

REPORT OF THE CHIEF LEGISLATIVE ANALYST

DATE: March 21, 2007

TO: Honorable Members of the Los Angeles City Council

FROM: Gerry F. Miller 
Chief Legislative Analyst

Assignment No. 07-02-0269

Authority to Release a Request for Proposals for the Sale and Development of City-owned Surplus Property

SUMMARY

The Chief Legislative Analyst (CLA) requests the authority to release a Request for Proposals (RFP) for the sale and development of a mixed-use project on City-owned property, generally bounded by First Street, Alameda Street, Banning Street and the future Hewitt Street extension, often referred to as the "Mangrove Estates" on First and Alameda Streets (Property).

The Property proposed for sale and development encompasses 4.5 acres of a 10-acre site purchased by the City in 2002. The Property is currently improved with an asphalt-paved parking lot with perimeter chain link fencing and is operated by the City of Los Angeles as a public parking lot and construction storage site for the MTA Gold Line, which is scheduled to be completed in 2009 (see Exhibit A: Area Map). The remaining 5.5 acres of the City-purchased property contains the Emergency Operations Center and new Fire Station 4, which will both be complete in early to mid-2008. The Property is located in the vicinity of the Central Avenue Art Park, Japanese-American National Museum, and the Geffen Contemporary at the Museum of Contemporary Art (MOCA).

The City purchased the original 10-acre property for \$43 million, and a portion of the property was sold to the Metropolitan Transportation Authority (MTA) for \$6.1 million to allow for the extension of the Gold Line to the Eastside. The remaining net cost to the City of \$36.9 million was financed with Special Parking Revenue Funds (SPRF). According to the Department of General Services (GSD), the Property proposed for this project is appraised at \$36.85 million. The proceeds from the sale will be used to repay the SPRF. In order to ensure the most beneficial repayment method to the City, we recommend that the City Administrative Officer (CAO) be instructed to evaluate the SPRF and other bond programs and report to Council with recommendations for repayment options, including the defeasance of bonds.

Background

Initially, the Property was purchased to develop a surface parking lot to replace parking that was lost due to the development of the Central Avenue Art Park (C.F. 02-0116). As the City planned for the development of a replacement headquarters for the Los Angeles Police Department (LAPD), it became apparent that the Property was suitable for a Public Safety Complex which would include the new LAPD headquarters, a new Fire Station and Emergency Operations Center.

Little Tokyo community stakeholders, including key members of the Historic Community Neighborhood Council, the Little Tokyo Coordinating Council, the Little Tokyo Service Center and Business Association, the Los Angeles River Artist and Business Association, the Nishi Hongwanji Buddhist Temple and Little Tokyo residents, expressed concerns relative to the vitality of their community and the desire to develop portions of this property in a way that better meets community needs (C.F. 03-0063-S5). The community stakeholders concluded that, with the development of the Gold Line station, a development that would include restaurants and businesses serving residents and visitors would provide needed services and economic advancement to the community and the City as a whole.

Intent and Process of the RFP

The intent of the draft RFP (Exhibit B) is to enter into negotiations with a qualified developer(s) to purchase the property and develop a major commercial, residential and/or mixed-use project on the site. In order to address any community concerns, Council instructed the CLA to establish the East Civic Center Task Force (C.F. 03-0063-S5), which includes the CLA, Mayor's Office, Planning Department, CAO, the Community Redevelopment Agency, the Little Tokyo community and Arts District. The East Civic Center Task Force held various workshops in the area and developed the Little Tokyo Planning and Design Guidelines (Exhibit B, Attachment G) to assist in the future development of the Property. Proposals that include mixed-income housing, commercial, retail and/or entertainment options are the preferred alternative. Evidence of ability to finance, undertake, and complete the proposed project in a timely manner is crucial to a successful submission.

As proposed, this office will select a review panel, comprised of key City departments and various community members, to review each proposal based on the selection criteria of the RFP. This process will include one or more public hearings and may include interviews with the respondents. The panel will select a qualified development team that can demonstrate strong, relevant experience with similar projects, financial capability, and sensitivity to the local community and to the environment. Once a developer has been selected, the CLA will request Council authority to enter into an Exclusive Negotiation Agreement (ENA) with the selected developer, and assuming that the negotiation process is successful, a Sale and Development Agreement between the developer and the City.

Surplus Property Declaration

Under Section 7.21 et seq. of the Los Angeles Administrative Code and subject to California Government Code Section 54220, et seq., the City may declare property as surplus when the purpose for which the property was purchased no longer exists and is no longer required for City operations. Adoption of Recommendation #1, below, will make the required findings needed to authorize this sale.

Pursuant to provisions of the Los Angeles Administrative Code, Section 7.22 (c), the Department of City Planning has reviewed the proposed development site and determined that the four parcels of the property are zoned [T][Q] C2-2D, and three parcels are zoned M3-1. The [T][Q] C2-2D

zoned properties were entitled for a previous project known as the “Mangrove Estates” development, which was proposed to include retail, office and recreational space along with a 600 room hotel and 1,200 residential units. The C2-2D and M3-1 zones parcels indicate zoning for Regional Commercial and Heavy Manufacturing, respectively. Prior to new development, it will be necessary to change these zones and amend the General Plan in order to reflect the new development.

The Department of Public Works, Bureau of Engineering (BOE) has determined the property is not located in an area of state-wide, regional or area-wide concern identified in the California Environmental Quality Act (CEQA).

RECOMMENDATIONS:

That the City Council:

1. Determine that the City-owned property located at 529-617 E. First Street, 522-544 E. Banning St. and 412-414 E. Turner Street (Assessor Parcel Numbers 5173-007-905; 5173-008-901, 902, 904 through 906, and 908; and 5173-011-900) is no longer required for City use and that the public interest is served best by the declaration of this property as surplus;
2. Authorize the CLA to release a Request for Proposals (RFP) for the sale and development of City-owned surplus property located at 529-617 E. First Street, 522-544 E. Banning St. and 412-414 E. Turner Street (Assessor Parcel Numbers 5173-007-905; 5173-008-901, 902, 904 through 906, and 908; and 5173-011-900), subject to the review and approval of the City Attorney as to form and legality;
3. Authorize the CLA to make any technical changes that will not substantially deviate from the attached draft RFP, subject to the review and approval of the City Attorney as to form and legality;
4. Instruct the CLA to convene a selection panel, as described in this report, and report back to Council with a recommended developer; and
5. Instruct the CAO to evaluate the SPRF and other bond programs to provide options to ensure repayment of the SPRF including the defeasance of bonds.

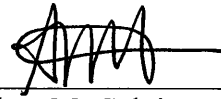
FISCAL IMPACT

There is no impact to the General Fund as a result of these actions. Proceeds from the sale of the property will be placed in the Special Parking Revenue Fund.

ENVIRONMENTAL REVIEW

The selected proposal will be subject to a CEQA analysis. It will be the developer’s responsibility to retain an environmental consultant to complete the CEQA process at the earliest phase of the

project's development. BOE will serve as the lead agency for the CEQA clearance for the disposition of the property.



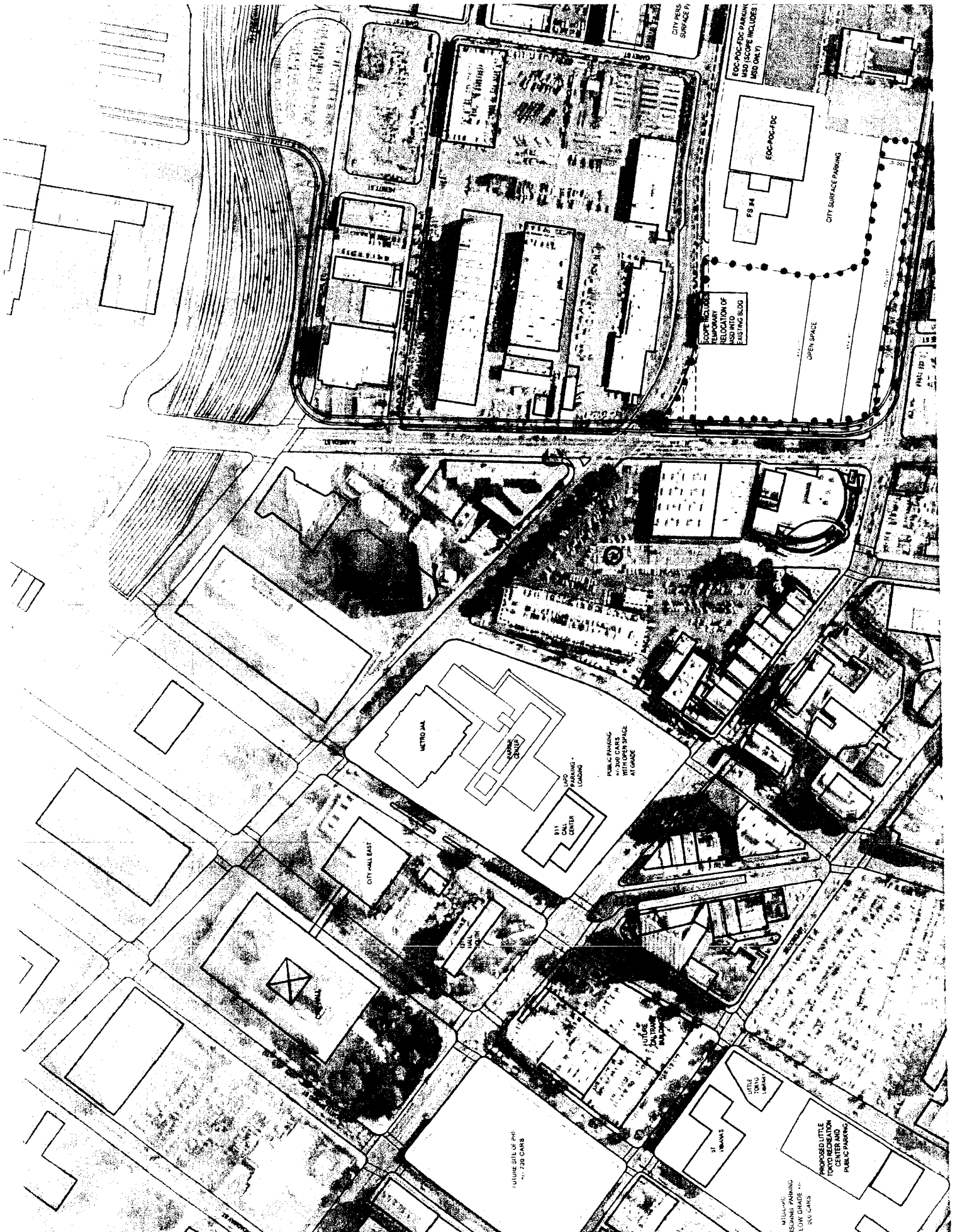
Andrea M. Galvin
Analyst

GFM:LMO:IS:amg

Exhibits: A) Area Map
B) Draft RFP

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EXHIBIT A: AREA MAP



CITY PRES SURFACE P...

ECC-POC-PIC PARKING MSD (SCOPE INCLUDES MSD ONLY)

ECC-POC-PIC

FS 14

CITY SURFACE PARKING

SCOPE INCLUDES TEMPORARY RELOCATION OF MSD INTO EXISTING BLDG

OPEN SPACE

METRO JAIL

PUBLIC PARKING - 4,300 CARS WITH OPEN SPACE AT GRADE

B11 CALL CENTER

CITY HALL EAST

LITTLE TOKYO LIBRARY

ST. IRVING

PROPOSED LITTLE TOKYO COMMUNITY CENTER AND PUBLIC PARKING

FUTURE SITE OF PHF - 700 CARS

FUTURE PUBLIC PARKING - 1,000 CARS

FUTURE PUBLIC PARKING - 250 CARS

EXHIBIT B: DRAFT RFP

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THE CITY OF LOS ANGELES

**Request for Proposals for the Purchase and Development of Alameda Street
between First and Temple Streets**

Request for Proposals

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THE CITY OF LOS ANGELES

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REQUEST FOR PURCHASE AND DEVELOPMENT PROPOSALS

Date: **TBD**

Attention: Prospective Developers

Subject: Purchase and Development Proposals for development of the East Side of Alameda Street between First and Temple Streets.

The City of Los Angeles invites qualified developers to submit proposals for the purchase and development of property on the East Side of Alameda Street between First and Temple Streets. This site is in Downtown Los Angeles on the edge of Little Tokyo and the gateway to the Arts District.

This Request for Proposals ("RFP") includes guidelines pertaining to the proposal format, content and selection criteria. All submissions must conform to City of Los Angeles requirements as outlined in this letter of invitation and the RFP. A pre-proposal conference will be held at _____, 200 N. Spring St., Room ____ in Los Angeles at 10:00 a.m. on **TBD** to answer questions related to this RFP. Although attendance is not mandatory, it is recommended that all parties contemplating submission of a proposal attend the meeting. Parties interested in attending the pre-proposal conference should RSVP to _____ at (213) _____ or _____@lacity.org.

All proposals must be sealed in an envelope, identified as to content, and marked with "RFP: Alameda Street between First and Temple Streets." The deadline for submittal of the proposal is **TBD**. Proposals received later than the above date and time will be rejected and returned unopened.

Please direct all inquiries concerning this RFP in writing to Andrea Galvin by email at firstrfp@lacity.org or by fax at (213) 620-9869.

Sincerely,

Gerry F. Miller
Chief Legislative Analyst

THE CITY OF LOS ANGELES, CALIFORNIA

Purchase And Development RFP: Alameda Street between First and Temple Streets

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I. INTENT OF REQUEST FOR PROPOSALS

The City of Los Angeles wishes to enter into negotiations with qualified developers to purchase and develop a major commercial, residential and/or mixed-use development on the site situated on the East side of Alameda Street between First and Temple Streets, Los Angeles. A proposal that includes mixed-income housing, commercial, retail and/or entertainment options is the preferred alternative.

Proposals will be accepted from entities and combinations of entities, including, but not limited to, private individuals, private for-profit developers, non-profit developers, employers, economic development corporations, local development corporations, and other non-profit and private organizations. The City of Los Angeles intends to select a qualified development team that can demonstrate strong relevant experience with similar projects, financial capability, and sensitivity to the local community and environment. Evidence of ability to finance, undertake, and complete the proposed project or projects in a timely manner is crucial to a successful submission.

Joint ventures or partnerships formed for the purpose of strengthening team qualifications are acceptable and encouraged. Participation of small businesses in various aspects of the proposed development is also strongly encouraged. The development team must include an experienced development entity and such disciplines as a licensed architect and landscape architect.

This Request for Proposals ("RFP") requests prospective developers to submit a proposal and sufficient information regarding prior development experience and financial capabilities to enable the City to award a developer an Exclusive Negotiation Agreement ("ENA"). The exclusive right granted by this agreement provides a specific period for negotiation with the City, with the intent of entering into a Sale and Development Agreement with the City. The ENA period will not exceed 360 days. Any proposed development shall be subject to the terms and conditions described in this RFP.

All submittals will be evaluated on the quality of response to this solicitation. Proposals are due to City of Los Angeles by 5:00 P.M. on **TBD**. Proposals received after this date and time will be rejected and returned unopened.

This RFP requires a limited architectural submission consisting only of a site plan. Additional architectural exhibits such as renderings or cross sections will not be considered. A limited number of conceptual renderings may be submitted to explain the development concept and demonstrate conformance to the Little Tokyo Community Plan/Workshop and the developer's vision for the site.

City of Los Angeles staff, in concert with community representatives, will review each proposal based on the Selection Criteria set forth in Section VI of this RFP ("Selection Process"), and submit their recommendation for the selection of developers to the

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Chief Legislative Analyst. The review process leading to a staff recommendation is expected to take about **90** days after receipt of the proposals. The process will include one or more public hearings and may include interviews with the respondents.

II. VISION FOR THE NEIGHBORHOOD

The site is at a vibrant cross-section in Downtown Los Angeles located on the northern border of Little Tokyo and the Arts District. The area is experiencing a major infusion of market-rate residential development, but lacks sufficient neighborhood-based retail and commercial options to meet the demand. As well, the MTA Gold Line will come down from Union Station and run along Alameda Street at grade level to the Little Tokyo/Arts District Gold Line Station on Alameda. The Gold Line will then travel east along 1st Street at the southern boundary of the subject property. Because of its proximity to the MTA Gold Line, this development will be considered a Transit-Oriented Development (TOD) with emphasis on pedestrian-friendly areas and public transportation.

The site is bounded by Hewitt Street on the east, First Street on the south, Alameda Street on the west, and Banning Street on the north. The site, consisting of approximately 4.5 acres, has excellent potential for residential and/or commercial uses. The City of Los Angeles is the sole owner of the property and will be selling the parcel to the most qualified developer.

The Little Tokyo Community Council (LTCC), the Arts District Community and the Little Tokyo Community Advisory Committee (LTCAC) have compiled the Little Tokyo Planning and Design Guidelines (Attachment G) and the Little Tokyo Community Planning and Design Workshop Report (Attachment H) in order to create a clear vision of the specific design elements in place for the Little Tokyo community.

III. DEVELOPMENT REQUIREMENTS

A. Planning Context

It is the developer's responsibility to meet all applicable governmental codes and regulations, including the City of Los Angeles zoning requirements. Specific zoning questions must be addressed to the Metro-Central Unit of the Los Angeles City Planning Department at (213) 978-1179. There are currently "Q" qualifying zoning conditions in place of the property from the site's previous development from 1994 which will have to be changed. Depending on the nature and location of any proposed land uses in any given project proposal, discretionary approvals will be required from the City Planning Commission and Advisory Agency, including such approvals as plan amendments, zone changes, zone variances, conditional use approvals and a new tract map. The

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developer will be responsible for all costs associated with meeting governmental regulations for development of the project.

The developer shall also comply with the City's policy on sustainable development, including the incorporation of sustainable building methodologies and technologies in the proposed development. This may include use of active and passive energy conservation techniques, use of recycled materials and "green" materials, and use of water conservation techniques including xeriscaping and other conservation methods as may be recommended by relevant agencies. Provision of storage areas for recycling, solid waste management techniques, and incorporation of design features, allowing flexibility to use reclaimed gray water, are encouraged.

B. Art in Public Places

The proposed development will be required to conform with the City of Los Angeles Art in Public Places Policy, which requires that one percent of development costs (excluding the cost of affordable housing) be budgeted and paid for art in public places. Up to 100 percent of the Public Art Budget may be applied to on-site art.

C. California Environmental Quality Act (CEQA) Clearance

The selected proposal will be subject to CEQA analysis. It will be the developer's responsibility to retain an environmental consultant to complete the CEQA process at the earliest phase of the project's development. Any previous environmental studies prepared for the site will also be made available to the developer. The City of Los Angeles, Bureau of Engineering will serve as the lead agency for the CEQA clearance for the disposition of the City property.

IV. SUBMISSION REQUIREMENTS

All proposals shall include information in the format described below. Please submit information in appropriate detail on each of the items described below to allow adequate review and evaluation of your proposal. The format for the submission of information consists of the following elements, which should be answered as completely as possible and in the outlined organizational order:

- A. Cover Letter
- B. Identification of the Site Covered by the Proposal
- C. Identification of Developer and Associates
- D. Development Team Qualifications
- E. Development Concept for the Site
- F. Schedule of Performance and Time Line
- G. Financial Capability

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All materials should be sealed in one envelope and properly identified, marked with "RFP Alameda Street between First and Temple Streets" .

Proposals must be received by the City of Los Angeles no later than 5:00 PM on **TBD** at the Office of the Chief Legislative Analyst, 200 N. Spring Street, Suite 255, Los Angeles, California, 90012.

Inquiries - All inquiries concerning this RFP, and the project in general, should be directed to: Andrea Galvin by e-mail at firstrfp@lacity.org or fax at (213)620-9869.

A. Cover Letter

The proposal must include a letter signed by a principal or officer authorized to represent and commit on behalf of the firm(s).

B. Identification of the Site Covered by the Proposal

The proposal must include a general assessment of the physical site including opportunities that serve to enhance the project and constraints that will require special attention and actions to overcome.

C. Identification of Developer and Associates

For each of the principal parties comprising the proposed development team, please provide:

1. Name, address, telephone number, and e-mail address of developer and project operator/manager (if appropriate).
2. Identification and organization of developer (individual, company, corporation, partnership, joint venture, other).
3. Identification of principals of development organization and project operator/manager (corporate officers, principal stockholders, general and limited partners) to be responsible for proposed project.
4. Indication of any relationship the development organization may have with a parent corporation, subsidiaries, joint ventures or other entities. If a joint venture is proposed, percentage of ownership of each entity should be specified. Describe the financial, liability-related and other decision-making relationships.
5. Identification of all key project team members including resumes of assigned personnel, describing relevant project experience as related to the subject proposal and specific required technical skills.

D. Development Team Qualifications

The developer's ability to assemble and manage a development team including architects, artists, planners, engineers, builders, financial consultants, marketing specialists and management personnel is of particular interest. Experience in property or site remediation, if necessary for the property, is encouraged. The evaluation process will be heavily weighted on a developer's experience and track record in each of these areas. Please provide:

1. A list of all team participants, including financial partners, owner participants, architectural and other design professionals, and their qualifications and relevant experience.
2. A list of comparable development projects in which the developer and proposed associates have participated, particularly projects within urban cores, describing the relationships to these projects (i.e., developed, owned, operated or managed), showing the location, cost and scale, type and dollar value of the work. Identify which of the listed comparable projects have been successfully completed, and which have been completed over and under budget. If possible, include photographs of these projects.
3. Descriptions and illustrations of the proposed architect's work on development projects that have been built or are under construction. These projects should be of a similar magnitude to the proposed development of the Site.

E. Development Financial Concept for the Site

While remaining consistent with the Little Tokyo Community Vision (see Attachments G and H), please provide the following:

- A narrative description of the proposed development of each site, identifying square footage of commercial area, number and bedroom count of residential areas, amount of parking, and construction type. The proposed development should be described in sufficient detail to form the basis for the developer's preliminary cost estimates.
- A conceptual site plan.
- A list of proposed government actions that may be required to complete this project (i.e., street widening, utility relocation, entitlements, etc.).
- A development pro-forma for the site, corresponding to the narrative description above. The pro-forma should include direct and indirect costs, development cost estimates and income and operating cost projections for a minimum of ten years in current dollars, and clearly set

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forth the expected return on investment. Please include a statement of basic assumptions affecting the economic feasibility of the project. Indicate anticipated amount of equity and financing costs within the pro-forma for both the construction loan and for permanent financing.

F. Schedule of Performance and Time Line

A Schedule of Performance outlining the estimated time for each step and phase (if appropriate), including a summary "time line" or other similar graphic representation, of the development process. The schedule should recognize the time involved in completing site assembly, finalizing development agreements, receiving project entitlements, designing the project, financing the project, commencing construction and completing construction. The schedule must also show the phasing, if relevant, of future project components.

G. Financial Capability

For each of the principal parties comprising the proposed developer team, please provide:

1. A certified financial statement of each of the principal parties of the developer, current within six months or, upon request, an audited statement current within twelve months; and a list and the status of any and all pending litigation against the developer, its subsidiaries, or affiliates.
2. Copies of any financial rating reports or other documents indicating the financial condition of the developer.
3. A list of names and addresses of bank(s) and/or other financial institution(s) references.
4. A statement indicating whether or not the firm or any of its officers or partners has ever declared bankruptcy. If so, state the date, court jurisdiction and amount of liabilities and assets.
5. A statement indicating how developer proposes to finance the purchase of the Site and the development of the project, showing the proposed source and the amount of equity investment and the proposed source of financing, including probable terms and conditions of the financing. Provide banking references with authorization to contact references and a willingness to post letters of credit or performance bonds necessary to fund development costs, including, but not limited to, securing entitlements and environmental.
6. A statement indicating the purchase price offered for the Property.

H. 3-Dimensional Model Materials

The Developer must provide, along with proposal, as much of the following information as possible in order for the City of Los Angeles to create a 3-dimensional version of the proposed development:

- CAD Drawing
- 3D CAD model
- Plan Information
- Plan View
- Schematic

V. ADDITIONAL DOCUMENTS REQUIRED

A. Requirements for this Proposal

The City has compiled a set of Standard Provisions to be adhered to in the case of pre-contract and/or contract execution. If selected, the Developer may have to comply with these ordinances and requirements including, but not limited to, Living Wage, Equal Benefits, Slavery Disclosure, Service Contractor Worker Retention and Contractor Responsibility Ordinances (see Part VIII, Section C for additional information). The following is a list of requirements and documents to be submitted in conformance with these Standard Provisions:

1. Secretary of State Documentation

Developers are required to submit one copy of their Articles of Incorporation, partnership, or other business organizational documents (as appropriate) filed with the Secretary of State. Organizations must be in good standing and authorized to do business in California.

2. City Business License Number

All Developers are required to submit one copy of their City of Los Angeles Business License, Tax Registration Certificate or Vendor Registration Number. These documents must be current.

To obtain a Business Tax Registration Certificate (BTRC) call the City Clerk's Office at (213) 473-5901 and pay the respective business taxes. The address is as follows: City of Los Angeles, City Hall, Room 101, Office of Finance, Tax and Permit Division, 201 North Main Street, Los Angeles, CA 90012.

3. Child Care Policy – not required of sole proprietors

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It is the policy of the City of Los Angeles to encourage businesses to adopt childcare policies and practices. Consistent with this policy, Developers shall complete and submit the "Child Care Policy Declaration Statement" with their proposal (Attachment C).

4. Workforce Information

Developers shall submit with their proposal a statement indicating their headquarters address, as well as the percentage of their workforce residing in the City of Los Angeles (Attachment D). Developer shall also submit the Non-Collusion Statement.

5. Subcontractors

If a Developer foresees the need for subcontractors in the project, a list of the subcontractors must also be submitted with the proposal (if available). The City reserves the right to confer with the Developer regarding subcontractors at any time during the negotiation or development process.

6. Credit Authorization Form

Developers are required to submit a credit authorization form authorizing the City to conduct a credit check (Attachment E).

7. Exclusive Negotiation Agreement

The Developer is required to enter into an Exclusive Negotiation Agreement ("ENA") with the City of Los Angeles for the purchase and development of the property (Attachment F).

B. Requirements for Contract Execution

1. Corporate Documents

All Developers who are organized as a corporation or a limited liability company are required to submit a Secretary of State Corporate Number, a copy of its By-Laws, a current list of its Board of Directors, and a Resolution of Executorial Authority with a Signature Specimen.

2. IRS Number

All Developers are required to complete and submit Proof of IRS Number (W-9) Form.

3. Insurance Certificates

Developers may be required to maintain insurance at a level to be determined by the City's Risk Manager, with the City named as an additional insured. Developers who do not have the required insurance should include the cost of insurance in their proposal. Developers will be required to provide insurance at the time of contract execution.

4. Affirmative Action Plan

All Developers who are awarded contracts in excess of \$5,000 are required to comply with the City's Affirmative Action Policies and must submit an Affirmative Action Plan.

5. Community Benefits Package

The successful Developer, during contract negotiations, will be required to provide the City with a community benefits package, including, but not limited to, apprenticeship programs and local hiring strategies. Contractors and others engaged in construction are encouraged to hire at least 30% of the workforce from a 5 mile project radius. Within this 30% local hiring recommendation, developers are encouraged to set aside 10% for special needs populations, which are defined as individuals facing at least two barriers to employment including homelessness, single parenthood, physical or mental disability, lack of GED or high school diploma, criminal record or other involvement with the criminal justice system or chronic unemployment

6. Collaboration

The City may, at its discretion, require two or more Developers to collaborate as a condition of contract execution.

VI. SELECTION PROCESS

All proposals submitted in response to this RFP will be reviewed for their relative strengths and weaknesses based on the submission requirements described herein. Selection will be based on the completeness and quality of responses to this solicitation.

Proposals will be evaluated based on the following criteria:

1. Responsiveness of Development Concept and Purchase Offer (50%)

Most heavily weighted in the selection process will be adherence to the Little Tokyo Community Planning and Design Guidelines combined with the purchase price offered to the City for the purchase of the Property and the approval to develop the Property.

2. Financial Feasibility of the Proposal (20%)

Soundness, and credibility of economic assumptions and analysis, including reasonableness of cost, revenue projections, and return on investment. Reasonableness of conditions required and/or proposed for project development, operation and maintenance.

3. Development Team Qualifications (20%)

Demonstrated record of experience of the development team in completing projects similar in size, type and magnitude to the proposed development concept, including past performance in meeting development schedules.

4. Financial Capacity of Development Team (pass/fail)

Demonstrated financial capacity; demonstrated ability to obtain construction and permanent financing for the proposed development.

5. Community Employment, Expanded Living Wage and Other Community Benefits (10%)

Proposals that expand these benefits are preferred.

A panel consisting of City of Los Angeles staff and community representatives will recommend a developer(s). City staff will then prepare an Exclusive Negotiation Agreement (ENA). The developer will also be required to submit a Good Faith Deposit of 10% of the appraised value of the property which will be used as part of the purchase price for the selected proposer and returned to non-winning proposers.

VII. APPEALS PROCESS

All applicants shall have the opportunity to appeal recommendations. Information on the appeals process and time line will be specified in a written notice to all proposers.

VIII. TERMS AND CONDITIONS

A. City Right of Cancellation and Amendment

Purchase And Development RFP: Alameda Street between First and Temple Streets

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The City reserves the right to withdraw this RFP at any time without prior notice. The City makes no representation that any contract will be awarded to any Developer responding to the RFP. The City reserves the right to reject any or all submissions. If an inadequate number of proposals is received or the proposals received are deemed non-responsive, not qualified or not cost effective, the City may at its sole discretion reissue the RFP.

The City maintains the right to amend this RFP.

B. Land Disposition Process

Fee title will be conveyed to the selected developer upon satisfaction of the conditions set forth in the Sales and Development Agreement, including, but not limited to, the payment of the purchase price, security for performance of developer obligations satisfactory to the City (e.g. performance bond, letter of credit, etc.), and upon final approval of the Developer and proposal by the City Council and the Mayor based on the City recommendations.

C. Additional City Requirements

Depending on the elements of the selected proposal and final project, the selected developer may have to comply with one or more of the ordinances listed in Part V, Section A. For more information concerning these possible requirements, please visit the Department of Public Works, Bureau of Contract Administration (BCA) website at: www.lacity.org/BCA/index.htm, or call the BCA at (213) 847-1922.

IX. GENERAL RFP INFORMATION

A. Costs Incurred by Developer

All costs of proposal preparation shall be the responsibility of the Developer. The City shall not, in any event, be liable for any pre-contractual expenses incurred by Developers in the preparation and/or submission of the proposals. Proposals shall not include any such expenses as part of the proposed budget.

B. Accuracy and Completeness

The proposal must set forth accurate and complete information as required in this RFP. Unclear, incomplete, and/or inaccurate documentation may not be considered. Falsification of any information may result in disqualification.

If the Developer knowingly and willfully submits false performance or other data, the City reserves the right to reject that proposal. If it is determined that a

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contract was awarded as a result of false performance or other data submitted in response to this RFP, the City reserves the right to terminate the contract.

Unnecessarily elaborate or lengthy proposals beyond those needed to give a sufficient, clear response to all the RFP requirements are not desired.

C. Withdrawal of Proposals

Proposals may be withdrawn by written request of the authorized signatory on the Developer's letterhead or by certified mail at any time prior to the submission deadline.

D. General City Reservations

The City reserves the right to extend the submission deadline should this be in the interest of the City. Developers have the right to revise their proposals in the event that the deadline is extended.

The City shall review and rate submitted proposals. The Developer may not make any changes or additions after the deadline for receipt of proposals. The City reserves the right to request additional information or documentation, as it deems necessary.

The City reserves the right to verify all information in the proposal. If the information cannot be verified, the City reserves the right to reduce the rating points awarded.

The City reserves the right to require a pre-award audit.

The City reserves the right to waive minor defects in the proposal in accordance with the City Charter.

If the selection of the Developer is based in part on the qualifications of specific key individuals named in the proposal, the City must approve in advance any changes in the key individuals or the percentage of time they spend on the project. The City reserves the right to have the Developer replace any project personnel.

At the City's sole discretion, oral interviews may be held with top scoring proposers. The results of the oral interview will determine the final selection recommendations. At this time, proposers will be asked to make presentations of their proposed project including design elements and financial capabilities of the development team.

E. Contract Negotiations

Developer approved for the sale shall be required to negotiate a contract with the City. The best terms and conditions originally offered in the proposal shall bind the negotiations. The City reserves the right to make a contract award contingent upon the satisfactory completion by the Developer of certain special conditions. The contract offer of the City may contain additional terms or terms different from those set forth herein.

As part of the negotiation process, the City reserves the right to:

1. Select all or portions of a Developer's proposal and/or require that one Developer collaborate with another for the provision of specific services, whether prior to execution of an agreement or at any point during the life of the agreement; and
2. Elect to contract directly with one or more of any identified collaborators; and
3. Require that all collaborators identified in the proposal to become co-signatories to any contract with the City.

F. Proprietary Interests of the City

The City reserves the right to retain all submitted proposals which shall then become the property of the City and a matter of public record. Any department or agency of the City has the right to use any or all ideas presented in the proposal without any change or limitation. Selection or rejection of a proposal does not affect these rights. All proposals will be considered public documents, subject to review and inspection by the public at the City's discretion, in accordance with the Public Records Act.

Developers must identify all copyrighted material, trade secrets or other proprietary information claimed to be exempt from disclosure under the California Public Records Act (California Government Code Sections 6250 et seq.) In the event such an exemption is claimed, the proposal must state: "(Name of Developer) shall indemnify the City and hold it and its officers, employees and agents harmless from any claim or liability and defend any action brought against the City for its refusal to disclose copyrighted material, trade secrets or other proprietary information to any person making a request thereof." Failure to include such a statement shall constitute a waiver of the Developer's right to exemption from disclosure.

G. Americans With Disabilities Act

Purchase and Development RFP: Alameda Street between First and Temple Streets

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Any contract awarded pursuant to this RFP shall be subject to the following:

The Developer/Consultant hereby certifies that it will comply with the Disabilities Act 42, U.S.C. Section 12101 et seq., and its implementing regulations. The Developer/Consultant will provide reasonable accommodations to allow qualified individuals with disabilities to have access to and to participate in its programs, services and activities in accordance with the provisions of the Disabilities Act. The Developer/Consultant will not discriminate against persons with disabilities nor against persons due to their relationship to or association with a person with a disability. Any subcontract entered into by the Developer/Consultant, relating to this Contract, to the extent allowed hereunder, shall be subject to the provisions of this paragraph.

I. Child Support Assignment Orders

Any contract awarded pursuant to this RFP shall be subject to the following:

This Contract is subject to Section 10.10 of the Los Angeles Administrative Code, Child Support Assignment Orders Ordinance. Pursuant to this Ordinance, Developer/Consultant certifies that it will (1) fully comply with all State and Federal employment reporting requirements applicable to Child Support Assignment Orders; (2) that the principal owner(s) of Developer/Consultant are in compliance with any Wage and Earnings Assignment Orders and Notices of Assignment applicable to them personally; (3) fully comply with all lawfully served Wage and Earnings Assignment Orders and Notices of Assignment in accordance with California Family Code Section 5230 et seq.; and (4) maintain such compliance throughout the term of this Contract. Pursuant to Section 10.10.b of the Los Angeles Administrative Code, failure of Developer/Consultant to comply with all applicable reporting requirements or to implement lawfully served Wage and Earnings Assignment Orders and Notices of Assignment or the failure of any principal owner(s) of Developer/Consultant to comply with any Wage and Earnings Assignment Orders and Notices of Assignment applicable to them personally shall constitute a default by the Developer/Consultant under the terms of this Contract, subjecting this Contract to termination where such failure shall continue for more than ninety (90) days after notice of such failure to Developer/Consultant by City. Any subcontract entered into by the Developer/Consultant relating to this Contract, to the extent allowed hereunder, shall be subject to the provisions of this paragraph and shall incorporate the provisions of the Child Support Assignment Orders Ordinance. Failure of the Developer/Consultant to obtain compliance of its subcontractors shall constitute a default by the Developer/Consultant under the terms of this contract, subjecting this Contract to termination where such failure shall continue for more than ninety (90) days after notice of such failure to Developer/Consultant by the City.

Developer/Consultant shall comply with the Child Support Compliance Act of 1998 of the State of California Employment Development Department.

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Developer/Consultant assures that to the best of its knowledge it is fully complying with the earnings assignment orders of all employees, and is providing the names of all new employees to the New Hire Registry maintained by the Employment Development Department as set forth in subdivision (1) of the Public Contract Code 7110.

J. Prevailing Wage

This project may be subject to State of California and City of Los Angeles prevailing wage requirements and federal Davis-Bacon requirements. Details of the requirements are available upon request.

K. Project Labor Agreement

Developers are encouraged to develop a Project Labor Agreement before commencement of construction.

X. PROPOSAL PACKAGE

General Preparation Guidelines

If a Proposer does not follow these instructions and/or information is left out or a particular exhibit and/or attachment is not submitted, the Proposer may be determined to be ineligible and excluded from the review.

- A. The proposal must be submitted in the legal name of the firm or corporation and the corporate seal must be embossed on the original proposal. An authorized representative of the applicant organization who has legal authority to bind the organization in contract with the City must sign the proposal.
- B. Proposers must submit one original proposal and five (5) stapled copies. The original must be marked "Original" on the cover and must bear the actual "wet" signature(s) of the person(s) authorized to sign the proposal. The copies must be numbered on the upper right hand side of the cover to indicate "Copy No. ___." Staple all pages firmly in the upper left-hand corner. **Specialized coverings, paper clips, or other removable fasteners are not acceptable.**
- C. All proposals must be accompanied by a cover letter that should be limited to one page. The letter must :
 - include the title, address, telephone number, fax number, and e-mail of the person(s) who will be authorized to represent the Proposer and each collaborator.

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- be signed by the person(s) authorized to bind the agency to all commitments made in the proposal and, if applicable, be accompanied by a copy of the Board Resolution authorizing the person(s) to submit the proposal. If a Board Resolution cannot be obtained prior to proposal submission, it may be submitted no later than three (3) calendar weeks after the proposal submission deadline.
 - identify the individual or firm which prepared or assisted in preparing the proposal. If that individual or firm will not participate in the implementation of the project, describe how the transfer of responsibility will occur to ensure timely implementation.
- D. Proposals must be submitted in the English language. Numerical data must be in the English measurement system; costs must be in United States dollars.
- E. Narratives must follow these standards:
- Font size – 12 points
 - Margins – At least 1 inch on all sides
 - Line spacing – Single-spaced
 - Single-sided, plain white paper
- F. Each page of the proposal, including exhibits, must be numbered sequentially at the bottom of the page to indicate Page ___ of ___ .
- G. Please use the indicative mood (will, shall, etc.) in narratives rather than the subjective (would, should, etc.) so that proposals can be easily converted to contract form.
- H. The Proposal Checklist lists all narratives, exhibits and certifications that must be included in the proposal. In assembling the completed proposal, please insert the exhibits and certifications where they are indicated in the Proposal Checklist. The Proposal Checklist will serve as your Table of Contents.
- I. Answers should be as concise as possible while providing all the information requested.
- J. In completing the narratives and exhibits, including the budget, please include and clearly identify the services to be provided by and the demonstrated ability of subcontractors, if any.

XI. Pre-Proposal Conference

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A Proposers' Conference (Conference) has been scheduled to answer questions about this RFP. See cover page for Conference date and location. At this Conference, City staff will review the RFP document and respond to questions regarding requirements of the RFP. City staff will not provide assistance regarding a Proposer's individual project design. Attendance to the Conference is mandatory for all Proposers. **BRING YOUR OWN COPY OF THE RFP. NO COPIES WILL BE PROVIDED AT THE CONFERENCE.**

The City of Los Angeles does not discriminate on the basis of disability and, upon request, will provide reasonable accommodation to ensure equal access to its programs, services and activities. Please contact the City at least seventy two (72) hours in advance to request an accommodation.

XII. Deadline for Submission of Proposals

The original proposal, together with five (5) complete copies, must be hand- or courier-delivered in a sealed package by 5:00 p.m. PST on the deadline date on the cover of this document; or delivered via U.S. Mail postmarked no later than 11:59 p.m. PST on the deadline date, to the submission address on the cover of this document.

Persons who hand-deliver proposals shall be issued a "Notice of Receipt of Proposal." The original copy of proposals submitted will be marked with a time and date stamp.

Proposers using the U.S. Mail are required to obtain a "Proof of Mailing Certificate" stamped by the Postal Service as evidence that the proposals were mailed no later than 11:59 p.m. on the deadline date.

Timely submission of proposals is the sole responsibility of the Proposer. The City reserves the right to determine the timeliness of all submissions. Late proposals will not be reviewed. All proposals hand-delivered after 5:00 p.m. PST or postmarked after 11:59 p.m. PST on the deadline date will be returned unopened to Proposers.

Proposals must be labeled as "RFP: Alameda Street between First and Temple Streets" and delivered to:

City of Los Angeles
Office of the Chief Legislative Analyst
200 N. Spring Street, Suite 255
Los Angeles, CA 90012

XIII. Technical Assistance

All technical assistance questions must be submitted by e-mail or fax, using the attached Technical Assistance Request form (Attachment I). Please identify the RFP title on the subject line of your message.

To ensure the fair and consistent distribution of information, all questions will be answered by a Question-and-Answer (Q&A) document available on the City website at **www.lacity.org**. No individual answers will be given. The Q&A document will be updated on a regular basis to ensure the prompt delivery of information. If you do not have access to the Internet, the Q&A document will be available by fax or by pick-up at the address on the front cover.

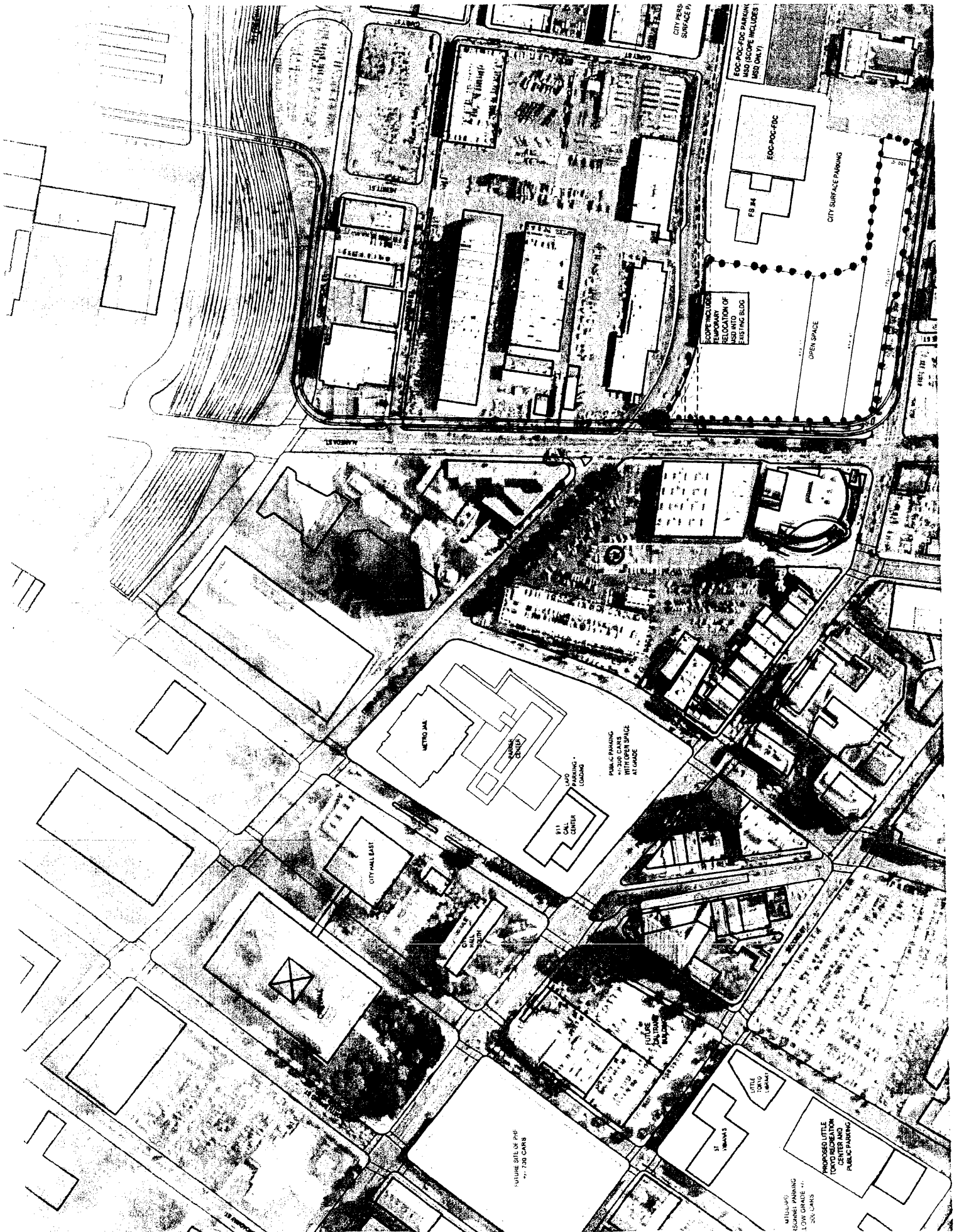
Purchase and Development RFP: Alameda Street between First and Temple Streets

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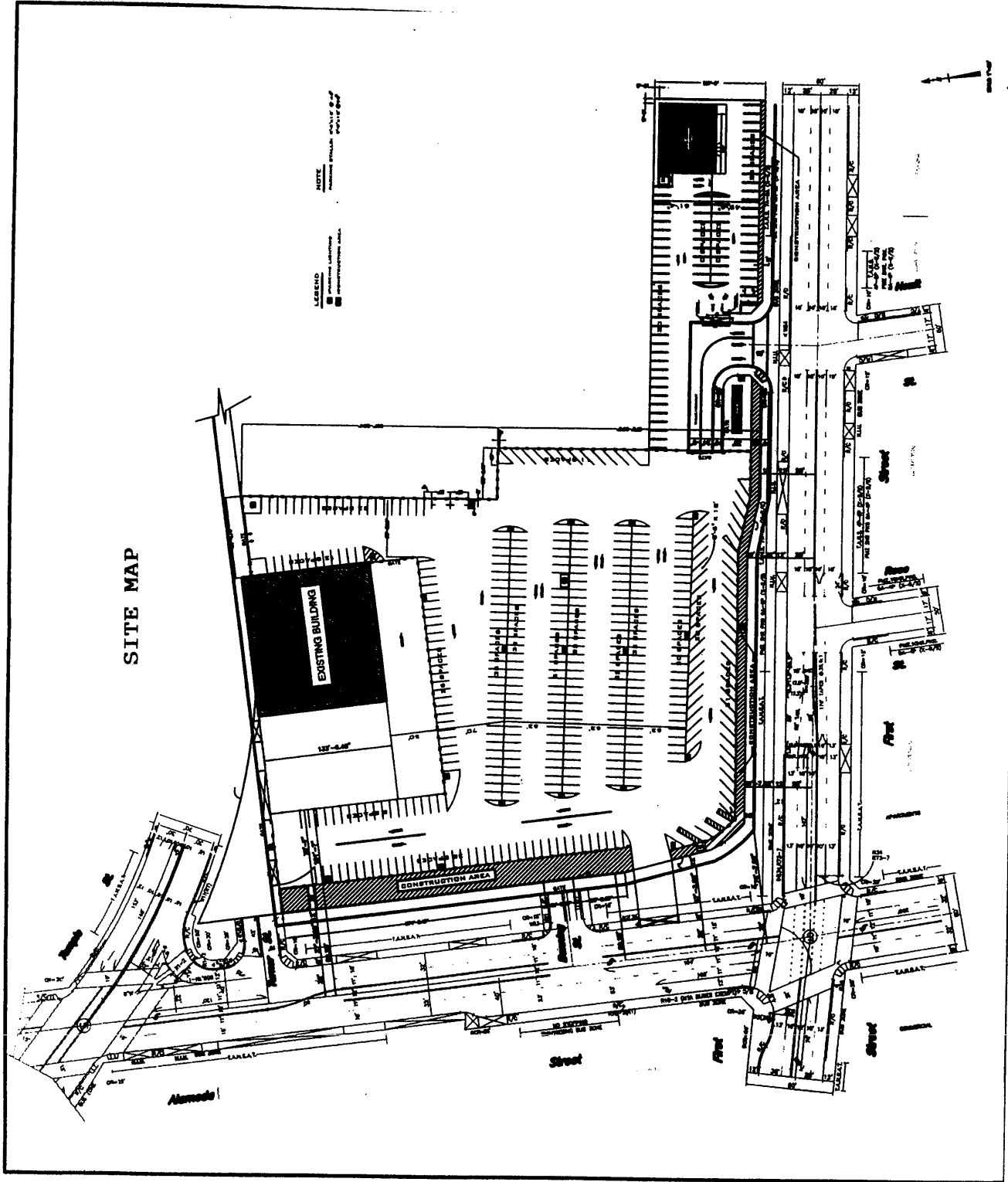
Proposal Checklist - Documents to be Submitted with Proposal

1. Cover Letter
2. Identification of the Site Covered by the Proposal
3. Identification of the Developer and Associates
4. Development Team Qualifications
5. Development Financial Concept for the Site
6. Schedule of Performance and Time Line
7. Financial Analysis
8. Financial Capability
9. Secretary of State Documentation
10. City Business License Number
11. Child Care Policy (if applicable) - Attachment C
12. Workforce Information - Attachment E
13. Subcontractor Information
14. Credit Authorization Form - Attachment G
15. Exclusive Negotiation Agreement - Attachment H

ATTACHMENT A - VICINITY M



ATTACHMENT B - SITE MAP



ATTACHMENT C- CHILD CARE DECLARATION STATEMENT

**CITY OF LOS ANGELES
VENDOR CHILD CARE POLICY PROGRAM
CHILD CARE DECLARATION STATEMENT**

The business concern listed below declares the following status on the "Child Care Policy of the City of Los Angeles, XI. Vendors" as defined in the attached supplementary instructions to bidders. It is incumbent upon the concern to notify the City of any changes applicable to this declaration.

Business Name	Telephone No.
Business Address	
Signature	Title

Note: A "stated child care policy" may include services and/or benefits for employees and their families, including infants through school-age child care centers or family day care homes, before and after school programs, day camps, services for ill children with special needs, family leave, and more. Please refer to the attached instructions for definitions. Please check ALL items on the form that apply to your business concern.

Part One

DOES YOUR BUSINESS HAVE A STATED CHILD CARE POLICY? YES NO
If YES, please attach a copy

Part Two

DOES YOUR BUSINESS PROVIDE CHILD CARE ASSISTANCE? YES NO
If YES, please check which from(s) of assistance

Level I Assistance

- Subsidized company child care center
- Subsidized Network of child care homes
- Child care reimbursement in addition to other benefits
- Child care reimbursement in a flexible benefit package
- Paid parental leave
- Purchase of spaces for employees in community child care program(s) (centers or homes)

Level II Assistance

- Salary set aside/flexible spending account funded with employee salary dollars/Section 125
- Child care referral services
- Parenting seminars
- Counseling on work/family issues
- Start-up of a self-supporting center
- Start-up contributions to a "consortium center"

Level III Assistance

- Flexible work hours
- Flex-place/work-at-home
- Permanent part-time/job sharing
- Work-at-home following maternity leave
- Unpaid parental leave
- Donations to enhance child care programs

Other: (Describe) _____

I HAVE READ AND COMPLETED: _____

(Signed)

For additional information on child care options and benefits for employees, please contact the City Child Care Coordinator's Office, 333 South Spring Street, Los Angeles, CA 90013.

Do not write in this space

Date Filed: _____	Expiration Date: _____
-------------------	------------------------

Attachment D - Workforce Information

Developer's Name (legal name of entity) _____

Headquarters of Firm: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Contact Person: _____ Email: _____

Telephone: _____ Fax: _____

Number of Employees Residing in the City of Los Angeles: _____

Total Number of Employees: _____

The proposal is submitted as a firm and fixed request valid and open for 90 days from the submission deadline.

This proposal is genuine, and no sham or collusive, nor made in the interest or in behalf of any person not herein named; the Proposer has not directly or indirectly induced or solicited any other Proposer to put in a sham proposal and the Proposer has not in any manner sought by collusion to secure for himself or herself an advantage over any other Proposer.

To my knowledge, this proposal does not duplicate facilities or services available in the area that are funded by other sources of funds.

In addition, this organization and its members are not now and will not in the future be engaged in any activity resulting in a conflict of interest, real or apparent, in the selection, award, or administration of a subcontract supported by these funds.

AUTHORIZED SIGNATURE & DATE

PRINT NAME AND TITLE

Attachment E - Credit Authorization Form

Instructions: Each general partner(s) and applicant(s) / project sponsor(s) must complete this Credit Check Authorization.

The information requested in the entire Request for Proposals is to be used by the City of Los Angeles to assess the applicant's credit-worthiness. Information provided that is contained in public records cannot be withheld from disclosure under the California Public Records Act Gov. Code Sections 6250 and 6254. All other information may be required to be disclosed outside the agency by state and/or federal law.

Furnishing all information requested on this form is mandatory. Failure to provide such information may result in disqualification of the application or a withdrawal of the City of Los Angeles' commitment.

CRIMINAL PENALTIES. Any person who shall knowingly make or cause to be made in writing, either directly or indirectly, any false statement, with the intent that it shall be relied upon, for the purpose of procuring the loan secured by real property, shall be guilty of a criminal offense, punishable by a fine not exceeding ten thousand dollars (\$10,000.00), or by imprisonment in a county jail not exceeding six months, or by both the fine and imprisonment. California Penal Code sections 532(a) and 532(f).

CONTINUING OBLIGATION. The applicant has a continuing obligation to provide the City of Los Angeles with current and accurate information. Applicant must provide to the City all requested information; with an Applicant's Certification Statement for any individual or entity that the City, in its sole discretion, believes is necessary to evaluate the application (reasonably related to the applicant).

By signing below, authorization is hereby provided to the City to verify any and all information provided in the proposal, including, but not limited to, the organization's credit rating, status and payment history of real estate loans and performance on contracts with third parties. The City is further authorized to utilize photocopies of this authorization to obtain third party contractual and credit references and status of the organization's obligations. I understand that the confidentiality of the information I have furnished will be preserved except where disclosure of this information is required by applicable law.

CERTIFICATION/AUTHORIZATION. I/(we), the undersigned, certify that the information provided to the City of Los Angeles in this REQUEST FOR PROPOSALS for 2006 is true and correct as of the date set forth below my/(our) signature on this application package and acknowledge that any false or misleading statements of the information contained may result in civil liability and liability for monetary damages to the lender, it's agents, successors, and assigns, insurers and any other person who may suffer any loss due to reliance upon any false or misleading statements of the information contained may suffer any loss due to reliance upon any false or misleading statements which I have made on this application.

AUTHORIZED SIGNATURE & DATE

PRINT NAME AND TITLE

NAME OF ENTITY

Attachment F - EXCLUSIVE NEGOTIATION AGREEMENT

(To be typed on Developer's own letterhead)

Mr. Gerry Miller, Chief Legislative Analyst
Office of the Chief Legislative Analyst
200 N. Spring Street, Room 255
Los Angeles, CA 90012

Dear Mr. Miller:

The undersigned Developer hereby submits to the City of Los Angeles, California, an Agreement to Negotiate Exclusively for a period not to exceed Three Hundred Sixty (360) days for development of property located on Alameda Street between First and Temple Streets. We request that the City negotiate exclusively with us for a period not to exceed 360 day period.

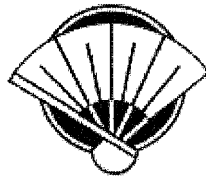
This Agreement is made upon the following terms and conditions:

1. Negotiations may be extended beyond the established period at the option of the City.
2. Immediately upon acceptance of this Agreement, we will diligently engage in activities to implement the development of the property covered by this Agreement.
3. The proposed development is subject to the approval by the City Council. We understand that we will be required to make full disclosure to the City of our principals, officers, stockholders, etc., and all other pertinent information concerning the developer and associates.
4. All members of the development team must provide its experience, resumes and examples of previous projects similar in size and scale as to the one proposed to the City.
5. We understand that the City shall cooperate fully with the development team in providing them with any information and assistance in connection with the proposed development.
6. The City reserves the right at any time to request additional information and data from the developer and/or further information, data and commitments to ascertain the depth of the subject to the terms and the developer's capability and desire to develop the site pursuant to those conditions stated above.
7. The City shall not be liable for any real estate commissions or brokerage fees which may arise here from. The City and developer each represents that it has engaged no broker, agency or finder in connection with this transaction.
8. We have read and reviewed the summary of the City's Equal Opportunity Policies and goals, the City's Policy on the payment of Prevailing Wages, and the City's requirements for Living Wages, Service Contract Worker Retention, Equal Benefits, and Contractor Responsibility, by private redevelopers or owner-participants.

Sincerely,

**Attachment G -
Little Tokyo Planning and Design Guidelines
(40 pgs)**

Little Tokyo Community Council (LTCC) and
Mayor's Little Tokyo Community Development Advisory
Committee (LTCDAC)



LITTLE TOKYO PLANNING & DESIGN GUIDELINES

Prepared by the
Little Tokyo Planning and Design Guidelines
Joint Task Force

November 2005

Cover logo: Standards have been established by the Wayfinding Confederation Grant for use of the logo. Those wanting to use this logo for publication should contact the Little Tokyo Business Improvement District (BID) at (213) 620-0570.

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SECTION I -- PLANNING

INTRODUCTION

The Little Tokyo Community has been participating in a yearlong statewide pilot project – *California Japantown Preservation Pilot Project*. Part 1 of the project, funded by the State Department of Parks and Recreation, focused on defining *cultural preservation* in California's three major Japantowns - Los Angeles, San Jose and San Francisco¹.

Part 2 of the project calls for a more detailed assessment of the use of the State of California's Specific Plans and other planning mechanisms.

The Los Angeles strategy involves establishing Little Tokyo Community Planning and Design Guidelines *"to ensure that both significant physical (tangible) properties and transmission of intangible aspects of the culture...are given protection and priority in the future development of Little Tokyo"*.

A community workshop to gather Little Tokyo community stakeholders' ideas and input on culturally appropriate land use and design elements was funded by the Community Redevelopment Agency of the City of Los Angeles (CRA/LA) and co-sponsored by the Little Tokyo Community Council; the Honorable Jan Perry, Councilmember, Council District 9; the Mayor's Little Tokyo Community Development Advisory Committee, CRA/LA; the Little Tokyo Redevelopment Project; the Nikkei Interfaith Fellowship; the Little Tokyo Business Association; and the Japanese Chamber of Commerce of Southern California.

The Little Tokyo Community Planning and Design Workshop was held on December 4, 2004, CRA/LA engaged the services of Kumamoto Associates to coordinate and facilitate the Workshop, and Suisman/Campbell/Rios, the Project Restore design consultants, to provide technical planning and design expertise.

Upon receiving the workshop report, the Little Tokyo Community Council (LTCC) and the Mayor's Little Tokyo Community Development Advisory Committee (LTCDAC) set up a joint task force to examine the workshop data along with other planning documents and develop the Little Tokyo Planning and Design Guidelines to be submitted to the CRA/LA Commission and City of Los Angeles for adoption.

¹ Defining Cultural Preservation, September 29, 2004, Edited November 12, 2004, Prepared for Little Tokyo Community Council, Los Angeles, California; Prepared by: TBA West, Inc. 1950 Sacramento Street, #1, San Francisco, CA 94109

Members of the task force included Nancy Araki (Japanese American National Museum), Ellen Endo (*The Rafu Shimpo*), Ron Fong (Little Tokyo Service Center), Frances Hashimoto (Little Tokyo Business Association), Tim Keating (Los Angeles River Artists and Business Association), Wilson Liu (Little Tokyo Business Improvement District) Mike Saijo (Artist/Resident), and Karen Yamamoto (Community Redevelopment Agency of Los Angeles). The task force activities were facilitated and coordinated by Alan Kumamoto and Joanne Kumamoto (Kumamoto Associates).

BACKGROUND

“A neighborhood is made up of people and places. It is defined through the experiences of those who consider it home. And it holds their hopes for the future and their memories of the past.”²

As in most urban settings, the neighborhood called “Little Tokyo” has undergone several metamorphoses. Little Tokyo is situated less than half a mile south of the founding site of the city, El Pueblo de Los Angeles State Historic Park and about the same distance east of the Los Angeles River. Today, it is surrounded on the north by federal buildings, to the west by the Los Angeles Civic Center and the City Hall, to the east by First Street Bridge, which crosses the Los Angeles River into East L.A.

In the 1930s and 1940s, Little Tokyo grew into America’s largest Japanese community settlement, stretching from Main Street to the 1st Street Bridge, or three-quarters of a mile east-west and a half-mile north-south (1st Street to 5th Street). In 1970, Little Tokyo was designated a project of the Community Redevelopment Agency (CRA) of Los Angeles and defined as a nine-block area.

The City of Los Angeles was founded at the site of a large Indian village in 1781 by people of Spanish, African American, Native American, and mestizo descents. By the 1830s, vineyards, orchards and farms flourished in the rich soil of the Los Angeles River basin.

Gravitating toward what was familiar to them in language, foods, and customs, Mexican, African American along with European American pioneers made their homes and built businesses and communities in and around this area. The Catholic religious center, St. Vibiana’s Cathedral, was built within the area at 114 E. 2nd St. in 1880.

From the early 1800s through the early 1900s, Asian migrants and immigrants added yet another layer to Los Angeles’ multi-ethnic population, bringing their customs and religions.

The first Japanese Buddhist temple, Rafu Bukkyo-kai, or Los Angeles Buddhist Mission, was founded in 1904 in what was basically a converted house at 229 E. 4th Street. It moved to San Julian Street in 1907, then to 319 Boyd Street two years later. Eventually, the temple moved to Boyle Heights and was named Higashi Honganji. In 1976, Higashi moved back to its roots in Little Tokyo.

² From “Boyle Heights: The Power of Place,” Japanese American National Museum exhibition, 2004.

Similarly, Nishi Hongwanji traces its roots to the Nanka Bukkyo-kai Mission established in 1905.

The worldwide Pentecostal Church dates back to 1906 and occupied a site at San Pedro and Azusa Streets near what is now the center of Little Tokyo. The first Catholic mission dedicated to the Japanese in the Americas began in Boyle Heights in 1912. By 1915, eight women from Nagasaki arrived to assist in the mission and eventually established Little Tokyo's first elementary school, Maryknoll School on Hewitt Street.

The name "Li'l Tokio" became fixed to the area sometime during the turn of the 20th century as the number of *Issei* (first-generation Japanese immigrants) continued to grow and they established residences, businesses and religious, social and cultural institutions. The area was also referred to as "Sho Tokyo," "Japanese Town," "J-Town," and eventually became known widely by its current designation, "Little Tokyo." By 1915, over 7,000 Japanese lived in the Los Angeles area, the mainland United States' largest Japanese settlement at the time.

The Immigration Act of 1924, the result of two decades of growing anti-Japanese sentiment, ended further immigration from Japan, isolating the *Issei* whose values and traditions were rooted in Meiji era Japan (1868-1912). This isolation period continued until the changes to the immigration laws in 1952. Even today, one can trace the Japanese American family and community values, ethics, customs, and even the Japanese language learned in family settings, back to the Meiji era.

With the bombing of Pearl Harbor on December 7, 1941, America entered World War II. In response to growing anti-Japanese sentiment, President Franklin Delano Roosevelt signed Executive Order 9066 in February 1942, resulting in the mass incarceration of 120,000 Japanese Americans from the west coast of the United States. Vibrant communities like Little Tokyo became virtual ghost towns within a matter of months. Three and a half years later, Japanese Americans, whether released from one of America's 10 concentration camps or returning as heroic veterans who fought for democracy in Europe and Asia, gradually went back to areas like Little Tokyo to rebuild communities and restart their lives.

By the mid-1950s, community leaders began discussing ways to revitalize Little Tokyo. By 1962, the Little Tokyo Redevelopment Association was formed as a non-profit organization by the Japanese Chamber of Commerce of Southern California with membership made up of both *Issei* and the American-born second generation, *Nisei*. Dues collected from businesses, property owners and non-profit organizations helped support the vision toward revitalization. Joining this group were City planners who as volunteers met with the group each Friday afternoon at the Chamber offices. The discussions led to the

identification of a nine-block area designated for redevelopment. A plan was presented to the City, and in 1970, the City Council approved the proposal and created the Little Tokyo redevelopment area as a separate district for 30 years. (A 10-year extension was added in 2000.) Now, at the beginning of the 21st century, Little Tokyo is at a new crossroad. Social and economic changes have impacted property values, making the area desirable for new development. In many cases, land and structures left vacant for the past twenty years have suddenly increased in value.

Growth opportunities also bring the obligation to ensure that Little Tokyo's historical importance and rich cultural heritage are preserved as inextricable components of Los Angeles and California history.

To this end, the Little Tokyo Design Guidelines project has been created with consideration of the multicultural elements within the history of this neighborhood as well as looking forward to adding new dimensions that will enrich its unique heritage.

Resources:

Hayden, Dolores, *The Power of Place/Urban Landscapes as Public History*, The MIT Press 1995

Japanese American National Museum, Hirasaki National Resource Center, *Boyle Heights: The Power of Place*, 2002

Kaji, Bruce, oral history, *Redevelopment in Little Tokyo*, 2005

Los Angeles, City of, Facts and Statistics, www.laalmanac.com/history/hi03b.htm

Murase, Ichiro Mike, *Little Tokyo/ One Hundred Years in Pictures*, Visual Communications/Asian American Studies Central, Inc. Little Tokyo Centennial Committee 1983

Japanese American History / An A-Z Reference from 1868 to the Present, edited by Brian Niiya, Japanese American National Museum 1993

A. VISION

It is the intent of the Little Tokyo Planning and Design Guidelines Task Force to develop design guidelines that will respect Little Tokyo's ethnic heritage while encouraging development and redevelopment in a manner that is aesthetically pleasing, sustainable, attentive to detail, harmonious with the existing structures and maintains the area's unique cultural identity.

Guidelines are meant to encourage individual expression in the development of land and buildings while maintaining continuity in the design of the urban environment. At the same time, the intent of design guidelines is to protect and enhance those qualities and characteristics, which seem mutually advantageous to the Little Tokyo community, the City in general, and to the property owners, merchants, residents, and workers.

The guidelines establish the policies and concepts for good design and quality development but are flexible enough to allow for individual expression and imaginative solutions to fit the existing Little Tokyo environment. The design guideline is a culminating document incorporating data from numerous community focus group sessions conducted since the year 2000 with the latest in 2004.

The Little Tokyo Planning and Design Guidelines Task Force was created in 2004 and assigned the task of synthesizing the tremendous amount of community, general public and civic input concerning the future vision for the area known as Little Tokyo. Among the documents is the California Japantown Preservation Pilot Project funded by Senate Bill 307. The Project centered on the preservation of three of California's remaining Japantowns in Los Angeles, San Francisco and San Jose.

Since 1962, Little Tokyo has continuously monitored and responded to public and private development plans to ensure the unique cultural character of this historical and cultural neighborhood. This review process was conducted primarily through the Mayor's Community Development Advisory Committee of the Los Angeles Redevelopment Agency and more recently through the Little Tokyo Community Council.

As the State Legislature declared in SB 307, "development should be guided by a comprehensive vision of the future with a commitment to the history and cultural character of the neighborhoods and communities."

With an understanding of social, cultural, political, and economic forces that have historically shaped the urban landscape of Little Tokyo, these same factors need to be considered when examining the future development and revitalization of the neighborhood. This includes issues of ethnic heritage (language, culture, art), human attachment (sentimental values, history,

memory), and power (private investment, public input, community empowerment, and city politics).

In 2002, the California Japantown Planning and Preservation Conference created a preliminary definition of cultural preservation as:

The protection, interpretation, and documentation of (1) cultural properties, structures, sites, objects, and artifacts; (2) culturally significant businesses and economic development; (3) culturally relevant architecture, design, aesthetics and landscapes; (4) textiles and clothing; (5) folklore, stories, language and literature; and (6) food and cuisine. Preservation was also viewed as a political, economic, and social concern that preserves and protects places that reflect the meanings, ideologies, beliefs, values, and views shared by a group or groups.³

As a result of this yearlong process in Little Tokyo, Los Angeles, a definition of cultural preservation for Little Tokyo was refined to:

Cultural Preservation combines political, economic, and social elements that protect Japanese Americans' rich and dynamic traditions, associations, and heritage within the context of the physical and cultural landscapes of their neighborhoods. The objective of cultural preservation as a planning mechanism is to ensure that both significant physical (tangible) properties and the transmission of intangible aspects of the culture, such as oral traditions, arts, music, and the community's essence, are given protection and priority in the future development of Little Tokyo.

In this definition of cultural preservation, the scope of preservation is broadened to be more inclusive of the various factors that have shaped and continue to shape the physical and cultural landscape of ethnic neighborhoods. These neighborhoods are situated in areas that carry both historic and cultural significance to ethnic communities. Thus, throughout this report, the usage of "cultural preservation" refers to the preservation of physical and cultural spaces rooted in a particular physical place. The use of the term "built environment" and "tangibles" are used interchangeably in reference to the physical spaces, whereas "intangibles" refer to the cultural and social elements in the community and would be of great importance in creating design guidelines for Little Tokyo.

The definition embraces the wishes of the community as represented in the preceding documents, the result of many hours of preparation and years of community dialogue and input.

B. THEMES AND OBJECTIVES

SUMMARY OF THEMES

The following themes summarize key recommendations received from a variety of community sessions and reflect feedback received from community members⁴.

Theme I: Promoting and Sustaining a Thriving and Active Community

A. *Mixed Land Use*

Little Tokyo is envisioned as a diverse residential and business community where people come to visit, work, worship, and socialize. The following recommendations, aimed at attracting more people and increasing activity in the neighborhood, emerged from a visioning workshop co-sponsored by the Little Tokyo Community Council and Community Redevelopment Agency of Los Angeles:

1. Create a variety of land uses, including residential, retail, commercial, religious, cultural, recreational, and entertainment purposes.
2. Augment and support daily activities of both residents and non-residents by providing facilities and amenities that appeal to a variety of tastes.
3. Provide elements such as daycare, post office, market, school, recreation center, playground, social and public services, community gathering space, and Japanese consulate.

B. *Venues and Activity*

Creation of a "24-hour" Little Tokyo community would allow for opportunities for people to stay active in the community after most retailers and offices close.

The LTCC cultural preservation report found that "people...want activities that engage the vitality and charm of the neighborhood." Community members made the following suggestions:

1. Create places to socialize and recreate, especially for the younger population.
2. Enhance and increase the number, quality, and variety of food, entertainment, and other amenities.

• ⁴ Source: Beverly Wong, *Summary of Little Tokyo Visioning/Planning Documents*, 2004

3. Develop a viable Little Tokyo nightlife.
4. Encourage the addition of more local businesses, especially those that promote community culture, history, and a sustainable community economy.

C. *Access and Transportation*

Optimizing community access and improving circulation within the community would allow for greater ability to access and utilize Little Tokyo's resources and encourage patron activity.

Parking accessibility, availability, and affordability can be addressed through such means as free parking, free limited parking, validation, and additional parking structures.

Enhancing pedestrian access for those traveling within or to Little Tokyo can help increase activity within the neighborhood as well as pathways from Little Tokyo to surrounding communities.

Aesthetics and amenities suggested include benches, public restrooms, crosswalks, and trees that offer shade. Study participants believed that creating a pedestrian-friendly environment would foster better connections with downtown LA, the Arts District, and other communities.

Little Tokyo is envisioned as a transportation center. While acknowledging the benefits of the coming MTA Gold Line Station, participants would also like to see more DASH stops, more affordable public transit, a shuttle program, and increased weekend and night transit stops.

D. *Housing*

In its formative years, Little Tokyo became a destination for immigrants of varying nationalities. It continues to embody diversity among its residents, merchants, and workers today. Housing should be available for households of all income ranges.

Mixed-income housing and mixed-use developments that include housing are encouraged. The availability of affordable housing continues to be stressed by community members. Interaction among residents and patronage of local businesses should be encouraged.

Theme II: Preserving Cultural Identity and Character

A. *Cultural Icon and Gathering Place*

Preserving and promoting Little Tokyo's cultural identity and historical background are essential to developing its image as a unique destination

in order to attract visitors and residents. People should feel a sense of place when in the community.

Suggestions for enhancing the community as a cultural icon include:

1. Urban design elements that reflect the Japanese tradition and are culturally sensitive, including landscaping, signage, public art, and architecture.
2. Cultural landmarks, facilities, businesses, and events.
3. Cultural activities that perpetuate Japanese presence in the community and attract visitors.

Little Tokyo, one of only three remaining Japantowns, is regarded by many as the hub or center of the Japanese American community and a link between America and Japan.

B. *Cultural Institutions*

There are eight temples and churches in Little Tokyo symbolizing the cultural and religious diversity among Japanese Americans. Worshipers from throughout Southern California continue to visit Little Tokyo on a regular basis. These institutions have been part of Little Tokyo for over 100 years and are the original cultural symbols of the community. Other cultural symbols and resources include but are not limited to:

- Japanese American Cultural and Community Center (JACCC).
- Japanese American National Museum (JANM).
- 1st Street Historic District.
- Union Center for the Arts, including East West Players, L.A. Artcore and Visual Communications.

Public art, such as murals and sculptures should be preserved and supported in the community. Teaching traditional arts and culture is also important, including collaboration with community artists and the Arts District.

Community members emphasized the need to preserve religious institutions, while better connecting them to the community through compatible development and by creating friendly pathways.

C. *Neighborhood Character*

Little Tokyo is a gateway for immigrants, especially for residents and community members in need of culturally sensitive and linguistically appropriate services. Little Tokyo serves as a safety net for the Japanese speaking community, immigrants, and lower-income people that utilize community institutions that provide social services, small

business assistance, job opportunities, health care providers, affordable housing, and cultural amenities.

Theme III: Attracting People of Various Cultures and Generations

A. *Beautification*

Along with promoting Little Tokyo's unique cultural character, beautification efforts will make the neighborhood presentable and attractive.

Comments emerging from the LTCC public meetings include the definition of Little Tokyo as an active, attractive, friendly, safe and fun place which serves those of Japanese ancestry as well as the multicultural community of Los Angeles."

From a list of seven general priorities for Little Tokyo, beautification ranked first overall (along with security). Common beautification ideas include landscaping with trees or other greenery and designating a park or green space.

B. *Safety and Security*

Along with beautification, security ranked first among participants in the LTCC public meetings. Both public safety and security are common issues of concern among community members. Safety as well as the image of safety was deemed important in bringing people to the community.

One common concern, especially for senior citizens, is pedestrian safety, which could be improved by installing better lighting and wider sidewalks. In addition, people often mentioned addressing the homeless situation.

C. *Multigenerational Environment*

Intergenerational programs and activities that promote interaction among youth, families, and seniors, add to the community's vitality and attract a broader population. Community members often call for:

1. More youth-targeted venues, facilities, events, activities, and job training to provide youth a place in the community.
2. Amenities that accommodate families such as daycare, children's park, grade school, adult school, recreation center or space, and community center or space.
3. Amenities that accommodate seniors, e.g. senior center or facility.

D. *Multicultural Environment*

Attracting a multi-cultural crowd enhances Little Tokyo's viability as an entertainment and dining hub. Increasing the variety of restaurants, retail stores, entertainment venues, art and cultural facilities, and recreational outlets will help draw people from outside the Japanese American community.

Theme IV: Fostering Social Relationships and a Sense of Community

A. *Community Space*

Many people envision Little Tokyo as a:

- Neighborhood, home, or family.
- Hub or center of activity.
- Gathering place.

Some ideas mentioned, which would contribute to greater interaction and socialization are:

1. Community space in various forms, including open space, plaza, green space, park, basketball courts, recreation center, community center, playground, sports field, or garden.
2. Public features such as sidewalks and benches.
3. Intangible items that lead to social interaction, such as community events.

B. *Community Voice*

Decisions that affect the community should take into consideration the feelings of members, through a process that is democratic or otherwise includes community input.

Participants in community sessions strongly expressed the need for increased power in determining the community's future. In particular, the LTCC community planning report concluded, "The need for political power was articulated at several meetings." Recommendations included holding community meetings and delegating a community representative to deal with city level politics.

C. BOUNDARIES

RATIONALE FOR DEFINING LITTLE TOKYO BOUNDARIES

Little Tokyo's boundaries have fluctuated over time, often the result of external factors, not the least of which was the World War II mass evacuation of its inhabitants in 1942 and Los Angeles' eventual transformation into a major metropolis.

Industrialization of the area began in 1831 when Jean Louis Vignes began commercial winemaking. The section just west of the First and Fourth Street Bridges was formerly known as Wolfskill Grove, where the first commercial production of citrus fruit in America commenced in 1838. The grapefruit tree in the courtyard of the Japanese American Cultural and Community Center is of the type Wolfskill planted. Around the turn of the century, both Vignes' enterprise and Wolfskill's agricultural business began to depend on Japanese workers.

Little Tokyo's first known business was a small restaurant established in 1885 at 340 E. First Street by Hamanosuke "Charles" Shigeta, a shipwrecked seaman. About 25 Japanese lived in Los Angeles at the time. Soon, residential hotels and other businesses cropped up. The Linda Lea Theater, a popular entertainment venue for immigrants who wanted to see first-run films from Japan, still stands on Main Street, a reminder of Little Tokyo's earlier western boundary.

Plans in 1950 to build a new police headquarters, later named Parker Center, on the north side of First Street, claimed more of Little Tokyo's territory, displacing several Japanese-owned businesses and moving the Little Tokyo's nucleus eastward.

Parts of the neighborhood can also be called the Arts District, particularly the area south of First Street and east of Alameda Street. Little Tokyo cultural institutions such as Maryknoll Japanese Catholic Center and Zenshuji Temple coexist in the area that once was the home to many artists. For the area south of First and east of Alameda, it is suggested that land use and design be sensitive to the needs of both the Arts District and Little Tokyo.

From an historical perspective, Little Tokyo's natural growth corridors on the east and south suggest that its boundaries more naturally extend beyond what is currently regarded as its borders. The eastern portion might also include the Mangrove site, where the Little Tokyo/Arts District Gold Line station is slated for construction.

The southern growth would extend to Alameda then shift south one block to Fourth Street, which then becomes the south boundary. San Pedro Street, becomes the west boundary for one block until the south boundary resumes west to Los Angeles Street, where it would rejoin the existing western boundary. Such expansion would include Little Tokyo Shopping Mall (f.k.a. Mitsuwa Plaza), Centenary United Methodist Church, the Professional Building, and Jodoshu Buddhist Mission, all of whom serve the Japanese American community.

Like tree rings, Little Tokyo's varying boundaries provide useful historical maps that reflect the area's social, economic, and physical changes through the decades. It has been suggested that a canopy of Gingko trees, the first to be saved from extinction at the hand of man, be planted to symbolically define and preserve Little Tokyo's outer edges.

Expanding Little Tokyo's boundaries could allow for residential, commercial, and recreational growth consistent with the changes that will inevitably come with enhanced access to public transportation with the opening of the Gold Line station on its eastern edge.

Moreover, southern expansion would allow for the adaptive reuse of older commercial buildings into live/work spaces, such as that in the Arts District, becoming a bohemian area for artists and younger people.

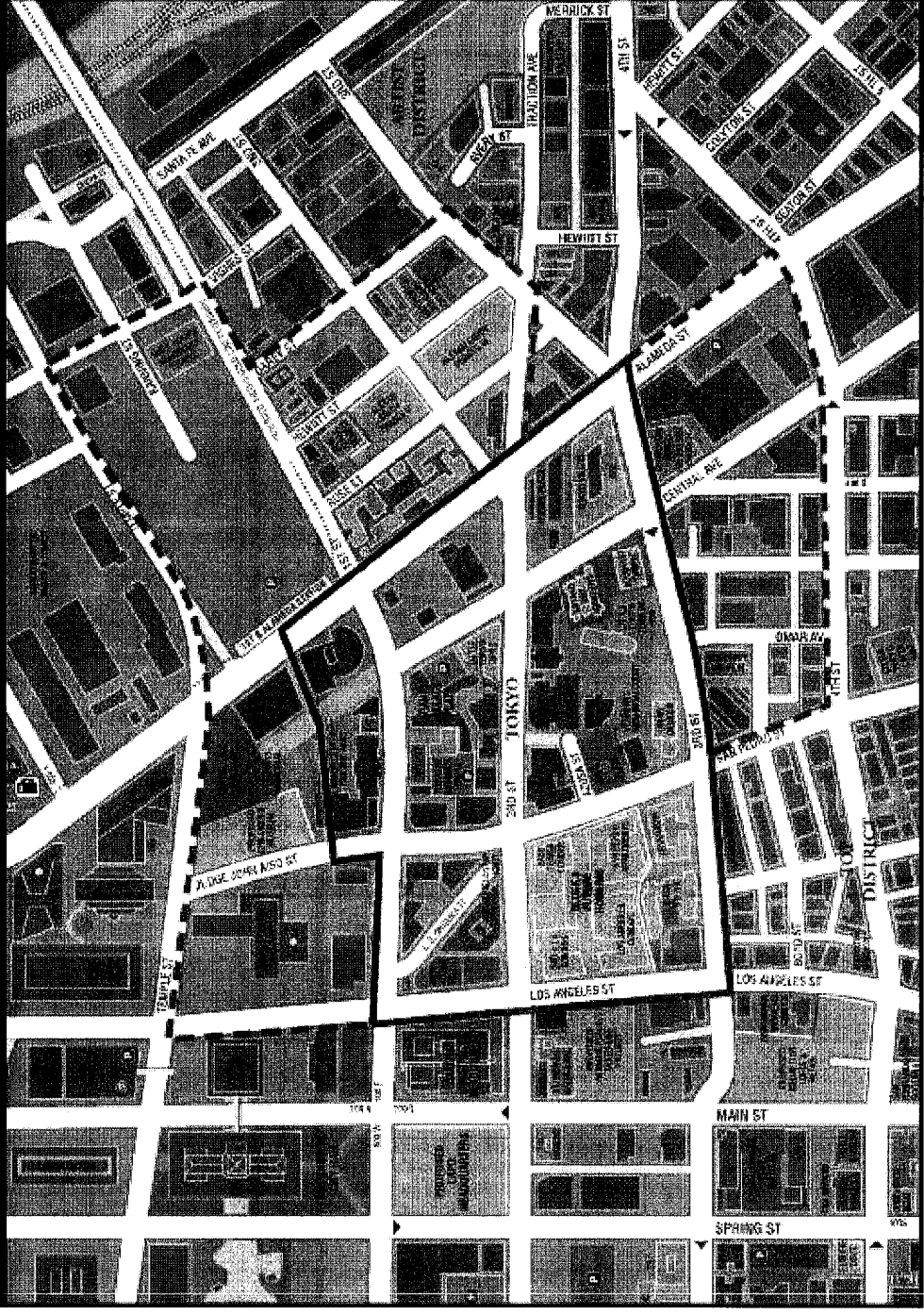
Contiguous Border

Starting in the northeast at Temple and Vignes Streets, the suggested contiguous boundary for the Little Tokyo Community Design Overlay District proceeds south on Vignes to 1st Street; west on 1st Street to Garey Street; south on Garey to 3rd Street; west on Third to Traction Avenue; northwest on Traction until it becomes 2nd Street at Alameda Street; south on Alameda Street to 4th Street; west on 4th Street to San Pedro Street; north on San Pedro Street to 3rd Street; west on 3rd Street to Los Angeles Street; north on Los Angeles Street to Temple Street; and east on Temple Street to Vignes Street. (See map next page.)

Outer/Directional Boundaries

Suggested outer boundaries for the Little Tokyo Community Design Overlay District are:

- Northern Border: Temple Street from Los Angeles Street to Vignes Street.
- Eastern Border: Vignes Street from Temple to 1st Street; Garey Street from 1st Street to 3rd Street; Alameda Street from 2nd Street to 4th Street.
- Southern Border: 1st Street from Vignes Street to Garey Street; 3rd Street from Garey Street to Traction Avenue; Traction to Alameda Street; 4th Street from Alameda Street to San Pedro Street; 3rd Street from San Pedro Street to Los Angeles Street.
- Western Border: Los Angeles Street from 3rd Street to Temple Street including the west side of Los Angeles Street between 2nd and 3rd Streets; San Pedro Street from 4th Street to 3rd Street.



Boundaries:  Little Tokyo Redevelopment Project  Design Guidelines

SECTION II – DESIGN GUIDELINES

INTRODUCTION

A number of factors contribute to what ultimately defines Little Tokyo as a viable and vibrant community within Los Angeles, a large metropolitan area that is simultaneously growing and changing. Design guidelines suggest ways to execute the overall vision while reinforcing Little Tokyo as the historic nucleus of Japanese culture and history in Southern California. The future design of Little Tokyo should incorporate a Japanese aesthetic.

BACKGROUND

The following guidelines identify objectives and define specific aspects intended to support Little Tokyo's development. In many cases, these principles have been successfully applied in communities with needs and issues similar to those in Little Tokyo. Also addressed are aspects unique to the area.

A. Primary Gateways

Gateways are the points of entry that establish an image or identity for the community being entered. While there are a number of intrinsic gateways in Little Tokyo, such as Nishi Hongwanji Buddhist Temple on the east, there are no officially designated points of entry. In the future, however, no gateway is likely to be more evident than the planned Gold Line light rail at Temple and Alameda Streets or 1st and Vignes Streets. coming from East Los Angeles.

- A1. Accentuate the following primary gateways into Little Tokyo (see map next page):
 - First Street intersections with Los Angeles and Vignes Streets
 - Second Street intersection with Los Angeles Street
 - Third Street intersections with San Pedro and Alameda Streets
 - By car, Temple and Alameda Streets are a frequently used gateway into Little Tokyo.
 - For pedestrians, 1st Street and Alameda might be considered a likely gateway.

- A2. Reflect the unique identity of Little Tokyo in the design of the gateways, through the use of certain symbols of Japanese culture (e.g., stone lanterns, banners) and appropriate materials (e.g.,

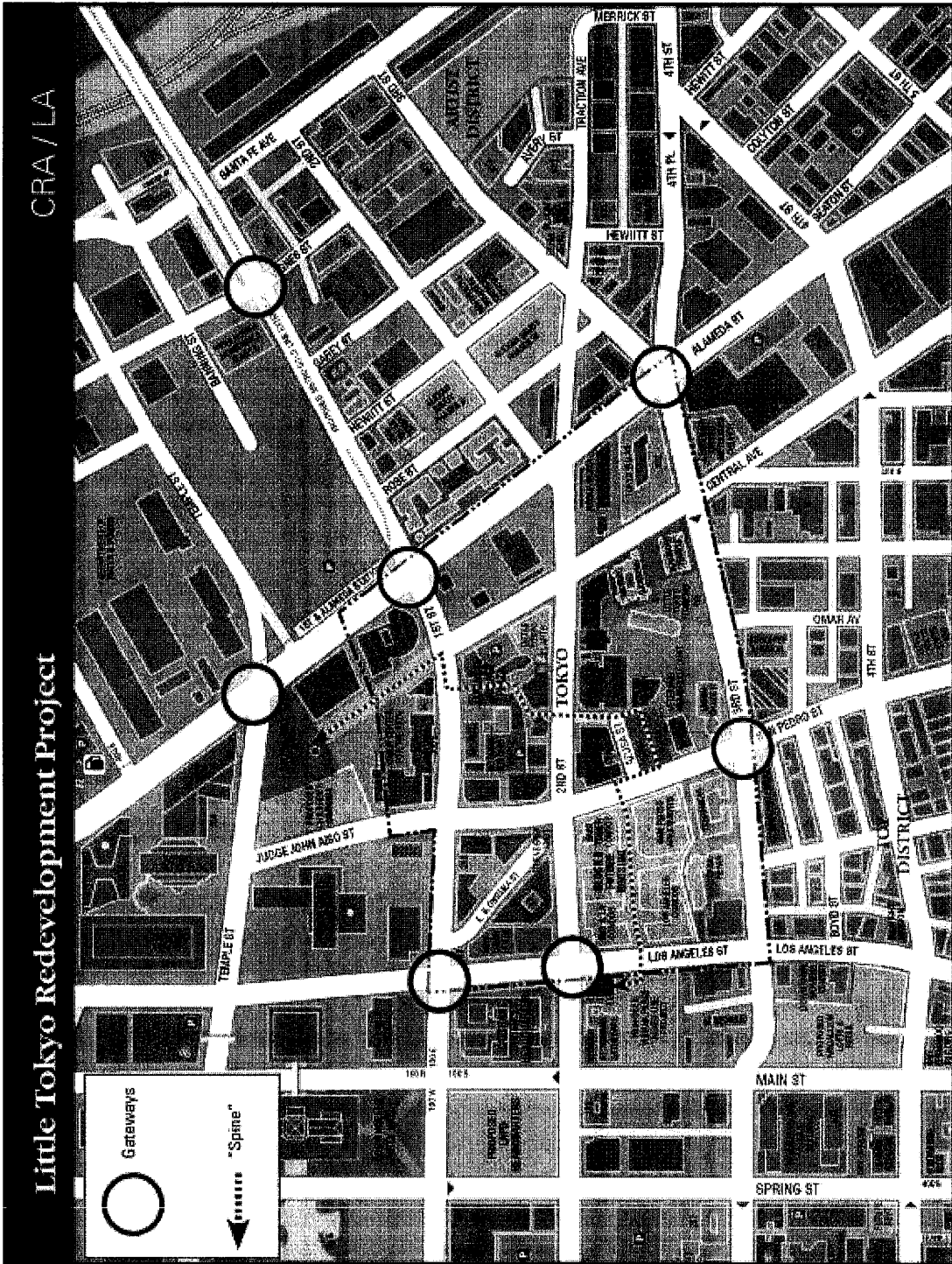
cloth, stone, wood). The design would prominently identify the points of entry into the ethnic neighborhood.

- A3. Establish a sense of place at gateways through the unifying design elements of landscaping, street furniture, lighting standards, paving materials and parking lot design.
- A4. Incorporate a bold and legible signage system at the gateways, entry points and strategic locations within Little Tokyo. The use of Japanese writing (e.g., katakana) is encouraged.
- A5. Provide plaques at the pedestrian level to identify notable gateway and other important elements within Little Tokyo.
- A6. Illuminate gateway elements at night.

B. Central Linkage and Pedestrian Circulation

A central linkage or “spine” through a community connects important destinations within the community, contributing to the cohesiveness of the community. A central pathway also allows for easy access and circulation.

- B1. Little Tokyo’s central linkage starts on the north with the Go For Broke Monument and travels southeast past the Japanese American National Museum (JANM), through the Japanese Village Plaza (JVP) then to the Japanese American Cultural and Community Center (JACCC) Plaza, and then proceeding west through the proposed Block 8 mixed-use project, where a planned tree-lined corridor would lead to the Little Tokyo Library, and the anticipated Little Tokyo Recreation Center on Los Angeles Street. (See map.)
- B2. Key elements, or branches, along the “spine” include the Museum of Contemporary Art, East West Players’ David Henry Hwang Theater, Weller Court, Little Tokyo Branch Library, New Otani Hotel, Japan America/Aratani Theater, Little Tokyo Towers, Casa Heiwa, Honda Plaza, Little Tokyo Mall (formerly Mitsuwa Plaza).



CRA / LA

Little Tokyo Redevelopment Project

Gateways

"Spine"

B3. An easy to follow pedestrian path system would connect the major destinations in Little Tokyo, including those that overlap the Arts District. In addition, the path system would lead to open spaces and gateways, such as the proposed Art Park being planned for the northside of East 1st Street. The path system could also incorporate public art and/or other symbols of Japanese culture and heritage.

C. Site Planning/Building Orientation

Site planning involves the proper placement and orientation of structures, open spaces, parking, pedestrian and vehicular circulation on a given site. Factors such as the size and massing of buildings, the orientation of storefronts, clearly identifiable and enhanced entries and circulation greatly influence the quality of the pedestrian experience.

The purpose of good site design is to create a functional and attractive development, to minimize adverse impacts, and to ensure that a project will be an asset to the community.

C1. The site planning of new buildings and the rehabilitation of existing buildings in the Little Tokyo Redevelopment Area should encourage:

- Good design (with complementary landscaping) that would create vibrant commercial areas fostering a pleasant and desirable character, pedestrian activity, and economic vitality;
- Continuity of the historic and cultural context of buildings in relationship to the existing pattern and scale of streets, sidewalks, meeting areas and parking;
- Harmony between new and existing buildings, and sensitivity to the scale, form, height, and proportion of surrounding development;
- Compatible building-orientation to streets, which promotes pedestrian activity along the sidewalks of Little Tokyo, and facilitates pedestrian access to and from the sidewalk to adjacent properties;
- Easy sidewalk access for pedestrians by locating vehicle access and loading areas where there will be minimal physical or visual impact on pedestrians, the flow of traffic, and/or adjacent uses.

- C2. Buildings shall be oriented toward the main corridors passing through Little Tokyo to encourage pedestrian activity along the sidewalks and facilitate pedestrian access to and from the sidewalk to adjacent properties.
- C3. All buildings shall have a primary ground floor entrance that serves the building as a whole. In addition, there shall be at least one entryway serving each business fronting the main corridor.
- C4. Projects with rear lot lines abutting a street, alley, or parking lot should incorporate pedestrian entrances that are easily identifiable and enhanced at the rear lot line in addition to those on the main corridors.
- C5. New buildings shall be constructed to the front lot line after observing the code-required sidewalk dedication in order to preserve the existing street wall along the main corridors. Corner buildings shall be constructed to the front lot lines of the main corridors.
- C6. All vehicular entrances should be located off of a side street or an alley in order to minimize pedestrian and vehicular conflicts. Pedestrian circulation shall be enhanced with enriched materials to create a favorable hierarchy for pedestrian use.
- C7. Loading areas shall be located at the rear of structures for minimum visibility from the main corridors and where there will be minimal negative impact on pedestrians, the flow of traffic, and uses adjacent to and across the street from the loading area.
- C8. Passenger loading zones located on the street should not impede foot traffic or sidewalks and should complement the pedestrian experience.
- C9. Parking lots and structures should be designed to provide safe pedestrian circulation between parking vehicles and the primary building through the use of clearly marked pedestrian walkways, stop signs, speed bumps, lighting, or other similar measures.
- C10. Locate utilities, storage areas, mechanical equipment, fire alarms, sprinklers and other service areas so that they are not visible from the public right-of-way.

D. Site Specific Design Guidelines: Buildings in the Little Tokyo Historic District

The buildings in the Little Tokyo Historic District are subject to the provisions of the Secretary of Interior's Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings. For the latest version of these standards, please access the Secretary of Interior's website, as follows: www.cr.nps.gov/hps/tps/standards/standards_complete.pdf

E. Public Art and Special Features (Landmarks)

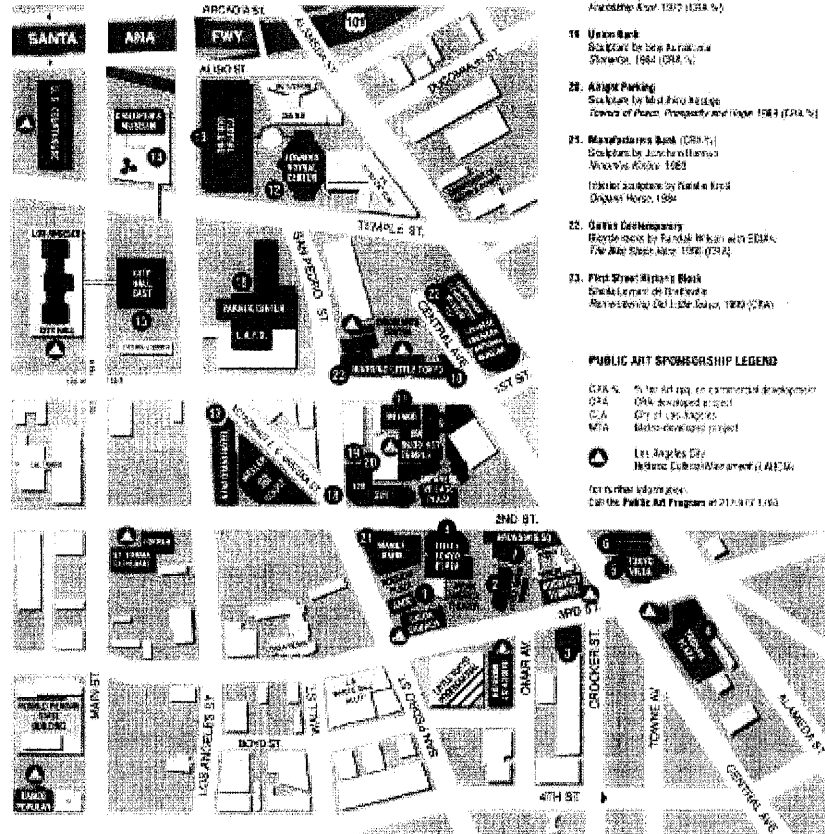
For a neighborhood or community to have a sense of identity and character, it needs distinctive, memorable places and landmarks by which it is known. (See Public Art locations on map next page.)

- E1. Existing public art and special features should be preserved, and new public art and special community-oriented features should be incorporated into the design of new projects as well as in public gathering areas and other key locations.
- E2. Opportunities for creating special places that capture significant history, memorialize special features, individuals or characteristics of the neighborhood, and which propose design solutions for specific sites should be identified and prioritized.
- E3. Identify landmarks on maps located at public transportation stations, hotels and other activity centers. Clearly identify locations and routes to be taken.
- E4. Promote the installation of kiosks with maps of the area with notable elements noted and described.
- E5. Include elements in the landscape to mark important places and create a sense of direction, movement, arrival.
- E6. To the extent practicable, existing public art and special features should be preserved.

Los Angeles Little Tokyo District

PUBLIC ART WALKING TOUR

1. **Japanese American Cultural & Community Center**
Plaza by Isamu Noguchi, 1982 (CRA)
Sculpture by Isamu Noguchi
In the June 1982
Garden by Tameo Okada
Sculpture (Garden of the Clear Skies), 1979
2. **Little Tokyo Towers**
Sculpture by Hiroshi Kuroki
Center 1981
3. **Midwest Photo Service**
Mural by Hiroshi Kuroki
Night of the Angels, 1981
4. **Yankee Plaza**
Sculpture by Mitsuaki Watanabe
Mural: Watanabe Monument, 1985
5. **Teiya Mitsu**
Sculpture by Eiji Sawa
Bank of America Plaza District, 1987 (CRA)
6. **Hotel Plaza**
Sculpture mural by Kazuo Ishikawa
San Francisco State University, 1987 (CRA)
7. **Business Square**
Sculpture by Mitsuaki Watanabe
Silver Tower, 1991 (CRA)
8. **Little Tokyo Plaza**
Sculpture mural by Sawaoka Shiroko
November 1983 (CRA)
9. **Japanese Village Plaza**
Sculpture by Richard Carter Date
The City of Los Angeles, June 1984, 1979
Garden mural by Jerry Matsukuma
Sawada (November), 1982
10. **Japanese American National Museum**
Sculpture by Kojiro Nagasawa
Naga Museum Center, 1983 (CRA)
11. **Waka Inn**
Sculpture by Gorohei Sango
March 1986 (CRA)
12. **Edward R. Roybal Federal Building**
Sculpture by Jonathan Boroff
March 1986
Sculpture by Art Stubbins
March 1986
Cultural and sculpture by Tom Otterness
The New York, 1985
13. **Federal Building**
Two mosaic murals by Richard Hanes
Construction of New Mexico, 1983
Roughness of All Foreign Lands, 1982
14. **Los Angeles Mall**
Joseph Young
November 1985 (CRA)
Mural by Isamu Noguchi
November 1984 (CRA)
Children's Museum
Howard Butler, Harold Schmitt, Dorothy Stein
November 1985 (CRA)
Bicycle mural by Richard Hanes with Sawaoka
The Blue Skies, 1986 (CRA)
15. **City Hall East**
Two mosaic murals by Richard Hanes
The Family of Man, 1981 (CRA)
16. **Plaza Center**
Sculpture by Richard Hanes
The Family of Man, 1985 (CRA)
Sculpture by Hiroshi Kuroki
Los Angeles Photo Museum, 1977
17. **New One: Site**
Sculpture by Dan Landberg
March 1979 (CRA)
Garden by Sawaoka Shiroko
Garden of the Angels, 1977 (CRA)
18. **Water Court**
Sculpture by Isamu Noguchi
Advanced Center of Children's Museum, 1980
Sculpture by Shiroko Tami
November 1987 (CRA)
19. **Union Bank**
Sculpture by Isamu Noguchi
November 1984 (CRA)
20. **Abright Parking**
Sculpture by Mitsuaki Watanabe
Tower of Peace, Property and Hope, 1984 (CRA)
21. **Manufacturers Bank (CRA)**
Sculpture by Jonathan Boroff
November 1985
Mural sculpture by Richard Hanes
October 1985
22. **United Contemporary**
Sculpture by Richard Hanes with Sawaoka
The Blue Skies, 1986 (CRA)
23. **First Street/Allyson's Block**
Sculpture by Richard Hanes
November 1985 (CRA)



PUBLIC ART SPONSORSHIP LEGEND

- CRA - Community Redevelopment Agency
 - CRA - City of Los Angeles
 - MRA - Micro-redevelopment project
 - LA - Los Angeles City
 - LA - Los Angeles Cultural Commission (LACC)
- For further information, call the Public Art Program at 213.473.1150

COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES

F. Public/People Spaces

Public spaces create opportunities for people of all backgrounds to come together as well as provide open areas for a wide range of activities.

- F1. Support improvements in public spaces that enable use of wireless communication technology (such as computer laptops and personal digital assistants).
- F2. Incorporate, where appropriate, symbols of the ethnic and cultural community
- F3. Plan activities that attract pedestrians to existing open spaces. Use temporary street closures for special events like the Tofu Festival, Nisei Week, open-air markets, or book fairs.
- F4. Improve street edges by providing active uses on the ground floor of buildings along pedestrian-oriented streets.
- F5. Landscape the street and building edges of parking lots and enhance existing chain link fences with landscaping, or replace with wrought iron or "art fences". Discourage the use of razor wire.
- F6. Provide seating opportunities for more user-friendly spaces but incorporate elements to discourage long term uses (sleeping).
- F7. Encourage the use of enriched paving and other distinctive materials to create user-friendly spaces. The spaces should be easily maintainable and kept clean.

G. Sidewalks

Sidewalks should be pedestrian-friendly, contributing to the comfortable use of the sidewalk, as well as supporting sidewalk activity.

- G1. Develop standards for street furniture, including benches, bus shelters, bollards, drinking fountains and tree grates. Encourage the use of symbols of Japanese culture.
- G2. Locate street furniture along the curb line to create a buffer between vehicular and pedestrian traffic. Maintain curbside parking, when feasible, on selective streets such as (identify) to enhance pedestrian safety.

- G3. Encourage outdoor dining on sidewalks near restaurants and cafes.
- G4. Provide ample and appropriate landscaping (i.e., trees, shrubs) and/or shade structures (e.g. awnings, canvas structures, wood overheads, etc.) to create opportunities for shade from the elements.
- G5. Encourage the use of enriched materials at key locations such as intersections, major entries, and places of significance.
- G6. The Agency's sidewalk treatment for Little Tokyo (see attached plan below) shall be maintained when appropriate for all sidewalks in Little Tokyo.
- G7. Allow for a minimum sidewalk width of 15-22 feet along San Pedro Street from face of curb to face of building.

H. Street-Level Uses

When a building's ground-level space is walled off, boarded-up, or screened with security grills, the quality of the pedestrian environment suffers. An opportunity to reinforce the character of a district is lost, and the pedestrian experiences a sense of separation from the activity within the building. Additionally, an impression of danger may be created because street activity cannot be observed by ground floor users.

- H1. Allow for transparency at the ground level to create a more interesting pedestrian environment. Pedestrians should be able to sense ground floor activity.
- H2. Provide views to building interior thereby contributing to an interesting pedestrian environment.
- H3. Differentiate the ground floor from the upper stories of multi-story buildings through the use of complementary but different building materials, textures, colors and size of openings.
- H4. Identify the building entry by recessing or projecting the opening, by using awnings or special signage, or by varying the façade treatment around the entry. Consider moveable walls to open up and create better interior/exterior relationships.
- H5. Provide for a variety of shops and extended day activities at the street level.

- H6. Provide for nighttime illumination of showcases and other building interiors abutting the main corridors.
- H7. Provide for a secondary source of sidewalk illumination on all streets within the Little Tokyo Design Guidelines area.
- H8. Use art to transform vacant ground-level spaces and blank walls into an attraction.
- H9. Plant vines to prevent graffiti on blank walls and implement the “greening” of Little Tokyo.
- H10. Ground-level uses on secondary streets should be neighborhood-oriented and appeal to residents.

I. Streetscape (including Landscaping)

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

- I1. Use streetscape elements (e.g., plant materials, garden elements, street furniture, lighting) to identify the Little Tokyo area.
- I2. Use street trees to reinforce the planned character of streets, consistent with established street patterns.
- I3. Street tree spacing should be 20-30 feet on-center; although a closer spacing is encouraged, where feasible. Trees should be maintained and pruned in accordance with accepted standards.
- I4. Maximize the use of tree planted areas on plazas and in building setback areas to intensify the “greening” of Little Tokyo. Provide landscaping on upper building levels.
- I5. Parking lots should be landscaped with trees, shrubs and ground cover adjacent to public walkways, consistent with City standards.
- I6. Publicly visible blank walls should be planted with creeping vines or screened with landscaping.

17. Public accessible green spaces such as plazas and courtyards should be incorporated in the design of buildings to reinforce the image of a pedestrian-oriented community.
18. The use of Japanese native plant materials in landscaping can reinforce the character of the Little Tokyo neighborhood is encouraged, including more flowering and colorful foliage types of materials at key areas. (See Appendix B for a list of Japanese plants.)
19. A standard sidewalk treatment and tree grate design should be used as a unifying design element for the community.
110. Encourage planters located on second story windows and patio areas to cascade and create a "softening" of the architectural façade where feasible.
111. Street trees shall be planted with min. 4' x 8' tree wells with in-line drip irrigation, or min. 5' x 5' tree grates with in-ground irrigation to be maintained by property owner (grate openings must be enlarged as tree grows).

J. Functional and Decorative Lighting

Lighting can be used as a unifying element, defining districts and streets and conveying moods. Lighting should be used to light both vehicular and pedestrian pathways.

- J1. Incorporate wall-mounted fixtures into the design of buildings to emphasize and define building entrances and to contribute to the nighttime ambiance.
- J2. Encourage building owners to illuminate signage and to use interior lighting for nighttime effect.
- J3. For drama, illuminate landmarks and use lighted trees along major pedestrian streets at night.
- J4. Locate lights in areas of pedestrian/vehicular interface and other safety areas.

K. Security and Defensible Design

Many building owners and tenants hesitate to allow large areas of unprotected glass at the ground level because of security and safety concerns. Common responses to these concerns include boarding-up of the entire ground floor or adding security grills. These conditions deface the built environment as well as create a sense of danger for residents and visitors.

- K1. Decorative security grills should be encouraged.
- K2. Provide attractively designed security bars that allow visual access to the portions of buildings being protected. If possible, place security grills behind the glass.
- K3. In new buildings, integrate roll-down grills and their housing into the building's design. Creating a usable, pedestrian space between the security grill and the building entrance at the ground floor should also be considered.
- K4. Use graffiti-proof, roll-down doors that are not visible when stores are open for business.
- K5. Provide nighttime illumination, as discussed above, as well as other measures of defensible design such as the use of landscaping.

L. Signage

The Signage Guidelines for the Little Tokyo Historic District (Appendix D) shall apply.

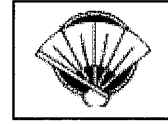
Signage that is used to identify the character of a business and advertise its location is often directed toward automobile users and is thus over scaled for a pedestrian environment.

Without standards, most signage is developed for maximum visibility. The result is often a state of visual chaos in which signage conflicts with architecture, and there is no coordination between the signage of neighboring buildings.

- L1. Provide a unified signage system (incorporate a cohesive range of sign design for individual identity), which includes designs for vehicular control, street names, place identification and transit information.

L2. In areas of pedestrian concentration, provide orientation maps, directional signs and tourist information boards.

L3. The Little Tokyo logo that currently appears on all municipal signage and on wayfinding signage recently installed throughout the downtown area should be incorporated into all visual references to Little Tokyo such as maps, web sites, printed materials, and brochures. This logo could be incorporated in tile form in walkways to identify key areas or along certain paths.



Standards have been established by the Wayfinding Confederation Grant for use of the logo. Those wanting to use this logo for publication should contact the Little Tokyo Business Improvement District (BID) at (213) 620-0570.

L4. Consider signage as part of the building and integrate it with architectural elements.

L5. Respect the viewing experience of the pedestrian over vehicular when determining size and location of signage, especially along pedestrian-oriented streets.

L6. Develop a clear graphic signage for parking lots and integrate it with fencing and other screening material. Perhaps a system of signage character and size could be incorporated through each particular use type.

L7. Prohibit billboards.

L8. Eliminate advertisement signage on street benches.

L9. Encourage the use of Japanese writing (e.g., katakana).

M. Parking

Whenever possible, Downtown parking should be easily identified with prominent, uniform signage designed to fit into its architectural context and support a pedestrian-friendly environment. Parking structures should be designed with the same care and principles as other buildings in Little Tokyo.

M1. Design for compatibility with the context of the Little Tokyo district and maintain the integrity of street walls and street uses.

- M2. Develop interesting elements at street level that respect the pedestrian scale and make walking adjacent to a parking structure a pleasant experience. Landscaping, wall treatment and lighting are elements that should be incorporated into the design.
- M3. Enhance blank walls with artwork, such as relief works, murals, cascading landscape plantings and wall sculptures
- M4. Develop creative screening components to mitigate the impact of horizontal openings at every level while still allowing for ventilation.
- M5. Create characteristic vertical elements to counterbalance the horizontality of the parking levels.
- M6. Encourage the provision of parking spaces for easy access to street-level retail.
- M7. Consider the needs of pedestrians when locating vehicular entrances and exits. Include safety measures, such as signage, audio signals, and a change of enhanced paving materials at the crossing of vehicular and pedestrian paths.
- M8. Consider using HVAC elements, such as ducts and vents, as opportunities for creative expression.
- M9. Where appropriate, design the ground floor of parking garages with flexibility so as not to preclude conversion to commercial use.
- M10. In structures large enough to require several entrances and exits, consider separating them in order to minimize gaping openings at street level.
- M11. Safety measures within parking structures such as lighting should be encouraged.

APPENDICES

APPENDIX 1: GLOSSARY

Low-rise building – Up to three stories or 45 feet in height.

Mid-rise building – Between four to six stories or up to 75 feet in height.

High-rise building – Over six stories or 75 feet in height.

Articulation – Relationship of horizontal architectural features.

Baffle – A wall used to deflect light or air.

Canopy – An awning or marquee.

Cornice – Horizontal architectural band.

Façade – The face of the building.

Frieze – Ornamental architectural band.

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

Parapet – A low wall along the edge of a roof.

Pedestrian Amenities – Outdoor sidewalk cafes, public plazas, retail courtyards, water features, kiosks, paseos, arcades, patios, covered walkways, or spaces for outdoor dining or seating that are located on the Ground Floor, and that are accessible to and available for use by the public.

Spandrel – The triangular space between the right or left exterior curve of an arch and the framework of another arch or the area between two arches and a horizontal cornice above them.

Streetwall – The wall of facades created in a pedestrian-oriented area where stores are built to the front lot-line and built from side lot-line to side lot-line.

Structural Bay – Any division of a wall marked off by vertical supports.

Building identification (Wall) Sign – A sign containing the name and/or address, or a logo of the building to which the sign is attached (as per the Building Code).

Business Identification (Wall) Sign – A sign containing the name of the business conducted and/or the names of the product sold or services offered on the premises where the sign is located provided that building identification signs shall not include signs on the exterior windows or doors of any premises (as per the Building Code).

Premises – A building or portion thereof together with adjacent yards, courts, and/or public parking areas used as a location for a single business.

APPENDIX 2: JAPANESE PLANTS, TREES, AND SHRUBS

Acer palmatum – Japanese Maple
Albizia julibrissin – Silk Tree
Ardisia crenata – Coral Berry
Athyrium nipponicum – Japanese Painted Fern
Aucuba japonica – Japanese Aucuba (Spotted Laurels)

Berberis thunbergii; *lkjh* – Japanese Barberry (*Megi*)

Callicarpa japonica – Beauty Berry (*Murasaki-shikibu*)
Camellia japonica – Camellia (*Tsubaki*, *Sazanka*)
Carthamus tinctorius - Safflower
Chrysanthemum spp. - Chrysanthemum
Cinnamomum camphora – Camphor Tree
Citrus spp. – Orange (*Mikan*)
Clethra barbinervis – Japanese Sweet Shrub
Colocasia esculenta - Taro
Cryptomeria japonica – Japanese Cedar
Cycas revoluta - Cycad

Daphne odora – Sweet Daphne
Dianthus superbus L. – Dianthus
Diospyros kaki – Japanese Persimmon

Equisetum arvense – Horsetail
Eriobotrya japonica – Loquat
Eurya ochnaccea; *E. japonica* – Eurya

Fatsia japonica – Japanese Fatsia

Gardenia jasminoides – Gardenia
Ginkgo biloba – Maidenhair Tree

Hakonechloa macra 'Aureola' – Japanese Forest Grass
Hemerocallis fulva – Day Lily
Hydrangea macrophylla – Hydrangea

Imperata cylindrica 'Rubra' – Japanese Blood Grass
Ipomoea nil – Japanese Morning Glory
Iris spp. – Japanese Iris

Juncus effuses var. decipiens – Mat Rush (*Tatami Reed*)

Lilium spp. – Golden Rayed Lily of Japan; Tiger Lily; Showy Lily; Japanese Lily
Liquidambar formosana – Sweet Gum
Liriodendron spp. – Tulip Tree
Lycoris radiata – Equinox Flower

Magnolia spp. - Magnolia
Melia azedarach – Chinaberry
Miscanthus sinensis 'Yaku Jima' – Silver Grasses, Japanese Plume Grass
Morus alba – Mulberry

Nandina domestica – Heavenly Bamboo
Nelumbo nucifera – Lotus

Osmanthus asiaticus; *O. fragrans* – Sweet Olive

Paulownia tomentosa – Paulownia
Perilla frutescens – Shiso
Photinia glabra – Japanese Photinia
Photinia serrulata – Chinese Photinia
Phyllostachys bambusoides – Bamboo (Ma-dake)
Phyllostachys pubescens – Bamboo (Moso-chiku)
Phyllostachys nigra – Black Bamboo
Pipal – Bodhi tree, Banyan or Bo
Platanus spp. – Plane Tree (London, Oriental, American)
Platycodon grandiflorus – Bellflower or Balloon Flower
Podocarpus macrophyllus – Japanese Yew
Polygonum cuspidatum (P. japonicum) – Japanese Knotweed
Polystichum polyblepharum – Japanese Lace Fern
Prunus spp. – Apricot; Peach; Nectarine
Prunus spp. – Cherry (Sakura)
Pyrrosia lingua – Japanese Felt Fern
Pyrus kawakamii – Evergreen Pear
Pyrus pyrifolia (P. serotina, P. ussuriensis) – Asian Pear

Radish – Chinese White
Rhapis excelsa – Lady Palm
Rhapis humilis – Slender Lady Palm
Rhododendron spp. – Azalea

Sophora japonica – Pagoda Tree

Trachycarpus fortunei – Chinese Windmill Palm

Wisteria floribunda; *W. sinensis* – Japanese Wisteria; Chinese Wisteria

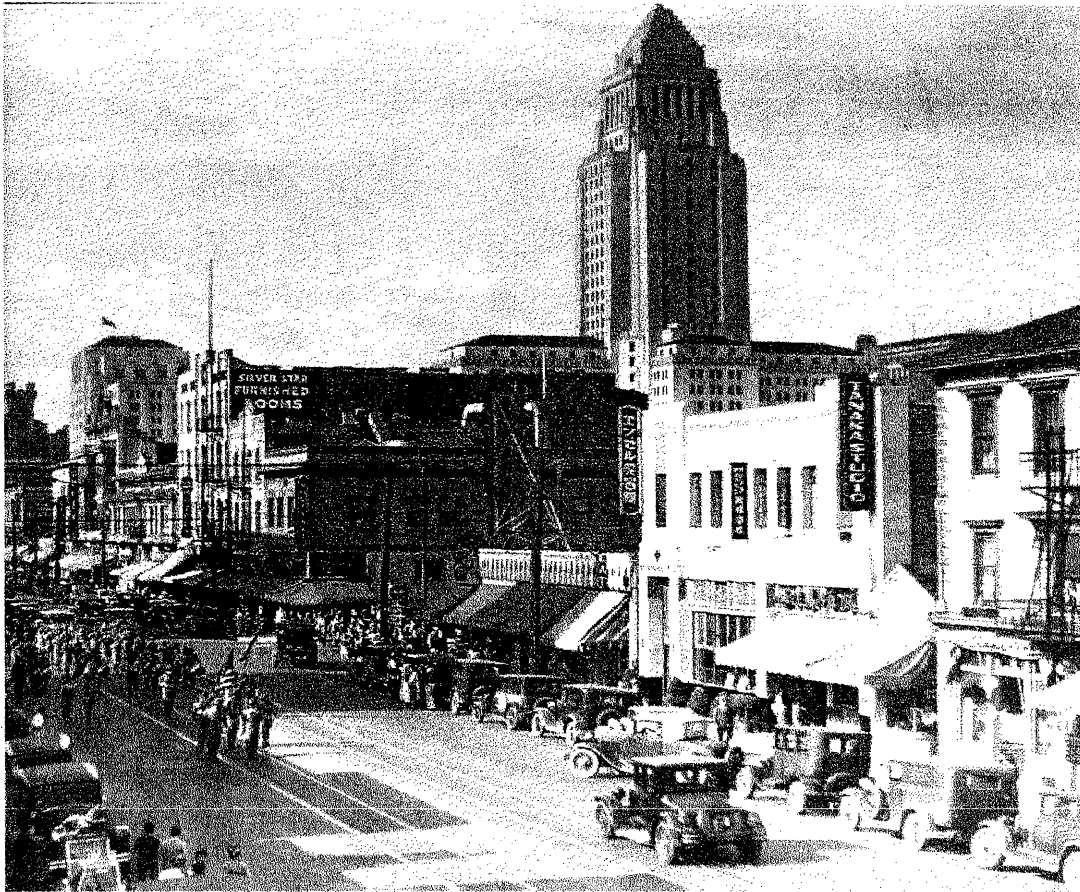
APPENDIX 3: Site Specific Design Guidelines for Buildings in the Little Tokyo Historic District

The buildings in the Little Tokyo Historic District are subject to the provisions of the Secretary of Interior's Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings. For the latest version of these standards, please access the the Secretary of Interior's website, as follows:

www.cr.nps.gov/hps/tps/standards/standards_complete.pdf

APPENDIX 4: Signage Guidelines for the Little Tokyo Historic District

GUIDELINES FOR THE LITTLE TOKYO HISTORIC DISTRICT



Approved by CRA Administrator, John Molloy, Dec. 1997

Endorsed by Councilwoman Rita-Walters, May 1998

Endorsed by Little Tokyo Community Development Advisory Committee, Jan. 1998

Endorsed in concept by Jay Oren, Architect Cultural Affairs, Dec. 1997

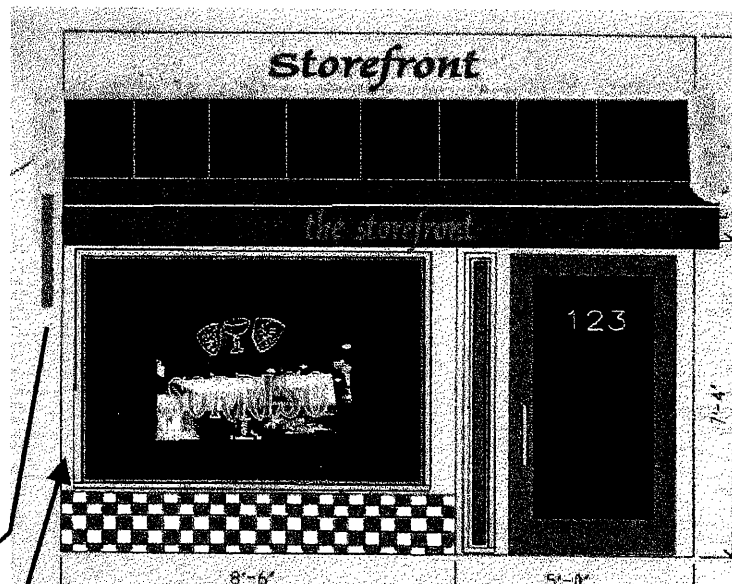
Endorsed (by variance for San Pedro Firm Bldg., "Pedestrian Level Blade Sign") Sign Advisory Committee, May 1998

Little Tokyo Historic District – Commercial Façade Program
LITTLE TOKYO REDEVELOPMENT PROJECT

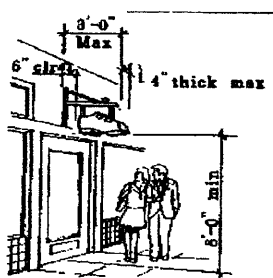
Suggested Guidelines For Historic District HANGING OR BLADE SIGN, AND WINDOW DECALS/SIGNS



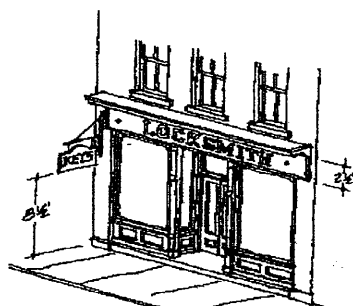
EXISTING CONDITIONS



PROPOSE STOREFRONT DESIGN



PROJECTION SIGN REQUIREMENTS

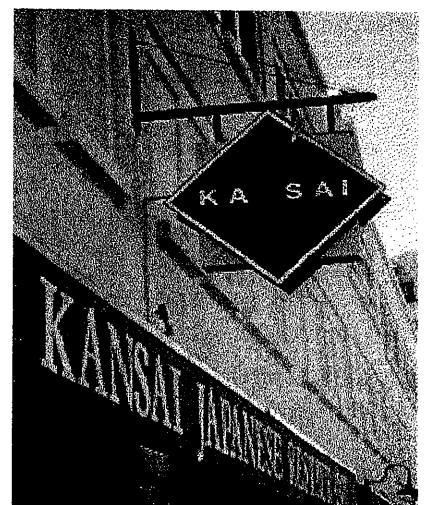
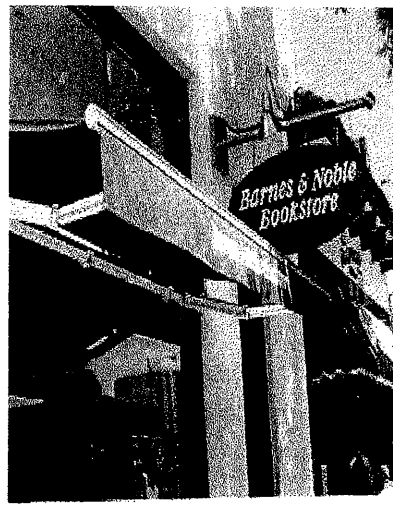
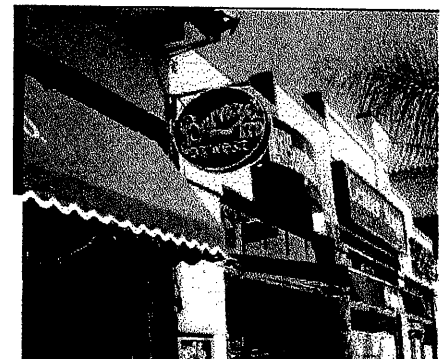
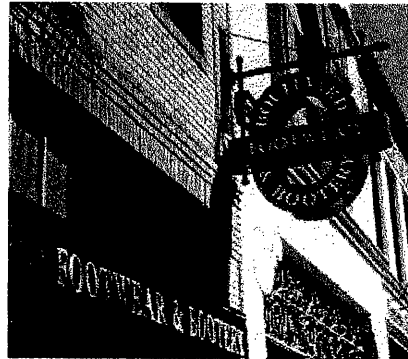


EXAMPLES OF WINDOW SIGNS

A **Hanging** or **Blade Sign** must be mounted at least 8 ½ feet above the sidewalk and should project no more than 3 feet. **Window Signs** should not obscure the display area. The color of the letters should contrast with the display background. Light colored letters or gold leafed letters and decals are effective and recommended. Paper signs or advertisements temporarily placed on the window are not allowed.

Little Tokyo Historic District-Commercial Façade Program
LITTLE TOKYO REDEVELOPMENT PROJECT

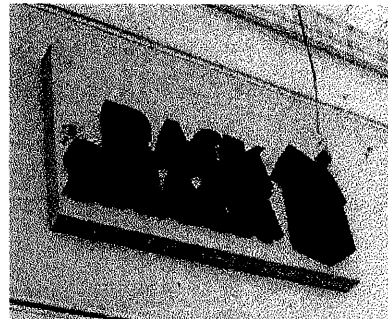
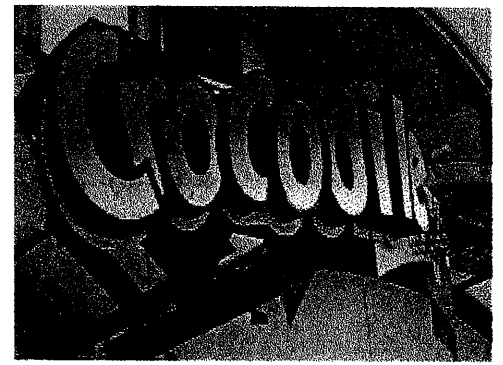
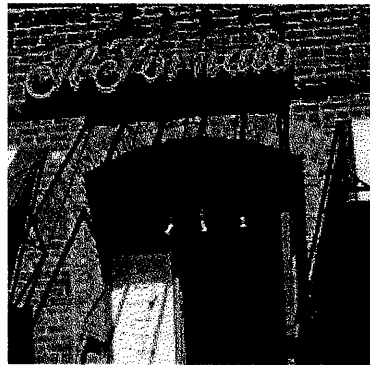
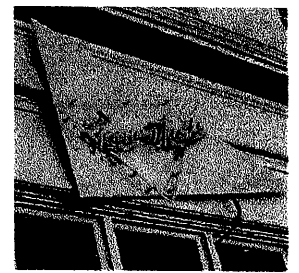
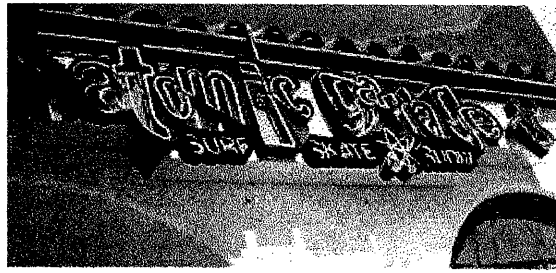
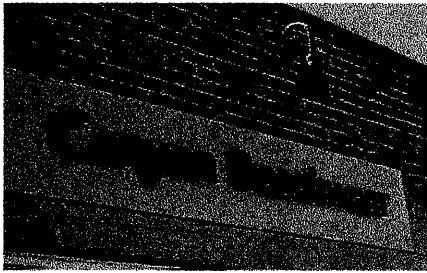
Suggested Guidelines For Historic District
EXAMPLES OF EXISTING STOREFRONTS WITH PROJECTION SIGNS,
AWNING SIGNS, TRANSOM WINDOWS, AND WALL SIGNS



The **Transom Windows** can be clear tinted, oblique, or stained glass. An **Awning** can be attached above the display windows and below the cornice or sign panel. It is highly recommended that the Awning be mounted between the Transom and the Display Windows. This will allow light into the store while shading the merchandise and pedestrian from the sun. All **Awnings** must be retractable. Letter height on Awning valance shall not exceed 6 inches. A **Sign** should express an easy to read, direct message. It should be simple. A storefront is not allowed more than TWO SIGNS, one primary and one secondary. The **Bulkheads** must have tile.

Little Tokyo Historic District-Commercial Façade Program
LITTLE TOKYO REDEVELOPMENT PROJECT

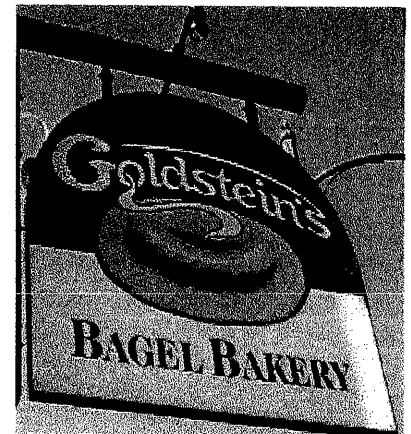
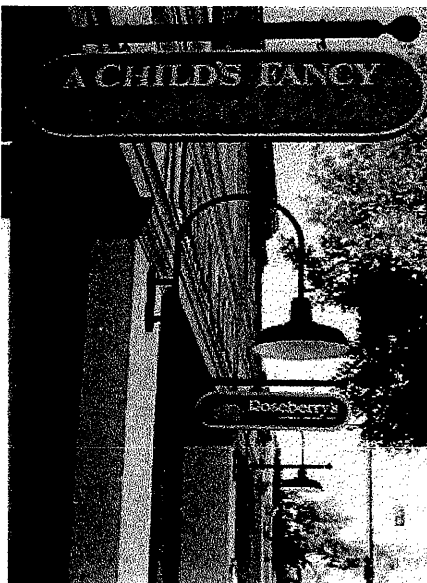
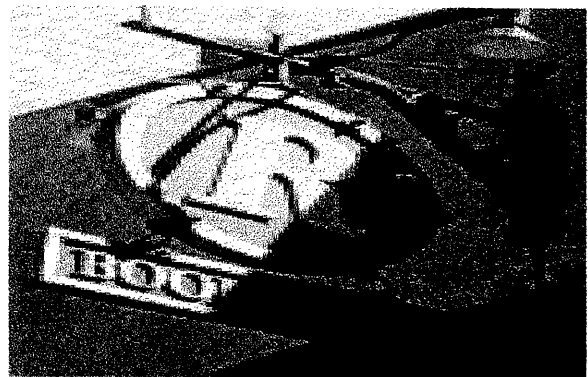
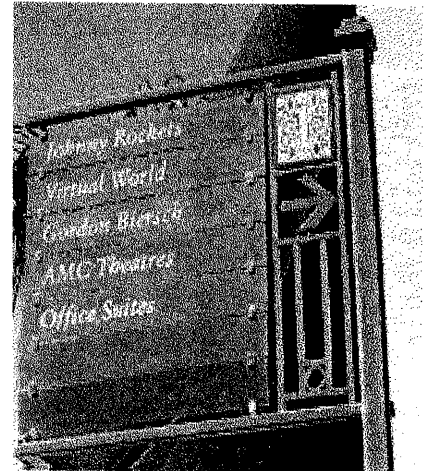
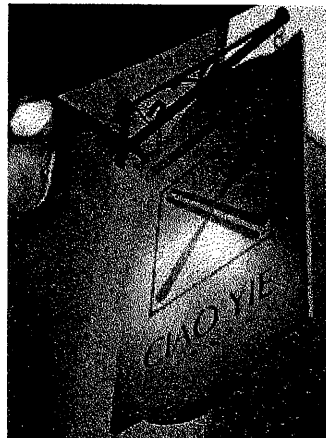
Suggested Guidelines for Historic District FLUSH-MOUNTED SIGN BOARD (WALL SIGN)



A **Flush-Mounted Sign Board or Wall Sign** may extend the width of the storefront but should not be more than 2 ½ feet high. The **SIGN** must be mounted somewhere above the storefront display windows and below the second-story window sills, but never in or covering the transom windows. Lettering should be between 8 to 18 inches high and occupy about 65 percent of the Sign Board.

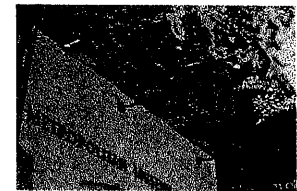
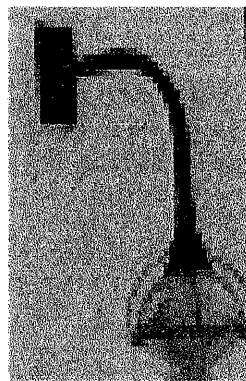
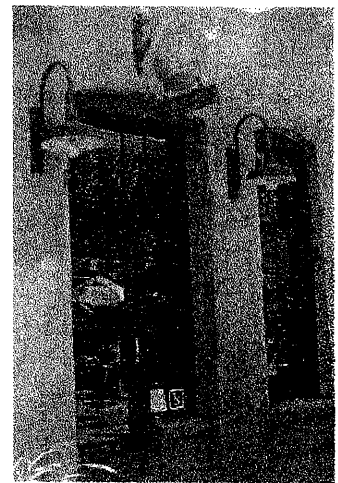
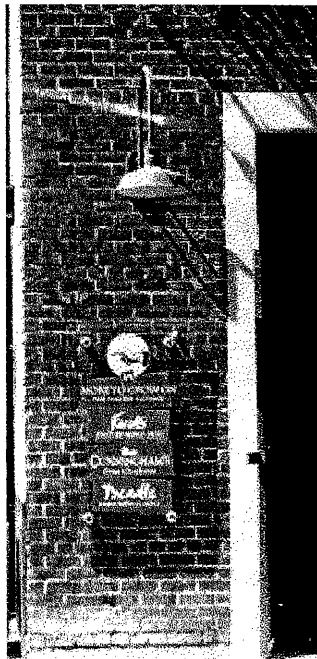
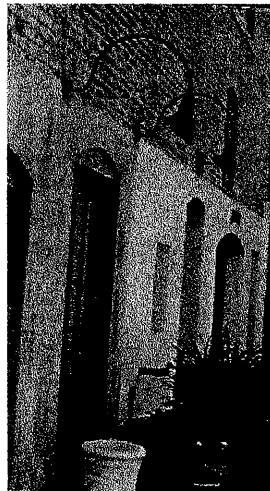
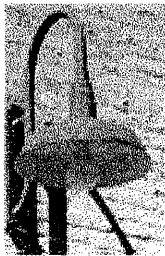
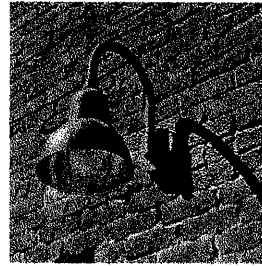
Little Tokyo Historic District-Commercial Façade Program
LITTLE TOKYO REDEVELOPMENT PROJECT

Suggested Guidelines for Historic District
EXAMPLES OF BLADE SIGNS, SIGNAGES WITH LIGHTING,
LOCATIONS, AND PROJECTED POLE SIGNS



Little Tokyo Historic District-Commercial Façade Program
LITTLE TOKYO REDEVELOPMENT PROJECT

Suggested Guidelines for Historic District
EXAMPLES OF LIGHT FIXTURES FOR WALLS, BULDINGS,
SIGNS, STOREFRONTS, ENTRYWAYS & WALKWAYS



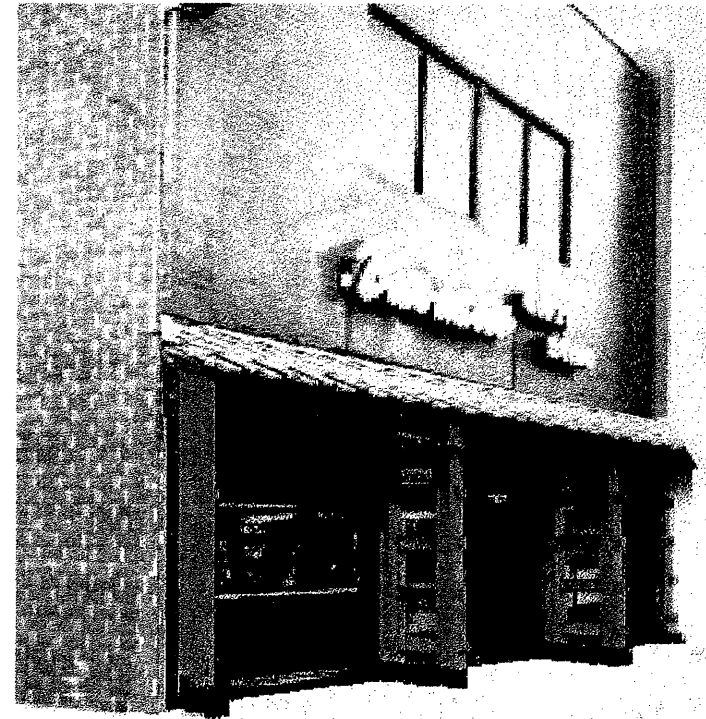
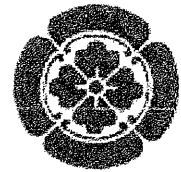
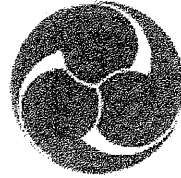
Circular, arch or gooseneck types of Light Fixtures are highly recommended. Flood Lamps or floodlights, or contemporary lighting fixtures will not be permitted.

Little Tokyo Historic District-Commercial Façade Program
LITTLE TOKYO REDEVELOPMENT PROJECT

**Suggested Guidelines for Storefronts
NOT in Historic District**



Existing Conditions



*Suggested Proposal to Create a
Japanese-Favor in the Design of Storefront*

Tourism is the strongest economic stimulus in the Little Tokyo community. It has been stated that Little Tokyo has become too exotic and has no uniqueness to the architecture or shopping experience. Japanese goods and services can be found in many suburban neighborhoods. These Design Guidelines are in the effort to reshape the physical form of Little Tokyo as it approaches the 21st Century. It is highly recommended that all Storefronts provide a façade or graphics with Japanese-favor design as shown in the illustration above, thereby creating an uniqueness in the community that no suburban area can offer, which may in turn augment tourism and economic growth. Through the effort of the Community Redevelopment Agency of the City of Los Angeles and the community, Commercial Façade and Signage Grant Programs of up to \$25,000 are available to business and building owners.

Little Tokyo Commercial Façade Program
LITTLE TOKYO REDEVELOPMENT PROJECT

Attachment H- Little Tokyo Community Planning and Design Workshop Summary

On November 3, 2005, over 60 community representatives from Little Tokyo and the Arts District -- along with Councilmember Jan Perry and staff from the Community Redevelopment Agency, Bureau of Engineering, the Office of Councilmember Jan Perry, the Office of Mayor Antonio Villaraigosa, and the Office of Congresswoman Lucille Roybal-Allard -- convened to prioritize preferred land uses for the Mangrove block.

Broad Land Use Preferences:

In order to establish broad preferences at the beginning of the workshop, the community ranked the following land uses from highest ("5") to lowest ("1") priority:

1. Community Space (4.5)
2. Commercial/Retail (4.0)
3. Housing (3.9)
4. Public Parking (3.4)
5. Institutional Space (2.5)

Prioritization of Land Use Categories

Participants were divided into small groups to identify their top three land use priorities for the block. The majority of the groups shared the same vision for the block -- a mixed-use commercial & residential facility, with the commercial complementing and not competing with existing businesses; a portion of affordable housing; and safe pedestrian linkages to Nishi Hongwanji, Arts District, and Little Tokyo.

- Community Space/Design Considerations:
Community spaces, which represented the highest priority for the group, should be Little Tokyo & Arts oriented such as a cultural community center for local organizations. The Development should be to scale to the surrounding area, with maximum heights not to exceed six stories and with sufficient setbacks along First Street. The Development should also emphasize pedestrian linkages connecting Little Tokyo, Arts District, and Nishi Hongwanji, as well as ensure safe pedestrian access across Alameda Street and First Street (i.e. pedestrian bridge).
- Commercial/Retail:
The commercial component should be entertainment-oriented with an emphasis on generating greater night life, as well as include neighborhood retail amenities such as affordable, specialty food markets like Trader Joe's.
- Housing:
Housing -- which took on a higher priority during the small group discussion -- should include units set-aside for affordable rental, and live/work residences for low-income artists, seniors on fixed-incomes, and foreign students (hostel for youth and seniors).
- Public Parking:
Public parking remains a big concern in the community. Therefore, the Development should replace existing short-term public parking on the block.

Attachment I - Technical Assistance

DRAFT

Technical Assistance Request

This form can be returned by fax to Andrea Galvin at (213) 620-9869, or you may e-mail questions to: firstfrp@lacity.org. Please reference the RFP title in the subject line.

Agency Name: _____

Contact Person: _____ Title: _____

Address: _____

Phone No.: _____ E-mail: _____

Fax No.: _____

Question (*please reference RFP page number in your question*):

Date Received: _____

Date Answered: _____

Answered By: _____

DRAFT

**Attachment J -
Legal Description and
Street Dedication Requirements**

This office recommends the followings:

Note:

- 1. This project is not abutting of Alameda Street and 1st Street.**
- 2. Banning Street and Turner Street are processing Street Vacation under E140447 and E1400853.**

1. Dedications Required:

Temple Street – Secondary Highway

Existing R/W= 70' various, Existing ½ R/W= 25' various

The existing half right-of-way is 25' wide various. If the turner street is vacated under E140447 and E1400853, **20' various wide additional dedication is required except lot 12 (2' wide additional dedication only)** along the project to complete a standard 45' wide half right-of-way designated as Secondary Highway. Also, dedicate a partial 20' radius property line turns or a **partial 15' by 15' straight corner cut at the corner with Alameda Street.**

Turner Street – Collector Street

Existing R/W= 50', Existing ½ R/W= 25'

The existing half right-of-way is 25' wide. **Due to the Street is processing street vacation under E140447 and E1400853, no additional dedication is required. However, if the street vacation is canceled, then 7' wide additional dedication is required** along the project to complete a standard 32' wide half right-of-way designated as Collector Street. Also, dedicate a 20' radius property line turns or a **15' by 15' straight corner cut at the corner with Alameda Street.**

Banning Street - Collector Street

Existing R/W= 50', Existing ½ R/W= 25'

The existing half right-of-way is 25' wide. **Due to the Street is processing street vacation under E140853 and E1400894, no additional dedication is required. However, if the street vacation is canceled, then 7' wide additional dedication is required** in each side of roadway along the project to complete a standard 64' wide right-of-way designated as Collector Street. Also, dedicate a 20' radius property line turns or a **15' by 15' straight corner cut at the corner with Alameda Street.**

2. Sewers:

There is no existing City's sewer line and sewer easement within the project. Additional Sanitary Sewer Easement may not be required.

3. Drainage:

There is no existing City's storm drainage line and City's storm drainage easement within the project. Additional Storm Drainage Easement may not be required. Roof drainage and surface run-offs from the project property must be collected and treated at the site and directed to the street thru a drain system constructed under the sidewalk and thru curb drains or connected to the existing catch basins.

4. Easements of Rights for Public Utilities

Retain public utility easements information which needs to query each affected public utility agency.

DRAFT

**Attachment K -
Hazardous Substance/
Real Estate Disclosure**

Subject: **HAZARDOUS SUBSTANCE DISCLOSURE AND CEQA CLEARANCE FOR PROPOSED SALE OF ALAMEDA, TEMPLE-1ST STREET VARIOUS PROPERTIES**

California Health and Safety Code §25359.7(a) states, "Any owner of **non-residential** real property who knows, or has reasonable cause to believe, that any release of hazardous substance has come to be located on or beneath that real property shall, prior to the sale, lease, or rental of the real property by that owner, give written notice of that condition to the buyer, lessee, or renter of the real property."

In response to your request, the Department of Public Works Bureau of Engineering has reviewed the city's records to provide the information required by state law to be disclosed to prospective purchasers of the city-owned commercial properties located at 412, 414 and 416 E. Turner Street, 420-440 E. Temple Street (even numbers), 102-224 Alameda Street (even numbers), 503-543 E. Banning Street, and 503-611 E. 1st Street (odd numbers). Previous subsurface assessment of the properties by the City of Los Angeles revealed low levels of Total Recoverable Petroleum Hydrocarbons (TRPH) in the 100 parts per million (ppm) range; heavy metals, pesticides and semi-volatile organic compounds (SVOCs) at levels below the USEPA's Residential Preliminary Remediation Goals (PRGs); and methane measured up to 620 ppm by volume (ppmV). The properties are located within a Methane Zone. Los Angeles Fire Department Files indicate that there may be one or more cement-filled underground storage tank(s) associated with the 210 N. Alameda Parcel. No other LAFD files were found for the remaining addresses.

Findings of a visual inspection indicate that the properties are occupied by asphalt-paved surface parking lots and a single-story tilt-up concrete commercial structure occupied by the City of Los Angeles' Medical Services Division. This information is a disclosure and is not intended to be part of any contract between the city and the purchaser.

Although not legally required, the following natural hazards information is provided for discretionary disclosure. As with the foregoing disclosure, these representations are based on the city's knowledge and analysis of maps drawn by city, state and federal agencies. As a result, they are not definitive indicators of whether or not the property will be affected by a natural disaster.