. Sloped roofs & tile ridge

List A below identifies four of the more common types of traditional Chinese roofs. Although sloped roofs are not necessary in Los Angeles due to dry climate, and minimal rain and snow, they are an identifiable feature due for their unique rhythm and can easily evoke the identity of Chinese design. Designers may consider incorporating a variation of the sloped roof to fit a contemporary building's overall design.

The eave is another common characteristic of Chinese architecture, which is applied as a linear cap on walls and screen walls. These can be utilized in contemporary design to define the shape of a building and function as an accent.

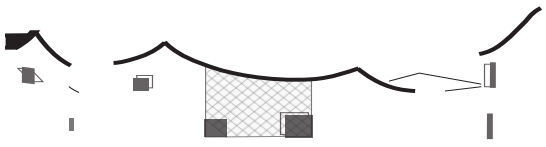
Below images show several ways of reinterpreting the sloped roofs and eaves in modern architecture design.



A

Figure A shows a modern cultural commercial corridor project. Asymmetrical, slightly sloped roofs reflect the rhythm of traditional precedents, complement the variation in window shapes and facade texture and add visual interest.

Source: Yingshi Huang.



B

Figure B. The sloped roof is slightly curved to create a modern expression of a traditional design feature.

4. Lattice Pattern Windows & Screen Walls

Decorative window frames and screen walls are used throughout traditional Chinese architectural and landscape design to separate interior and exterior environments.

Contemporary buildings can incorporate lattice pattern windows and walls in numerous functional ways: 1) to articulate building facade and break up blank walls (Figure C); 2) bring in daylight to the interiors through semi-permeable walls (Figure D); 3) to create separation or sense of privacy between indoor and outdoor spaces, or to screen patio areas (Figure E); 4) to frame focal points (Figure F).

Chinese screen wall patterns typically employ cultural meanings Thus, precedent study in advance is necessary.

Wood panel on facades

Wood attice for passive design

Wood lattice to seperate spaces

Screen walls to guide views

List B: some traditional lattice pattern categories include:

- Square (grid, diamond, overlapping-diamond)
- Circle (round mirror, moon, coin, fan)
- Chinese Characters (ten(十), secondary(亚), relates to sacrifice ceremony & means noble, field(田), work(工),
- MISC (foliage, animals, etc.)

5. Gate House (Men Lou)

Gate House elements are commonly used in Chinese traditional design. It originated from the Han dynasty and has evolved for thousands of years. It can be placed on the wall of a garden, a temple, or at the entrance of a street.

Gate house is usually viewed as the "face" of the family or the owner, thus varies largely based on size, height, structure, style, decoration, and material etc. Some modern Chinese-inspired architecture use Gate House element directly on the building facade to create focal point, add visual interest or indicate an entrance. Most of these buildings function as restaurants or commercial uses.

Figure A & B give examples of a Gate House.

6. Moon Gate

In Chinese tradition, the full moon is a symbol of peace, prosperity, and family reunion. The moon gate is a common element used in Southern Chinese Garden design. The gate is often used to connect two adjacent spaces; it functions as a frame, to mediate and guide one's attention toward a particular view, such as a focal point in the garden. The circular moon can be sometimes substituted by a similar shape, such as an octagon.

Figure C & D shows the full moon shape in traditional Chinese design. In modern design, the shape can be used creatively in various locations.

Figure C shows an example of a moon gate simulated using a reflective surface.

Texture Application Examples

Image sources: Shutterstock.

Incorporating appropriate textures and architectural details can reinforce the identity and enhance the visual quality of this neighborhood.

These examples show Chinese Embossments: Metal panel on wall; stone lions at entrances; carved wood cornices.

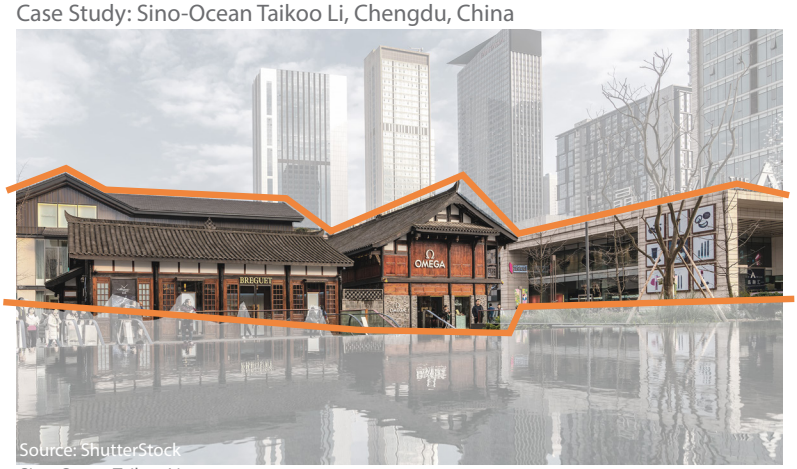
Image sources: Shutterstock.

Texture & Identity: Two examples demonstrate the use of different textures to reflect both traditional and modern identities.

APPENDIX B

Interpreting Modern Precedents

Case Study: Sino-Ocean Taikoo Li, Chengdu, China



Sino-Ocean Taikoo Li

Sino-Ocean Taikoo Li

The Sino-Ocean development, completed in 2014, is an example of Neo-Chinese Architecture, a winner of ULI's 2015 Global Award for Excellence, and a LEED ND Gold–Certified development. The large-scale retail heavy development is located between a thousand-year old structure, the Daci Temple, and the most prosperous commercial and financial district in Chengdu, Chunxi Road. The development meets sustainability objectives by applying architectural fins on the facade and roof eaves for solar shading, and by employing computational fluid dynamics (CFD) analysis to inform the building orientation study and improve its surrounding micro-climate.

The development also bridges the cultural and aesthetic gaps between ancient Chinese architecture and modern skyscrapers, by selecting and thoughtfully abstracting traditional design elements into the development's design. The development simplifies Southeastern Chinese roof designs, to visibly reflect traditional roof rhythms, where roofs sit at varying elevations and setbacks. The development also reflects local texture and color theme, through the use of materials such as wood panels, bricks, tile roofs, and subdued colors such as the lime wall.

In sections of the development with more active commercial and retail activity, the designers have incorporated contemporary glass walls. These establish high levels of transparency on the ground floor, allowing for more natural light (Chengdu is famous for its gloomy climate), which reflect the modern characteristic of the context accurately while also providing each business more opportunity to play with interior designs and lighting. This modern innovation is viewed as successful, due to the traditional roof lines and materials throughout the rest of the development.

Modern material: contributes to a modern identity; responds to surrounding tall building context; activates street frontages and highlights commercial use.

Cultural identity is reflected through material and shapes; eaves in different elevations mimic ancient towns and adds visual interest.

Interpreting Traditional Precedents: Three Architecture Classes

There are mainly three classes in traditional Chinese architecture. Though new buildings are not encouraged to mimic traditional buildings, an understanding of the underlying theories and correlated elements are important to avoid meaningless and extravagant designs.

New building designs are encouraged to reflect Chinese identities, however, also consider sustainability, durability and functionality to avoid designs that are economically and environmentally inefficient.

Northern Vernacular Style

Northern Vernacular Style

This image shows an example of the Northern vernacular architecture, where the building has been designed with a dark grey tile roof, a light grey brick facade, and a white lime facade for the overall color tone. Northern China has extreme winters, resulting in a natural landscape that is often barren. To infuse color and vibrancy into this context, the Northern vernacular architecture includes wooden windows and doors that are often painted in dark red or green, and sometimes the wood frames remain unpainted. Many buildings in the Northern Vernacular Style also include murals, featuring scenes or landscapes with cultural meanings. These murals are oftentimes green or blue in general, and located under the roof or cornice.

Southern Vernacular Style

Southern Vernacular Style

An iconic example of Southern vernacular architecture is Hui Style (徽派). This style incorporates dark grey tile and white lime facade to establish a muted tone. The windows and doors are traditionally made from wood, which are left unpainted or painted with dark red or grey. Careful introduction of color and texture forms a clean and neat aesthetic.

Royal Architecture Design

Royal & Religious Architectural Design

In ancient China, only royal palaces included yellow roofs. Other royal related and religious structures could use yellow-green, green, or green-grey roofs. This is in contrast to other types of buildings, which were limited to grey roofs. The facade of Royal or Religious structures were typically red, and in particular instances were painted green. Similar to those murals found in the Northern Vernacular Style, royal and religious structures would often feature murals under roofs and upon the cornice. These mural paintings are typically a green or blue tone. Royal & Religious structures were traditionally the only buildings that include dragons in the mural design.

Chinese Architecture Spirit

When all elements and components of a building tell a cohesive story, demonstrate a fluent rhythm and express a unified spirit, they are often successful. If intending to reflect traditional Chinese Architecture spirit, here are a few references to choose from:

- "Harmony between universe and human" (天人合一,因地制宜)
- Sense of ordinance: stately and magnificent (Northern Royal theme)
- Sense of relaxation, romance, freedom and philosophy (Southern Chinese Garden style)
- Sense of prosperity, auspicious and lively (vernacular theme)

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
Pasadena, CA

September 2016

Table of Contents

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.

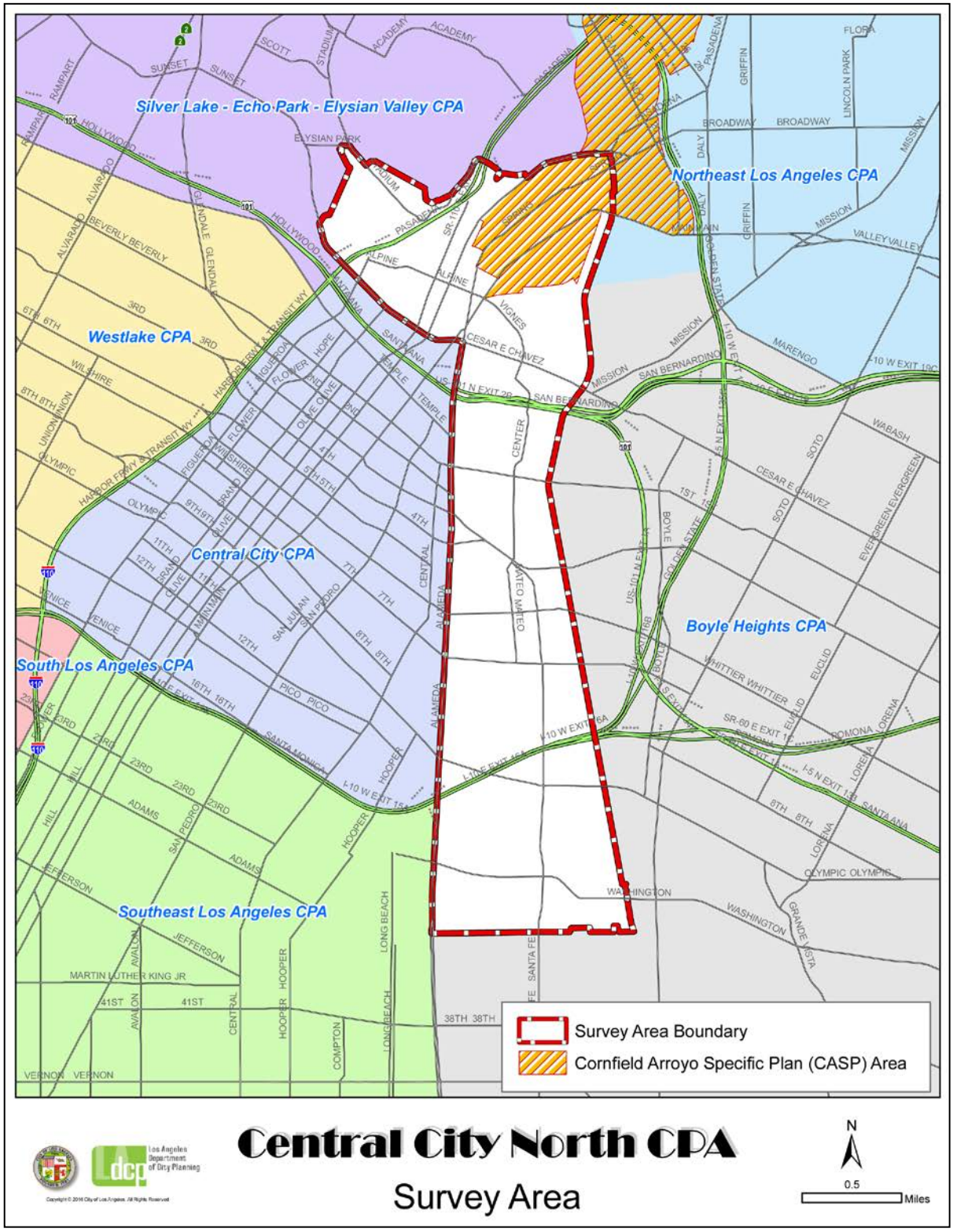
HRG personnel included Kari Michele Fowler, Senior Preservation Planner; Christine Lazzaretto, Principal; Heather Goers, Architectural Historian; Robby Aranguren, Planning Associate, and Christy Johnson McAvoy, Founding Principal. Additional assistance was provided by HRG intern Scott Watson. Kari Fowler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



The CPA consists of 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%209_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 on 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.

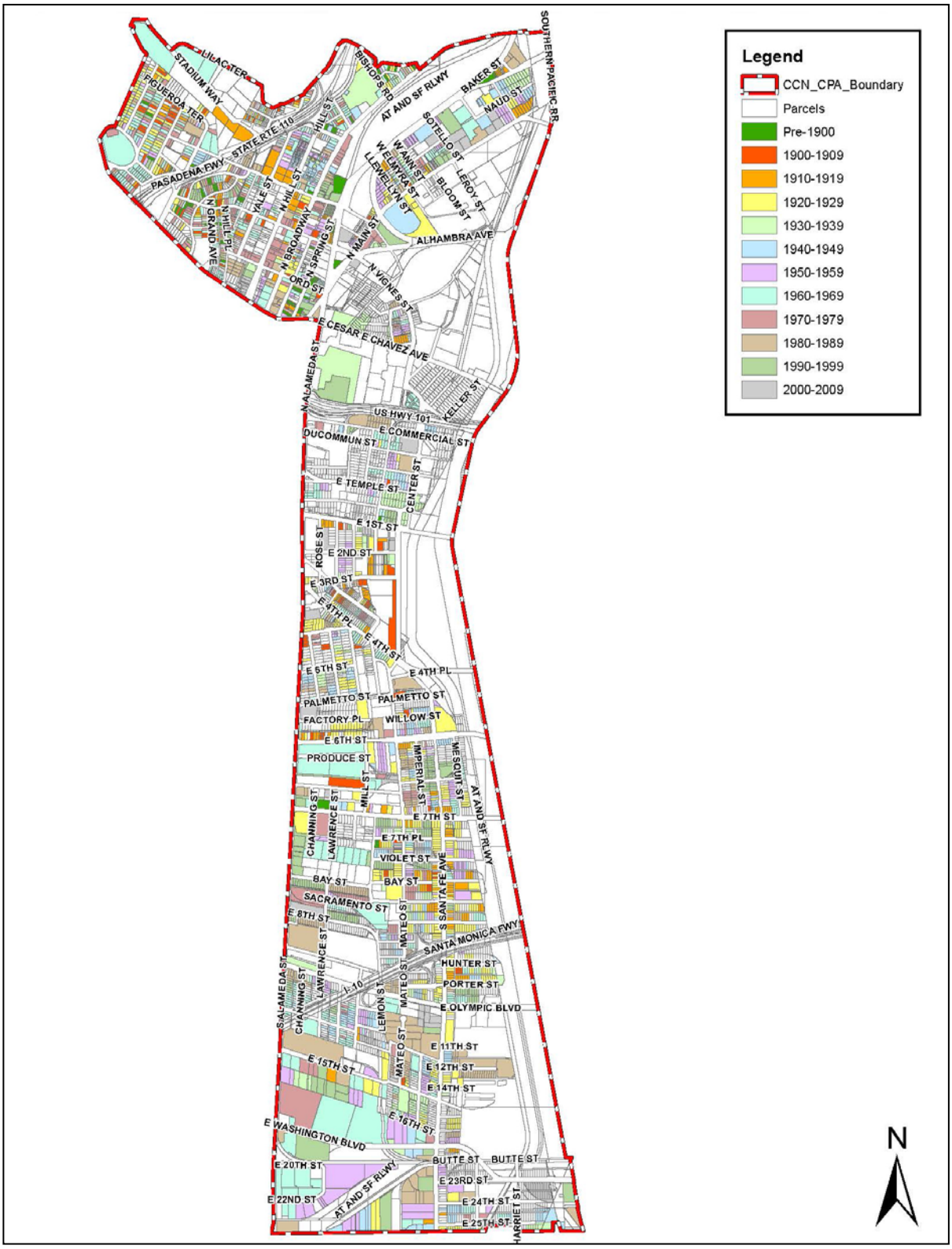
However, the area found new life as artists and other creative types began to congregate amidst the vacant buildings and empty lots. Priced out of established artists' colonies in neighborhoods such as Venice and Hollywood, Los Angeles' industrial district provided many with an opportunity to live and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

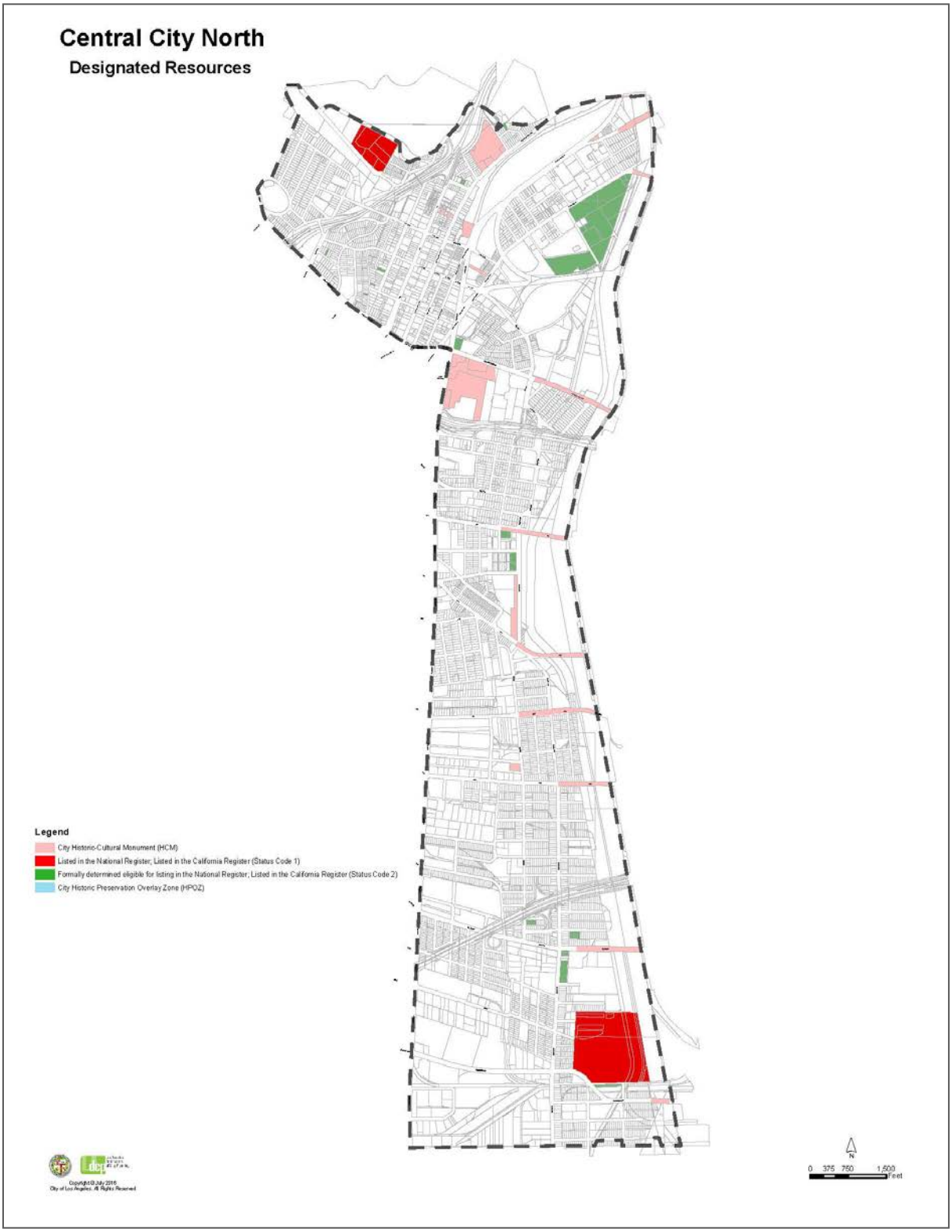
Many of the bridges that span the Los Angeles River and adjacent railroad tracks are designated resources, including the Broadway/Buena Vista Street Viaduct (1909), Main Street Viaduct (1910), Ninth Street/Olympic Boulevard Viaduct (1925), Macy Street/Cesar Chavez Viaduct (1926), First Street Viaduct (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

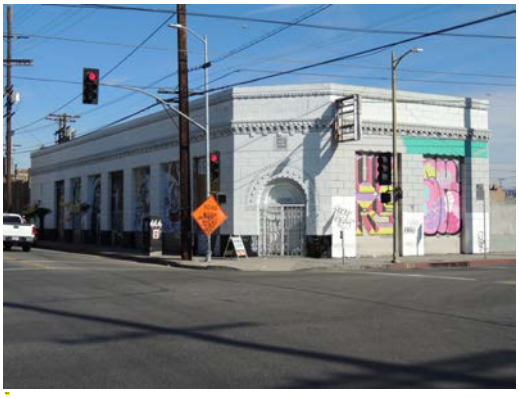
This Context/Theme was used to evaluate two rare remaining examples of mid-century service stations. The example at 500 S Alameda Street was originally a Richfield station and features oversized vehicular bays to accommodate large trucks from the adjacent industrial area.

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.

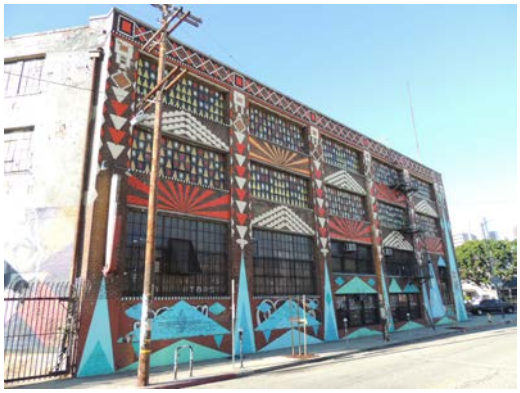
Address: 907 E 3rd Street
Name: Globe Grain & Milling Co.
Date: 1924

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

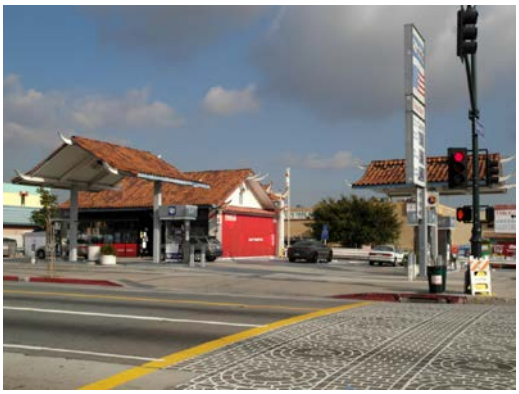
Location: New Chinatown
Address: 425 W Gin Ling Way
Date: 1940

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 a 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.

Bitetti, Marge. *Italians in Los Angeles*. Images of America Series. Charleston, SC: Arcadia Publishing, 2007.

"Central City North Community Plan." A Part of the General Plan – City of Los Angeles. Adopted December 15, 2000. http://planning.lacity.org/complan/pdf/ccncptxt.pdf (accessed April 2016).

Cheng, Sophia. "Community Organizing in Los Angeles Chinatown: Historical Case Study of the Cornfields." Master's thesis, University of California, Los Angeles, 2013.

Cho, Jenny, and the Chinese Historical Society of Southern California. *Chinatown and China City in Los Angeles.* Postcard History Series. Charleston, SC: Arcadia Publishing, 2011.

Cho, Jenny, and the Chinese Historical Society of Southern California. *Chinatown in Los Angeles*. Images of America Series. Charleston, SC: Arcadia Publishing, 2009.

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).

–––. "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).

–––. "Cruising Industrial Los Angeles." Booklet produced in conjunction with a tour held on October 5, 1997.

LSA Associates, Inc. "Historic Resources Survey, Cornfield Arroyo Seco Specific Plan Area," June 3, 2011.

McDannold, Thomas Allen. "Development of the Los Angeles Chinatown: 1850-1970." Master's Thesis, California State University, Northridge.

Miller, Lindsey. "Isolation and Authenticity in Los Angeles' Arts District Neighborhood." Master's thesis, University of Southern California, 2014.

"DRAFT SurveyLA Chinese American Historic Context Statement." Prepared by Chattel, Inc. for the City of Los Angeles Office of Historic Resources, September 2013.

Waldinger, Roger, and Mehdi Bozorgmehr, eds. *Ethnic Los Angeles*. New York, NY: Russell Sage Foundation, 1996.