SurveyLA
Los Angeles Historic Resources Survey

Historic Resources Survey Report

Central City Community Plan Area

Prepared for:

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

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Table of Contents

Project Overview **1**
SurveyLA Methodology Summary 1
Project Team 3
Survey Area 3
Designated Resources 31
Community Plan Area Survey Methodology 34

Summary of Findings **36**
Summary of Property Types 36
Summary of Contexts and Themes 40

Selected Bibliography **68**

Appendices

Appendix A: Individual Resources
Appendix B: Non-Parcel Resources
Appendix C: Historic Districts and Planning Districts

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 Community Plan Area (CPA). This project was undertaken from September 2015 to August 2016 by Architectural Resources Group (ARG).

This Survey 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 online 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 Los Angeles 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 Qualifications 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 Agency of Los Angeles (CRA/LA) surveys conducted concurrent with SurveyLA surveys.
- Potential HPOZ areas which have been surveyed within the last five years and are in the process of being designated.

SurveyLA Resource 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 of this Survey Report are organized by resource type.

- **Individual Resources** are generally resources located within a single assessor parcel, such as a residence or duplex. 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 may include street trees, street lights, landscaped medians, bridges, and signs.
- **Historic Districts** are areas that are related geographically and by theme. Historic 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, objects, sites and other features located within historic districts (such as residences, schools, and parks). Generally, non-contributing resources are those that are extensively altered, are built outside the period of significance, or 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 and making 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 concepts, such as height, massing, setbacks, and street trees, which may be considered in the local planning process.

Project Team

The Central City CPA survey team included the following personnel from ARG: Katie E. Horak, Principal, Architectural Historian and Preservation Planner; Andrew Goodrich, Associate, Architectural Historian and Preservation Planner; and Mickie Torres-Gil, Architectural Historian and Preservation Planner. Additional assistance was provided by intern Christina Park. Katie Horak served as project manager.

Survey Area

Description of the Survey Area

The boundaries of the Survey Area correspond with those of the Central City CPA, which is located in the eastern section of the city. The CPA encompasses all of Downtown Los Angeles and adjacent areas to the east that are zoned for industrial use. The Survey Area is relatively compact and is the second smallest Los Angeles CPA in terms of land area, though it is also the most densely developed. The area is trapezoidal in shape. Its boundaries are defined by Cesar E. Chavez Avenue on the north, Interstate 10/Santa Monica Freeway (10 Freeway) on the south, Alameda Street on the east, and State Route 110/Harbor Freeway (110 Freeway) on the west. The Survey Area abuts the CPAs of Central City North on the north and east, South Los Angeles and Southeast Los Angeles on the south, and Westlake on the west.

The Central City CPA is characterized by an extraordinarily diverse built environment and is somewhat informally divided into several smaller neighborhoods, each of which has a unique identity and physical character.[1] While the specific names and boundaries of neighborhoods are subject to interpretation and can vary widely across sources, the Central City Community Plan (2003) identifies nine neighborhoods within the CPA: Bunker Hill, Central City East, Civic Center, Convention Center, Fashion District, Financial District, Historic Core, Little Tokyo, and South Park. Two other neighborhoods, El Pueblo and the Warehouse District, are not explicitly listed in the Community Plan but have a unique identity and are also regarded as distinctive places within the CPA.[2] A brief description of each neighborhood is included below:

- **Bunker Hill** is located in the northwest section of the CPA. The community was originally one of the oldest neighborhoods in Los Angeles, but after World War II it was the site of a major redevelopment project undertaken by the Community Redevelopment Agency

[1] Neighborhood definitions and boundaries are somewhat subjective, varying according to source; this report uses the most widely accepted definitions with an eye toward capturing the general development patterns of the Central City CPA, not parsing the exact divisions between neighborhoods as perceived today.
[2] Additional information regarding neighborhood boundaries was gleaned from "Your Downtown LA Vision Plan," a vision plan for Downtown produced by the Downtown Los Angeles Neighborhood Council and the Southern California Association of Governments (SCAG).

of Los Angeles (CRA). Today it is a mixed-use neighborhood composed of office towers, hotels, multi-family residential complexes, and cultural attractions. Almost all of the buildings in Bunker Hill are high-rise structures that are sited on large parcels and open into public plazas. Several of the buildings in Bunker Hill are among the tallest in Los Angeles and help to define the city's skyline.

- **Central City East** is generally located to the east of the Historic Core and to the south of Little Tokyo. Spanning a diverse area that encompasses Skid Row, the Toy District, and adjacent industrial zones, the neighborhood contains a mix of industrial and institutional uses. Notably, it contains many Single-Room Occupancy (SRO) hotels, social service facilities, and warehousing sites that are associated with food processing. Development in this area is of a notably lower scale than in other parts of the CPA.

- The **Civic Center,** which flanks the north edge of the CPA, is the locus of government activity in Los Angeles. This neighborhood contains the second highest concentration of civic buildings in the nation and includes facilities associated with federal, state, and municipal branches of government. While a few of these buildings date to the 1920s and 1930s, most were erected after World War II. Many are oriented around an axial, landscaped promenade that is known today as Grand Park. At the west edge of the Civic Center is an iconic cluster of performance venues known as the Music Center.

- The **Convention Center** district comprises the southwest corner of the CPA and is the site of several of Los Angeles' foremost sports and entertainment venues. The neighborhood is anchored by the Los Angeles Convention Center, the Staples Center, and L.A. Live. It also includes several hotels, commercial buildings, parking facilities, and other uses that complement the area's entertainment-oriented identity.

- The **El Pueblo** district, which is located to the north of the Civic Center and the 101 Freeway, comprises what was the heart of Los Angeles in the Spanish Colonial and Mexican eras of California history. The district is oriented around a central plaza and is developed with commercial and institutional buildings, some of which date to the nineteenth century and are among the oldest extant buildings in the city. The district is home to Olvera Street, a tourist destination that celebrates Los Angeles' Mexican-era heritage. The pueblo was listed in the National Register in 1976 as the Los Angeles Plaza Historic District. The historic district was also known as El Pueblo de Los Ángeles State Historic Park, and recently was renamed El Pueblo de Los Ángeles Historical Monument.

- The **Fashion District** is located to the south and east of the Historic Core.[3] This area is largely composed of commercial and industrial properties that are used for the production and sale of garments and textiles, and is also an epicenter of the wholesale

[3] The 2003 Central City Community Plan refers to this area as "South Markets," but since the document's publication the area has become known as the Fashion District. This community plan is currently being updated.

flower and produce trades. It contains an eclectic mix of low-scale commercial buildings and multi-story industrial lofts. This area was historically known as the Garment District, but was re-branded as the Fashion District in the 1970s as its focus shifted from garment production to garment sales.

- Abutting the west edge of the CPA is the **Financial District,** which is located to the south of Bunker Hill and to the west of the Historic Core. Its landscape is dominated by contemporary office towers that are occupied by banks, financial institutions, law firms, and corporate interests. Many of Los Angeles' tallest buildings are concentrated in the Financial District or nearby in Bunker Hill. While the Financial District consists largely of buildings that were constructed after World War II, the area also includes several earlier commercial buildings, especially near its eastern edge and along Seventh Street.

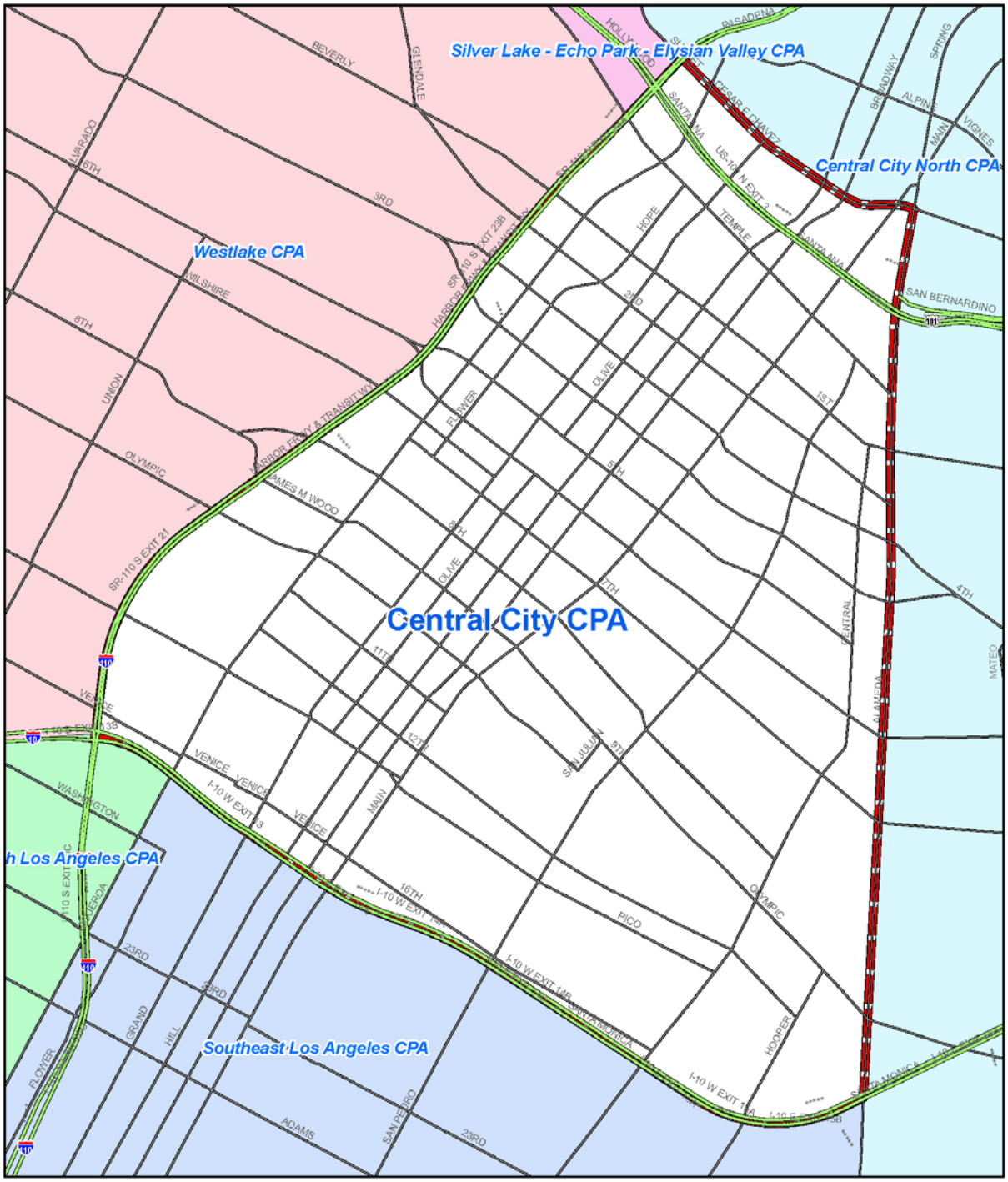
- The **Historic Core** is located near the center of the CPA and historically developed as the central business district of Los Angeles. This area includes a concentration of former banks, department stores, theaters, and other commercial uses that date largely to the 1910s and 1920s. Reflective of the era in which they were constructed, many of these buildings are designed in the ornate and embellished Beaux Arts style. The area languished after World War II as businesses relocated and buildings sat almost entirely unoccupied, but it has recently experienced a renaissance as many vacant buildings have been repurposed into residential lofts. The area also includes what is known as the Jewelry District, a hub of the wholesale jewelry trade, and is the site of two National Register historic districts: the Broadway Theater and Commercial District and the Spring Street Financial District, both of which were listed in the National Register in 1979.

- **Little Tokyo** is a mixed-use neighborhood that is located to the south and east of the Civic Center. Since the late nineteenth century, it has been the center of Japanese American cultural identity in Los Angeles and is home to many locally-significant businesses and institutions. While the area retains some vestiges of its late nineteenth and early twentieth century roots, many of its buildings date to the 1970s, when a redevelopment project was initiated in the area. Contemporary development consists of mixed-use commercial and residential projects. Within this neighborhood is the Little Tokyo Historic District, a National Historic Landmark (NHL) that spans the north side of First Street between San Pedro Street and Central Avenue. The Little Tokyo Historic District was listed in the National Register in 1986, and was declared an NHL in 1995.

- **South Park** is generally located at the southwest corner of the CPA, adjacent to the Convention Center district. It is a mixed-use neighborhood with a blend of commercial, residential, institutional, and industrial buildings, some of which date to the early twentieth century. Since the early 2000s, a considerable amount of infill development has occurred and consists largely of mid- and high-rise apartments, condominiums, and

hotels. Interspersed between these contemporary buildings is a handful of apartments, commercial blocks, and light industrial buildings from the early twentieth century.

- The **Warehouse District** occupies the southeast corner of the CPA and is located to the east of the Fashion District. It is primarily composed of warehouses and other utilitarian industrial uses. The area also includes a very small number of single-family dwellings and Single-Room Occupancy (SRO) hotels that are associated with early residential development patterns that once characterized the neighborhood. Like Central City East, which is located to the north, development in the Warehouse District is of a notably lower scale than in many other parts of Downtown.



Central City
Survey Area

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0 0.05 0.1 0.2 Mile

The Survey Area contains 9,775 parcels, 8,033 of which were evaluated by the SurveyLA team. In accordance with SurveyLA methodology, properties constructed after 1980 and resources designated under local, state, and/or federal programs were not surveyed.

The Central City CPA is generally flat but is occasionally punctuated by modest hills and changes in elevation, particularly in and around the Bunker Hill neighborhood and to the north of the Hollywood Freeway/US-101 (101 Freeway). Both of these areas were historically characterized by varied topography but were almost entirely leveled in the mid-twentieth century to accommodate the westward expansion of Downtown's commercial and institutional core.

As one of the most urbanized areas of Los Angeles, the CPA has no natural features of note, though the channelized Los Angeles River is located directly to the east (outside of the CPA boundary). Rather, human-made features largely define the CPA. The area is encompassed by freeways and their associated overpasses, underpasses, and ramps. The freeways and their infrastructure include sections that are both above and below grade. Whereas the 10 and 110 Freeways are coterminous with the boundaries of the CPA, the 101 Freeway bisects it by way of a below-grade segment that is known as the "Downtown Slot" and physically separates the Civic Center from the historic El Pueblo district. Also within the CPA are two tunnels that carry vehicular traffic beneath Bunker Hill, one on Second Street and the other on Third Street, and a funicular railway (Angels Flight) that dates to 1901 and links Bunker Hill to the Historic Core. An elevated pedway network, which consists of above-grade pedestrian corridors, bridges, and stairwells, directly links several key buildings and sites in Bunker Hill. Two transit corridors that are used by the Metropolitan Transportation Authority (MTA, or Metro) and serve Downtown are located within the CPA: the Red/Purple Line subway right-of-way, which operates entirely below ground, and the Blue/Expo Line light rail right-of-way, which includes sections that run both above and below ground. A third subway corridor known as the Regional Connector is currently under construction. Entrance portals and other infrastructure associated with Metro's subway and light rail systems can be found at various points throughout the CPA.

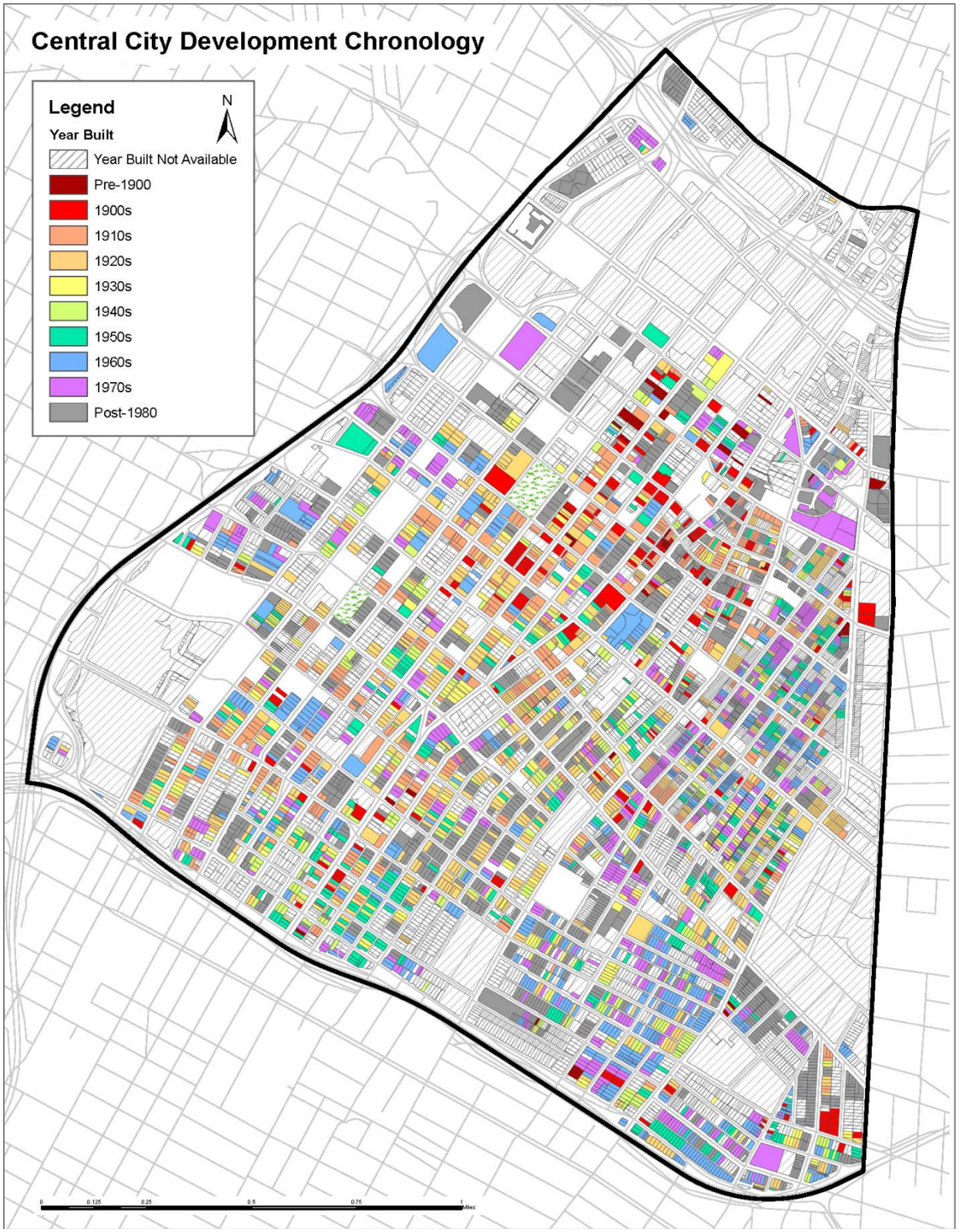
Various land uses and associated property types are represented within the CPA. Very generally speaking, the western portion of the CPA is developed primarily with commercial properties that vary widely with regard to scale, height, age, and architectural style. Earlier examples of commercial properties, most of which are mid-rise structures and were constructed to the city's one-time height limit of 150 feet, are concentrated in the Historic Core and can also be found in some adjacent neighborhoods. Corporate office towers and other high-rise commercial buildings are located in the vicinity of Bunker Hill and the Financial District, and entertainment-related commercial uses are largely located in the Convention Center district. Lower-scale commercial development can be found in Little Tokyo and throughout the Fashion District. The eastern portion of the CPA, in contrast, is composed almost entirely of various industrial uses.

Though it is primarily a locus of commercial and institutional activity, the CPA includes some residential development as well. Following the adoption of the City's Adaptive Reuse Ordinance

in 1999, many of the early commercial buildings in the Historic Core have been repurposed into residences. Some of these converted properties are occupied exclusively by multi-family dwelling units, but others contain a mix of uses, with commercial tenants below and residential units above. Examples of multi-family residential development are also found in the South Park neighborhood and at the periphery of the CPA. Institutional uses are located at various points, though there is a concentration of civic buildings and institutional properties in and around the Civic Center. The CPA includes four public parks: Grand Park (12 acres), Pershing Square (five acres), Grand Hope Park (two and a half acres), and Spring Street Park (0.7 acres), as well as many public plazas and pedestrian promenades that facilitate circulation between key buildings and sites. Relative to other areas in Los Angeles that are more residential, Central City has a limited amount of open space.

Circulation within the CPA generally adheres to a grid pattern that is oriented at a 36-degree angle off the cardinal directions. The street grid divides the area into a series of blocks that are largely uniform in size and pedestrian in scale. Its skewed orientation, which is shared by most other neighborhoods adjacent to Downtown, can be traced back to the Laws of the Indies, which were used by the Spanish founders of Los Angeles to dictate the orientation and development of the pueblo and its environs. Many of the streets in the western half of the CPA are one-way and are arranged as couplets. Streets in the eastern, industrial section of the CPA continue to adhere to the grid, but feature longer blocks and adhere to a less regular pattern. Reflective of the area's varied topography, many of the streets in Bunker Hill feature multiple levels and separations of grade. Streets within the Toy District are defined by their meandering courses and narrow widths, which distinguishes them from the rest of Downtown's streets.

The major east-west arteries within the Survey Area are (from north to south): Cesar E. Chavez Avenue, Temple Street, First Street, Second Street, Third Street, Fourth Street, Fifth Street, Sixth Street, Seventh Street, Eighth Street, Ninth Street, Olympic Boulevard, Pico Boulevard, and Venice Boulevard. The major north-south arteries within the Survey Area are (from east to west): Alameda Street, Central Avenue, San Pedro Street, Maple Avenue, Los Angeles Street, Main Street, Spring Street, Broadway, Hill Street, Olive Street, Grand Avenue, Hope Street, Flower Street, and Figueroa Street.



Chronology map of the Central City CPA (ARG, 2016)

Development History

Early History and the Los Angeles Pueblo

Like most of Southern California, what would eventually become Downtown Los Angeles was undeveloped and consisted of vast expanses of barren flatlands prior to the arrival of Spanish explorers and missionaries in the eighteenth century. The area was inhabited by the Tongva people in the pre-contact period. Of the hundred or so Tongva villages that are believed to have peppered the Southern California landscape at this time, the largest, which featured a population of approximately 100, was located on the western bank of the Los Angeles River and was known as Yang-na. The exact location of Yang-na has proven difficult for historians to pinpoint – and evidence suggests that the village likely moved several times due to shifts in the course of the Los Angeles River during wet seasons – but it is believed to have been located in the general vicinity of what is now the El Pueblo district and Los Angeles Union Station.[4]

In 1769, the area was "discovered" by Spanish explorers associated with the Portola Expedition, an overland excursion between San Diego and Monterey that led to the Spanish colonization of California. While journeying north, explorer Gaspar de Portolá, joined by two Franciscan monks and an entourage of soldiers and mules, arrived in what is now Elysian Park and set up an overnight camp. Father Juan Crespí, who recorded details about the expedition in his diary, marveled at the beauty of the Los Angeles River and noted that the area around Yang-na had "good land for planting all kinds of grain and seeds, and is the most suitable site of all that we have seen for a mission, for it has all the requisites for a large settlement."[5] Father Crespí named the river in honor of Nuestra Señora La Reina de Los Ángeles de Porciúncula, a feast that had taken place the preceding day to celebrate the birth of Catholicism's Franciscan order.[6]

However, Father Crespí's recommendation pertaining to the riverfront site was disregarded. Instead, it was decided to erect a new mission some ten miles to the east, which was founded in 1771 and was named San Gabriel Arcángel.[7] Consistent with the Spanish system of mutually reinforcing land uses, sites also had to be selected for new secular settlements, or pueblos, that would support the missions and would also help to reaffirm Spain's claim to Alta California. The site near Yang-na that Father Crespí had previously identified was selected by Governor Felipe de Neve as a potential location at which to develop a pueblo. This area encompassed four square leagues that included all of what is now Downtown Los Angeles and extended outward to present-day Indiana and Hoover streets, Exposition Boulevard, and an axis that followed the course of Fountain Avenue.[8]

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[4] "Site Context for the LA Plaza de Cultura y Artes Project, Los Angeles, California," prepared for the County of Los Angeles by SWCA Environmental Consultants, Dec. 2012, 11.

[5] H. Eugene Bolton, *Fray Juan Crespi: Missionary Explorer on the Pacific Coast, 1769-1774* (Berkeley: University of California Press, 1927), 146-147.

[6] *California Place Names: A Geographical Dictionary* (Berkeley: University of California Press, 1949), 183.

[7] Maynard Geiger, "The Building of Mission San Gabriel: 1771-1828," *Southern California Quarterly* 50.1 (March 1968): 33-42.

[8] City of Los Angeles, *Four Square Leagues: Los Angeles Two Hundred Years Later,* undated publication, 17.

Once De Neve's proposal was approved by the Spanish Crown in 1779, the governor enlisted a group of volunteers who were tasked with venturing north to California and formally settling the new town. Known as the pobladores, these volunteers were recruited from the Sinaloa and Sonora regions of New Spain.[9] Though they collectively relocated from northern Mexico and held Spanish surnames, the pobladores were an extraordinarily diverse group who belonged to eleven families of various ethnic backgrounds: among the 44 recruits who completed the journey, "only two were white…of the other 42, 26 had some degree of African ancestry and 16 were Indians or mestizos, people of mixed Spanish and Indian blood."[10] The pobladores and several soldiers who served as escorts set out for California in early 1781.

While awaiting the arrival of these founding families, plans were laid out for the development of the new pueblo. These plans adhered to the Laws of the Indies, a set of ordinances that shaped nearly every facet of life in Colonial Spain and included specific provisions related to the physical form of new towns. Reflective of these laws, the pueblo would be oriented around a rectangular plaza that would act as its geographical center. Extending outward in each direction from the plaza would be agricultural plots on which families would erect a house and farm the land.[11] A church and public buildings would flank the plaza. The laws called for pueblos to be oriented at 45 degrees from true north "to provide, it was said, equal light to every side of a small house throughout the day"; however, due to the shifting course of the Los Angeles River and the area's hilly topography, only a 36-degree angle could be attained.[12] This geographical challenge accounts for the skewed orientation of Downtown Los Angeles' street pattern today.

El Pueblo de Nuestra Señora La Reina de Los Ángeles de Porciúncula was officially founded on September 4, 1781, when the eleven families arrived at the site by way of the San Gabriel Mission. Shortly after arriving, three of the families were deemed as "not useful" and, at their own request, were relieved of their duties. Those that remained improved the land by erecting small, wattle-and-daub shelters; planting their respective plots with wheat, beans, and corn; and constructing an irrigation canal that transported water between the river and pueblo and was named the Zanja Madre, or "Mother Ditch."[13] The pobladores lived alongside the Tongva, who were moved to small rancherías on the edges of the pueblo and were often recruited for labor and menial jobs around the town.[14] Within a decade, the pueblo was composed of 29 adobe dwellings, a chapel, a guard house, several administration buildings, and granaries serving 139 people; by 1818, the population had grown to nearly 600.[15] The town was an agricultural success, producing large quantities of hemp and hundreds of acres of vineyards.

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[9] City of Los Angeles, "Los Pobladores," accessed May 2016.
[10] Myrna Oliver, "William Mason: California Historian, Author," *Los Angeles Times,* Nov. 25, 2000.
[11] Jean Bruce Poole and Tevvy Ball, *El Pueblo: The Historic Heart of Los Angeles* (Los Angeles: Getty Conservation Institute, 2002), 9; Corey and Sarah Stargel, *Early Downtown Los Angeles* (Charleston: Arcadia Publishing, 2009), 9.
[12] D.J. Waldie, "L.A.'s Crooked Heart," *Los Angeles Times,* Oct. 24, 2010.
[13] William M. Mason, *Los Angeles Under the Spanish Flag* (Burbank: Southern California Genealogical Society, Inc., 2004), 13.
[14] Poole and Ball (2002), 11.
[15] Poole and Ball (2002), 12.

The precise location of the original pueblo is the subject of debate, but what is known is that the town site was most likely located south of the current Los Angeles Plaza and occupied a lower-lying area that was prone to flooding. In 1815, torrential rains altered the course of the Los Angeles River and caused a flood so severe that it washed away almost the entire pueblo site.[16] Out of necessity, the townspeople moved the pueblo to higher ground, near where the Los Angeles Plaza is located today. Shortly after relocating the pueblo, a site was selected for a new plaza church (City HCM #3, in the Los Angeles Plaza Historic District), which was built beginning in 1818 and was dedicated in 1822. New public buildings and dwellings were erected nearby including the Avila Adobe (California Historical Landmark #145, in the Los Angeles Plaza Historic District), which was built in 1818 and is the oldest extant residence in Los Angeles.

Like the rest of California, the small pueblo transitioned to Mexican rule in 1821 after Mexico won independence from Spain. The transition from Spanish to Mexican rule was marked by many social and economic changes including secularization of the missions, the easing of trade restrictions, and the division of California into expansive land grants, or ranchos, which were used for cattle ranching and agriculture.[17] These changes bolstered California's lucrative hide-and-tallow trade and ushered in a wave of prosperity for the Los Angeles pueblo. Enveloped by cattle ranches and vineyards, the small settlement became an economic hub among Southern California's "cow counties" and slowly, but surely experienced an uptick in its population. Development was concentrated around the plaza, which by the 1830s consisted of institutions such as the plaza church; the dwellings of wealthy cattle ranchers; and a variety of businesses including retail stores, taverns, blacksmith shops, and tanneries. The area outside of the plaza retained an agricultural flavor and consisted almost entirely of ranches and farms. Underscoring its rise in stature under Mexican rule, the pueblo was officially conferred the status of "ciudad," or city, in 1835. By the mid-1840s, the population of Los Angeles had grown to 1,250.[18]

During the Spanish and Mexican eras of California history, Los Angeles "remained a frontier settlement with crooked, irregular streets, house lots of various shapes and sizes, and houses constructed at different angles to the streets and plaza."[19] Most of the buildings within the pueblo were modest, single-story adobe structures with flat, earthen roofs and dirt floors.[20] The character and architecture of Los Angeles remained relatively unchanged until the latter half of the nineteenth century, after California had become a part of the United States.

Development in the Early American Period

In 1846, war broke out between Mexico and the United States when the latter set out to expand its territory west to the Pacific Ocean. On a promontory to the west of the pueblo, a

[16] Leon Furgatch, "L.A. River – a Force to Reckon With," *Los Angeles Times,* May 18, 1997.
[17] Carey McWilliams, *Southern California: An Island on the Land* (Salt Lake City: Peregrine Smith, 1946), 38-39.
[18] Hubert Howe Bancroft, et al., *History of California: 1841-1845* (San Francisco: The History Company, 1886), 628.
[19] "Technical Report: Historical/Architectural Resources," prepared for the Los Angeles Rail Rapid Transit Project Environmental Impact Report (Jan. 1983), 9.
[20] Ibid.

battalion of Mormon soldiers affiliated with the United States Army built Fort Moore, a military fortification that remained in operation between 1847 and 1853.[21] The war concluded with the signing of the 1848 Treaty of Guadalupe Hidalgo, in which many Mexican territories, including California, was ceded to the United States. A steady influx of white Americans began to settle in Los Angeles in the early years of statehood, especially miners who failed to strike it rich in the gold fields of Northern California, but overall it "remained a predominantly Mexican city for the next three decades in terms of population and the use of Spanish as a common language."[22]

Many of the essential characteristics that would come to characterize Downtown Los Angeles – such as its street names, circulation patterns, and long rectilinear blocks – were set into place by the City's first official survey, which was led by Lieutenant Edward O.C. Ord in 1849. The survey was commissioned so that the City could sell portions of its pueblo lands, which were not clearly delineated at the time due to inconsistencies between Mexican and American title law.[23] The sale of pueblo lands was also hindered because of a rule stipulating "that municipal lands could only be sold with reference to a city map."[24] Starting at the plaza church, which was at the center of the city, Ord surveyed the hundred or so adobe buildings within the plaza and continued in each direction until the entire area around the plaza was covered. Ord's findings were depicted in a map that set the stage for future development by delineating a network of streets and blocks to the southwest of the existing plaza. Much of Downtown Los Angeles would later be developed on Ord's orthogonal grid. Likewise, several street names codified by the Ord survey – such as Principal (Main), Primavera (Spring), Loma (Hill), Flores (Flower), and Esperanza (Hope) – are still in use today, though they have been Anglicized.[25]

Los Angeles nonetheless remained a remote outpost and was regarded as "one of the most isolated communities in the nation" in the early years of statehood.[26] As more Americans ventured west and settled in Los Angeles, the city slowly began to shift to the south of its historical nucleus around the plaza. Most new development was clustered on Main and Los Angeles streets and consisted of small, modest buildings that were constructed alongside existing adobe structures.[27] One of the most notable examples of this early southward shift of the city was the Bella Union Hotel (not extant) at what is now the northeast corner of Main and Temple streets. Notable as the city's first full-fledged hostelry, the Bella Union opened in 1849 in an existing building that had previously been a general store. In addition to very modest accommodations and an on-site saloon, which was known for its hardscrabble clientele and the

[21] The California Military Museum, "The Two Forts of Fort Hill," accessed May 2016.
[22] City of Los Angeles, "El Pueblo de Los Angeles Historical Monument," accessed May 2016.
[23] W.W. Robinson, et al., "Story of Ord's Survey: As Disclosed by the Los Angeles Archives," *The Quarterly: Historical Society of Southern California* 19.3 (Sept.-Dec. 1937): 121-131.
[24] William David Estrada, *The Los Angeles Plaza: Sacred and Contested Space* (Austin: University of Texas Press, 2008), 54.
[25] Glen Creason, "CityDig: Los Angeles Was Once a Small Adobe Backwater," *Los Angeles Magazine,* Jul. 20, 2015.
[26] John Mack Faragher, *Eternity Street: Violence and Justice in Frontier Los Angeles* (New York: W.W. Norton and Company, 2016).
[27] Water and Power Associates, "Early Los Angeles Historical Buildings (1800s)," accessed May 2016.

occasional gun battle, the hotel served as an important center of social and political life in early Los Angeles. In the 1850s, several notable local institutions occupied the building including Los Angeles County's first courthouse; the headquarters of the city's first newspaper, the *Los Angeles Star*; and the offices of the Butterfield Overland Mail Company.[28]

Several small business blocks were subsequently constructed near the Bella Union. A cohort of enterprising developers erected new business blocks in the vicinity including the Temple Block at Main and Temple streets (1857, not extant); the Downey Block, also at Main and Temple streets (1869, not extant); and the Baker Block at Main and Arcadia streets (1878, not extant). Closer to the plaza, the three-story Pico House (California Historical Landmark #159, in the Los Angeles Plaza Historic District) was erected by ex-Mexican Governor of California Pio Pico between 1869 and 1870 and was billed as the city's finest hotel, superseding the Bella Union.[29] Modest houses that reflected the humble means of their inhabitants occupied the blocks in the immediate vicinity of the plaza and the Main Street commercial corridor. Areas lying to the east of the city continued to be dominated by agriculture and ranching operations. In contrast to the adobe structures that had characterized the built environment of Los Angeles in the Spanish and Mexican periods, new construction in the early years of statehood consisted of wood and brick structures, as those who arrived in Los Angeles from the Eastern United States brought their preferred architectural styles and method of construction with them.[30]

In his survey, Lieutenant Ord had optimistically extended the city grid as far south as 12th Street and as far west as Figueroa Street. In reality, much of this area was very slow to develop, and blocks at the farther reaches of Ord's grid generally remained untouched and "still looked and functioned like open pasture" well into the 1860s and 1870s.[31] However, development began to eke its way to the south and west of what was then the city's population center. One of the first developments to take place on the urban fringe was initiated in 1866, when City officials set aside an undesirable block bounded by Fifth, Sixth, Hill, and Olive streets as a public park and named it La Plaza Abaja, or "the Lower Plaza." The park remained a swath of barren land until a group of affluent landowners planted it with cypress and citrus trees in the 1870s.[32] After a succession of name changes and redesigns, the park was eventually named for World War I General John Pershing and is now known as Pershing Square. A second notable development project in the area occurred in 1867 when a campus was developed for St. Vincent's College (not extant). Consisting of a stately two-story building surrounded by athletic fields, the campus encompassed the block bounded by Sixth, Seventh, Broadway, and Hill

[28] Maymie R. Krythe, "First Hotel of Old Los Angeles: 'The Romantic Bella Union,'" *The Historical Society of Southern California Quarterly* 33.2 (June 1951): 147-179.
[29] Water and Power Associates, "Early Los Angeles Historical Buildings (1800s)," accessed May 2016.
[30] "Technical Report: Historical/Architectural Resources," prepared for the Los Angeles Rail Rapid Transit Project Environmental Impact Report (Jan. 1983), 9.
[31] Nathan Masters, "From Plaza Abaja to Pershing Square," *KCET,* May 9, 2012.
[32] Los Angeles Conservancy, "Pershing Square," accessed May 2016.

streets and exerted a commanding physical presence at what was then the southern periphery of the city.[33]

Late Nineteenth Century Development

By 1870, Los Angeles' population had increased to 5,728, its largest number to date, yet the city exuded a small-town feel and paled in comparison to other cities such as San Francisco, whose population at this time was approaching 150,000. However, in the final quarter of the nineteenth century Los Angeles experienced a period of unprecedented growth, and for the first time began to take on a more urban character. This growth was catalyzed, in large part, by the construction of new railroad lines to Los Angeles, which forged a direct connection between Southern California and other regions and effectively put the city on the nation's radar for the first time. Los Angeles' first railroad was built between 1868 and 1869 and connected the Central City area with port facilities at San Pedro, some twenty miles to the south. Financed by entrepreneurs John Downey and Phineas Banning, the Los Angeles and San Pedro Railroad "reduced the cost of transporting goods and passengers to and from the ships" at the port.[34] A second major development came in 1876, when the Southern Pacific Railroad completed a railroad line from San Francisco to Los Angeles, providing Southern California with its first transcontinental rail connection. Several years later, in 1885, a second transcontinental line developed by the Atchison, Topeka and Santa Fe Company terminated in Los Angeles and provided an even more direct connection with major East Coast cities and economic markets.[35]

The railroads' arrival ushered in a wave of rapid growth as investors, eager to capitalize on the area's economic potential, poured their resources into local real estate. The area that formed the nucleus of early Los Angeles experienced an onslaught of new development in the late nineteenth century and emerged as an eminent political, cultural, and economic center. Generally speaking, the city experienced a southward shift at this time as a significant amount of new development occurred to the south of the plaza. "A dense core of commercial and government buildings" agglomerated in the area now known as the Civic Center, with scores of new commercial blocks erected along Main Street between the plaza and roughly Second Street. An oddly-configured intersection where Main, Spring, and Temple streets converged, known as Temple Square, emerged as the commercial heart of the city, where "professionals of all stripes – lawyers, bankers, photographers, hatters – jockeyed for offices."[36] Hotels were swiftly constructed nearby to accommodate newcomers who arrived in Los Angeles by train. Institutional buildings also clustered around Temple Square. At Main and Second streets, a massive new cathedral (City HCM # 17) was built, which was named for martyr Saint Vibiana and was a dominant element of the city when it opened in 1876. Civic buildings were erected nearby including a new City Hall on Broadway between Second and Third streets (1888, not extant), and what was known as the "Red Sandstone Courthouse" (1891, not extant).[37]

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[33] Stargel and Stargel (2009), 28.
[34] Nathan Masters, "L.A.'s First Railroad Connected the Region to the Global Economy," *KCET,* Mar. 14, 2012.
[35] McWilliams (1946), 117-118.
[36] Curtis C. Roseman, et al., *The Historic Core of Los Angeles* (Charleston: Arcadia Publishing, 2004), 7.
[37] Both of these buildings were subsequently demolished to accommodate the expansion of the Civic Center.

A considerable amount of residential development also occurred amid the railroad boom. By directly competing with the Southern Pacific, the Santa Fe transcontinental line touched off a "fare war" between the two companies that reduced travel costs to nearly nothing and brought droves of newcomers to Los Angeles. Many of these visitors elected to stay in Los Angeles after being introduced to its salubrious climate, which led to a substantial increase in the city's population. To keep pace with this growth, areas around the Downtown commercial district were developed with new residences. Reflective of the diverse composition of the city's population at the time, residential development consisted of a variety of housing types; single-family residences, apartment houses, and residential flats tended to occupy blocks farther removed from the commercial core, whereas denser rooming houses and residential hotels were more deliberately integrated into the urban fabric. Several Single-Room Occupancy (SRO) hotels arose along the corridors between Main Street and the rail depots around Alameda Street. These modest hostelries provided low-cost accommodations to seasonal workers and train crews who were "laid over" between trips, most of whom were single men.[38]

On the opposite end of town from the ill-reputed residential hotels was an upscale residential district known as Bunker Hill. Occupying a promontory to the west of the business district, the area had historically been seen as poorly-suited to development because of its topography and its general inaccessibility to the city. However, in 1867 developer Prudent Beaudry purchased the entire promontory and vowed to transform the scrubby, inaccessible area into a profitable real estate venture.[39] Over the next several years, Beaudry invested heavily in making the hill a feasible place to settle, which included the construction of a new system of water pipes and steam pumps and the platting of roads up and across the hill. By the 1880s, Bunker Hill had evolved into Los Angeles' toniest residential district. Many of the city's most affluent and esteemed households constructed large, Victorian-era mansions that were perched atop the hill and overlooked the city below. In part, Bunker Hill's success was aided by advances in public transportation including a cable car line on Second Street that opened in 1885, and two funicular railways – Angels Flight (City HCM #4) and Court Flight (not extant) – that rendered it easier for passengers to travel up and down the steep eastern grade.

Characteristic of the era, many of the residential communities that developed in Central City in the late nineteenth century were restricted to middle- and upper-class whites. Ethnic and cultural minorities were typically relegated to small enclaves that tended to be located around the historic plaza and in other areas that were deemed less desirable. One of the earliest ethnic enclaves to develop in the area, a block-long stretch of Calle de los Negros (a small alley adjacent to the plaza), was occupied by Chinese American laborers. Known as Old Chinatown, it "was the center of community for Chinese in Los Angeles and included both living quarters and places of employment."[40] By 1870, the area included approximately 200 Chinese American

[38] Los Angeles Area Chamber of Commerce, "History of Downtown Los Angeles' 'Skid Row,'" n.d.
[39] Nathan Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill," *KCET*, Jul. 11, 2012.
[40] "SurveyLA Draft Chinese American Historic Context Statement," Sept. 2013, 5.

residents, most of whom were employed as launderers, truck farmers, and vegetable peddlers. Other ethnic enclaves also arose in the vicinity including an Italian settlement around what is now Olvera Street, and a Mexican American community called Sonoratown to the north and west of the historic plaza.[41] A multi-ethnic Mexican and Italian community that was known as the Mateo/Cabrini district emerged in what is now the industrial district of Downtown, but was later decimated by the construction of the Santa Monica Freeway/Interstate 10.[42]

To the east of the commercial core at Main and Temple streets, the seeds of a Japanese American enclave were sowed when a former Japanese sailor named Charles Kame opened a small café on East First Street in 1886.[43] Kame's café formed the cornerstone of a small Issei (first generation Japanese) community that developed near First and San Pedro streets. By the late 1890s, other Japanese-owned restaurants set up shop in the East First Street neighborhood and "served American meals to an ethnically mixed working class who worked in the district."[44] The area subsequently evolved into the heart of the Japanese American community in Los Angeles as many Nikkei (Japanese immigrants) moved into the neighborhood, attracted to its relative lack of discrimination and proximity to places of employment. The area was first referred to as "Little Tokyo" circa 1905 and emerged as a thriving cultural enclave. By the 1920s, the area had become to home to a sizable Japanese American population and was also the site of myriad stores and institutions that catered to its largely-immigrant community.

Early Twentieth Century Growth: Rise of the Central Business District

By the turn of the twentieth century, Los Angeles had unequivocally shed its small town roots and had matured into "a populous, commercialized city with increasing regional importance."[45] Its population had nearly doubled between 1890 and 1900, from roughly 50,000 to more than 102,000.[46] As the city grew in population and stature, its business district was pulled to the south and west, eventually supplanting older commercial nodes and giving rise to a thriving central business district that is known today as the Historic Core. By 1900, several prominent commercial buildings had been constructed in the area including the Bradbury Building at Second Street and Broadway (1893, City HCM #6) and the Douglas Building at Third and Spring streets (1898, City HCM #966). As more and more development occurred, and the central business district began to firmly take shape, the term "Downtown" was used to describe the area and became a part of the local lexicon. The first official reference to "Downtown Los Angeles" appeared in the *Los Angeles Herald* in 1906, and in the *Los Angeles Times* in 1909.[47]

Construction of the Continental Building at Spring and Fourth streets (City HCM #730) in 1904 was a particularly evocative symbol of the southward expansion of Downtown. While it was not

[41] Charles Epting, *Victorian Los Angeles: From Pio Pico to Angels Flight* (Charleston: Arcadia Publishing, 2015), 32.
[42] "SurveyLA Latino Historic Context Statement," Sept. 2015, 20.
[43] National Park Service, "Little Tokyo Historic District," accessed May 2016.
[44] "National Register of Historic Places Nomination Form: Little Tokyo Historic District," prepared 1976-1977.
[45] Historic American Building Survey Documentation for the Garnier Block, HABS No. CA-2799, n.d.
[46] "Historical Resident Population, City and County of Los Angeles," Los Angeles Almanac, accessed May 2016.
[47] Nathan Masters, "How Los Angeles Got a 'Downtown,'" *KCET,* Jan. 9, 2015.

the first modern structure to arise in the area, the 13-story, Beaux Arts style building was the tallest in Los Angeles upon its completion and is generally considered to be the city's first high-rise structure.[48] However, as buildings were becoming increasingly taller, City officials and other Downtown stakeholders expressed concern that Los Angeles would become "Manhattanized," which threatened its image as a retreat from the dense, congested, and walled-in streets of East Coast cities. Concerned parties made the case that "high buildings make for congestion, and the experience of New York and Chicago and other large cities has demonstrated the wisdom of avoiding everything that will tend to create congestion."[49] They instead advocated for a more horizontal pattern of development since, at the time, Los Angeles had what seemed to be unlimited space in which to expand. In response, the Los Angeles City Council enacted an ordinance in 1905 that restricted the height of new buildings to 150 feet, or roughly 13 stories.[50] The height ordinance thwarted the vertical growth of Downtown and created a nearly-uniform skyline that lasted until the restrictions were repealed in the mid-1950s.

As the central business district was pulled to the south, new commercial and institutional buildings were swiftly constructed until nearly every parcel in the Historic Core was developed. Between the turn of the twentieth century and the late 1920s, the central business district took shape and matured into a quintessential American downtown. Scores of new height-limit buildings were erected to house the entire gamut of commercial uses including banks and financial institutions, hotels, offices, department stores and smaller retail outlets, theaters and concert halls, and restaurants and taverns.[51] Many of these buildings featured some combination of commercial uses, typically with retail on the ground story and offices up above. Reflecting the prevailing sense of prosperity, almost all were intended to be bold architectural statements that showcased an architect's mastery of the Beaux Arts tradition or other, similar architectural styles that exuded formality and were predicated on the Classical orders. Buildings constructed at the end of the 1920s and into the early 1930s often exhibited characteristics of styles that were considered to be more "modern," including Art Deco and Streamline Moderne.

Some of Downtown's major thoroughfares took on discernible identities during this period of unprecedented growth. A critical mass of banks and financial institutions arose along Spring Street, which spurred comparisons with its East Coast counterpart, Wall Street, and led to it becoming known as the "Wall Street of the West." By the 1920s, Spring Street included a "remarkably homogenous collection of financial structures" that collectively acted as the heart of economic activity in the city.[52] Anchored by the construction of the Bullock's Department Store at Seventh and Broadway in 1906, Seventh Street matured into an upscale shopping district in the 1910s and 1920s, and was lined with stores operated by leading retailers.[53]

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[48] "Renovation Action Taken by CRA on Two Buildings," *Los Angeles Times,* Mar. 9, 1986.
[49] "The Height of Buildings," *Southwest Contractor and Manufacturer* 6.1 (Nov. 1, 1910): 17.
[50] Ray Hebert, "No Tall Buildings: Aesthetics, Not Quakes, Kept Lid On," *Los Angeles Times,* Jul, 8, 1985.
[51] Roseman, et al. (2004), 7.
[52] National Register of Historic Places Nomination Form, "Spring Street Financial District," prepared Jul. 1977.
[53] Los Angeles Conservancy, "Strolling on 7th Street: Downtown's Historic Thoroughfare," Nov. 7, 2010.

Broadway emerged as a robust commercial and entertainment district and was anchored by several major department stores, variety stores, and theaters, twelve of which are still standing. More than a dozen grand movie palaces arose along the Broadway corridor between the 1910s and 1930s, each of which vied to be more opulent than its predecessors. The embellished architecture of these theaters culminated in Broadway's particularly "diverse and colorful streetscape."[54] One of the last theaters to be built on Broadway, the Los Angeles Theatre (City HCM #225, in the Broadway Theater and Commercial District), opened in 1931 at a cost of one million dollars and was considered to be the most lavish of Broadway's movie palaces. In addition to its extravagant French Baroque design, the venue also featured unusual amenities including an electric monitor to indicate available seats, soundproof "crying rooms" for parents with young children, a staffed playroom, and "a glamorous ladies lounge featuring sixteen private compartments, each finished in a different marble."[55]

Amid Los Angeles' rapid growth, local leaders deemed it a priority to modernize and expand municipal services and initiated plans to develop a new civic center complex at the north end of the central business district. At the time, civic functions were scattered across the Downtown area and lacked the cohesion and monumentality that its leaders believed were befitting of a city the size of Los Angeles. After competing visions led to multiple failed attempts and years of political wrangling, the City Council adopted a Civic Center Master Plan in 1927 that incorporated elements of previous plans that had been developed for the area by city planner Charles Mulford Robinson, the architectural firm of Cook and Hall, and a consortium of local practitioners known as the Allied Architects Association.[56] Bounded by First, Ord, Main, and Hill streets, the proposed civic center adhered to a north-south axis and would forge a link between civic buildings and the plaza. While most of the monumental buildings spelled out in the plan did not come to fruition, two – the Hall of Justice (1925, listed in the California Register) and Los Angeles City Hall (1928, City HCM #150) – were built and helped to anchor the new complex. A courthouse and post office building, designed by architect Gilbert Stanley Underwood, was added to the complex between 1937 and 1940 (listed in the National Register).[57]

While new commercial and institutional development gave rise to the central business district, industrial development was swiftly transforming the blocks east of Main Street. This area had historically been occupied by a mix of agricultural land and working-class neighborhoods, but the presence of railroad depots, warehouses, and yards along Alameda Street had paved the way for industrial development nearby in the early twentieth century. Some of the area's earliest industrial properties arose adjacent to the railroad depots and consisted of buildings that supported agriculture and food processing, both early linchpins of the Southern California

[54] National Park Service, "Broadway Theater and Commercial District, Los Angeles, California," accessed May 2016.
[55] Los Angeles Conservancy, "Los Angeles Theatre," accessed May 2016.
[56] Kevin Starr, *Material Dreams: Southern California through the 1920s* (New York: Oxford University Press, 1990), 112-115.
[57] U.S. General Services Administration, "U.S. Courthouse, Los Angeles, CA," accessed May 2016.

economy. In the vicinity of Alameda Street were several cold storage warehouses, produce brokerages, fish markets, and other agricultural-related uses that took advantage of the area's proximity to freight rail.[58] As the area continued to industrialize in subsequent years, larger and more intensive industrial complexes serving the agricultural industry were built. In 1909, a multi-ethnic group of Chinese, Japanese, and Anglo farmers pooled their resources to open City Market, a wholesale produce market at San Pedro and 9th streets that eventually encompassed two city blocks.[59] In 1918, an even larger wholesale produce market, known as the Union Terminal Market (listed in the National Register), was constructed at the intersection of Central Avenue and 7th Street.[60] Designed by master architect John Parkinson, this property is notable for its immense size; its western façade alone measures a quarter of a mile in length.[61]

Population growth in the 1910s and 1920s sustained additional economic development and introduced many other industrial uses to the blocks east of the central business district. The area's identity as an industrial center was solidified by a sweeping zone change in 1922, which eliminated new residential uses from Downtown.[62] Though the area clung onto some of its historical uses such as Single-Room Occupancy (SRO) hotels, it took on a much more industrial character by the 1920s as factories, printing and publishing plants, machine shops, and various other industries encroached onto blocks that had once been predominantly residential. "Stimulated in part by the arrival of runaway shops evading unionization drives in New York," a concentration of garment factories were erected in the area to the southeast of the central business district beginning in the 1920s, sowing the seeds for a robust wholesale garment trade that today is the second largest in the nation outside of New York.[63] Warehouses and other more utilitarian industrial uses generally clustered in areas further south and east.

The remarkable growth of the central business district and its environs in the early twentieth century was accompanied by an equally remarkable problem – traffic congestion. Traffic jams and snarled streets quickly became issues of epic proportions due to the brisk development of the central business district and a steady increase in the number of automobiles. Further complicating the situation were the hills and buttes flanking the west end of Downtown, which limited the options into and out of the city. The city initiated a number of infrastructure projects in an attempt to improve accessibility and mitigate the worst effects of congestion. Of note were several tunnels that were bored directly through these hills to allow unobstructed circulation along Broadway (1901), Third Street (1901), Hill Street (1909), and Second Street

[58] "SurveyLA Draft Historic Context Statement, Industrial Development," Aug. 26, 2011, 42-54.
[59] Tara Fickle, "A History of the Los Angeles City Market, 1930-1950," *Gum Saan Journal* 32.1 (2010).
[60] Most of the City Market property has been demolished to make way for a mixed-use development, but the Union Terminal Market remains intact and is listed in the National Register.
[61] "National Register of Historic Places Nomination Form: Textile Center Building," prepared 2004.
[62] Los Angeles Conservancy, "The Arts District: History and Architecture in Downtown L.A.," Nov. 10, 2013.
[63] Mary Romero, et al., *Challenging Fronteras: Structuring Latina and Latino Lives in the U.S.* (New York: Routledge, 2014), 218.

(1924).[64] Also to improve accessibility and alleviate traffic, the Pacific Electric Railway in the 1920s constructed a one-mile stretch of subway between the Subway Terminal Building on Hill Street and the Westlake district (not extant, though some of its infrastructure remains).[65] Completed in 1925, the subway transported passengers between Downtown businesses and adjacent residential areas without traversing a single Downtown street.

In addition to new transportation infrastructure, proliferation of the automobile in the 1910s and 1920s also spawned a commercial enclave to the south and west of the central business district that was oriented around the sale, repair, and maintenance of cars. Capitalizing on the enhanced role that auto travel played, particularly in Southern California, several automobile manufacturers erected large, new showrooms and repair facilities along Figueroa and Flower streets in what is now known as the South Park neighborhood. By the 1910s, the term "auto row" appeared in local newspapers and was used to describe the cluster of showrooms and associated businesses in the area.[66] Throughout Downtown, multi-story "auto parks" were woven into the central business district as early as the 1920s, providing patrons of department stores and other businesses with a convenient place to park their car while shopping. To entice motorists, many of these garages offered on-site services in addition to parking stalls. Some touted a rather robust menu of amenities including "a repair department manned by experts, a lubrication department, and a washing and polishing department … a complete accessory and tire department with direct factory representation … [and] a finely appointed ladies' lounge."[67]

Pershing Square, which had once been at the far periphery of the city center, emerged as an important focal point of civic life as the central business district migrated to the south and west. In 1910, at the height of the Downtown's early twentieth century building boom, the park underwent a renovation by master architect John Parkinson, who imposed a formal, symmetrical plan that complemented the Beaux Arts style buildings that were being erected en masse across the central business district. Under Parkinson's plan, the park was oriented around a central plaza and a network of diagonal walkways, and featured a lush landscaping scheme composed of wide lawns, Italian cypress, and various types of tropical foliage.[68] By the 1920s, the park had become "L.A.'s indispensable civic space… [and was] a place to meet, stroll, muster troops and argue a cause, with a speaker's corner like London's Hyde Park."[69]

Great Depression and World War II

Downtown Los Angeles had matured into a vibrant district that acted as the commercial, institutional, and industrial hub of the Southern California region by the 1920s. However, it was also around this time that some neighborhoods around Downtown experienced decline as new

[64] Nathan Masters, "Lost Tunnels of Downtown Los Angeles," *KCET,* Jan. 4, 2012. The Broadway and Hill Street Tunnels have been removed; the Second and Third Street Tunnels are extant, though the latter has been altered.
[65] Ibid.
[66] The terms "auto row" and "automobile row" first appear in *Los Angeles Times* articles from the early 1910s.
[67] "New Garage Has Features for Car Service," *Los Angeles Times,* Sept. 13, 1925.
[68] Nathan Masters, "From Plaza Abaja to Pershing Square," *KCET,* May 9, 2012.
[69] Wade Graham, "Why We Hate Pershing Square," *Los Angeles Times,* Sept. 27, 2015.

development in more peripheral areas of the city slowly began to pull people away from the urban core. This trend was particularly evident in Bunker Hill. Beginning in the early twentieth century, the neighborhood lost its luster as affluent residents incrementally moved away to new residential districts in other parts of the city and, one by one, their stately mansions were subdivided into smaller, multi-family units, "most of which were occupied by single boarders in single rooms."[70] Apartments and rooming houses that were erected nearby crowded out the mansions, and by about 1920 new construction in the neighborhood had ceased.[71] The condition of buildings deteriorated as they aged and maintenance was deferred. By 1930, local officials were flirting with the possibility of razing the buildings and leveling the hill, likening the area to a "rotten apple in the barrel" that presented "a problem of concern to the entire city."[72]

The area around the plaza had also languished by the 1920s as the locus of development had shifted southward. Buildings had fallen into various states of disrepair, and since the area was inhabited mostly by poor, disenfranchised immigrant families it did not receive much public investment. Olvera Street, a narrow street extending north from the plaza, was a particularly derelict corridor that "had degenerated over the years into rubbish-strewn neglect."[73] While walking down Olvera Street in 1928, socialite Christine Sterling was alarmed to learn that the Avila Adobe, Los Angeles' oldest dwelling, had been condemned and was slated for demolition. Sterling thereafter launched a campaign to preserve the threatened adobe and rehabilitate the surrounding area into a themed marketplace that celebrated California's Mexican heritage. With the financial support of benefactors including *Los Angeles Times* editor Harry Chandler, and with the help of prisoners who were brought on to carry out the work, Sterling was able to carry out her vision and transformed Olvera Street into a rich, albeit somewhat inauthentic, celebration of Los Angeles' Mexican heritage. Named El Paseo de Los Angeles, the reinvigorated Olvera Street opened to the public in 1930 and attained instant success as a tourist attraction.[74]

Development activity throughout Downtown was stymied as the economic effects of the Great Depression reverberated. Compared to the prosperous 1910s and 1920s, in which buildings were erected en masse in the central business district and in adjacent areas, the 1930s were characterized by a relative lull in new construction as consumers spent less and local real estate became less lucrative. The development of new, upscale commercial nodes like Miracle Mile and a theater district in Hollywood also began to slowly siphon patrons away from Downtown businesses, shifting the city's center of gravity away from the central business district and into more suburban settings.[75] However, in spite of these factors Downtown did not cease to be a

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[70] "Residence: 333 South Bunker Hill Avenue," *On Bunker Hill,* Oct. 20, 2008, accessed May 2016.
[71] Nathan Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill," *KCET*, Jul. 11, 2012.
[72] "Dueling Babcocks," *On Bunker Hill,* Oct. 20, 2008, accessed May 2016.
[73] Kevin Starr, *Material Dreams: Southern California Through the 1920s* (New York: Oxford University Press, 1990), 204-205.
[74] "Old Los Angeles Comes to Life Again: Thousands Attend Gala Opening of Former Olvera Street," *Los Angeles Times,* Apr. 21, 1930. Olvera Street and the Avila Adobe are both within the boundaries of the Los Angeles Plaza National Register Historic District.
[75] Roseman, et al. (2004), 61.

focal point of commercial and civic life. Angelenos continued to travel Downtown to shop, and attendance at many of the theaters on and around Broadway remained strong. In 1939, a new passenger rail terminal, Los Angeles Union Station (City HCM #101), opened to the east of the historic plaza and consolidated the numerous rail depots that had historically been located further to the south.[76]

Between the 1920s and 1960s, Downtown was a focal point for Los Angeles' gay, lesbian, bisexual, and transgender (LGBT) community, which at the time was marginalized and subjected to discrimination and harsh treatment from law enforcement and moral crusaders. The area had been a haven for gays and lesbians since the late nineteenth century, who attended masked balls and male and female impersonation acts at local theaters to meet like-minded individuals and engage in nonconforming sexual behavior.[77] Turkish bathhouses in the area also evolved into clandestine gay meeting venues. After the repeal of Prohibition in 1933, a concentration of gay-friendly bars stretched between Bunker Hill and Main Street, along a stretch of Fifth Street that became known as "The Run." Pershing Square, located near the center of "The Run," became a popular "cruising" venue and was frequented by gay and bisexual men seeking sexual partners. Cruising was also a common practice at the nearby Central Library and in the bathrooms of the Subway Terminal Building.[78] Downtown retained an important association with the LGBT community into the postwar era, when gay institutions including a chapter of the Mattachine Society, an early homophile (gay rights) organization, and *ONE* magazine set up their headquarters in the area.[79]

Post-World War II Era: Decline and Redevelopment

After World War II, Downtown experienced a period of precipitous decline as middle and upper-income Angelenos vacated urban neighborhoods in favor of suburban environments. As more and more people left the central city for the suburbs, many businesses and institutions followed suit. Downtown's identity as a preeminent shopping and entertainment district was diminished as department stores, theaters, and other businesses that had long been occupants of the area relocated to locations nearer their customer base. Suburban migration was hastened by the construction of a vast network of freeways across Southern California, which rendered these outlying areas more accessible and allowed motorists to circumvent the central business district entirely. Four freeways were constructed near Downtown at this time: the Hollywood (US 101), Harbor (SR-110), and Santa Ana (I-5) Freeways were completed in the early 1950s, and the Santa Monica Freeway (I-10) opened nearly a decade later.[80] Where the 110 and 101 Freeways converged was a remarkable feat of civil engineering known as the Four Level Interchange, which was the first stack interchange in the world when it opened in 1949.[81] These

[76] David Kipen, *Los Angeles in the 1930s: the WPA Guide to the City of Angels* (Berkeley: University of California Press, 2011), xxiii.
[77] "SurveyLA LGBT Historic Context Statement," Sept. 2014, 5-7.
[78] Los Angeles Conservancy, "Pershing Square," accessed May 2016.
[79] The Mattachine Society and *ONE* magazine occupied a building at 232 S. Hill Street, which is not extant.
[80] Nathan Masters, "Creating the Santa Monica Freeway," *KCET,* Sept. 10, 2012.
[81] "This Day in History: The Famous 'Four Level' Opens in Los Angeles," accessed May 2016.

freeways and their infrastructure forged boundaries around Downtown and effectively walled it in from adjacent communities. The 101 Freeway yielded a particularly profound effect in this regard by severing the connection between the Civic Center and the historic plaza.
As early as the 1950s, urban renewal and redevelopment projects dramatically changed the character and composition of Downtown's built environment, sowing the seeds for the modern skyline that characterizes some of the area in the present day. A particularly transformative project involved the extensive redevelopment of Pershing Square in the early 1950s. By this time, the park had lost its allure and had become known as a gathering place for the homeless and destitute, which drew the ire of nearby business owners and Downtown stakeholders.[82] In response to increasing complaints about the park's deteriorating state, and also in an effort to bring Los Angeles into the modern age of automobile travel, the park was bulldozed in 1951 to accommodate a three-level, subterranean parking garage that was built beneath the square.[83] Some perimeter plantings and a thin layer of grass were added, but otherwise the square was stripped of its lush, park-like qualities. Entrance and exit ramps to the garage dominated the perimeter of the property and forged a physical barrier between the park and its environs.

Using the power vested to its newly-established redevelopment agency, the City identified the once-posh residential neighborhood of Bunker Hill as the site of a massive redevelopment project after World War II. This area had experienced decline since at least the 1930s, but by the late 1940s it had devolved into one of city's most notorious slums. Studies led by the Community Redevelopment Agency of the City of Los Angeles (CRA) in the 1950s concluded that "Bunker Hill had many problems, as about 82 percent of the housing units were deteriorated, overcrowded, unhealthy, and unsafe … the high cost of health, fire, and police services far exceeded the taxes collected … [and] the many low-income single men, transients, and indigents who lived there attracted and created a Skid Row type of environment."[84] The neighborhood was also located in an area of Downtown that was ripe with development potential due to its central location and accessibility to freeways. Aided by state and federal legislation that authorized the use of eminent domain and allocated funds for the eradication of blight, the CRA developed an ambitious redevelopment plan for the neighborhood, which called for the wholesale demolition of 30 substandard city blocks, extensive grading of the hill, the platting of a new street system to overcome the area's topography, and the development of a mixed-use district composed of sleek, modern high rises. After years of planning, the Bunker Hill Redevelopment Project was approved by the City Council in 1959.[85]

The redevelopment of Bunker Hill was initiated in 1960 when the CRA initiated the process of purchasing the properties that lay within the identified redevelopment zone. By 1968, every structure atop the hill had been demolished apart from two Late Victorian-era residences that

[82] Nathan Masters, "From Plaza Abaja to Pershing Square," *KCET,* May 9, 2012.
[83] Los Angeles Conservancy, "Pershing Square," accessed May 2016.
[84] "The Evolution of Bunker Hill: Part Four, The Studies, 1945-1959," *LA Downtown News,* Aug. 10, 1998.
[85] CRA-LA, "Bunker Hill Urban Renewal Project: About the Project Area," accessed May 2016.

had been landmarked and were awaiting relocation to the Heritage Square Museum.[86] Angels Flight (City HCM #4), a funicular from 1901 that had traversed Bunker Hill's steep grade, was also spared from the wrecking ball, though it was dismantled and remained in storage until its reassembly in the 1990s. Starting with the construction of Union Bank Plaza in 1966, Bunker Hill was transformed from a residential district into the "financial and corporate heart of Los Angeles."[87] Over the next several decades, sleek skyscrapers, residential towers, luxury hotels, quasi-public plazas, and an array of museums and cultural facilities were constructed on 25 superblocks that had been assembled by the CRA after the bulk of the hill had been leveled.[88] The redevelopment of Bunker Hill also catalyzed the development of new, corporate office towers and monumental buildings to its immediate south, particularly along 5th and 6th streets and Wilshire Boulevard. Development gravitated even further to the south in subsequent years. A notable addition to Downtown's economy and built environment was completed in 1972, when the noted architectural firm of Charles Luckman Associates completed the Los Angeles Convention Center at the intersection of Figueroa Street and Pico Boulevard.

While the redevelopment of Bunker Hill was heralded by many civic leaders, city planners, and other champions of urban renewal, the project was also a lightning rod for controversy and was met with fervent resistance, both from neighborhood residents and those who lobbied on their behalf. So that the land could be assembled and prepared for redevelopment, scores of lower-income Angelenos were evicted from their residences, most of which were deemed "blighted," and in many cases were provided less-than-adequate relocation support. Approximately 10,000 people lost their homes and were displaced as a result of the project, and of these many were poor, elderly, or belonged to minority groups that were grossly underrepresented.[89] The residents of Bunker Hill protested the redevelopment plan and were joined by local politicians such as Edward Roybal, who derided the project as benefiting private enterprise at the expense of the poor, but these critics ultimately found themselves "lost in the political shuffle" amid the powerful interests that backed the redevelopment project.[90] In addition to its profound social implications, the project was also criticized for systemically removing nearly a century of local history and neighborhood development in less than a decade.

Many of the buildings erected on Bunker Hill and its environs after World War II benefited from the repeal of Los Angeles' height limit ordinance in 1957, which had long restricted the height of all new buildings (aside from City Hall) to 150 feet.[91] In the absence of these restrictions on vertical growth, many of the buildings comprising Los Angeles' new financial district soared to

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[86] Known as the Salt Box and the Castle, both residences were moved to Heritage Square in 1969 but were subsequently destroyed by fire.
[87] CRA-LA, "Bunker Hill Redevelopment Project Area Implementation Plan: FY 2010-Jan. 2012," Dec. 17, 2009.
[88] CRA-LA, "Bunker Hill Urban Renewal Project: About the Project Area," accessed May 2016.
[89] Dana Cuff, *The Provisional City: Los Angeles Stories of Architecture and Urbanism* (Cambridge: MIT Press, 2000), 301.
[90] Elizabeth A. Wheeler, *Uncontained: Urban Fiction in Postwar America* (New Brunswick: Rutgers University Press, 2001), 90.
[91] Ray Hebert, "No Tall Buildings: Aesthetics, Not Quakes, Kept Lid On," *Los Angeles Times,* Jul, 8, 1985.

unprecedented heights and augmented the city's historically flat skyline. At 40 stories, Union Bank Plaza was the first building to surpass City Hall in terms of height and was soon eclipsed by even taller structures including the 42-story Crocker-Citizens Bank Tower (1969), the 55-story Security Pacific Plaza (1973), and the 62-story United California Bank Building (1973).

Redevelopment activity was not limited to Bunker Hill, but also extended into other areas in Downtown that satisfied the statutory definition of "blight." One of the more transformative and controversial examples of redevelopment activity took place in Little Tokyo, where SRO hotels and aging commercial blocks dominated the landscape and were seen as prime targets for redevelopment. Redevelopment activity in the area began with the expansion of the Los Angeles Civic Center and particularly with the construction of Parker Center in 1955, which displaced some 1,000 residents and culminated in the demolition of nearly one fourth of Little Tokyo's commercial frontage.[92] In 1970, the CRA formally established a Project Area in Little Tokyo and adopted a redevelopment plan that called for widespread demolition of existing buildings and the construction of new housing, office buildings, recreational space, and a community center in their place.[93] The new development that ensued was spearheaded in large part by Japanese corporate interests, and introduced mid-rise office towers and large, contemporary shopping plazas to the area. These new types of commercial development, coupled with the displacement of longtime area residents, many of whom were older Japanese immigrants, "challenged the community's identity which historically had been shaped by the immigrant experience."[94] However, the CRA's involvement in Little Tokyo also bolstered its economy and facilitated the construction of cultural institutions such as the Japanese American Cultural and Community Center, which was constructed in 1978 and opened in 1980.[95]

To the north and east of the new financial district, the Civic Center also experienced a dramatic evolution after World War II. While a Civic Center Master Plan had been adopted in the 1920s, and while three new public buildings had been erected under its auspices, the plan was never fully implemented due largely to financial constraints imposed by the Great Depression. In response to rapid population growth that affected both the City and County of Los Angeles after World War II, an agency known as the Civic Center Authority stressed the need to expand and centralize governmental services in a unified and cohesive civic center district. Their efforts culminated in the conception of a new, monumental Civic Center Plan in 1947.[96] The 1947 plan abandoned the north-south axis embraced by its predecessor and instead pivoted the trajectory of civic development to the east and west.[97] The plan called for large civic buildings to flank either side of a central axis that would act as the complex's "spine." Several

[92] Kelly Simpson, "Three Waves of Little Tokyo Redevelopment," *KCET,* Aug. 1, 2012.
[93] Ibid.
[94] Ibid.
[95] Japanese American Cultural and Community Center, "History," accessed May 2016.
[96] Los Angeles Conservancy, "Kenneth Hahn Hall of Administration/Stanley Mosk Courthouse," accessed May 2016.
[97] "Civic Center: A Plan of Expansion Unfolds," *Los Angeles Times,* Jan. 2, 1948.

monumental buildings that house an array of government operations were erected in the area between the 1950s and early 1970s.

Unlike many of the nation's cities, whose central business districts were often decimated to make way for new downtowns, a majority of the historic building stock in Los Angeles remained intact. However, the westward shift of the financial district after World War II resulted in the razing of several iconic buildings and put others at risk of being demolished. To the chagrin of many Angelenos, particularly those with an interest in architecture and historic preservation, the Richfield Tower (1929), whose distinctive, black-and-gold façade rendered it one of the city's finest examples of the Art Deco style, was razed in the late 1960s and replaced by a pair of modern corporate office towers.[98] Other buildings suffered a similar fate, particularly those that were located around the emerging financial district and those that sat atop Bunker Hill. However, out of this trend emerged a preservation ethic among those who were interested in conserving and celebrating the city's past. After the Central Library (1926, City HCM #46) was slated for demolition in the late 1970s, a group of concerned citizens mobilized to save it. Their efforts, which ultimately proved successful, resulted in the establishment of the Los Angeles Conservancy, which is today the country's largest local non-profit preservation organization.[99]

As Downtown businesses moved to the suburbs, and offices and financial institutions relocated to new skyscrapers erected on and around Bunker Hill, older commercial buildings in the Historic Core were slowly, but steadily, vacated. By the 1970s, many of these buildings were unoccupied above the ground story, and some were abandoned altogether.[100] While a vast majority of the area's historic buildings remained intact, some were demolished and replaced by surface parking lots, which were seen by some investors as more lucrative than the vacant and often derelict buildings that they replaced. By the 1980s, the once-vibrant commercial heart of Los Angeles had become overridden by the sale and use of illicit drugs, homelessness, and other problems afflicting the nation's cities. Spring Street, which had been a thriving financial hub, became known for its motley crew of panhandlers, the mentally ill, drug addicts, and hawkers of goods "probably not obtained through the usual wholesale sources."[101] One area of the Historic Core that was able to remain vibrant was Broadway, which by this time had evolved into a bustling commercial district among the Latino community.

Homelessness and other social problems were even more rampant in the area located to the east of Main Street and the Historic Core, which had become known as Los Angeles' "Skid Row." Since the late nineteenth century, this area had been the domain of an indigent population because of its abundance of residential hotels adjacent to early rail terminals. These

[98] David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles* (Salt Lake City: Gibbs Smith, 2004), 242.
[99] Los Angeles Conservancy, "Central Library," accessed May 2016.
[100] City of Los Angeles, "Central City Community Plan," n.d., I-9.
[101] Bill Boyarsky, "There is a Los Angeles on Which the Recovery's Light Has Yet to Shine, *Los Angeles Times*, Jan. 1, 1984.

hotels provided cheap, short-term accommodations and were accompanied by several missions that had long operated nearby to provide "a sermon and a cup of soup for the population of hard-drinking single men."[102] The area's reputation as a bastion of urban disorder was solidified by a "policy of containment" that was adopted by the city in 1975, which sought to concentrate social service agencies and homeless individuals in an area bounded by 3rd, 7th, and Main streets and Central Avenue.[103] Despite the best efforts of social service organizations and not-for-profit agencies such as the Skid Row Housing Trust, which has converted thousands of dilapidated Single-Room Occupancy (SRO) hotel rooms in the area into affordable housing units, Skid Row continues to house one of the largest stable populations of homeless individuals in the United States.

Native Americans in Downtown Los Angeles were especially afflicted by homelessness in the postwar era. Spurred by the Indian Relocation Act of 1956, a federal law that encouraged Native Americans to leave reservations and assimilate into the general population, Los Angeles' Native American population "swelled from 12,000 in 1960 to 25,000 in 1966."[104] Due to a long history of marginalization, many of the Native Americans who arrived in Los Angeles from other parts of the country ended up homeless and addicted to alcohol and other substances. Many congregated along the 400 block of Werdin Place, a narrow alley that runs between Winston and Fifth streets, between Main and Los Angeles streets, which became known as "Indian Alley" and earned a reputation for its particularly dangerous conditions. However, the alley also served as a "central point where people came together and were able to find their relatives after relocation."[105] An effort to improve conditions on Indian Alley was spearheaded in 1973, when a drug and alcohol treatment center known as United American Indian Involvement, Inc. (UAII) set up shop in a derelict, three-story building at the corner of Winston Street and Werdin Place. Founded by Baba Cooper, who was reportedly Sioux, UAII provided "hot meals, showers, beds, referrals, and emergency medical care" to homeless Native Americans, and was staffed entirely by those of Native American descent.[106] Though UAII has since relocated, the Native American heritage of Indian Alley has been resurrected by the installation of murals and other examples of street art depicting significant themes and motifs in Native American culture.

Once a focal point of civic life among those who lived and worked Downtown, Pershing Square became a particularly evocative symbol of the challenges afflicting urban environments after World War II. The park devolved into a refuge for the homeless and indigent as businesses and people vacated the Historic Core. The *Los Angeles Times* in 1984 noted that "drunks and a plethora of down-and-outers tarnished the square."[107] Efforts to revitalize the park were complicated by the parking access ramps that were added to its perimeter in the 1950s, which

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[102] "For Some, L.A.'s Skid Row is for Beginnings," *NPR,* Apr. 20, 2009.
[103] Ibid; Los Angeles Area Chamber of Commerce, "History of Downtown Los Angeles' 'Skid Row,'" n.d.
[104] Christina Rose, "Skid Row's Indian Alley Adorned with Native Murals to Honor Tragic Past," accessed June 2016.
[105] Ibid.
[106] Nicolas G. Rosenthal, *Reimagining Indian Country: Native American Migration and Identity in Twentieth Century Los Angeles* (Chapel Hill: University of North Carolina Press, 2012), 129.
[107] Cecilia Rasmussen, "The (D)evolution of a Downtown Landmark," *Los Angeles Times,* Aug. 19, 2007.

forged a barrier between Pershing Square and its environs and created an environment that many criticized as inhospitable. After financing a minor facelift of the park in preparation for the 1984 Olympics, the City embarked upon an overhaul of Pershing Square in 1992 which was carried out by architect Ricardo Legorreta, landscape architect Laurie Olin, and artist Barbara McCarren. When it re-opened in 1994, the park touted a completely new appearance with abundant hardscape features, vivid geometric structures, and a ten-story bell tower. Its design also incorporated many public art pieces and design features – including an orange grove and a stylized earthquake fault – that allude to themes in the history of Southern California.[108]

Contemporary Development and Revitalization

Some areas within the CPA suffered from deterioration in the postwar era, but Downtown was also home to an increasingly enlivened visual and performing arts culture at this time. The area's identity as a center of arts and culture was set into motion in the 1960s, when the architectural firm of Welton Becket and Associates, in collaboration with philanthropist Dorothy Buffum Chandler, developed a monumental performing arts complex at the north end of Bunker Hill. Known as the Music Center, the complex hosted numerous events including the Academy Awards, and was touted as "one of the nation's foremost cultural sites."[109] Other arts institutions subsequently opened nearby. In 1983, the Museum of Contemporary Art (MOCA) opened an exhibition space near Little Tokyo called the "Temporary Contemporary" before moving to a permanent site on Grand Avenue in 1986.[110] Construction of the performing arts-oriented Colburn School (1998), Walt Disney Concert Hall (2003), and the Broad museum (2015) have solidified Grand Avenue's identity as a focal point of the arts in Los Angeles. The arts and culture scene in Los Angeles has further been bolstered by the adoption of percent-for-art programs by both the CRA and the City's Department of Cultural Affairs, which require that a percentage of construction costs be earmarked for public art projects. These programs have resulted in the addition of many vivid and evocative art installations throughout Bunker Hill, the Financial District, and the Civic Center, which enliven the built environments of these areas.

After languishing for decades, the Historic Core experienced a renaissance beginning in the early 2000s that has transformed the neglected district into a vibrant live-work community. The resurgence of Downtown is attributed to myriad factors, some of which are more structural – such as increased interest in urban environments among young, educated adults – and others which are the direct result of policy initiatives and redevelopment directives. What is generally considered to be the single greatest policy influence on the area's revitalization was the adoption of the City's Adaptive Reuse Ordinance in 1999, which encouraged the conversion of the area's abandoned commercial buildings into residential units by expediting project review and easing certain code and zoning requirements for historic buildings.[111] In 2008, City Councilman Jose Huizar unveiled a revitalization plan for the Broadway corridor called Bringing

[108] Los Angeles Conservancy, "Pershing Square," accessed June 2016.
[109] "Music Center Heralded as Cultural Milestone," *Los Angeles Times,* Jul, 10, 1960.
[110] University of Southern California, "Museum of Contemporary Art," accessed May 2016.
[111] City of Los Angeles Office of Historic Resources, "Adaptive Reuse Ordinance," accessed May 2016.

Back Broadway, which has enlivened the streetscape and has facilitated new commercial development along the street.[112] Due in large part to these policy initiatives, Downtown has experienced a tremendous amount of residential and commercial development and is touted as one of the nation's most up-and-coming urban areas, with a young professional population and some of "the city's hippest new restaurants and boutiques."[113] Public facilities such as Grand Park (2008) and Spring Street Park (2013) have opened to serve the area's steadily-increasing resident base. The area's oldest public park, Pershing Square, is on the cusp of a major remodel that will replace the present-day park design completed by Legorreta and Olin in 1992.

To the south and west of the Historic Core, the South Park neighborhood has also experienced a significant wave of new development since the early 2000s. "Dismissed for decades as an asphalt-laden wasteland" composed of small warehouses, apartment houses, and parking lots, South Park experienced a boon in 1999 when the Staples Center, a new multi-purpose sports arena, opened adjacent to the Los Angeles Convention Center and helped to cement the area's identity as a dynamic entertainment district.[114] Since the early 2000s, many mid and high-rise apartment, condominium, and hotel projects have been completed and have transformed the area's once-moribund blocks into a vibrant, mixed-use urban community. In 2007, the area made headlines as the site of the first new full-service grocery store to open in Downtown in several decades.[115] L.A. Live, a contemporary entertainment and retail complex complete with restaurants, shops, theaters, museums, and associated commercial uses, opened between 2007 and 2009 and instantly became a destination and prominent anchor of South Park. The neighborhood, like many other areas in Downtown, is poised to evolve even more in coming years as many new development projects are either under construction or in the pipeline.

Designated Resources

The following map depicts the location of designated resources within the Central City CPA at the time of the survey. These include properties listed in the National Register of Historic Places (NR) and/or the California Register of Historical Resources (CR), California Historical Landmarks (CHL), and locally designated Los Angeles Historic-Cultural Monuments (HCM).

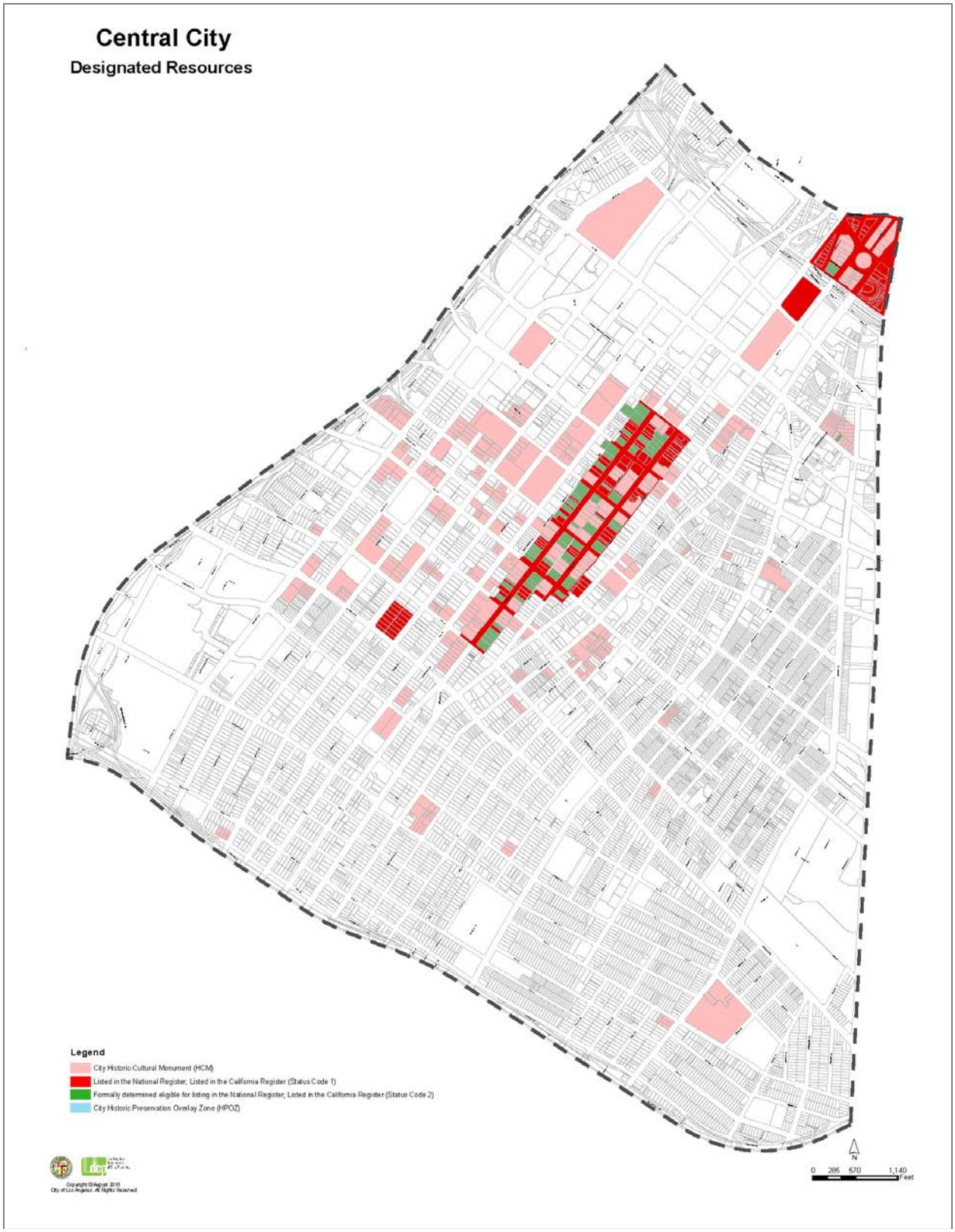
Many properties within the CPA have already been designated and were not evaluated as part of SurveyLA. This includes four historic districts that are listed in the National Register: the Los Angeles Plaza Historic District (designated 1972), the Broadway Theater and Commercial District (1979), the Spring Street Financial District (1979), and the Little Tokyo Historic District (1986, also listed as a National Historic Landmark in 1995). In addition, 113 properties are

[112] Richard Guzmán, "A Halfway Point for Bringing Back Broadway," *Los Angeles Downtown News,* Feb. 4, 2013.
[113] Tamara Audi, "Los Angeles Gets Serious About its Downtown," *The Wall Street Journal,* Dec. 27, 2013.
[114] Roger Vincent, "Downtown L.A.'s South Park Catching a Wave of New Development," *Los Angeles Times,* Jan. 19, 2014.
[115] Jones Lang LaSalle, "South Park Emerging as Downtown's Most Vibrant District," Dec. 2013, 3.

individually listed as Historic-Cultural Monuments, and many others are individually listed in the National Register and/or California Register. Currently, there are no locally-designated Historic Preservation Overlay Zones (HPOZ) located within the CPA. For the most up-to-date information on designated resources refer to ZIMAS.lacity.org and HistoricPlacesLA.org, or contact the Los Angeles Department of City Planning's Office of Historic Resources.

In 2009, a number of properties in the CPA were surveyed as part of the federal Section 106 and California Environmental Quality Act (CEQA) review processes for the Los Angeles County Metropolitan Transportation Authority (Metro) Regional Connector project. This project involves the construction of a new subway line and associated infrastructure between the Financial District and Little Tokyo. The survey evaluated buildings and planning features within the project area against eligibility criteria for the National Register and California Register. Several resources were determined to be individually eligible for federal and/or state listing, and a grouping of buildings and site features in the Civic Center was identified as a National Register-eligible historic district. Resources identified as eligible in the Regional Connector survey were recorded as part of SurveyLA.[116] SurveyLA also recorded two other historic districts that had previously been determined eligible through the Section 106 review process: a commercial district near the intersection of Main and 5th streets, and a district of Single-Room Occupancy (SRO) hotels located in Central City East. Resources that were formally determined eligible for listing through the Section 106 review process are listed in the California Register.

[116] The Regional Connector survey evaluated eligibility for listing in the National Register (NR) and California Register (CR). In a few instances, properties that were deemed ineligible for the NR or CR were found to meet local eligibility criteria by the SurveyLA team. Local eligibility was not assessed by the Regional Connector survey.


Central City
Designated Resources
Legend
City Historic-Cultural Monument (HCM)
Listed in the National Register; Listed in the California Register (Status Code 1)
Formally determined eligible for listing in the National Register; Listed in the California Register (Status Code 2)
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Community Plan Area Survey Methodology

The survey of the Central City CPA was conducted using the methodology established by the OHR for SurveyLA which includes the Citywide Historic Context Statement and customized mobile Field Guide Survey System (FiGSS).[117] Concurrent with the survey of the Central City CPA, one additional survey, Central City North, was also surveyed.

The fieldwork was conducted in two phases: *reconnaissance* and *documentation*. The reconnaissance phase was conducted by the project managers and key staff of both CPA surveys, 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. During this initial reconnaissance phase, surveyors reviewed pre-loaded data submitted by community members to MyHistoricLA, identified concentrations of resources that might later be recorded as eligible historic districts and planning districts, and developed lists of pre-field research tasks that would help inform the field survey. 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 across CPAs. This approach also substantially streamlines the next phase of field survey, enabling the field teams to document large numbers of properties quickly and efficiently.

During the reconnaissance phase, ARG created Geographic Information Systems (GIS) maps of each neighborhood; these maps were printed for use in the field. A blank map showing only street names, address numbers, and parcel lines was used by surveyors in the field for notes and comments about resources identified during the reconnaissance phase. Another map featured parcels shaded by decade of building construction, which helped to illustrate chronological development patterns and concentrations of resources.

Once the reconnaissance phase was completed, the documentation phase began. During this phase, fieldwork 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 recorded 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 was also during this phase that contexts and themes were applied and evaluation status codes were assigned.

[117] For more information about the SurveyLA methodology, see the *SurveyLA Field Results Master Report*.

Surveyed properties included residential, commercial, institutional, and industrial buildings and important landscape and infrastructure features such as bridges, designed landscapes, and public art. All fieldwork was conducted from the public right-of-way. Following the completion of fieldwork, all survey data was reviewed in detail by a qualified survey professional to ensure accuracy and consistency throughout the data set.

Survey teams conducted research on individual properties and neighborhoods throughout the field survey process. When specific information was needed in order to complete an evaluation, additional research was conducted. Sources included building permits, historical newspapers and periodicals, Sanborn maps, tract maps, and city directories. Other sources include the collections of the Los Angeles Public Library; Online Archive of California; University of Southern California (USC); University of California, Los Angeles (UCLA); and the Library of Congress archives. This research helped with the identification of historic tract names and boundaries, names of tract subdividers, dates of subdivision, and original building uses and footprints.

Many properties within the CPA are also located within the boundaries of a Community Redevelopment Agency (CRA) project area. While the CRA commissioned historic resource surveys of several Downtown project areas, none of these surveys were completed recently. Consistent with SurveyLA methodology, parcels within CRA project areas were re-evaluated as part of SurveyLA. Findings from previous CRA surveys were referenced as needed.

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

In terms of land use, the Central City CPA is very diverse and includes a variety of residential, commercial, institutional, and industrial properties. These properties were built over a broad period that ranges from the nineteenth century to the present-day. Accordingly, resources identified in the survey encompass an array of property types and periods of development, with commercial, institutional, and industrial resources being the most common. Less common, but present nonetheless, are residential properties, particularly multi-family, and urban open spaces. Following is a summary of the property types within the CPA that were documented and evaluated as significant.

Residential Properties

Since Downtown Los Angeles is predominantly a center of commerce, government, and industry, residential development accounts for a relatively small proportion of the Central City CPA's built environment. Relatively few residential resources were identified by the survey. This included one single-family residence that was constructed in 1908 and is located in an area that is now predominantly industrial. It is notable as the last known intact example of a single-family house in the area. The survey also identified several early apartment houses that were built between the early 1900s and 1920s, and are also rare vestiges of early residential development. All of these apartment houses are located in the South Park neighborhood. Most are simple buildings that do not embody a particular architectural style, but one was also evaluated as an excellent example of Renaissance Revival architecture. Other residential resources include a 1970s apartment tower that is notable for its modular construction, and a high-rise residential complex on Bunker Hill that played an important role in the redevelopment of the area after World War II and is also an excellent example of Corporate International architecture.

Commercial Properties

Since it has long been an important center of commerce and finance, Downtown Los Angeles consists of numerous commercial resources, most of which are concentrated along corridors in the Historic Core and on superblocks in both Bunker Hill and the Financial District. Commercial resources were constructed between the late nineteenth century and the present day, and mirror the development and evolution of Downtown Los Angeles over time. Given this history, commercial properties account for a majority of resources identified in the survey; eligible

commercial property types include both individual resources and concentrations of resources (historic districts and planning districts).

Many of the commercial properties identified as individually eligible resources are mixed-use commercial buildings that were constructed between the 1910s and 1930s. Generally constructed with retail stores on the ground story and offices up above, these resources typify patterns of early twentieth century commercial development and the growth of Los Angeles' central business district. These buildings were almost always designed by noted architects and were evaluated as excellent examples of their respective architectural styles, with Beaux Arts, Renaissance Revival, and Art Deco being the most common.

Several examples of commercial lodging were identified as individually eligible resources. Specifically, the survey identified several hotels that were constructed in the early decades of the twentieth century, when the central business district was at its peak and Downtown was an important regional destination. In addition to conventional hotels, some examples of residential hotels were also identified as individual resources. Three residential hotels were identified as establishments that catered to Chinese American and African American laborers, who were employed in nearby industries but were excluded from many commercial establishments because of widespread discrimination. Others were evaluated as rare intact examples of the property type. Two small historic districts composed of early twentieth century Single-Room Occupancy (SRO) hotels were also identified by the survey. One example of a 1970s hotel building was evaluated as an excellent example of Late Modern architecture.

The survey identified properties that are individually eligible for their association with the early rise of the car and car culture. Included were several early automobile showrooms dating to the 1910s and 1920s; accessory shops, repair facilities, and other commercial uses geared toward motorists; and three examples of parking structures that date to the 1920s and are among the earliest known examples of the property type in the city. Also identified was a parking structure that was designed by noted architects Wurdeman and Becket in 1948, and was the first parking structure to be erected following the adoption of a City ordinance that required new buildings in Downtown to be accompanied by parking.

Other examples of commercial properties that were identified as individual resources include department stores dating to the early twentieth century; three examples of motion picture theaters built in the 1910s and 1920s; one example of a commercial complex notable for its association with the local fashion industry; former bank buildings that are located outside of the National Register-designated Spring Street Financial District boundaries; a handful of stores and restaurants; and several postwar office towers that are excellent examples of the Corporate International style and, in many instances, are also significant for their association with patterns of corporate growth and development after World War II. Some of these office towers are accompanied by significant designed landscapes and notable examples of public art.

The survey also identified a number of important, long-term businesses that contribute to the commercial identity of Los Angeles and are regarded as local institutions.

Three commercial historic districts and one commercial planning district were identified in the Survey Area. Two of the historic districts represent early twentieth century patterns of commercial growth and development Downtown. Each district also contains an excellent concentration of early twentieth century commercial architecture, with many notable examples of the Beaux Arts style. Several of the contributing buildings within these districts were also evaluated as individually significant resources as part of SurveyLA. The third historic district contains an excellent concentration of late nineteenth and early twentieth century commercial architecture. The planning district is significant for its association with Los Angeles' garment and textile industries, linchpins of the local economy. Since it is defined largely by its ephemeral qualities and not by its buildings or physical fabric, it does not meet eligibility standards as a historic district but may merit special consideration in local planning.

Industrial Properties

Industrial development in the Survey Area is generally confined to the area east of Main Street, which is one of the city's primary industrial zones. Industrial properties represent the third most common resource type in the Survey Area after commercial and institutional properties.

Most of the industrial resources identified in the survey were evaluated as individual resources. Some were evaluated because they represent very early patterns of industrial development in the area and are rare, intact examples of industrial properties from the late nineteenth and early twentieth centuries. Most others were evaluated as excellent examples of a particular industrial property type, such as a daylight factory or industrial loft, or for their association with a specific industry important to the economy of Los Angeles including garment manufacturing, agriculture, or food processing. Two industrial properties were evaluated since they were the site of strikes or other incidents related to the city's labor history. Two industrial resources were evaluated and recorded as historic districts.

Generally, industrial properties identified in the survey lack architectural distinction and are simple, utilitarian buildings. However, some were designed by noted architects and builders and/or are excellent examples of a particular architectural style. Of note are seven industrial lofts from the 1920s that were designed by architect W. Douglas Lee and built by contractor Florence C. Casler. Casler was an influential figure in the early industrial development of Los Angeles and helped to break down gender barriers in the construction industry, which at the time was dominated by men. She is notable as one of very few influential industrialists of her era. Buildings associated with Casler are designed in the Late Gothic Revival style, and stand out for their high quality design and impeccable attention to architectural detail.

The Garment Industry Planning District was identified by the survey, which includes a concentration of buildings that are associated with Los Angeles' garment and textile industries. These buildings collectively evoke a distinctive sense of place and reflect patterns of development related to the garment and textile trades, both of which have been important facets of the city's industrial economy since the 1920s. Since many buildings have been altered and a considerable amount of infill development has taken place, the district does not appear to retain sufficient integrity for historic district designation but may merit special consideration in local planning.

Institutional Properties

The survey identified a number of public and private institutional properties, which are not concentrated in a specific section of the Survey Area but are rather interspersed throughout its boundaries. Eligible institutional property types were recorded both as individual resources and as districts, depending on the number of significant resources present at a given site.

Institutional resources consist largely of public buildings that were built to accommodate the growth of Downtown and surrounding areas. Specifically, the survey identified four Department of Water and Power (DWP) facilities, including both distribution and receiving stations; two fire stations; two examples of telephone exchange buildings; a rare example of a pre-World War II post office; an LAUSD middle school campus dating to the post-1933 Long Beach Earthquake period of school construction; and a public health administration complex that is significant for its role in the expansion of health and medicine and was also evaluated as an excellent example of Corporate International architecture. Four examples of performing arts venues were also evaluated, which were privately funded but are regarded as civic institutions. Several examples of public art were identified, most of which are associated with an eligible building or complex.

Private institutions include two religious buildings that date to the 1920s and 1930s and are rare remaining examples of religious property types in the area, three examples of religious buildings that are significant for their association with a particular ethnic or cultural group, and three examples of buildings that were erected for important fraternal organizations. One example of a cultural and community center serving the Japanese American community of Little Tokyo was also evaluated as an individually eligible resource.

Four resources were identified as institutions important to Los Angeles' lesbian, gay, bisexual, and transgender (LGBT) community. This includes a former theater where LGBT individuals attended masked balls, a Turkish bathhouse that has been in continuous operation since 1906 and is the City's oldest gay bathhouse, and the former sites of two influential gay bars.

The survey recorded one institutional historic district that encompasses the Los Angeles Civic Center, and is composed of fifteen contributing buildings and several associated site features. The district is significant for its association with master planning efforts related to the Civic

Center, and also as an excellent concentration of various architectural styles as applied to an institutional context. This historic district had previously been determined eligible for the National Register and California Register through the federal Section 106 and California Environmental Quality Act (CEQA) review processes for the Los Angeles County Metropolitan Transportation Authority (Metro) Regional Connector Transit Corridor project. This SurveyLA evaluation recorded the findings of the previous survey.

Some institutional resources were recorded as non-parcel resources. This includes twelve air raid sirens that are associated with civil defense efforts during World War II and the Cold War. The survey also identified several excellent, cohesive concentrations of historic streetlights that were installed by the Bureau of Power and Light in the early decades of the twentieth century.

Other Properties

The survey identified three significant examples of public infrastructure. This includes a concrete tunnel (Second Street Tunnel) that dates to the 1920s, and an overpass (Temple Street Grade Separation) that was built by the Works Progress Administration in the late 1930s and was the nation's first diamond interchange. Both were constructed as part of a concerted effort on the part of public officials to alleviate traffic congestion Downtown. Also identified was a segment of a retaining wall that delineated a rooming house on Bunker Hill, which is a very rare remaining example of a site feature associated with the community prior to its redevelopment. The survey identified a network of elevated pedestrian corridors, or "pedways," in Bunker Hill.

Summary of Contexts and Themes

Many of the Contexts and Themes developed as part of the SurveyLA Citywide Historic Context Statement are represented in the Central City CPA. Following is a representative sampling of some of the more common Context/Theme combinations that were used in the Survey Area, as well as several combinations that are either particularly representative or unique components of the area's developmental history. Each Context/Theme combination listed is illustrated with specific examples from the Survey Area.

Appendix A includes a complete list of all individual resources identified as meeting eligibility standards and criteria for the National Register, California Register, and/or HCM/HPOZ.

Appendix B includes a complete list of all non-parcel resources identified as meeting eligibility standards and criteria for the National Register, California Register, and/or HCM/HPOZ.

Appendix C includes a complete list of historic districts identified as meeting eligibility standards and criteria for the National Register, California Register, and/or HCM/HPOZ. 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: Commercial Development, 1850-1980
Theme: Hotels, 1880-1980

In the early twentieth century, the hospitality industry flourished in Downtown Los Angeles as the area was experiencing an unprecedented wave of commercial growth. Numerous hotels were erected both within and around the central business district to accommodate the scores of visitors who arrived in Los Angeles by train. This Context/Theme combination was used to evaluate extant hotels that date to the early twentieth century and reflect the early growth and prominence of Los Angeles' central business district. These hotels range from more modest operations such as the St. George (top left) and El Rey (top right), to middle-of-the-road accommodations such as the Stillwell (bottom right), to the Rosslyn (bottom left), which upon its construction was considered to be the most opulent hotel in the city. Many were also evaluated as an excellent example of an architectural style and were designed by a noted architect.

Name: Hotel Bisbee/St. George Hotel
Address: 115 E. Third St.
Architect: Arthur L. Haley
Date: 1905

Name: El Rey Hotel
Address: 511 E. Sixth St.
Architect: Charles F. Whittlesey
Date: 1926

Name: Hotel Rosslyn
Address: 111 W. Fifth St.
Architect: Parkinson and Bergstrom
Date: 1912

Name: Hotel Stillwell
Address: 838 S. Grand Ave.
Architect: Noonan and Kysor
Date: 1913

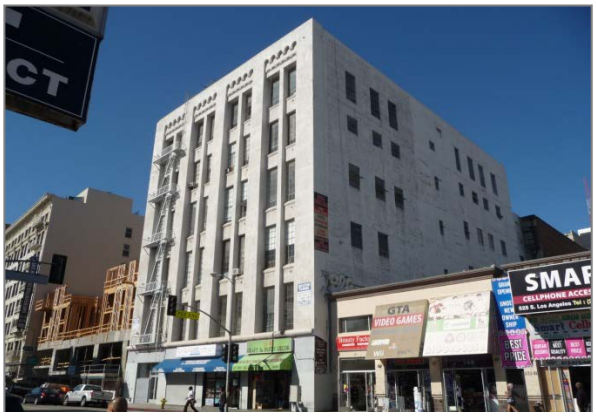
Context: Commercial Development, 1850-1980

Theme: Department Stores, 1920-1980

Prior to World War II, almost all of Los Angeles' premiere department stores were located in the central business district, with high concentrations along the Seventh Street and Broadway commercial corridors. Department stores including the Broadway, Bullocks, Hamburgers/the May Company, and many other local retailers had a presence Downtown, which was the center of commercial activity in the city before suburban shopping malls eclipsed the central business district after World War II. This Context/Theme combination was used to evaluate five early department stores in the Survey Area. In addition to their association with commercial development, two of the buildings (top row), which were constructed for the Coulter's Dry Goods and Ville de Paris department stores, were also evaluated as excellent examples of Beaux Arts commercial architecture. Both were designed by noted architects Dodd and Richards.

Name: Coulter's Dry Goods Store
Address: 500 W. Seventh St.
Architect: Dodd and Richards
Date: 1917

Name: Ville de Paris
Address: 420 W. Seventh St.
Architect: Dodd and Richards
Date: 1917



Name: Famous Army and Navy Department Store
Address: 531 S. Los Angeles St.
Architect: Curlett and Beelman
Date: 1926

Name: Dearden's Home Furnishings
Address: 700 S. Main St.
Architect: John Parkinson (remodel)
Date: 1904

Context: Commercial Development, 1850-1980

Theme: Commercial Development and the Automobile, 1910-1980

Sub-Theme: The Car and Car Services, 1910-1960

Reflecting the increasing popularity and accessibility of automobile travel, a number of auto-oriented commercial properties were developed in and around the central business district in the early twentieth century. Significant examples of auto-oriented commercial development were evaluated using this Context/Theme combination. These resources include several early examples of automobile showrooms (top row) that clustered to the south and west of the central business district in what is now known as South Park; and three examples of parking structures (bottom row) that were constructed in the 1920s and are among the earliest known examples of the property type in Los Angeles. Many of the parking structures included washing, detailing, and maintenance on-site and touted these services as a way to lure in customers.

Name: Willys-Knight Building
Address: 425 W. Eleventh St.
Architect: Morgan, Walls and Morgan
Date: 1919

Name: Felix Chevrolet
Address: 1201 S. Grand Ave.
Architect: William Richards
Date: 1931

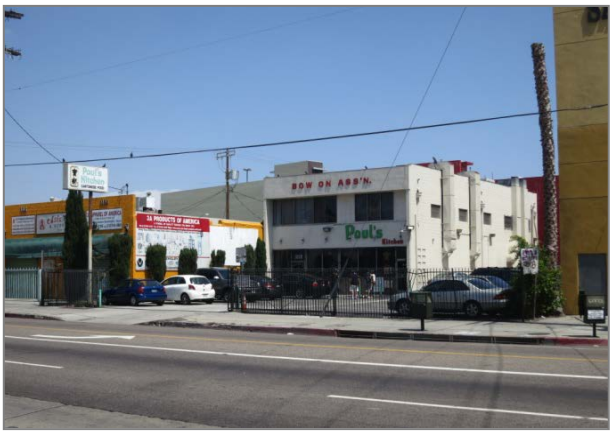
Name: Santee Public Garage
Address: 840 S. Santee St.
Architect: Burnett and Dodge
Date: 1926

Name: Auto Center Garage
Address: 746 S. Hope St.
Architect: Noerenberg and Johnson
Date: 1925

Context: Commercial Development, 1850-1980
Theme: Commercial Identity, 1920-1980

Downtown Los Angeles is home to several long-term businesses that, over time, have evolved into local commercial institutions. Such businesses have played an integral role in defining the area's commercial identity. This Context/Theme combination was used to evaluate local businesses that are well-known components of Downtown's commercial landscape. Several of these businesses (top row) are significant for their association with one of the many ethnic enclaves that have historically developed at the edges of the central business district. Others have been in operation for many decades such as the King Eddy Saloon (bottom left), which has officially been in operation since the lifting of Prohibition in 1933 but is rumored to have been "fronted" by a piano shop in previous years, when the consumption of alcohol was illegal. This Context/Theme combination was also used to evaluate one planning district, Santee Alley (bottom right), which has been a key destination among fashion connoisseurs since the 1970s.

Name: Japanese Village Plaza
Address: 335 E. Second St.
Date: 1978



Name: Paul's Kitchen
Address: 1012 S. San Pedro St.
Date: 1968

Name: King Eddy Saloon (inside King Edward Hotel)
Address: 121 E. Fifth St.
Date: 1933

Name: Santee Alley Commercial Planning District
Location: Santee Alley, between Olympic Bl. and 12th St
Date: c. 1975

Context: Public and Private Institutional Development, 1850-1980

Sub-Context: Government Infrastructure and Services, 1850-1980

Theme: Municipal Water and Power, 1916-1980

Population growth in and around Downtown necessitated the expansion of municipal services related to the distribution of power. Three examples of distributing stations associated with the Department of Water and Power (DWP) were evaluated using this Context/Theme combination. One of the distributing stations (bottom left) was originally used by Southern California Edison but was acquired by DWP in 1922, when Edison sold its distribution system to the City. The other two were purpose-built as DWP distributing stations. Each was also evaluated as an excellent example of a particular architectural style; the station that was originally used by Southern California Edison was designed by master architect John Parkinson.

Name: DWP Distributing Station No. 34
Address: 1027 S. Santee St.
Date: 1925

Name: DWP Distributing Station No. 9
Address: 926 S. Francisco St.
Date: 1923

Name: DWP Distributing Station No. 12
Address: 120 E. Fourth St.
Architect: John Parkinson
Date: 1903

Context: Public and Private Institutional Development, 1850-1980

Sub-Context: Government Infrastructure and Services, 1850-1980

Theme: Municipal Fire Stations, 1900-1980

Theme: Federal Infrastructure and Services, 1850-1980

Located within the Survey Area are several significant examples of government infrastructure and services that facilitated and sustained the community's development. Resources identified under these Context/Theme combinations are associated with different periods of the area's development history. Notable examples include facilities that were built to accommodate population growth in and around the Downtown area including two municipal fire station (top row), and a rare example of a pre-World War II post office facility (bottom left) that is one of few examples from this era in the City. The post office is a vestige of residential development that once prevailed in this area of Downtown but was incrementally supplanted by industry.

Name: Fire Station No. 9
Address: 430 E. Seventh St.
Architect: Orr, Strange and Inslee
Date: 1959

Name: Fire Station No. 10
Address: 1355 S. Olive St.
Architect: Orr, Strange and Inslee
Date: 1951

Name: U.S. Post Office, Market Station Branch
Address: 1122 E. Seventh St.
Architect: John M. Cooper
Date: 1940

Context: Public and Private Institutional Development, 1850-1980

Sub-Context: Religion and Spirituality, 1850-1980

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

For many years, housing restrictions and other forms of institutionalized segregation relegated minorities to the peripheral areas around the central business district where vibrant ethnic enclaves emerged. Within these enclaves, churches not only functioned as places of worship but also served as focal points of community life. This Context/Theme combination was used to evaluate three churches associated with the various ethnic enclaves that developed around Downtown. Two of these churches (top row) are located in Little Tokyo and have longstanding associations with the Japanese American community; the third (bottom left) is a rare example of an extant church associated with Market Chinatown, a small Chinese American enclave that developed adjacent to one of the City's largest wholesale produce markets.

Name: Koyasan Buddhist Temple
Address: 342 E. First St.
Architect: Mieki Hayano
Date: 1940

Name: Higashi Honganji Buddhist Temple
Address: 505 E. Third St.
Architect: Kajima and Associates
Date: 1976

Name: Chinese Congregational Church
Address: 734 E. Ninth Pl.
Architect: Quintin and Westberg
Date: 1924

Context: Public and Private Institutional Development, 1850-1980

Sub-Context: Cultural Development and Institutions, 1850-1980

Theme: Religious Property Types, 1850-1980

Historically, small churches abounded in Downtown Los Angeles at a time when much of the area around the central business district was developed with residential neighborhoods. Over time nearly all vestiges of residential development patterns, including churches, have been eliminated as land in Downtown was increasingly turned over for commercial and industrial use. However, the Survey Area includes two examples of religious buildings that were constructed in the early decades of the twentieth century and were attended by those who lived nearby. Both were evaluated using this Context/Theme combination. Included is a 1920s Methodist church (left) in what is now known as Skid Row, and a 1930s Christian Science Reading Room (right) that was associated with an adjacent church building that has since been demolished. Both are rare remaining examples of religious buildings in this area of the city.

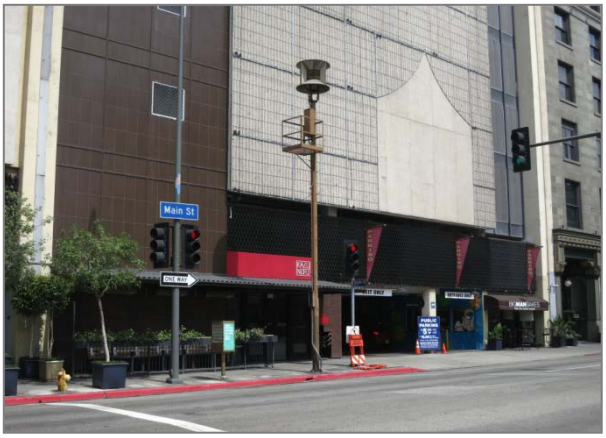
Name: First Free Methodist Church
Address: 606 E. Sixth St.
Architect: F.A. Brown
Date: 1920

Name: Third Church of Christ, Scientist Reading Room
Address: 730 S. Hope St.
Architect: G.A. Howard
Date: 1937

Context: Public and Private Institutional Development, 1850-1980
Sub-Context: Military Institutions and Activities, 1850-1980
Theme: Air Raid Sirens and Civil Defense, 1939-1960

During World War II, hundreds of air raid sirens were installed throughout Los Angeles for the purpose of civil defense and were designed to provide audible warnings of impending air assaults. The system was shut off at the end of World War II, but was reactivated in the 1950s following the onset of the Cold War. Twelve examples of air raid sirens are located in the Central City area and were evaluated under this Context/Theme combination. Two of the four federal air raid siren models – "wire spool" and "flattened birdhouse" – are represented in the CPA; all of the air raid sirens identified are installed on freestanding support poles.

Name: Air Raid Siren No. 93 (Wire Spool)
Location: Olive St., between First St. and Second St.
Date: circa 1940



Name: Air Raid Siren No. 9 (Wire Spool)
Location: Main St. and Winston St.
Date: circa 1940

Name: Air Raid Siren No. 8 (Wire Spool)
Location: Spring St. and Temple St.
Date: circa 1940

Name: Air Raid Siren No. 189 (Flattened Birdhouse)
Location: Eighth St. and McGarry Ave.
Date: circa 1940

Context: Public and Private Institutional Development, 1850-1980

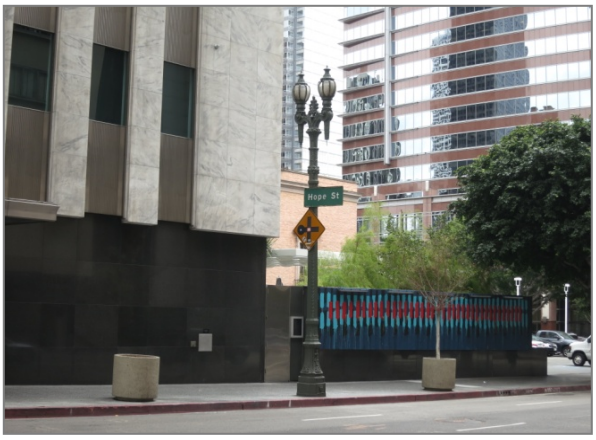
Sub-Context: Government Infrastructure and Services, 1850-1980

Theme: Public Works, 1900-1980

Sub-Theme: Street Lights and the Bureau of Street Lighting, 1900-1980

Many of the streetlights in Downtown Los Angeles date to the early decades of the twentieth century and are notable for their ornamental attributes. Streetlights of this vintage can be found throughout Downtown, particularly along corridors in the central business district. This Context/ Theme combination was used to evaluate intact, cohesive concentrations of streetlights in the Survey Area. Many feature a double-lantern design (top row) and were officially known as the "UM-1920" variety. Hundreds of UM-1920 streetlights were installed on many Downtown streets in the mid-1920s. Those on North Spring Street (bottom left) feature extended support poles that historically supported wires that supplied power to streetcars, and others, such as those on Olympic Boulevard (bottom right), were custom-designed for a particular street.

Name: Fourth Street Streetlights
Location: Fourth St., between Hill St. and Main St.
Date: c. 1925



Name: Sixth Street Streetlights
Location: Sixth St., between Flower St. and Main St.
Date: c. 1925

Name: North Spring Street Streetlights
Location: Spring St. between First St. and Chavez Ave.
Date: c. 1925

Name: Olympic Boulevard Streetlights
Location: Olympic Bl., between SR-110 and Flower St.
Date: c. 1930

Context: Public and Private Institutional Development, 1850-1980

Sub-Context: Civil Rights Movement – Ethnic and Gender Equality, 1942-1980

Theme: Gay Civil Rights Movement, 1942-1965

Sub-Theme: Important Events and Institutions in the Gay Civil Rights Movement, 1942-1965

Downtown Los Angeles is home to some of the oldest known resources associated with the city's lesbian, gay, bisexual, and transgender (LGBT) community. Significant LGBT resources identified in the survey include a Turkish bathhouse from 1906 (top left) that remains in operation and is notable as the oldest operating gay bathhouse in Los Angeles; the Merced Theatre (top right), where masked balls at the turn of the twentieth century provided gays and lesbians with a safe space to engage in nonconforming sexual behavior; and buildings that were once the site of influential gay bars from the 1940s and '50s (bottom row). While these bars are no longer in business, the buildings in which they were housed remain extant.

Name: Palace Turkish Baths/Hotel Venice
Address: 132 E. Fourth St.
Architect: Fred R. Dorn
Date: 1906

Name: Merced Theatre
Address: 420 N. Main St.
Architect: Ezra P. Kysor
Date: 1870

Name: The Crown Jewel (site of)
Address: 425 W. Eighth St.
Date: 1910

Name: Gayaway Café (site of)
Address: 514 S. Main St.
Date: 1906

Context: Architecture and Engineering, 1850-1980

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

Sub-Theme: Beaux Arts Classicism, 1895-1930

Many of the early twentieth century buildings in the Survey Area are designed in the formal and ornamented Beaux Arts style. Taking its name from the *École de Beaux Arts* in Paris, the style was commonly applied to commercial and civic buildings from this era and projected grandeur, symmetry, and order. Its popularity coincided with the rise of the City Beautiful Movement, a city planning paradigm that aimed to improve urban settings though monumental architecture and civic beautification. This Context/Theme combination was used to evaluate commercial and institutional buildings that are excellent examples of the Beaux Arts style. Common features include tripartite vertical organization with a clearly delineated base, shaft, and capital; heavy cornices; balanced facades; and formally-scaled architectural details that draw upon Classicism.

Name: Marsh Strong Building
Address: 112 W. Ninth St.
Architect: Fred R. Dorn
Date: 1913

Name: Los Angeles Railway Building
Address: 1060 S. Broadway
Architect: Noerenberg and Johnson
Date: 1922

Name: Builders Exchange Building
Address: 656 S. Los Angeles St.
Architect: Walker and Eisen
Date: 1925

Name: Lane Mortgage Building
Address: 200 W. Eighth St.
Architect: Loy L. Smith
Date: 1922

Context: Architecture and Engineering, 1850-1980

Theme: Mediterranean and Indigenous Revival Architecture, 1887-1952

Sub-Theme: Renaissance Revival, 1895-1935

Similar in composition and appearance to the Beaux Arts style, the Renaissance Revival style was also a common choice for early twentieth century commercial and civic buildings. Buildings designed in the Renaissance Revival style are also characterized by their attention to symmetry, order, and incorporation of Classical style details; however, they are distinguished from their Beaux Arts counterparts by details such as arches, engaged columns, voussoirs, and other decorative elements that more deliberately reference Italian Renaissance motifs. This Context/ Theme combination was used to evaluate buildings that are excellent examples of the Renaissance Revival style. Almost all were designed by noted architects.

Name: Pacific Finance Building
Address: 510 W. Sixth St.
Architect: Dodd and Richards
Date: 1921

Name: Sun Drug Building
Address: 706 S. Hill St.
Architect: Curlett and Beelman
Date: 1922

Name: Ritz Hotel/Milner Hotel
Address: 813 S. Flower St.
Architect: Curlett and Beelman
Date: 1923

Name: Western Pacific Building
Address: 1031 S. Broadway
Architect: Walker and Eisen
Date: 1925

Context: Architecture and Engineering, 1850-1980

Theme: Period Revival, 1919-1950

Sub-Theme: Late Gothic Revival, 1919-1939

Rooted in the architecture of Medieval Britain and France, the Late Gothic Revival style became popular in Los Angeles in the early twentieth century. The style's visual references to old-world architecture rendered it a popular choice for ecclesiastical and other institutional buildings. This Context/Theme combination was used to evaluate buildings in the Survey Area that are excellent examples of the Late Gothic Revival style. Of note were several industrial loft buildings that were designed in the 1920s by architect W. Douglas Lee and builder Florence Casler, whose collaboration produced some of the city's most architecturally distinguished industrial buildings. Casler is notable for breaking down gender barriers in the male-dominated building industry.

Name: Elias-Katz Shoe Factory
Address: 442 S. San Pedro St.
Architect: W. Douglas Lee, Florence C. Casler (builder)
Date: 1927

Name: Allied Crafts Building
Address: 401 E. Pico Blvd.
Architect: W. Douglas Lee, Florence C. Casler (builder)
Date: 1926

Name: Graphic Arts Building
Address: 415 E. Pico Blvd.
Architect: W. Douglas Lee, Florence C. Casler (builder)
Date: 1924

Name: Bendix Building
Address: 1206 S. Maple Ave.
Architect: W. Douglas Lee, Florence C. Casler (builder)
Date: 1929

Context: Architecture and Engineering, 1850-1980

Sub-Context: L.A. Modernism, 1919-1980

Theme: Art Deco, 1926-1939

Downtown Los Angeles features a relatively large collection of buildings designed in the Art Deco style. Art Deco, which made its official debut in Paris in 1925, reflected the optimism of the 1920s by introducing an aesthetic defined by its verticality and sharp, geometric forms. The style was more forward-reaching than the Beaux Arts and Period Revival styles, which looked to past architectural traditions for inspiration. The onset of the Great Depression meant that the opulent Art Deco style was relatively short-lived. This Context/Theme combination was used to evaluate excellent examples of the Art Deco style. The style was adapted to a variety of property types including commercial (top row), institutional (bottom left), and industrial (bottom right) buildings.

Name: Harris and Frank Building
Address: 635 S. Hill St.
Architect: Curlett and Beelman
Date: 1925

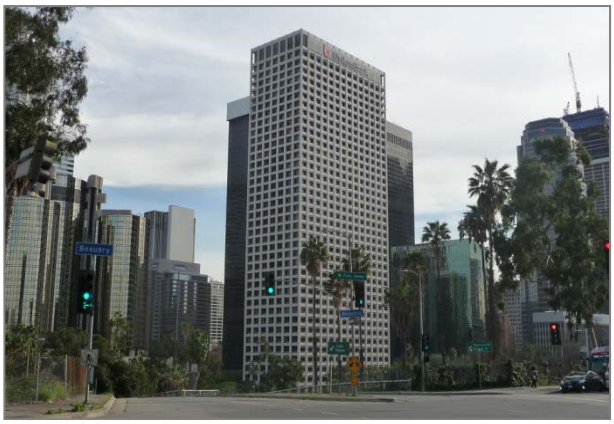
Name: Security Title Insurance Building
Address: 540 W. Sixth St.
Architect: Walker and Eisen
Date: 1929

Name: Southern California Telephone Co. Building
Address: 716 S. Olive St.
Architect: Morgan and Walls
Date: 1908; circa 1933 (remodel)

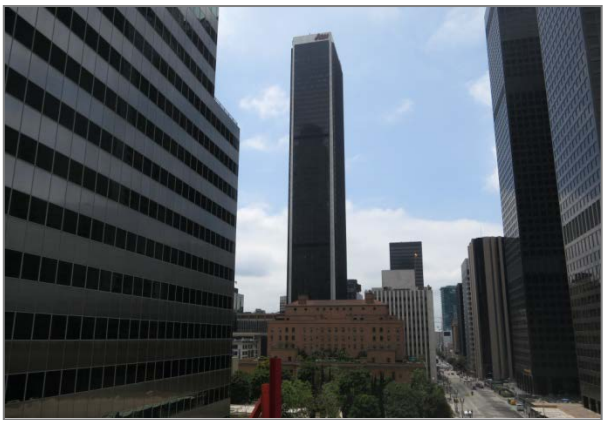
Name: W.M. Gottschalk and Son
Address: 1012 S. Santee St.
Architect: Russell Collins
Date: 1929

Context: Architecture and Engineering, 1850-1980
Sub-Context: L.A. Modernism, 1919-1980
Theme: Corporate International, 1946-1976

Areas of Downtown Los Angeles that experienced substantial redevelopment after World War II feature many buildings designed in the Corporate International style. The style, which emerged as an adaption of International style architecture that had helped propel Modernism into the public eye, is characterized by its rejection of historicist idioms and embrace of an aesthetic that incorporated modern materials, forms, and technologies. This Context/Theme combination was used to evaluate excellent, iconic examples of Corporate International style office towers. These buildings clearly convey the philosophy underpinning the International style as applied to a dense urban setting. Several were also evaluated under the Commercial Development context for their association with patterns of corporate development and identity after World War II.



Name: Union Bank Plaza
Address: 445 S. Figueroa St.
Architect: A.C. Martin and Associates
Date: 1966



Name: United California Bank Building/Aon Center
Address: 707 W. Wilshire Blvd.
Architect: Charles Luckman Associates
Date: 1973

Name: Crocker-Citizens Plaza
Address: 611 W. Sixth St.
Architect: William L. Pereira and Associates
Date: 1967

Name: Security Pacific Plaza/Bank of America Plaza
Address: 333 S. Hope St.
Architect: A.C. Martin and Associates
Date: 1974

Context: Architecture and Engineering, 1850-1980
Sub-Context: L.A. Modernism, 1919-1980
Theme: Late Modernism, 1966-1980

Many of the more contemporary buildings in Downtown Los Angeles can be classified as "Late Modern," a broad term that is used to describe the evolution of Modernism from about the mid-1960s onward. This Context/Theme combination was used to evaluate properties that are excellent examples of various iterations of Late Modernism. Included are several buildings that feature sculptural qualities and glass skins (top row); heavy, concrete buildings that are characteristic of Brutalism (bottom left); and an iconic performing arts venue that exhibits the fragmentation and freedom of form associated with the Deconstructivist movement (bottom right).

Name: Bonaventure Hotel
Address: 404 S. Figueroa St.
Architect: John Portman and Associates
Date: 1976

Name: Pacific Financial Center
Address: 808 W. Sixth St.
Architect: William L. Pereira and Associates
Date: 1973

Name: Japanese American Cultural & Comm. Center
Address: 244 S. San Pedro St.
Architect: Kazumi Adachi, et al.
Date: 1978

Name: Walt Disney Concert Hall
Address: 111 S. Grand Ave.
Architect: Frank O. Gehry
Date: 2003

Context: Entertainment Industry, 1908-1980

Theme: Commercial Properties Associated with the Entertainment Industry, 1909-1980

While the epicenter of Los Angeles' entertainment industry is in the Hollywood area, some entertainment-related uses were also located Downtown. This Context/Theme combination was used to evaluate four examples of commercial properties that are associated with the entertainment industry. Examples include a motion picture theater (top left) that was built in 1919 for the Pantages circuit and was later occupied by Warner Bros.; two smaller motion picture theaters (top right and bottom left) located on Eighth and Main streets, respectively; and a commercial building that served as a "prop shop" for the Joseph Basch Company, which rented period furniture and other items to motion picture studios. The Pantages Theater was also evaluated under the Architecture context as an excellent example of the Beaux Arts style.

Name: Pantages Theatre/Warner Bros. Theatre
Address: 411 W. Seventh St.
Architect: B. Marcus Priteca
Date: 1919

Name: Olympic Theatre/Bard's 8th Street Theatre
Address: 313 W. Eighth St.
Architect: Lewis A. Smith
Date: 1927

Name: Regent Theatre
Address: 448 S. Main St.
Architect: A. Lawrence Valk; Stiles Clements (remodel)
Date: 1914

Name: Joseph Basch Company Showroom
Address: 1031 S. Hill St.
Architect: Walker and Eisen
Date: 1920

Context: Industrial Development, 1850-1980

Theme: Agricultural Roots, 1850-1965

Sub-Theme: From Farm to Market, 1900-1960

Agriculture was one of the first linchpins of Los Angeles' economy and accounted for much of its early industrial development. Industrial properties that played an important supporting role in the distribution of agricultural goods tended to concentrate near the railroad terminals along Alameda Street, to the east of the central business district. This Context/Theme combination was used to evaluate examples of early twentieth century industrial buildings that convey early patterns of agriculture-oriented industrial development in the area. Included is a cold storage warehouse from 1905 (left), which was built to store produce and other raw food items; and a produce brokerage building (right), also from 1905, which housed office and warehouse space and was an important administration center within the local produce trade. The produce brokerage building was also evaluated for its association with the Chinese American community; a portion of the building was occupied by the Market and Produce Bank, which catered to Chinese American produce merchants and was one of few banks that accommodated people of Chinese descent in an era when Asian Americans were confronted by rampant discrimination.

Name: Los Angeles Ice and Cold Storage Company
Address: 715 E. Fourth St.
Architect: Eisen and Wyman
Date: 1905

Name: Produce Exchange Building
Address: 333 S. Central Ave.
Date: 1905

Context: Industrial Development, 1850-1980
Sub-Context: Manufacturing for the Masses, 1883-1980
Theme: Garments and Textiles, 1896-1980

Since the early twentieth century, Los Angeles has been one the nation's foremost producers of garment and textiles, surpassed only by New York City in terms of volume. Garment factories concentrated to the south and east of the central business district and tended to occupy tall, industrial loft buildings that supported the industry's working environmental and organizational structure. Several excellent, intact examples of garment factories were evaluated using this Context/Theme combination. Most are vernacular buildings that lack articulation, but others, including the Cooper Building (bottom right), are architecturally distinguished and were also evaluated as excellent examples of their respective architectural style.

Name: McComas Building
Address: 120 E. Eighth St.
Architect: John M. Cooper
Date: 1923

Description: Brownstein-Louis Company
Address: 1214 S. Stanford Ave.
Builder: John M. Cooper
Date: 1930

Name: Calo Building
Address: 443 S. San Pedro St.
Architect: W. Douglas Lee
Date: 1923

Name: Cooper Building
Address: 860 S. Los Angeles St.
Architect: Curlett and Beelman
Date: 1924

Context: Industrial Development, 1850-1980
Theme: Industrial Design and Engineering, 1887-1965

This Context/Theme combination was used to evaluate properties that are excellent examples of a particular variety of industrial design. Industrial lofts and daylight factories are the two most common industrial property types in Downtown Los Angeles. Industrial lofts (top row) are characterized by their vertical orientation, which was an attempt to maximize the amount of usable floor space on relatively compact urban lots. Daylight factories (bottom row) feature expansive bands of industrial sash windows, distinctive roof forms, and other innovative design features that aim to maximize the amount of natural light that enters into the building. Most buildings evaluated under this Context/Theme were designed by master architects, who were known for other types of projects but also incorporated industrial design into their repertoire.

Name: Continental Pacific Building
Address: 1013 S. Los Angeles St.
Architect: B. Marcus Priteca
Date: 1925

Name: Walter Building
Address: 808 S. Wall St.
Architect: Russell and Ellison
Date: 1924

Name: Western Electric Company
Address: 1757 E. Olympic Blvd.
Architect: Morgan, Walls and Clements
Date: 1925

Name: Los Angeles Rubber Stamp Company
Address: 1500 S. Los Angeles St.
Architect: Walker and Eisen
Date: 1924

Context: Other Context, 1850-1980

Theme: Events or Series of Events, 1850-1980

This Context/Theme was used to evaluate industrial properties that are significant for their association with Los Angeles' labor history. In 1901, the predominantly-female workforce of the Excelsior Steam Laundry (left) participated in a laundry workers' strike that called attention to poor working conditions in the city's seven major laundry companies. Strikers called for a closed shop agreement, a ten-house work day, and equal pay for women and men. The laundry strike set the stage for future labor disputes that would roil Los Angeles in subsequent years. The second resource associated with labor (bottom right) historically served as the headquarters of the International Ladies Garment Workers' Union. In the 1930s, dressmakers belonging to the union went on strike, which significantly influenced the treatment of women employed in the garment and textile industries. This building was the location at which union members were registered, organized into shop groups, and issued identification cards which provided them with access to meals, groceries, and a weekly cash allowance.

Name: Excelsior Steam Laundry
Address: 424 S. Los Angeles St.
Date: 1893

Name: International Ladies Garment Workers' Union
Address: 1108 S. Los Angeles St.
Date: 1923

Context: Other Context, 1850-1980
Theme: Events or Series of Events, 1850-1980

This Context/Theme combination was also used to evaluate the Los Angeles Civic Center Historic District. Developed between 1925 and 1972, the monumental civic buildings and associated site features comprising the district convey patterns of development associated with a Civic Center Master Plan for Los Angeles that was conceived in 1927 and amended in 1947. Aside from the earliest buildings in the civic center, buildings within the district are generally designed in the Corporate International style. The district was previously identified as eligible for the National Register and California Register through the Section 106 and California Environmental Quality Act (CEQA) review processes, respectively. The findings of this previous determination were recorded as part of SurveyLA.

Description: Civic Center Historic District Contributor
Address: (Hall of Justice)
Architect: Allied Architects Association
Date: 1925

Description: Civic Center Historic District Contributor
Address: 150 N. Los Angeles St.(Parker Center)
Architect: Welton Becket and Associates
Date: 1955

Description: Civic Center Historic District Contributor
Address: 135 N Grand Ave (Dorothy Chandler Pavilion)
Architect: Welton Becket and Associates

Description: Civic Center Historic District Contributor
Address: 320 W. Temple St. (Hall of Records)
Architect: Neutra and Alexander

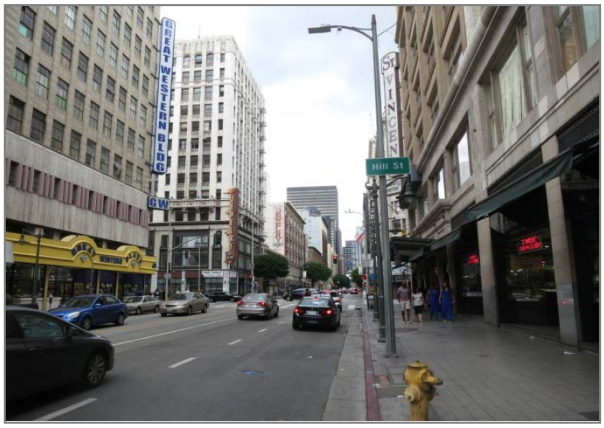
Date: 1964 **Date:** 1962

Context: Other Context, 1850-1980

Theme: Events or Series of Events, 1850-1980

This Context/Theme was also used to evaluate two cohesive examples of commercial districts dating to this period, one on Seventh Street and the other on Hill Street. The central business district of Los Angeles took shape between the turn of the twentieth century and the early 1930s, when many new commercial buildings were constructed along Downtown's major streets. These arteries evolved into bustling commercial corridors that were flanked by myriad commercial uses including department stores, retail shops, theaters, banks and financial institutions, eateries, and offices. Each district was also identified as an excellent concentration of early twentieth century – and particularly Beaux Arts – commercial architecture. Since these districts contain some of the best examples of commercial architecture in Los Angeles, many contributing buildings were also evaluated as individually eligible resources. Several are already listed in the National Register, California Register, and/or as City Historic-Cultural Monuments.

District: Hill Street Commercial Historic District
Period of Significance: 1906-1934



District: Seventh Street Commercial Historic District
Period of Significance: 1906-1928

Description: Hill Street District Contributor
Address: 638 S. Hill St. (Bullocks Annex)
Date: 1928

Description: Hill Street District Contributor
Address: 701 S. Hill St. (Foreman and Clark Building)
Date: 1928

Description: Seventh Street District Contributor
Address: 700 S. Grand Ave. (Brockman Building)
Date: 1912

Description: Seventh Street District Contributor
Address: 515 W. Seventh St. (Brock and Company)
Date: 1922

Description: Seventh Street District Contributor
Address: 431 W. Seventh St. (L.A. Athletic Club)
Date: 1911

Description: Seventh Street District Contributor
Address: 505 W. Seventh St. (Bank of Italy)
Date: 1923

Description: Seventh Street District Contributor
Address: 215 W. Seventh St. (Union Oil Building)
Date: 1911

Description: Seventh Street District Contributor
Address: 701 S. Broadway (State Theatre)
Date: 1924

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

This Context/Theme was used to evaluate examples of infrastructure in the Survey Area that are significant for their physical design. Examples include a concrete tunnel (top left) that was constructed in the 1920s to alleviate congestion in the central business district, and a network of elevated pedestrian corridors, or "pedways," (bottom row), which were part of a visionary urban design scheme for Bunker Hill and provide direct pedestrian links between key buildings and sites in the area. The pedway system was named for Calvin S. Hamilton, who served as the city planning director of Los Angeles and oversaw the system's initial construction.

Name: Second Street Tunnel
Location: Second St., between Hill St. and Figueroa St.
Date: 1924

Name: Calvin S. Hamilton Pedway
Location: Bunker Hill
Date: 1974

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