

**CITY OF LOS ANGELES
INTERDEPARTMENTAL CORRESPONDENCE
L.A. FOR KIDS STEERING COMMITTEE MEETING, OCTOBER 26, 2023
AGENDA ITEM (3)
BUREAU OF ENGINEERING**

DATE: October 26, 2023

TO: Proposition K – L.A. for Kids Steering Committee

FROM: Ohaji Abdallah, Interim Proposition K Program Manager
Bureau of Engineering, Architectural Division *Ohaji K. Abdallah, R.A.*

**SUBJECT: HIGHLAND PARK JUNIOR ARTS CENTER AND BRIDEWELL
ARMORY IMPROVEMENTS PROJECT- PROP K SPECIFIED GRANT ID
NO. S133 PROJECT - W.O. #E170357D**

RECOMMENDATIONS

The Bureau of Engineering (BOE) recommends that the L.A. for Kids Steering Committee (Committee) approve the following:

1. Approve the revised Project approach, which includes the construction of a new 5,000 sq.ft Junior Arts Center and improvements to the existing Bridewell Armory building for use as storage for the Junior Arts Center;
2. Approve the revised project budget in the amount of \$12.4 million; and,
3. Approve the revised project schedule as detailed in this report, with an estimated completion date in December 2026.

DISCUSSION/BACKGROUND

The Highland Park Jr. Arts Center and Bridewell Armory improvements project (Project) is a Proposition K L.A. For Kids (Prop K) specified project. The ballot measure language requires the City to “refurbish, retrofit and convert a City owned building into a junior arts center.”

The Project team and CD14 identified two potential locations in the general area to locate the Project. The “Art In Park” facility in Hemon Park, located at 5568 Via Marisol, Los Angeles, CA 90042, and the Bridewell Armory, located at 111 Bridewell Street, Los Angeles CA 90042. Both locations are sited on Department of Recreation and Park’s (RAP) property. The community preferred the Bridewell Armory location, as it is centrally located and more accessible to the Highland Park community.

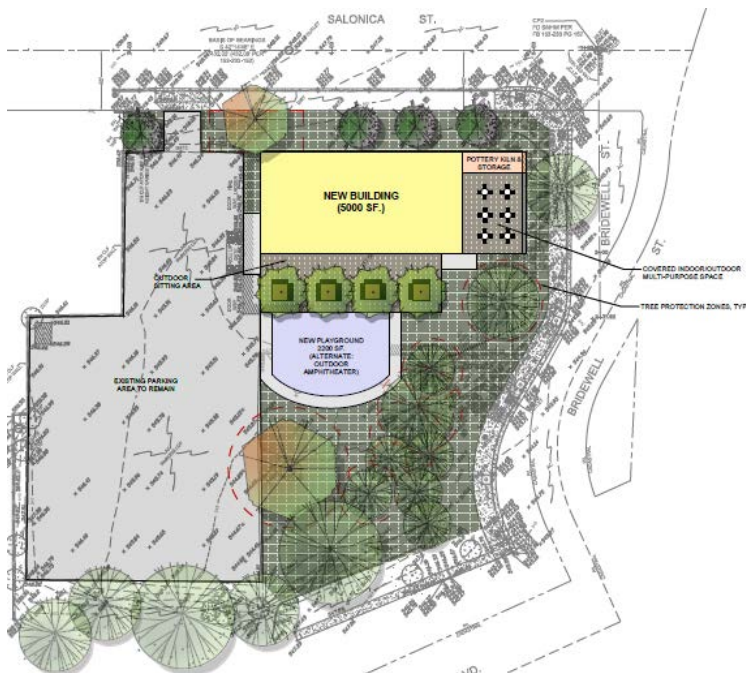
In 2018, a consultant was hired to prepare a feasibility study for the project (Attachment No. 1). A design consultant was subsequently hired to prepare design and construction documentation. Schematic Design options were developed to accommodate the

program and structural retrofit of the existing 11,000 sq. ft. historical, concrete/steel moment frame supporting the Bridewell Armory building. The project cost to structurally retrofit and build out the space was \$23.3 million. The project was informally placed on hold while the Bureau of Engineering (BOE), Department of Cultural Affairs (DCA), and Council District 14 (CD14) developed scope alternatives and funding strategies to move the project forward. Several additional schemes and associated project budgets were developed and presented to the Local Volunteer Oversight Committee (LVNOC) as detailed below (Attachment No. 2).

Project Approach

The Prop K Team developed two alternatives to reduce the costs of construction and to expedite the project’s completion. DCA noted that the existing building exceeds the size of most Junior Arts Centers and could be downsized to a range of 5,000 to 6,000 sq.ft.

Option No. 1- Demolition and Replace:



This option proposes the demolition of the existing armory structure and the construction of a 5,000 to 6,000 sq. ft. Junior Arts Center and arts plaza within in the footprint of the existing building. It also includes the addition of a playground with a shade structure.

o Estimated Project Budget (Attachment No. 3):

Task	Amount
Pre-Design	\$1,000,000
PM/ Design	\$1,000,000
PM/CM	\$500,000
Inspections, Permitting Testing, Public Art, and Commissioning	\$580,000

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Construction	\$6,700,000
Construction Contingency	1,700,000
Escalation	\$3,000,000
Total for Option 1	\$14,480,000

- Challenges: During the Pre-design phase topographical surveys, geotechnical and environmental analysis documentation was completed. Since the building is eligible for the California Registry of Historic Resources (CRHR) and eligible as a Historical Cultural Monument (HCM), it is considered a historical resource under the California Environmental Quality Act (CEQA). Demolition of the existing structure would require an Environmental Impact Report (EIR), which will be costly and delay the completion of the project.
- Schedule:
 - Environmental Consultant Procurement: 2 Months
 - EIR: 1 year
 - Design: 1 Year
 - Bid & Award: 6 Months
 - Construction 18 Months
 - Estimated completion: December 2027

Option No 2- Improve and Construct New:



This option proposes minor improvements to the existing armory structure and the construction of a 5,000 to 6,000 sq. ft. Junior Arts Center and arts plaza in the existing parking lot. The existing building would receive improvements to doors and windows to ensure the building remains secure and watertight, and can serve as storage space for

art-related equipment, paintings, and sculptures of all sizes. The exterior walls may also serve as the canvas for the Project's public art component.

- Estimated Project Budget (Attachment No. 4):

Task	Amount
Pre-Design	\$100,000
PM/ Design	\$950,000
PM/CM	\$450,000
Inspections, Permitting Testing, Public Art, and Commissioning	\$550,000
Construction	\$6,250,000
Construction Contingency	\$1,600,000
Escalation	\$2,500,000
Total for Option 2	\$12,400,000

- Challenges: The Project challenges for this option are scoping the appropriate improvements to the existing building to meet the Prop K requirements, and overall project budget.
- Schedule:
 - In-house Design Team Coordination: 2 months
 - Design: 1 Year
 - Bid & Award: 6 Months
 - Construction 18 Months
 - Estimated completion: December 2026

Due to the additional time delay, cost escalation, and uncertainty of obtaining approval to move forward with the demolition of the existing structure via an EIR process, BOE recommends Option 2. The BOE intends to deliver this project using in-house resources to reduce costs and expedite the design and construction.

Community Outreach

DCA, BOE, and CD14 presented the options noted above to the LVNOC on June 20, 2023, at the Highland Park Senior Center. The meeting was well-attended by 25 community members and four of the seven nominated LVNOC members. After a brief presentation on the Project's history and available options, all four LVNOC Committee members voted in approval of the option to construct a new separate 5,000 square feet Junior Arts Center, as documented in the meeting minutes (Attachment No. 5).

Budget/Funding

The Proposition K L.A. for Kids Ballot Measure specified funding of \$1.8 million for the project. The project also qualifies for Prop K interest, inflation, and additional specified funding in the amount of \$3.5 million. As part of the aforementioned funding strategies, CD14 and Congressman Jimmy Gomez applied for a Federal Grant of \$1,000,000. The projected cost for the recommended option is approximately \$12.4 million, resulting in a

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shortfall of \$6.1 million. BOE staff will continue to work with CD14 and CAO to find additional funding sources to cover the shortfall.

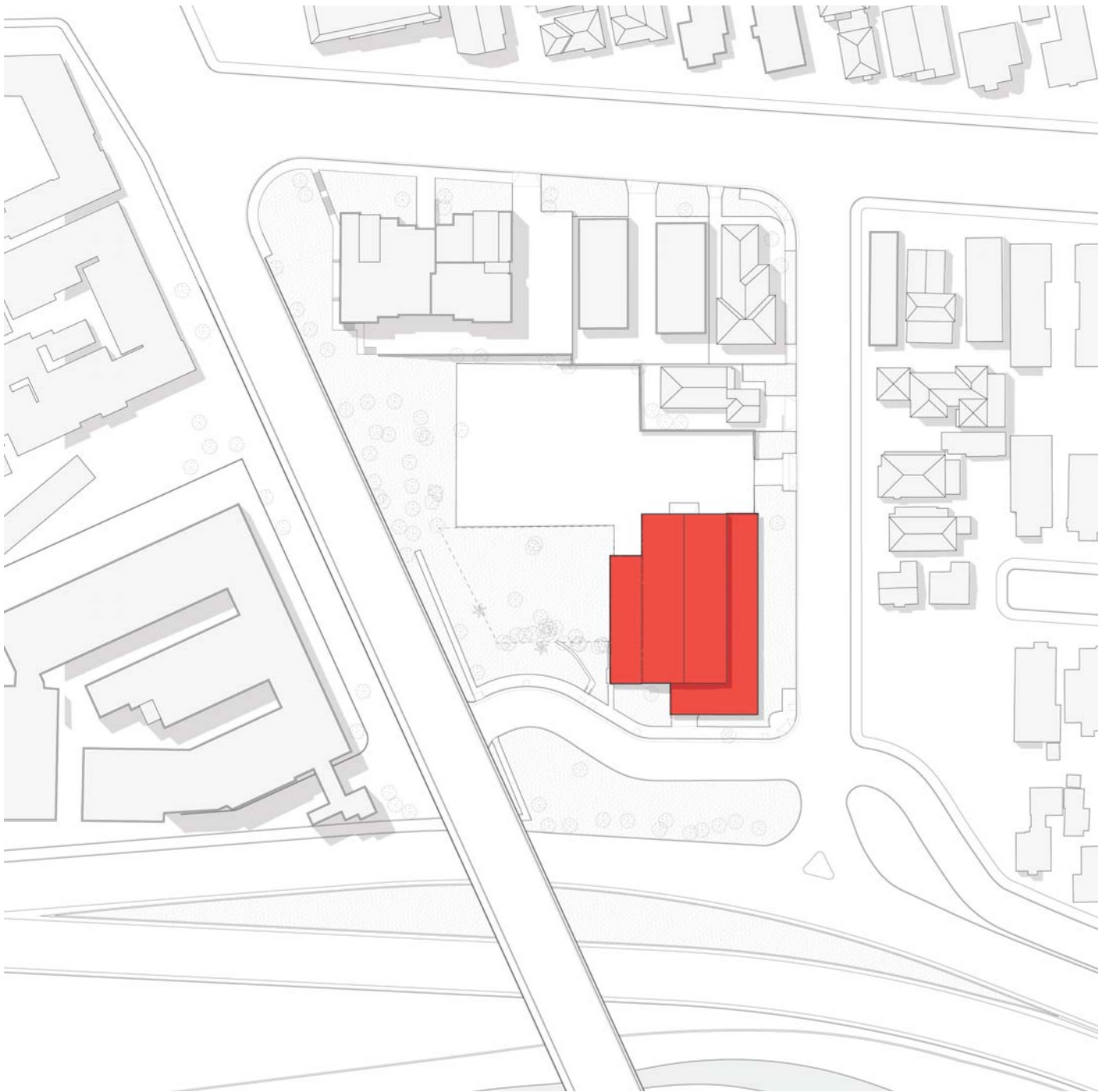
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Pre-Design	\$100,000
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PM/CM	\$450,000
Inspections, Permitting Testing, Public Art, Commissioning	\$550,000
Construction	\$6,250,000
Construction Contingency	\$1,600,000
Escalation	\$2,500,000
Total Cost for Option 2	\$12,400,000
Funding	
Prop K (Specified Funds)	\$ 1,800,000
Prop K (Interest, Inflation and Additional Specified Funding)	\$3,500,000
Federal Grant	\$1,000,000
Sub Total	\$6,300,000
Estimated Project Shortfall	\$6,100,000

CTIEP requests will be submitted in FY 24/25 and FY 25/26 City budgets to address the shortfall. The Project team will also work with CD14 and DCA to apply for grants when feasible.

As previously noted, the BOE Prop K Management team recommends that the project move forward with the development of option No. 2. This option will expedite design and construction, and will also give the team more control over costs related to the existing building improvements and new construction.

Attachments:

- No.1 - Highland Park Feasibility Study Dated June 8, 2018
- No.2 - LVNOC Presentation Dated June 20, 2023
- No.3 - Highland Park JAC Option 1 detailed Project Budget Summary
- No.4 - Highland Park JAC Option 2 detailed Project Budget Summary
- No.5 - Highland Park JAC LVNOC No. 3 Agenda and Meeting Minutes



Highland Park Junior Arts Center - Feasibility Study

City of Los Angeles, Council District 14
City of Los Angeles, Bureau of Engineering
City of Los Angeles, Department of Cultural Affairs
Eric Owen Moss Architects

June 8, 2018



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1.0 Project Overview

Highland Park Junior Arts Center

The City of Los Angeles plans to refurbish, retrofit, and convert the existing Bridewell Armory building into a Junior Arts Center as part of the City's Proposition K – Specified Grants program.

The existing 12,295 square foot Armory consists of a steel long-span structure in the central hall with concrete tilt-up wall panels along the perimeter. The building has been vacant since the 1990's and used for storage for the Department of Recreation and Parks. The building is in a state of disrepair, and utility connections have been largely been removed from the building.

Under the Proposition K program the newly renovated facility will provide arts education to Los Angeles youth through classes and partnerships with local schools.

Proposition K

The Proposition K: LA for Kids Program was established in Nov 1996 after the Prop K Ballot measure was approved by the LA voters. The approval of this ballot measure authorizes the City to collect up to \$25M in annual assessments for a total of \$750M over the 30 year life of the program. The program is now on its 21st year. The annual \$25M is used to fund acquisition of land for parks and development of capital projects for youth recreational and cultural use along with associated administration and maintenance expenses. The Bureau of Engineering (BOE) manages the projects funded by Proposition K.

Proposition K funds 2 types of projects:

- Specified which were projects specifically listed in the ballot measure. There were 183 projects listed in the Ballot Measure totaling \$298.85M.
- Competitive which are projects awarded through a competitive process open to the City, other government entities, and non-profit agencies. To date, there are 254 projects totaling \$151.5 awarded from 1 thru 9 funding cycles.

The Highland Park Junior Art Center is a specified project. The approved grant scope is to refurbish, retrofit, and convert the City Building into an Arts Center.

As part of the project development process, community involvement is required by the Proposition K Program. The Local Volunteer Neighborhood Oversight Committee also known as LVNOC fulfills that requirement.

The Brown Act

All local legislative bodies such as the City Council, Boards, Commissions, and committees created by formal action by the City Council are subject to the Brown Act. This means this LVNOC is subject to the Brown Act. This means:

- LVNOC meetings are public meetings – items are heard, discussed and voted upon with the public present.
- The public must be given timely, sufficiently detailed notice to the public of the items to be addressed at the LVNOC meetings (min 72 hours in advance)
- Members of public must be allowed to directly address the LVNOC during the meeting.
- No serial meetings on LVNOC item/s are allowed – Chain discussion or Hub & Spoke

Violation of the Brown Act is considered a misdemeanor. If caught and convicted you would be fined \$1,000 and serve 6 months in the LA County jail.

Project Description

City of Los Angeles - Department of Cultural Affairs

The love of children, the love of childhood, and the love of art has been, and continues to be, the basis for providing arts and cultural programming in City of LA Department of Cultural Affairs (DCA) Community Arts Centers for children, youth and families. This approach supports DCA's mission and goals to "generate and support high quality arts and cultural experiences for Los Angeles's four million residents and 47 million annual visitors." The Highland Park Junior Arts Center (aka Highland Park Youth Arts Center) will be a further fulfillment and perpetuation of this philosophy. Like many Los Angeles neighborhoods and communities, Highland Park is experiencing a metamorphosis. Nestled between the cities of Pasadena, South Pasadena and Los Angeles, this vibrant community north of downtown Los Angeles has, and continues to experience demographic changes and shifts that are requiring its constituents (old and new) and the entire City to take a hard and careful look at its vibrancy and offerings - arts and culture, education, health, safety, etc. As a new resident of Highland Park we want to do our part, through the Highland Park Junior Arts Center, to help build and nurture a vibrant and productive art and cultural infrastructure in Highland Park.

Services Provided and Hours of Operation

The Center will serve approximately 2000 - 2500 children and youth, ages 3 to 17 annually. Arts education and training will be provided after school on Monday through Friday from approximately 3:00 - 7:00 p.m. (hours that have been identified as crucial after school hours for children and youth, particularly those from families where both parents are working); and Saturdays from 9:00 a.m. to 4:00 p.m. The Center will host Neighboring and Visiting Schools during school hours. Understanding the requirements of Proposition K, as stipulated in the measure and scope of work for this project, to complement the Center's primary focus on children and youth, there will be Art and Cultural Programs for Parents (non-working) and Children and Art and Cultural Inter-generational Programs offered Monday through Friday from approximately 9:00 a.m. to 12 noon. All of this will be topped off with a robust Exhibitions Program.

A program of extremely popular offerings, including drawing, painting, ceramics, clay, photography, cartooning, piano, guitar, percussion, strings, theatre improvisation and movement, and dance, will be presented by a select staff of teaching artists.

And finally, the Center will be a catalyst in Highland Park for community collaboration and partnership, community building, growth and development. This will be done through collaborations and partnerships with the constituents of Highland Park, community based organizations, youth service organizations, the faith-based community, neighborhood councils, and other entities serving the Highland Park community.



2.0 Site Location and Access

Regional Location

The project is located in the Highland Park neighborhood of Los Angeles. The eastern edge of the site abuts the 110 freeway and the Arroyo Seco watercourse. Surrounding communities include: Hermon and South Pasadena to the east, Eagle Rock and Pasadena to the north, Glassell Park and Mount Washington to the west, and Montecito Heights to the south.

Regional freeway access is provided by the 110 freeway to the east, the 134 freeway to the north, the 2 freeway to the west, and the 5 freeway to the south.

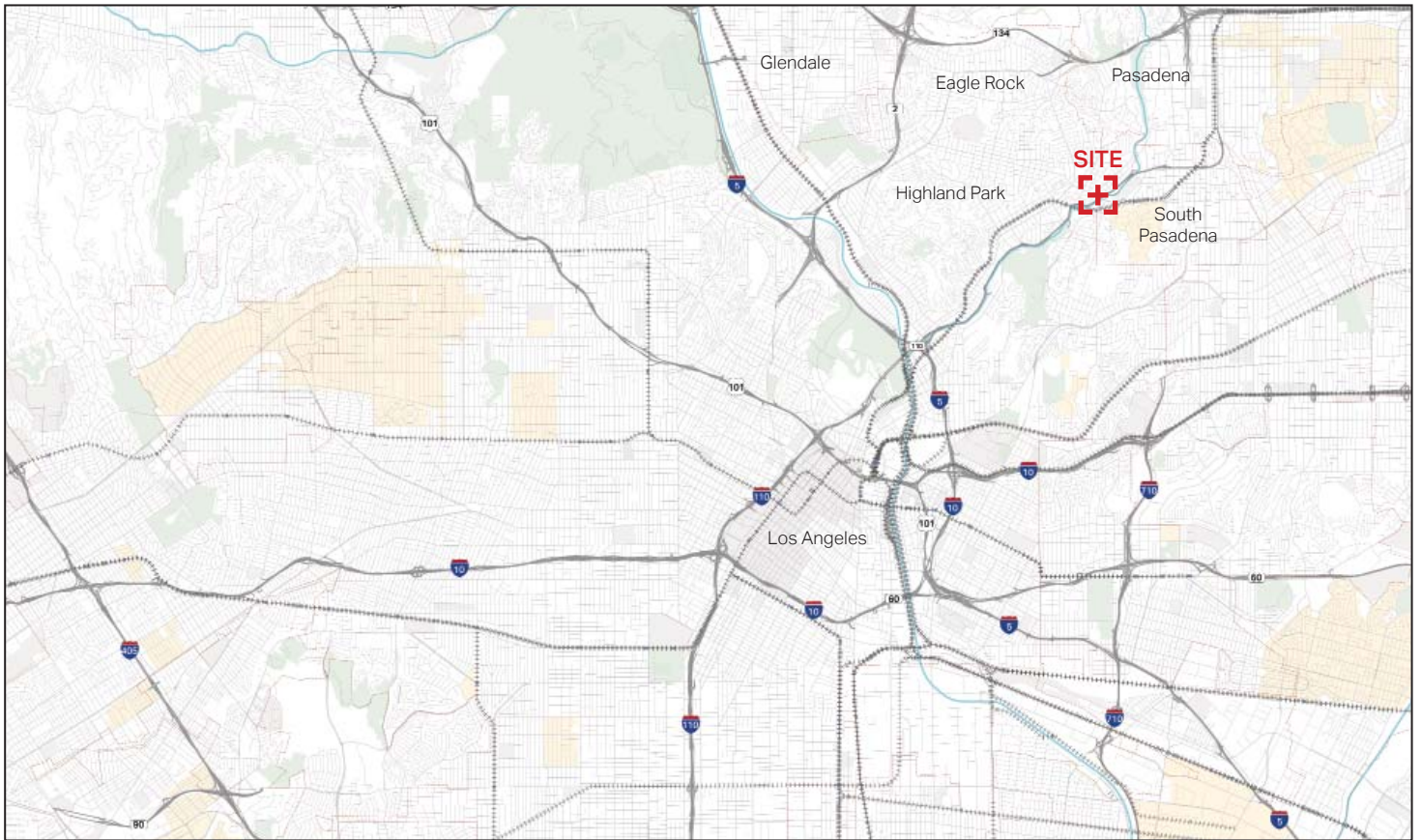
The Highland Park Station of the Metro Gold Line is located approximately 1 mile southwest of the site at Marmion Way and Avenue 58.

Neighborhood Location

The project is located just north of York Boulevard between San Pascual Avenue and the 110 Freeway. The boundary between the City of Los Angeles and South Pasadena is approximately half a mile to the east of the site. Just west of the site is the intersection of York Boulevard and Figueroa Street. Both streets have undergone substantial transformations in the past decade as the area continues to grow in popularity.

Arroyo Park wraps around the site to the south, east, and north, and provides a wide range of recreational activities including open park land, sports venues, and the San Pascual Stables.

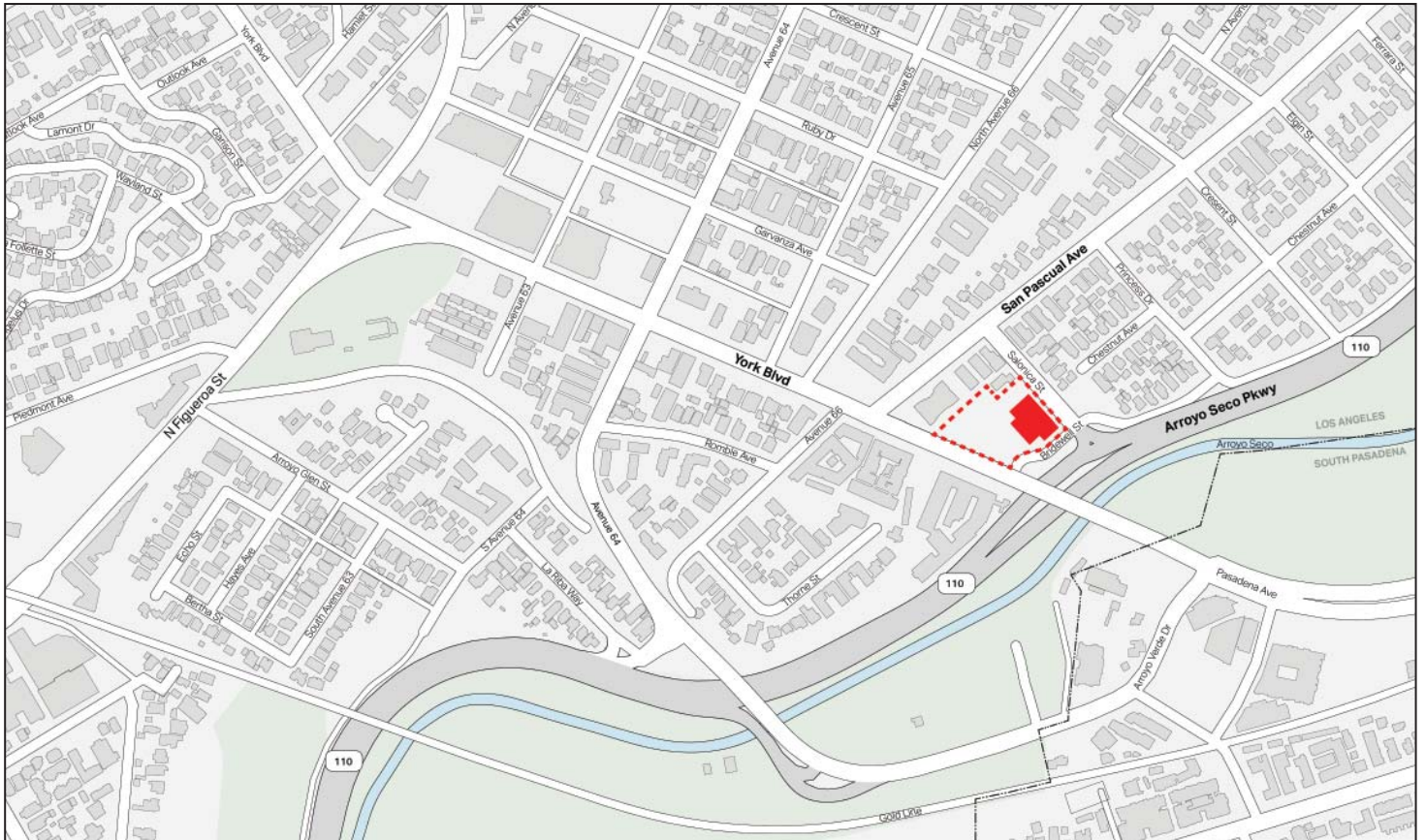
There are a number of surrounding schools, with San Pascual Elementary having the closest proximity.



Park, Forest, Wood
 Residential Area
 Other Area
 +++++ Train / Light Rail

0 1 2 3 miles

City Map



Park, Forest, Wood
 Residential Area
 Other Area
 +++++ Train / Light Rail

0 100 200 500 ft

Site Map

Project Site

The site is located at the southwest corner of Bridewell Street and Salonica Street. The site is low along its northern edge, and rises steeply along its southern border to match the elevation of York Boulevard. The elevated York Boulevard is held by a bridge that spans the 110 freeway and the Arroyo Seco. Bridewell passes under the bridge and terminates in the parking lot of an adjacent multi-family housing building to the south of the bridge.

Trees line the eastern and southern edges of the site to screen visibility and sound from the 110 freeway and York Boulevard. The northeast corner of the Bridewell Armory is visible to southbound traffic on the 110 freeway. There is no view of the site available to automobile traffic on York Boulevard, and there is no pedestrian sidewalk access along the northern edge of York.

The site contains a 12,295 square foot abandoned armory building, an asphalt parking lot, and landscaping.



Site Aerial View

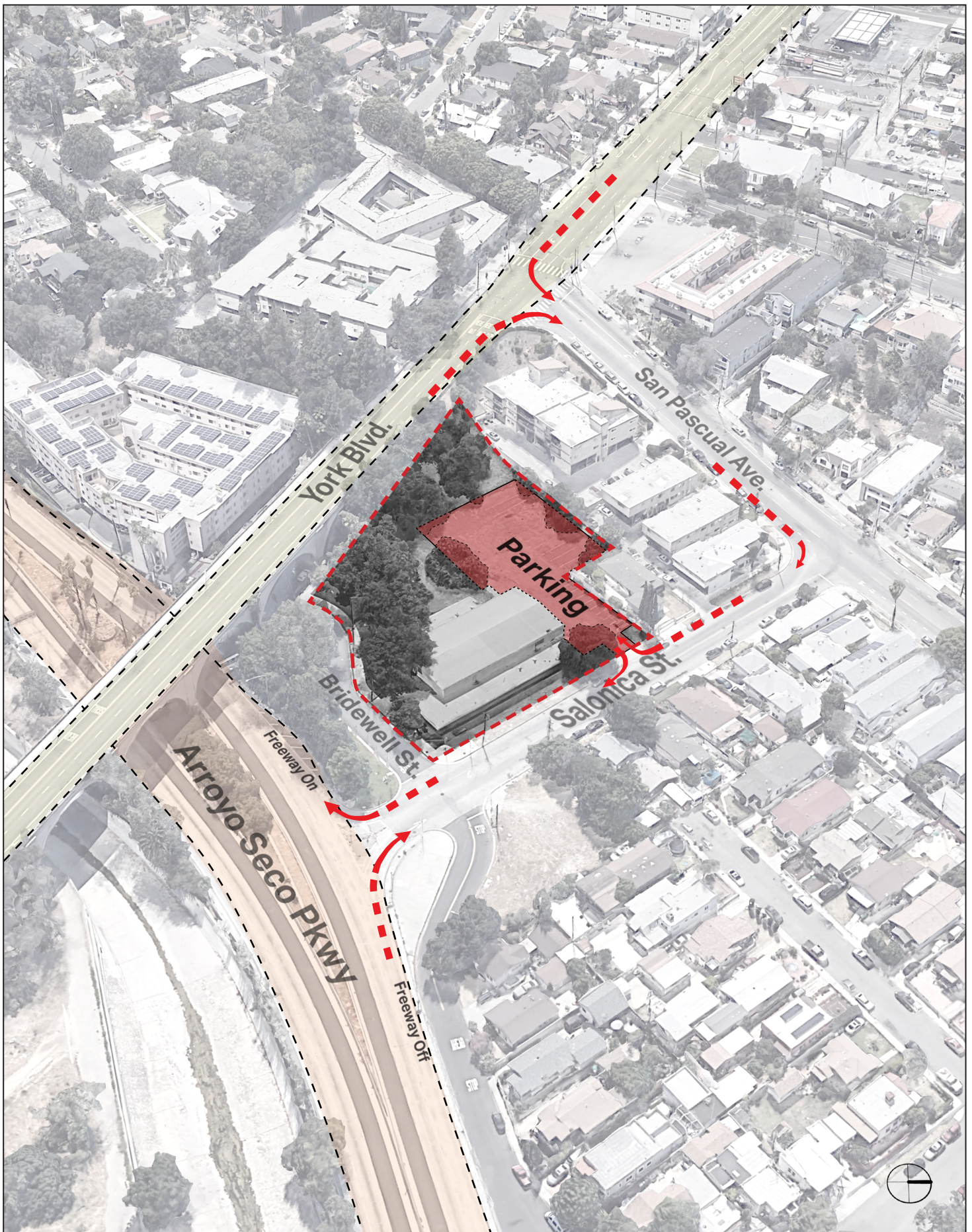
Site Access

The site is located near the intersection of York Boulevard and the 110 freeway. There are two nearby freeway exits for northbound traffic – one at Marmion Way, and the other at Bridewell Street. Southbound traffic can exit directly to the site from the York Boulevard Exit via Salonica Street.

The southbound exit from the 110 freeway is cause for concern, due to its lack of an offramp. Traffic immediately turns directly off of the freeway onto Salonica Street – often at a high rate of speed.

The other primary access point is from York Boulevard. Traffic turns northbound onto San Pascual Avenue, and then turns east onto Salonica Street. The existing parking lot is accessed mid-block between San Pascual Avenue and Bridewell Street.

Metro light rail access is available approximately one mile southwest at the Highland Park Station of the Metro Gold Line on Marmion Way at Avenue 58.

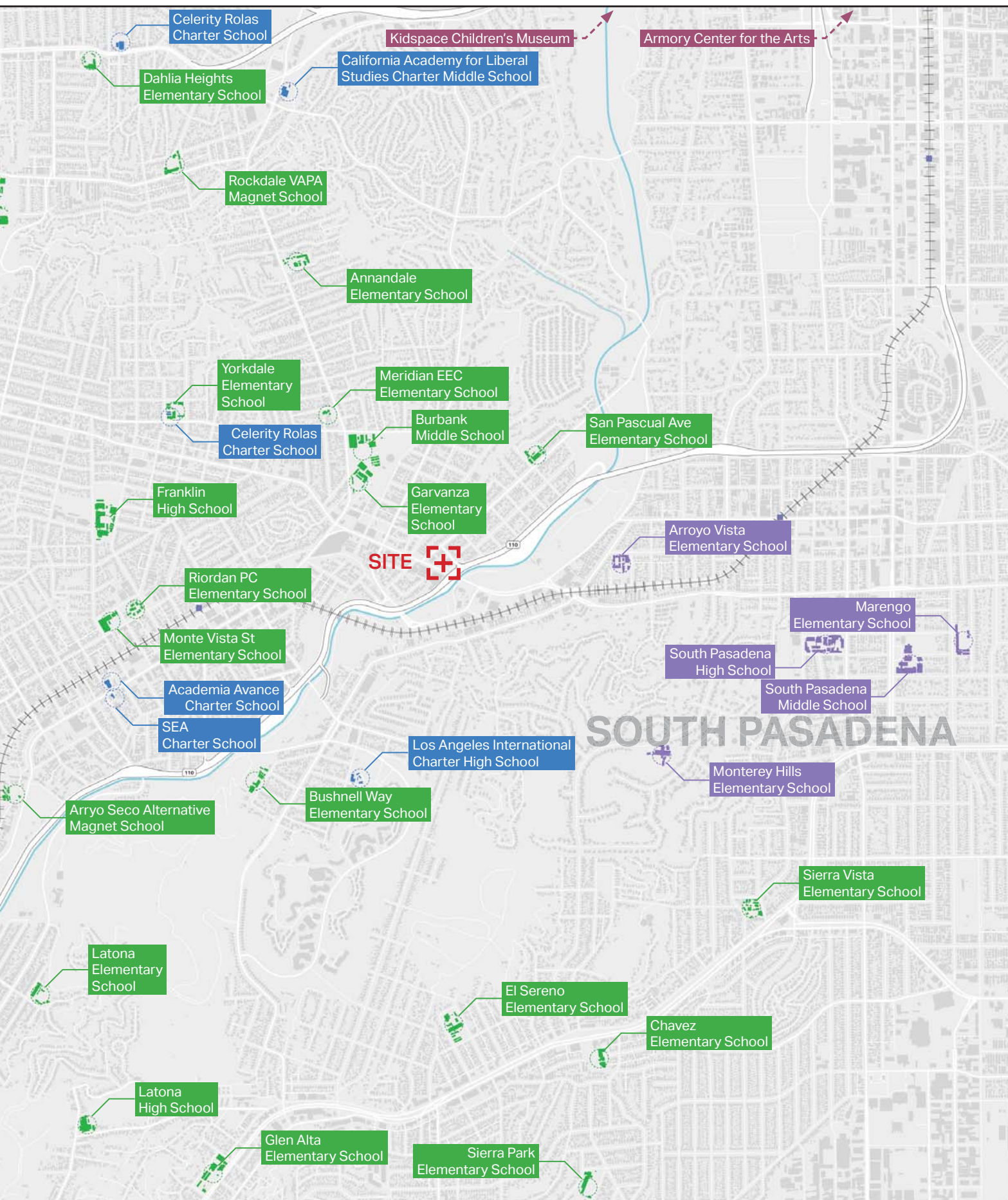


Site Access Diagram

Area Schools and Art Centers

There are a number of local schools that could benefit from the services provided at the Highland Park Junior Arts Center. The map below shows Los Angeles Unified School District sites, LAUSD Charter Schools, and South Pasadena schools in the area. Also shown are a number of popular arts facilities in the surrounding areas.





Celerity Rolas Charter School

Kidspace Children's Museum

Armory Center for the Arts

Dahlia Heights Elementary School

California Academy for Liberal Studies Charter Middle School

Rockdale VAPA Magnet School

Annandale Elementary School

Yorkdale Elementary School

Meridian EEC Elementary School

Celerity Rolas Charter School

Burbank Middle School

San Pascual Ave Elementary School

Franklin High School

Garvanza Elementary School

SITE

Arroyo Vista Elementary School

Riordan PC Elementary School

Marengo Elementary School

Monte Vista St Elementary School

South Pasadena High School

Academia Avance Charter School

South Pasadena Middle School

SEA Charter School

Los Angeles International Charter High School

SOUTH PASADENA

Monterey Hills Elementary School

Arroyo Seco Alternative Magnet School

Bushnell Way Elementary School

Sierra Vista Elementary School

Latona Elementary School

El Sereno Elementary School

Chavez Elementary School

Latona High School

Glen Alta Elementary School

Sierra Park Elementary School



0 1,000 2,000 5,000 ft

School and Art Facility Map



3.0 Building History Overview



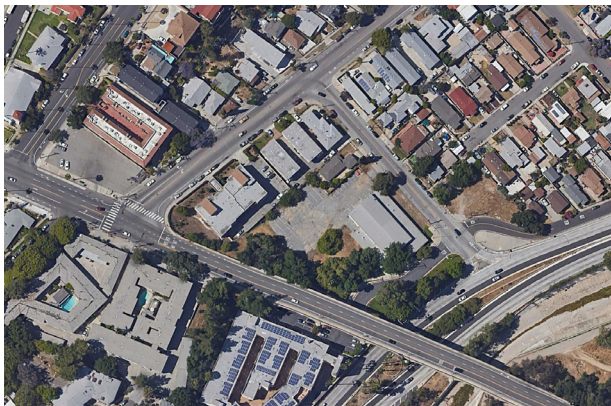
▲ *Aerial View in 1948*



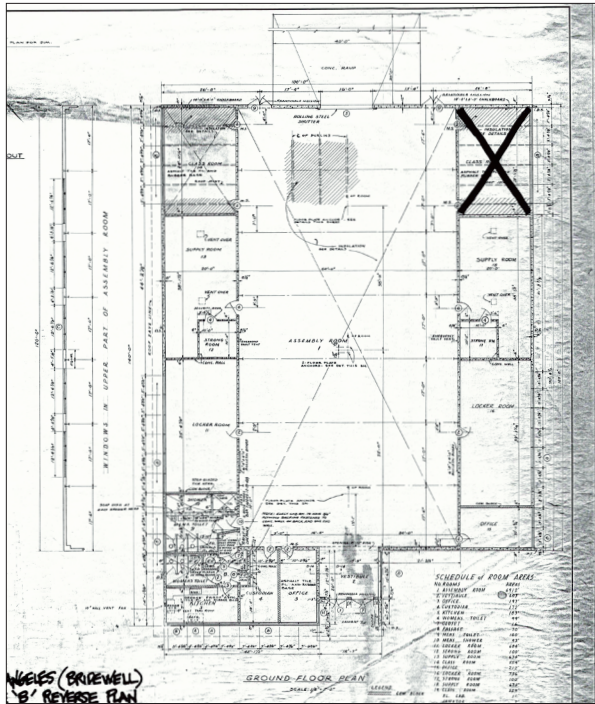
▲ *Aerial View in 1977*



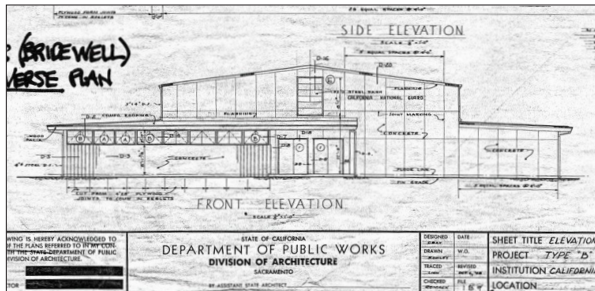
▲ *Aerial View in 1994*



▲ *Aerial View in 2018*



▲ Standard Army Plan (Type "B"),
Original drawing from California State Archives



▲ Standard Army Elevation (Type "B"),
Original Drawing from California State Archives

The subject property is located in the neighborhood of Highland Park at 111 Bridewell Street. The property is occupied by a building completed in 1950 by the California Army National Guard. Commonly known as the Bridewell Army, the building is now owned by the City of Los Angeles and is currently vacant.

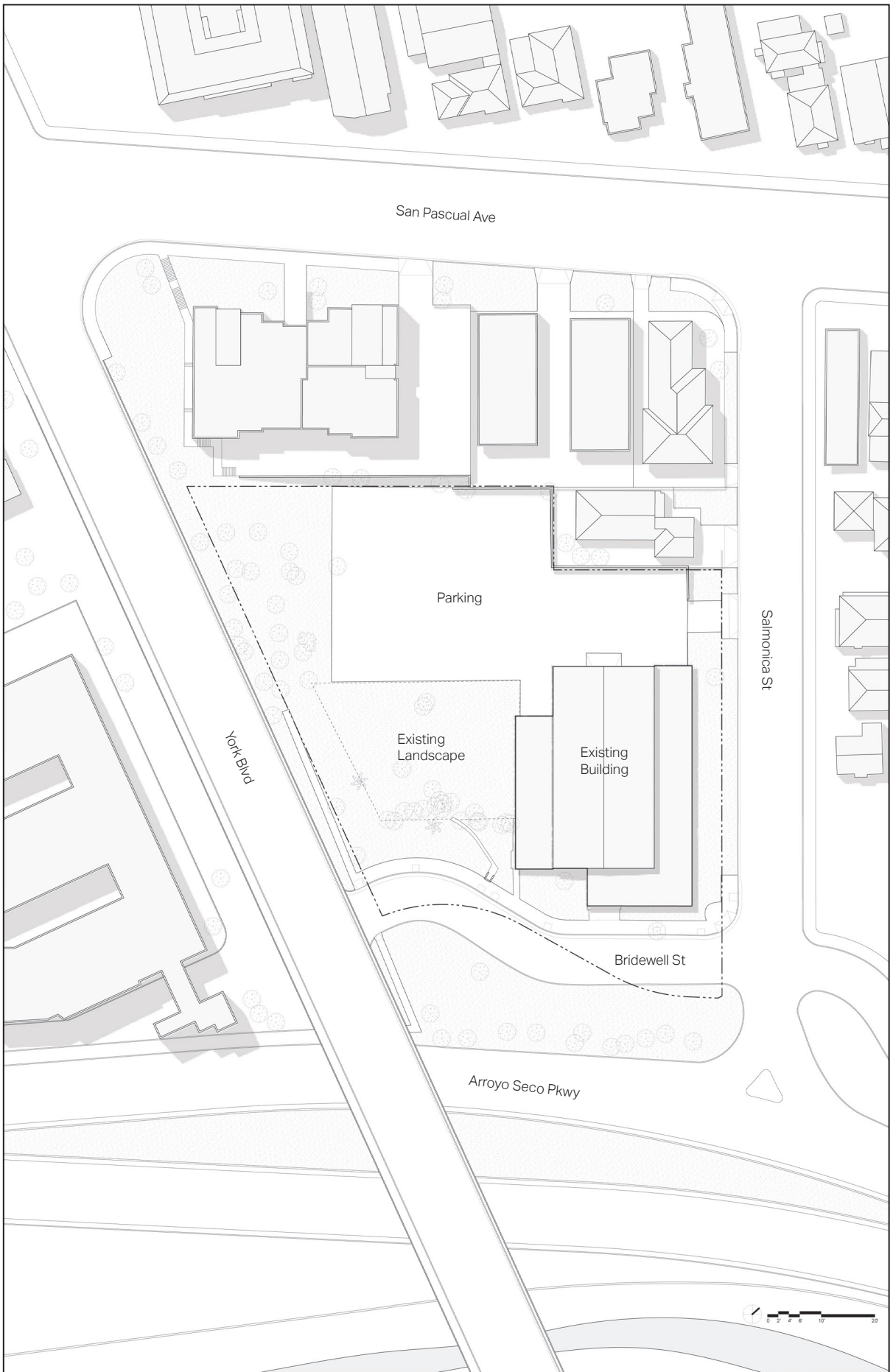
The Bridewell Army – originally called the Highland Park Army – was constructed in conjunction with an army in Culver City by Haddock Engineers of Montebello. The building was designed by the Office of the California State Architect based on plans from the Army Corps of Engineers. The National Guard utilized standardized plans for army buildings from this era, as demonstrated in the Type B plans shown here. (The "Type B" plan is similar to the the Bridewell Army layout, but a mirror image.)

The original plans of the Bridewell Army could not be located.

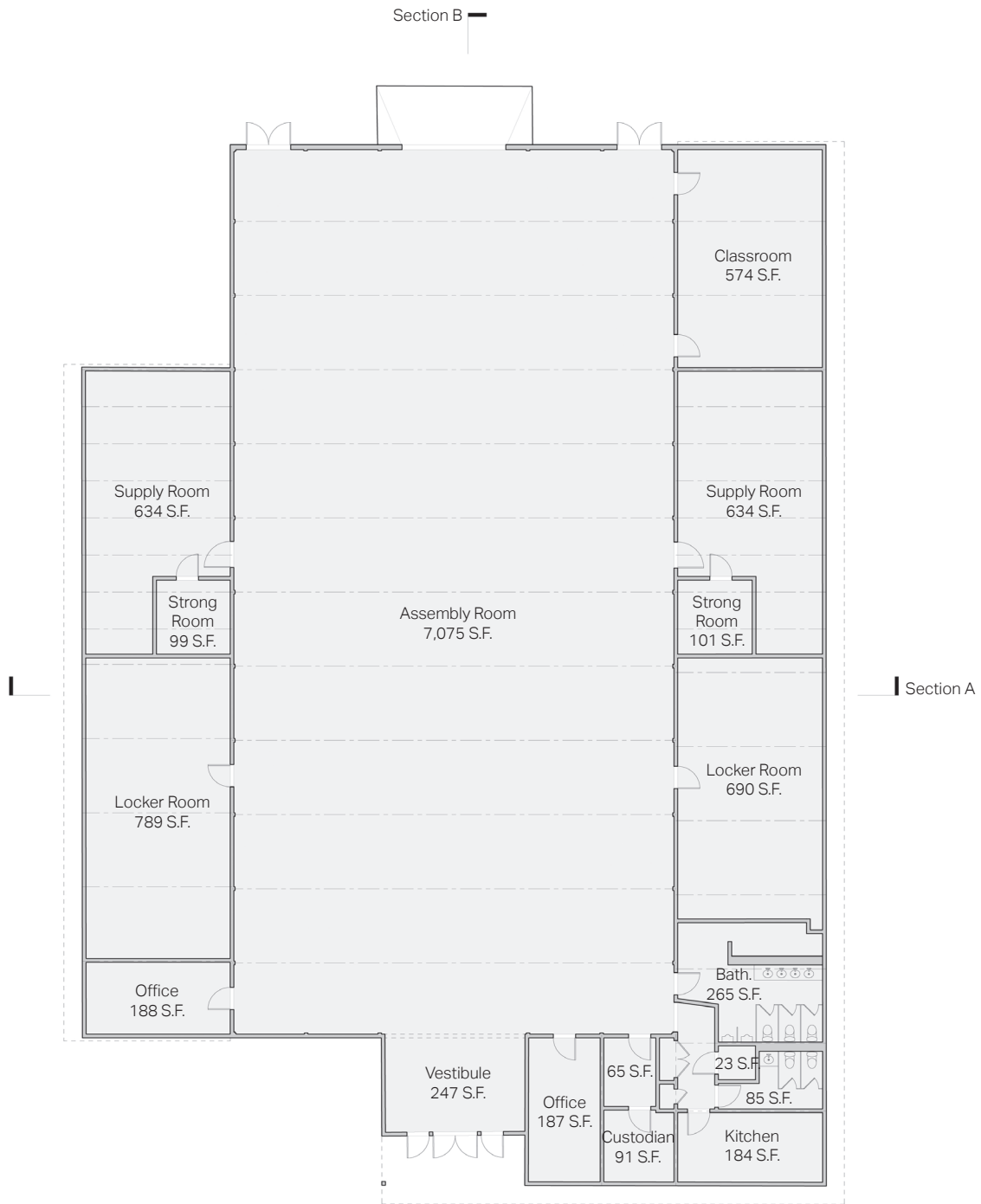
A comprehensive analysis of the historical resources available on the site was completed by GPA Consulting. The complete report is available in Chapter 8.



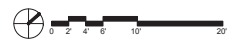
4.0 Current Building Condition



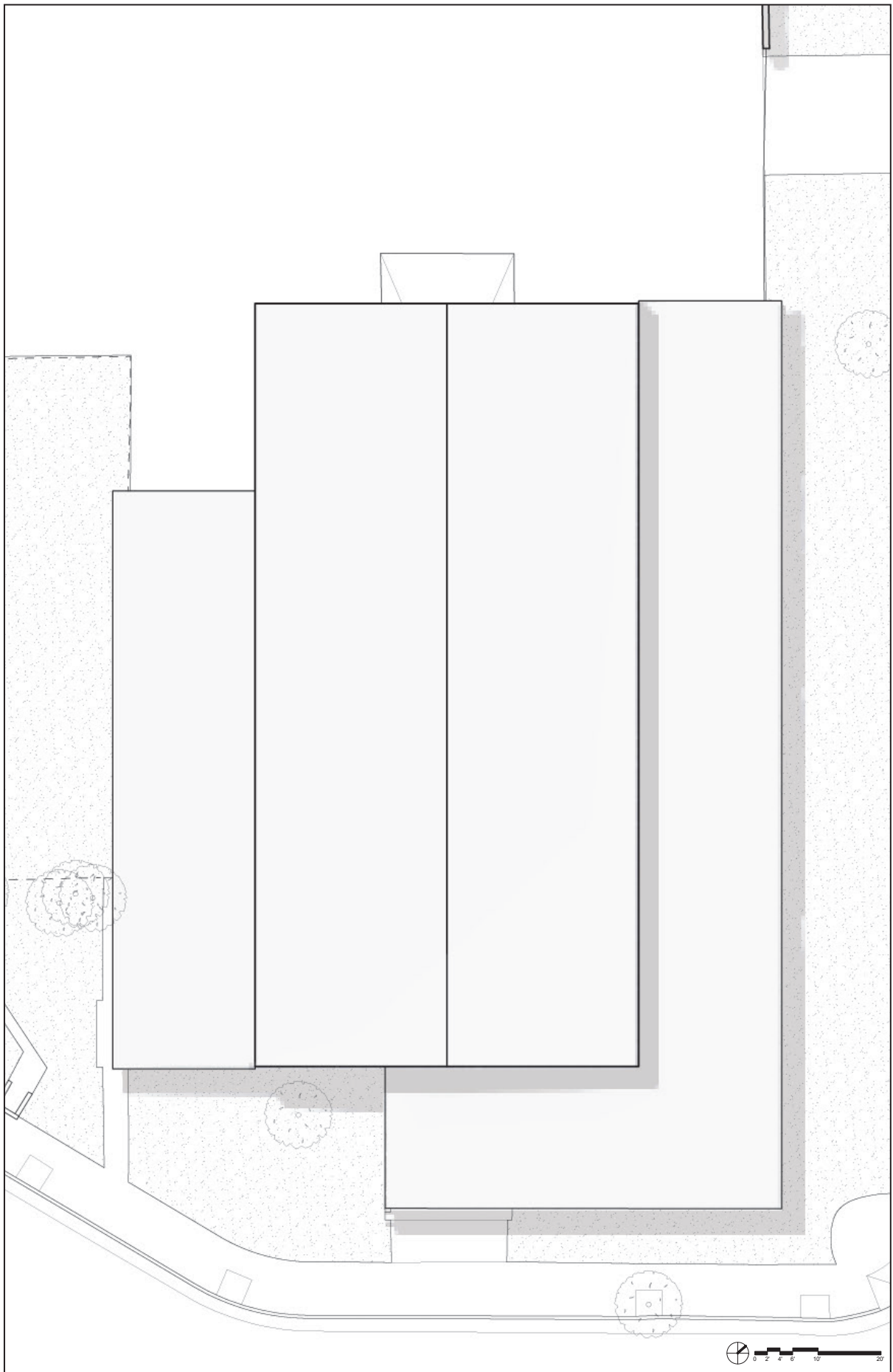
Site Plan



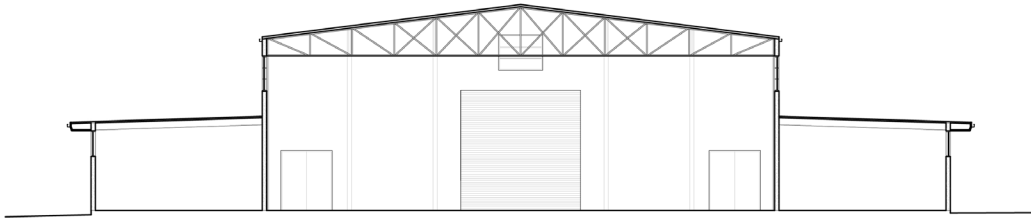
Existing Building Gross Floor Area: 12,295 S.F.



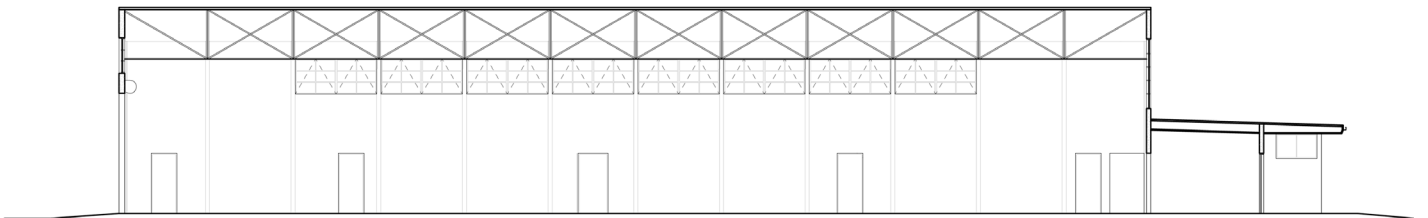
Existing Building Floor Plan



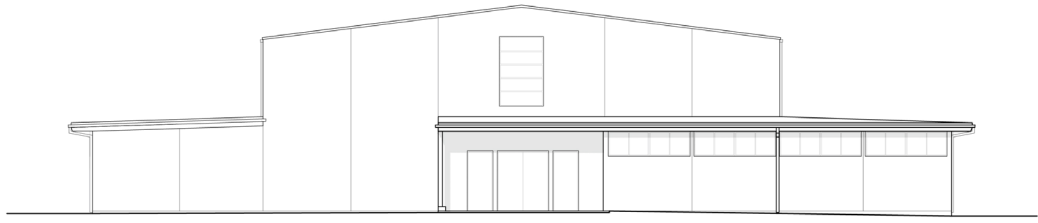
Existing Building Roof Plan



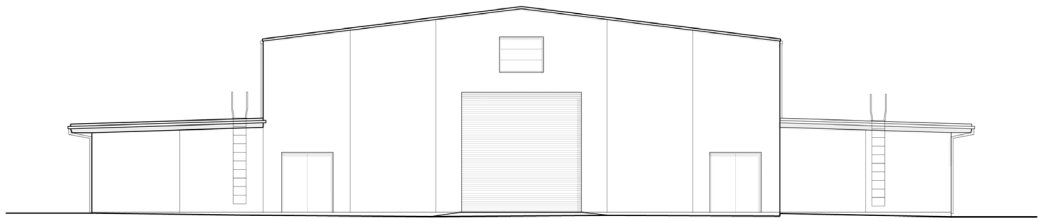
Section A



Section B



East Elevation



West Elevation



South Elevation



North Elevation

4.2 Existing Building Photos



▲ Aerial view of the existing building towards 110 Freeway

Aerial view of the existing building from York Boulevard ▼





▲ Existing landscape on southwest corner of the parcel

Existing parking lot adjacent to west side of the building ▼





▲ North elevation from 110 Freeway entrance

East elevation along Bridewell Street ▼





▲ View across Bridewell Street

West elevation from the parking lot ▼





▲ West elevation, the parking lot entrance from Salonica Street

North elevation along Salonica Street ▼





▲ Interior of the double-height central space

Interior of the perimeter single-height space ▼



4.3 Existing Conditions - Architecture

Eric Owen Moss Architects

Exterior - Bridewell Entrance

This entrance is located along Bridewell Street on the eastern side of the site. This area faces the 110 Freeway. Pedestrian traffic is limited in this area, and there is no public parking on this side of the site. While serving as the primary/formal entrance to the building, it is not located in the optimum location for access.

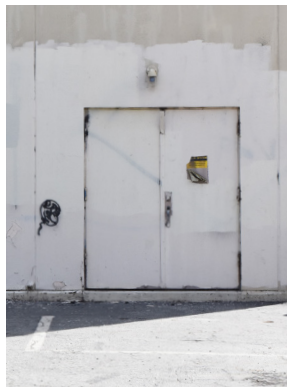
The entry doors have been barricaded and are not currently functioning. The overhang over the doors is deteriorating, and an exposed steel post is supporting the canopy frame. The sheathing and finish materials are broken or missing in this area.



Exterior - Parking Lot Entrance

The west side of the building features a large roll-up door that originally provided automobile access to the central double-height space within the Armory. A low ramp provides access from the parking lot level to the floor slab of the building. Personnel doors flank either side of the roll-up door.

Both entrances will need to comply with accessibility and exiting criteria required by the Los Angeles Building Code.



Exterior - Windows

The existing building contains three types of windows: 1. Ground level windows that provide natural light to the one-story spaces along the building perimeter. 2. Clerestory windows near the roof of the double-height central space. 3. End windows located above the entrances at either end of the armory.

The clerestory and ground-level windows have been boarded over, and many of them have been broken. The steel window frames are in poor working order, and they will need to be replaced to meet the sustainability goals of the project.

The end windows are exposed on both sides. The existing steel trusses bisect the windows, and the upper portion of the window is located above the metal panel ceiling that spans between trusses.



Exterior - Walls

The primary walls of the armory are tilt-up concrete panels with steel connection plates. Years of expansion and contraction of the concrete and steel have resulted in a number of panels with spalling at their base plate. These areas should be repaired and evaluated for structural fitness.



Exterior - Roof

The existing building has two roof types – one lower, and one upper.

The lower is a low-pitch roof over the perimeter single story portion of the building. This roof is supported by steel wide flange beams spanned by steel decking. The roof is covered with asphalt roofing.

The upper is a gabled roof with a 1.5 : 12 pitch. The roof is supported by steel trusses held up by composite steel columns between tilt-up concrete wall panels. The span between trusses is 10 feet. The roof deck is covered with asphalt roofing.

There are access ladders to the lower roof on either side of the west façade. Once on the lower roof there is a second ladder that leads to the upper roof. The asphalt roofing on both the lower and upper roof appears to be in good physical condition.

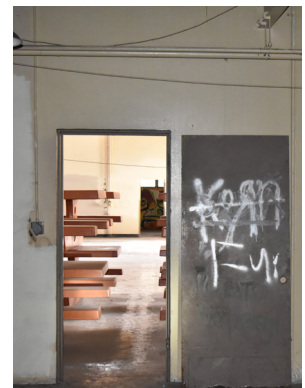


Interior – Single Height

Tilt-up concrete walls define the exterior perimeter of the single-height interior spaces. Concrete tilt-up walls also subdivide the central space from the perimeter. Intermediate walls that run perpendicular to the exterior walls are a mixture of tilt-up concrete wall panels, and CMU block walls.

These rooms are accessed by a single door entering from the double-height central space.

The rooms have concrete floors and walls with exposed steel beams and roof decking on the ceiling. Many of the rooms have graffiti on the walls.

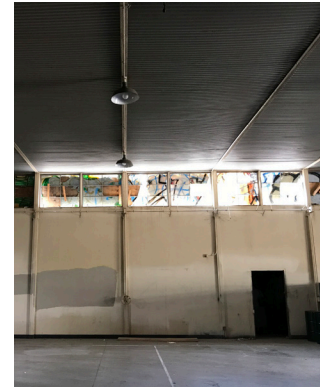


Interior – Double Height

A large roll-up door on the west façade allows access to a double-height central volume. This area has been used for vehicle storage and doubled as a gymnasium while used by the National Guard. The space is lined with tilt-up concrete panels with clerestory windows on the north and south building elevations. Additional natural lighting is provided by windows near the truss line at the east and west of the space. The roof of the space is supported by steel gabled trusses at 10 feet centers. It is approximately 18 feet tall to the underside of the trusses.

A series of doorways line either side of the room to provide access to the adjacent single-height spaces.

The room has concrete floors and walls with steel trusses above. The trusses are largely obscured by a metal panel ceiling that spans between trusses.



Interior - Lighting

Many of the light fixtures throughout the armory have been removed or destroyed, and none of them are currently functioning due to the lack of electricity in the building. The current fixtures are inadequate for the needs of the planned facility, and will require replacement.



Interior - Bathrooms

The existing bathrooms do not comply with current code or accessibility requirements. They will require an updated layout and new fixtures.



Interior - Kitchen

The kitchen is outdated, and has significant damage to the existing casework and fixtures. If a kitchen is required in the final project program, it will need to be replaced in its entirety.



Site - Sidewalk

There is no existing sidewalk located along Salonica Avenue on the north side of the site. A sidewalk will need to be added, and will comply with ADA requirements for crosswalks and driveways.



Site - Retaining Walls

The topography of the area slopes upward to the south toward York Boulevard, and to the west toward San Pascual Ave. As a result, retaining walls are required along the western edge of the site to accommodate the change in grade and maintain a generally flat site. Along the southern edge of the site, a steep, heavily wooded slope transitions from the armory site to the elevated York Boulevard.

The retaining walls along the western perimeter of the site generally follow the property line. A chain link fence runs along the top of the retaining wall at the height of the adjacent yard. Razor wire is present along the top of the chain link fence.

Aside from several layers of paint and graffiti, the walls appear to be in good condition.



Site - Parking Lot

An asphalt parking lot is accessible from Salonica Street and extending southward toward York Boulevard. The lot is adjacent to the western façade of the building and provides direct access to the roll-up door and two personnel doors on that façade.

The asphalt is in poor condition with several large cracks and breaks in the surface. A storage container is currently located along the western edge of the parking lot.

The oddly-shaped lot is not efficiently sized for conventional parking uses, and may need to be reconfigured. The entry ramp accessing the site from Salonica may be too steep per current code.



4.4 Existing Conditions - Structural

Nast Enterprises

Existing Structure

The Center Building is comprised of concrete walls with wide flange steel posts embedded in the panels which also support the roof's open web steel joists/girders. The main assembly building floor seems to have 6" thick, or more, reinforced concrete slab on grade, which is suitable for most basic use and partitions, as well as penetration for isolated fixture support. The clerestory on the perimeter of the center building, just below the high roof was laterally supported with cross braced frames that was not observed during our visit.



The perimeter/side buildings are comprised of a mix of cast in place and non-load bearing concrete block walls supporting the low roof framed with steel beam which is covered with concrete. However, the slab in these areas seem to be 4" thick reinforced concrete slabs providing most flexibility for trenching for utilities.



The bottom of the concrete wall panels, particularly nearest to the corner of the building show sign of damage. The spalling is very likely caused by deficiency of strength against earthquake action.



The building must be strengthened against lateral movements. This can be done by adding concrete 6" thick wall panels or cross braced steel frames, at approximately eight places. An efficient system can be determined through calculations. The added strengthening system can be installed on the inside or the outside of the central building; it will also include new foundation.

The roof of the center building comprised of light weight framing, is likely sufficient for the minor upgrades. The roof joists may be strengthened, to support minor new loads as needed. The roof over the perimeter buildings have more capacity for mechanical equipment and other utilities such as solar panel coverage.

4.5 Existing Conditions - MEP Systems

Antieri & Sotelo Consulting Engineers

HVAC Systems

There are no existing HVAC systems that will be reused in the facility for the new design. The present systems are thru the wall type units.



Heating for the open areas are provided with gas fired heater all of which will be removed.



Individual rooms are provided with wall mounted gas heater of which all will be removed.



There are various exhaust and ventilation ducts penetrating the roof, all which will be removed.



Plumbing Systems

There are no Plumbing systems that will be used in the facility for the new design. The incoming utility services gas, water and waste will be modified accordingly for the new design.



Gas Service

The gas service will be relocated as required for the design. A medium pressure service will be relocated with gas regulator, earthquake valve and new meter within a meter rig.



A system of gas piping runs exposed within the building, all of which will be removed.



Water Service

The water service is 2" in size. A piping and location will be replaced with new.



The existing gas hot water heater system will be replaced with new.



There are various sink, lavatory and bathrooms areas that will be demolished along with all the exiting cold water and hot water piping systems.



Storm Drainage System

The storm drain system consists of a gutter system to collect the water. Water from the upper roof flows to the lower roof where drain risers dump the water to grade. This system will be completely new.



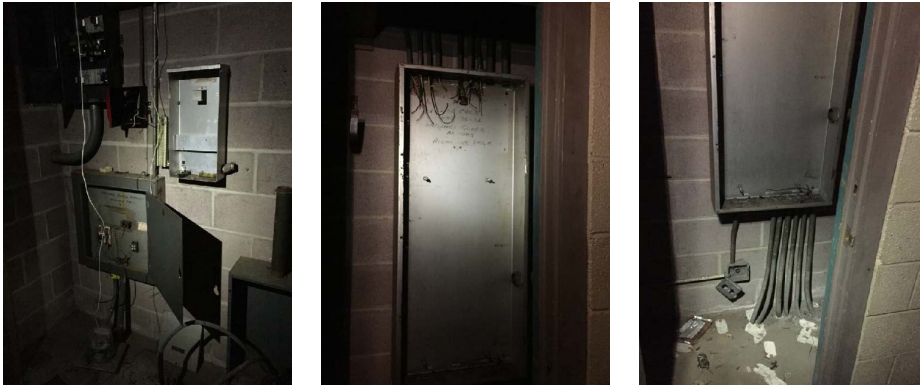
Sanitary sewer service

There is one entry point for the sanitary sewer service. Internal drains will be demolished. No existing under slab waste piping will be reused.



Electrical Systems

There are no existing Electrical systems inside the building that will be reused in the facility for the new design. Most of the existing electrical equipment has been gutted and removed.



The existing electrical service was 200A, 120/240V, 1 Phase. The new facility will need 3 Phase power.



The existing electric meter has been disconnected. There is no power in the building.



There appears to be 3 Phase power on the street.



Finally, the Telephone, Cable TV and Internet service is available on the street, as there is a fairly new mid-sized residential complex at the end of the street.



4.6 Existing Conditions - Sustainability

Green Dinosaur

1. Executive Summary

The project consists of the complete renovation of the existing (built in 1950) Bridewell Armory building into a LEED version 4 Gold and ILFI Zero Energy certified junior arts center. The project is a 14,500 square foot, single story structure located at 111 N. Bridewell Street in Los Angeles, California.

On March 8, 2018, Green Dinosaur performed a site walk and assessment in order to list the existing features on the project: envelope, glazing, heating and cooling system, domestic hot water and lighting. In addition, Green Dinosaur has been provided with Existing Plans, dated May 16, 2018. Based on these observations and plan set, we were able to model the existing conditions and provide an assessment of the project's energy use.

This report includes existing site details for consideration, including qualifications and feasibility of green building rating system certifications, target energy efficiency ranges, on-site renewable energy implementation, and similar applicable issues. All recommendations made in this report are based on "best efforts" basis and will be presented to the project team.

Green Dinosaur has modeled the project's existing conditions using the Energy Pro 7.2 software. The current building has a projected Energy Use Intensity (EUI) of 83 kBtu/sf/year. Based on the roof space available, and local solar conditions, it is estimated a 101 kW PV-system can be installed. Based on this systems' size, the maximum EUI for this project is 45 kBtu/sf/year. Therefore the envelope, glazing, HVAC, DHW systems of the project should all be improved in order to meet or exceed this maximum EUI value.

2. Existing Conditions

2.1. Project Description

The project consists of the complete renovation of the existing Bridewell Armory building, built in 1950, into a LEED Gold and ILFI Zero Energy certified junior arts center. The project is a 14,500 square foot, single story structure located at 111 N. Bridewell Street in Los Angeles, California and is further described in the City of Los Angeles' Bureau of Engineering TOS # 027 provided to the consultant by the client on September 12, 2017. The Project is seeking compliance with the California Green Building Standards Code (CALGreen) (T24, Part 11), the Building Energy Efficiency Standards (T24, Part 6), Utility Incentive Rebates (Savings by Design), LEED for Building Design and Construction v4 (Gold), and Living Building Challenge Zero Energy Certification for which Sustainability Consulting and Administration, Building Energy Simulation Modeling, Building Commissioning, Incentive Management are to be provided.

This report sets forth the existing conditions and energy performance requirements for the project, the simulation process utilized, the simulation results, and the climate data, systems, and equipment modeled to achieve the simulation results. The systems and equipment modeled have been modeled according to Green Dinosaur's March 8th site observations of the existing conditions.

2.2. Project Energy Targets

The project has identified the following energy targets to ensure compliance with funding and code requirements:

- **Title 24, Part 6 Building Energy Efficiency Standards Compliance** : The project is required to demonstrate compliance with the 2016 Building Energy Efficiency Standards (2016 Title 24, Part 6) to obtain a building permit.
- **LEED Building Design and Construction Certification New Construction and Major Renovation v4** : The project is pursuing USGBC's LEED Building Design and Construction Certification. Participation in the certification program at any level of certification requires a minimum energy efficiency of five percent (5%) better than baseline as measured against the ASHRAE 90.1-2010 Standards. This includes energy associated with heating, cooling, fan energy, and water heating and in addition the following end uses: lighting, plug load, appliances, or process energy.
- **Living Building Challenge Zero Energy Certification** : Participation in the certification program requires one hundred percent (100%) of the building energy load offset with on-site renewables. This includes energy associated with heating, cooling, fan energy, water heating, lighting, plug load, appliances, or process energy. It excludes energy consumption from Electric Vehicle Charging Stations.

2.3. Energy Simulation Process

Energy Pro 7.2 software platform is being used to demonstrate energy performance under the 2016 Building Energy Efficiency Standards (Title 24, Part 6). The EP7.2 software package links directly to CBEC-Com, and also to the EnergyPlus simulation engine for compliance runs and is approved by the California Energy Commission (CEC) for use under the 2016 Building Energy Efficiency Standards. The building geometry was modeled within Energy Pro based on the Existing Plans for the Bridewell Armory, dated 05/16/2018. The energy model was developed using Energy Pro 7.2 and the Performance Method with the observed Existing Conditions as our starting point. Internal loads and schedules were specified in the model as dictated by the simulation protocol, or assumed from our experience and prior projects.

2.4. Modeling Assumptions

The preliminary energy model for the building was developed basing our initial assumptions on the referenced project drawings, specifications, and existing conditions observed on Green Dinosaur's 03/08/2018 site observation walk. This

baseline is what the energy performance of the project will be ultimately compared against taking into account time dependent value (TDV) energy savings over the baseline. The "Existing Conditions/Assumptions" column in Table 2 lists the values used to generate the initial energy simulation results (Section 1.7).

Table 1- Climate Information

GENERAL SITE AND CLIMATE DATA		
CA Climate Zone		9
Nearest City (for weather data)		Los Angeles, CO
ASHRAE 0.5% cooling design dry-bulb/wet-bulb		92°F / 68°F
ASHRAE 0.6% heating design dry-bulb		43°F
Orientation		Site plan oriented 42 degrees West of True North. Refer to site plan.
Occupancy type (typ.) *		Non Residential (Junior Arts Center)

Table 2- Energy Modeling Assumptions

Building Element		Title 24-2016 Prescriptive Baseline	Existing Conditions / Assumptions	Meets or Exceeds Prescriptive Minimum?
ENVELOPE- Glazing ^{1, 2}				
Maximum WWR%	Maximum WWR%	40%	Total WWR: 12.1%	Yes
Fenestration Reqmts Operable Windows (NFRC values include framing)	U factor	0.46	1.28 (default)	No
	SHGC	0.22	0.8 (default)	No
	VT	0.32	0.96 (default)	No
Fenestration Reqmts for Fixed Windows (NFRC values include framing)	U-Factor	0.36	1.19 (default)	No
	SHGC	0.25	0.83 (default)	No
	VT	0.32	0.996 (default)	No
Fenestration Reqmts for Curtain Walls or Storefronts (NFRC values include framing)	U-Factor	0.41	NA	NA
	SHGC	0.26		
	VT	0.46		
Fenestration Reqmts for Glazed Doors (NFRC values include framing)	U-Factor	0.45	NA	NA
	SHGC	0.23		
	VT	0.17		
Walls (Mass Light)	R-Value/U factor	U=0.440	Solid Unit Masonry - 6 in. Concrete Wall, no insulation U=0.820	No

Building Element		Title 24-2016 Prescriptive Baseline	Existing Conditions / Assumptions	Meets or Exceeds Prescriptive Minimum?
Roof (Metal framed attic)	R-Value/U factor	U=0.041	2x4 at 24 o.c., no insulation U=0.324	No
	Low sloped: Aged reflectance/ Aged Thermal emittance	NR/NR	NA/NA	NA
Slab on Grade	R-Value/U factor	Not listed for this Climate	Uninsulated slab edges, no below grade insulation	Yes
HVAC- Space Heating and Cooling ³				
Gas Heaters ** ***	AFUE	78%	Gas Heaters - no cooling 65% Thermal Efficiency	No
Duct Insulation		R-6	NA - no ducts	No
Duct Location		NA	NA	NA
Refrigerant Charge verification		NA	NA	NA
Duct leakage verification		NA	Sealed ducts with leakage verified	Yes
Domestic Hot Water ⁴				
DHW	Minimum efficiency	80%	Default Gas Boiler pre-1999 Recovery Efficiency = 78% Energy Factor = 0.525	No
	Recirculation	NA	NA	NA
Solar thermal	Minimum solar fraction	20%	0%	No
Lighting ⁵				
LPD (Watts per sq. ft.)	Exercise Room	1	1	Yes
	Kitchen, Food Preparation	1.2	1.2	Yes
	Office > 250 sf	0.75	0.75	Yes
	Classroom/ Lecture/Training	1.2	1.2	Yes
	Corridor/ Restroom/ Support	0.6	0.6	Yes

* Occupancy Density for all spaces are assumed to be as prescribed by code.

** All unit have been inputted using default or historical data. It is estimated the performance values are equal or better than that of the systems installed. This has been modeled conservatively.

*** Occupancy density for all spaces were assumed to be equal to what is prescribed by code.

2.5. Initial Energy Simulation Result Summary

The Existing Conditions have been modeled in order to estimated the annual energy consumption of the project as-is. According to the ECON-1 document (see appendix A), the energy consumption is as follow (Electricity and Natural Gas).

Project Square Footage (conditioned): 11,919 sf.

Table 3- Energy Modeling Results, existing

Energy Type	Energy Use (Therms)	Energy Use (kWh)	Energy Use (kBtu)
Electricity	NA	122,946.00	419,491.75
Natural Gas	5,695.00	NA	569,500.000
Total			988,991.75
EUI (kBtu/sf/year)			83

3. Zero Energy Goal

As per LBC Zero Energy Certification guidelines, one hundred (100%) percent of the building energy load offset with on-site renewables, with no combustion allowed.

2.1. PV Projections

Green Dinosaur has analysed the current project site conditions, and has performed preliminary PV system sizing calculations. These calculations are based on 60% of the roof occupiable by PV for 7,200 square-feet. This can accommodate 313, 23-square-foot panels.

A typical panel produces 325W. The roof fits 313 panels for a total production of 101 kW.

Per PV-Watts, which provides an estimate based on the local site and solar conditions, the system could produce 158,252 kWh annually. This is equivalent to 539,978 kBtu/year.

Understanding the maximum onsite energy production allows us to calculate an allowable EUI for the renovated building. The resulting Maximum EUI is **45** kBtu/ft²/year for the project, accounting for all loads of the building.

2.2. Energy Efficiency Measures

The project in its current condition performs at a projected EUI of 83 (since the project does not include cooling systems, the EUI could be even higher, incorporating cooling loads).

The maximum allowable EUI should be 45 or lower. Therefore, Green Dinosaur recommends to improve the performance values (R-value, U-factor, SHGC, performance for HVAC and DHW) for the building envelope, glazing, lighting, HVAC and DHW systems. Once the programming and architectural features of the project have been set, Green Dinosaur will provide an energy model with up to nine (9) Energy Efficiency Measures which improve the project overall performance.

References:

1. *2016 Building Energy Efficiency Standards, Section 150.1, Table 150.1-A Prescriptive Envelope Criteria, Climate Zone 9*
2. *2016 Joint Appendices JA4- U-factor, C-factor, and Thermal Mass Data*
3. *2016 Building Energy Efficiency Standards, Section 150.1 Prescriptive Requirements for Space Conditioning & Title 20 Appliance Efficiency Regulations*
4. *2016 Building Energy Efficiency Standards, Section 150.1 Prescriptive Requirements for Service Water Heating Systems & Title 20 Appliance Efficiency Regulations*

Appendix A: ECON-1 - Existing Conditions

ENERGY USE AND COST SUMMARY								ECON-1		
Project Name Highland Park Junior Arts Center							Date 5/24/2018			
Rate:						Fuel Type: <i>Electricity</i>				
STANDARD			PROPOSED			MARGIN				
Energy Use (kWh)	Peak Demand (kW)	Cost (\$)	Energy Use (kWh)	Peak Demand (kW)	Cost (\$)	Energy Use (kWh)	Peak Demand (kW)	Cost (\$)		
Jan			10,553	29.8						
Feb			9,322	29.8						
Mar			10,767	29.8						
Apr			10,143	29.8						
May			10,553	29.8						
Jun			10,357	29.8						
Jul			10,218	29.8						
Aug			10,889	29.8						
Sep			9,686	29.8						
Oct			10,553	29.8						
Nov			9,807	29.8						
Dec			10,096	29.8						
Year			122,946	29.8						
CO ₂		lbs/yr		lbs/yr				lbs/yr		
Rate:						Fuel Type: <i>Natural Gas</i>				
STANDARD			PROPOSED			MARGIN				
Energy Use (therms)	Peak Demand (kBtu/hr)	Cost (\$)	Energy Use (therms)	Peak Demand (kBtu/hr)	Cost (\$)	Energy Use (therms)	Peak Demand (kBtu/hr)	Cost (\$)		
Jan			815	501.2						
Feb			624	319.6						
Mar			619	472.1						
Apr			556	327.2						
May			374	253.4						
Jun			233	143.6						
Jul			187	97.7						
Aug			205	93.1						
Sep			221	139.4						
Oct			449	574.5						
Nov			596	445.3						
Dec			814	503.8						
Year			5,695	574.5						
CO ₂		lbs/yr		lbs/yr				lbs/yr		
Annual Totals	Energy	Demand	Cost	Cost/sqft	Virtual Rate					
<i>Electricity</i>	122,946 kWh	30 kW	\$ 0	\$ 0.00 /sqft	\$ 0.00 /kWh					
<i>Natural Gas</i>	5,695 therms	575 kBtu/hr	\$ 0	\$ 0.00 /sqft	\$ 0.00 /therm					
		Total	\$ 0	\$ 0.00 /sqft						
Avoided CO₂ Emissions:								lbs/yr		

4.7 Existing Conditions - Landscape

Hongjoo Kim Landscape Architects

Landscape and Site

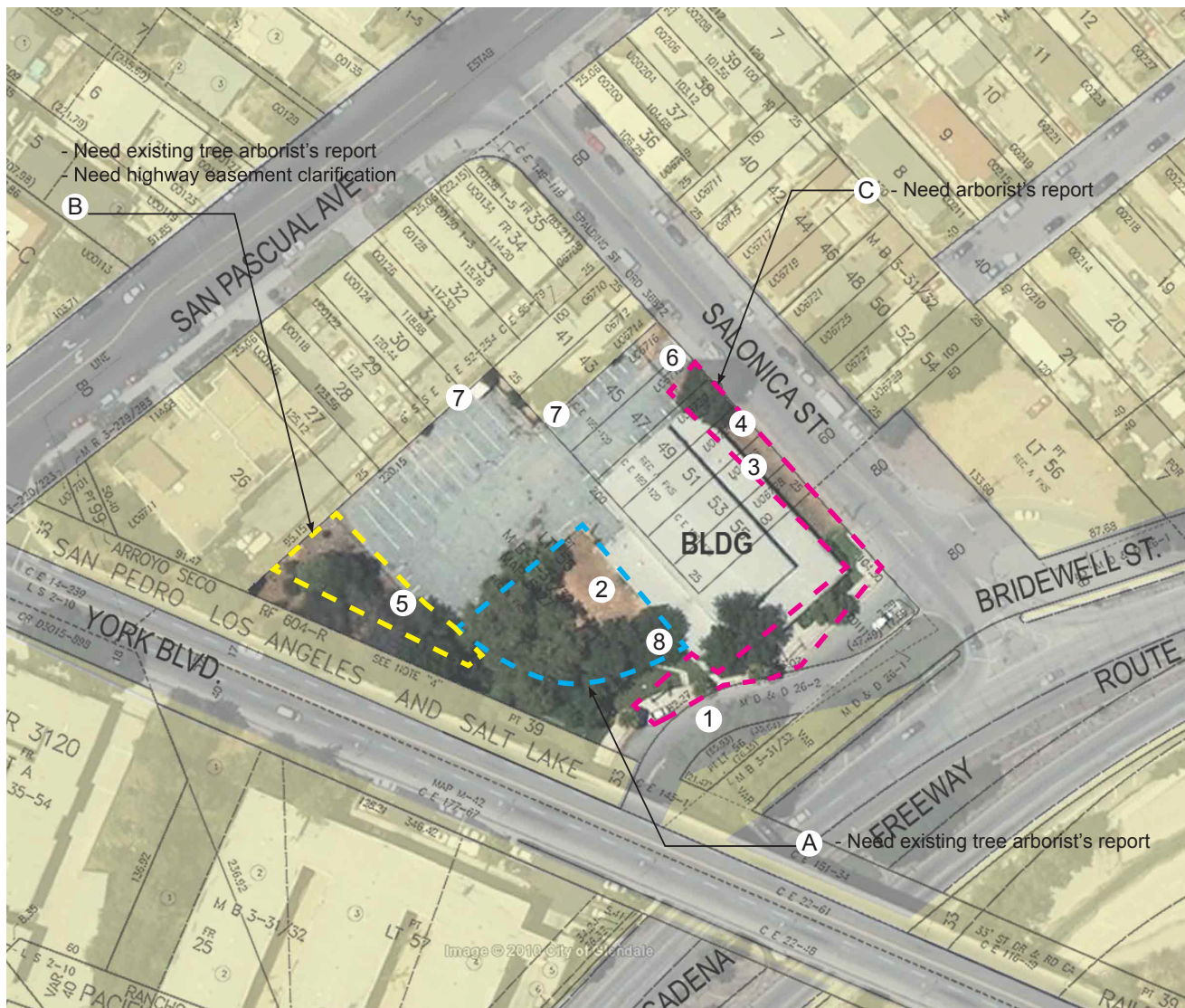
Per the site visit, we summarized the opportunities/constraints from landscape standpoints and further information needed as below.

Opportunities/Constraints (See exhibit):

1. Great view of highway bridge structure
2. Potential outdoor classroom and gathering space from the building and mature trees
3. New landscape/ buffer landscape needed for potential outdoor programming area
4. No public circulation or sidewalk required?
5. Potential amphitheater
6. Entrance landscape
7. Buffer landscape needed along parking perimeter
8. Perimeter fence to be artistic?

Further information need (See exhibit):

- A. Existing tree arborist's report
- B. Highway easement clarification & existing trees arborist's report
- C. Arborist's report







5.0 Site Constraints

Zoning

The Highland Park Junior Art Center site is currently zoned PF-1 (Public Facilities). As such, there are no required height limits, yard setbacks, or minimum lot widths.

The site is also identified with a Hillside Area designation, and therefore required to comply with the Baseline Hillside Ordinance (BHO). The BHO outlines requirements for new or altered residential construction, which is not included in this project.

Per ZI-2129 the site is located with the State Enterprise Zone. Under this program there may be incentives available to reduce the number of required parking spaces – depending on the final use designation applied to the parking requirements of the facility.

Per ZI-2427 the site is located within 1,000 feet of a freeway (State Route 110), and the City has provided an advisory notice for sensitive uses. A copy of this notice is attached at the end of this section.

Use

Section 12.04.09 B outlines allowable uses within the PF (Public Facilities) Zone. They consist of the following categories:

1. *Farming and nurseries, under power transmission rights-of-way.*
2. *Public parking facilities located under freeway rights-of-way.*
3. *Fire stations and police stations.*
4. *Government buildings, structures, offices and service facilities including maintenance yards, provided, however, that those uses identified in Section 12.24 U21 shall require conditional use approval pursuant to that section.*
5. *Public libraries not located inside public parks.*
6. *Post offices and related facilities.*
7. *Public health facilities, including clinics and hospitals.*
8. *Public elementary and secondary schools.*
9. *Any joint public and private development uses permitted in the most restrictive adjoining zones if approved by the Director utilizing the procedures described in Section 16.05 E to H. The phrase "adjoining zones" refers to the zones on properties abutting, across the street or alley from or having a common corner with the subject property. If there are two or more different adjoining zones, then only the uses permitted by the most restrictive zone shall be permitted.*
10. *Conditional uses as allowed pursuant to Section 12.24 U21 and Section 12.24 W49 of this Code when the location is approved pursuant to the provisions of the applicable section.*

Junior Arts Centers are not explicitly called out as an allowable use. The most appropriate fit is within the broad category of "government buildings, structures, offices, and service facilities" listed in Item 4. If the Department of City Planning determines otherwise, a conditional use permit would be required – most likely to 'Educational Institutions' per 12.24 U6. Representatives from EOMA and BOE should jointly approach the Department of City Planning for a final determination.

Parking

Again, the Junior Art Center designation is not explicitly called out in the parking requirements listed in 12.21 A4. Per 12.21 A4d, Institutions shall provide “at least one automobile parking space for each 500 square feet of floor area contained within any philanthropic institution, governmental office building, or similar use.”

Auditoriums are specifically called out under 12.21 A4e and require parking at a rate of 1 space for each 35 feet of floor area. Given the limited space for parking available on the site auditorium uses are likely unfeasible.

Based on the recommendations above, and provided by the Department of City Planning agrees with the designation, the parking requirement will be 1 space per 500 square feet of floor area.

ZONING INFORMATION (Z.I.) NO. 2427
FREEWAY ADJACENT ADVISORY NOTICE FOR SENSITIVE USES

Effective: November 8, 2012

Council District: Citywide, within 1,000 feet of freeways

Instructions:

All applicants filing a discretionary application for which the City Planning Commission is the initial decision-maker or the decision-maker on appeal, shall receive a copy of the attached Advisory Notice. The Advisory Notice applies to the following types of discretionary applications:

Discretionary Permit	LAMC Section
Conditional Use Permits granted by the CPC	12.24 U
Density Bonus	12.21.A.25
Public, Quasi-Public Open Space Land Use Categories	12.24.1
Zone Change	12.32
General Plan Amendment	11.5.6
Major Project Review/CUP	12.24.U.14
Tentative Tract Map	17.06
Preliminary Parcel Map	17.50

Please review the “Frequently Asked Questions” attachment and refer any other pre-filing questions regarding the notice or its applicability to the Development Services Center (213) 482-7077 or planning@lacity.org. Inquiries regarding the applicability of the Advisory Notice to a specific project or case may be directed to the Project Planner assigned to the application.

FREEWAY ADJACENT ADVISORY NOTICE FOR SENSITIVE USES FREQUENTLY ASKED QUESTIONS

1. Why am I receiving a copy of the Freeway Adjacent Advisory Notice?

In recent years, the City Planning Commission (CPC) has taken an increased interest in projects classified as sensitive receptor sites, particularly schools and residential uses, in close proximity to freeways.

In order to inform applicants of the CPC's concerns on the matter and provide guidance for addressing this issue from the early inception of a project, the Freeway Adjacent Advisory Notice is being distributed to all applicants for new projects and expansions of existing development involving sensitive uses within 1,000 feet of freeways.

2. Why was 1,000 feet chosen as the boundary for the Advisory Notice?

Freeways are a major stationary source of air pollution and their impact on the air we breathe and public health in cities has been and continues to be a subject of public health research. Scientific literature previously focused on impacts to immediately surrounding communities within 500 feet of freeways; however, recent studies have established strong links to negative health outcomes affecting sensitive populations as far out as 1,000 feet from freeways, in some instances up to one mile. The Commission felt that 1,000 feet would be a conservative distance that would include potential properties that could house populations considered to be more at-risk of the negative effects of air pollution caused by freeway proximity.

3. Are the recommendations in the Advisory Notice mandatory?

The Advisory Notice is informational in nature and does not impose any additional land use or zoning regulations. It is intended to inform applicants of the significance of this issue for the City Planning Commission. Several recommended approaches are highlighted to assist in navigating through this complex issue; however, applicants need not adhere to any one particular method for addressing air quality impacts on a particular project. Project design features or conditions may be tailored to individual projects as deemed appropriate.

4. Is this a prohibition or a moratorium?

The Freeway Adjacent Advisory Notice is not a prohibition or moratorium on new development near freeways. It is advisory only and serves as an early notification to applicants of discretionary projects who may not otherwise be aware of the potential impacts on future building occupants of siting a building near a freeway. The notice provides background on the issue and guidance that will assist the City Planning Commission in making required findings for discretionary approvals after considering the unique circumstances of each individual case.

ADVISORY NOTICE REGARDING SENSITIVE USES NEAR FREEWAYS

TO: APPLICANTS FOR NEW PROJECTS AND EXPANSIONS OF EXISTING DEVELOPMENTS INVOLVING SENSITIVE USES WITHIN 1,000 FEET OF FREEWAYS

FROM: THE CITY PLANNING COMMISSION

EFFECTIVE DATE: NOVEMBER 8, 2012

CITY PLANNING COMMISSION'S STATEMENT OF CONCERN:

The purpose of this notice is to alert applicants to the City Planning Commission's recent concerns relative to the placement of sensitive uses near freeways. In recent years, the City Planning Commission (CPC) has taken an increased interest in projects classified as sensitive receptor sites, particularly schools and residential uses, in close proximity to freeways.

APPLICABILITY AND INTENT OF THIS NOTICE:

This notice serves to advise applicants for discretionary land use requests under the authority of the City Planning Commission of the Commission's concerns. Project design alternatives have been identified below. If integrated into the project design, these measures may help to reduce or address impacts and public health risks, and therefore, should be considered.

BACKGROUND:

Review of recent air pollution studies shows a strong link between the chronic exposure of populations to vehicle exhaust and particulate matter from roads and freeways and elevated risk of adverse health impacts, particularly in sensitive populations such as young children and older adults. Areas located within 500 feet of a freeway¹ are known to experience the greatest concentrations of fine and ultrafine particulate matter (PM), a pollutant implicated in asthma and other health conditions. In 2003, the California Legislature enacted SB 352, which precludes the siting of public schools within 500 feet of a freeway, unless it can be shown that any significant health risk can be mitigated.

On January 26, 2009 the City Planning Department presented a report to the City Planning Commission in response an earlier Commission request for Department staff to outline recommendations addressing the issue of public health and freeway proximity. In response to a subsequent request on November 11, 2011, the Planning Department submitted a report in January 2012 outlining potential mitigation measures for housing projects in proximity to freeways. On July 12, 2012 the CPC directed staff to prepare an advisory notice notifying applicants of the Commission's interest and careful consideration of public health implications in their review of freeway-adjacent projects.

DEFINITION OF SENSITIVE USES:

South Coast AQMD's [Guidance Document for Addressing Air Quality Issues in General Plans and Local Planning](#), defines a sensitive receptor as a person in the population who is particularly susceptible to health effects due to exposure to an air contaminant.

¹ Freeway, as defined in the Caltrans Highway Design Manual – Chapter 60, pg. 60-2: (May 7, 2012)
"Freeway--A divided arterial highway with full control of access and with grade separations at intersections."

The following are land uses (sensitive sites) where sensitive receptors are typically located:

- residences
- schools, playgrounds and childcare centers
- long-term health care facilities
- rehabilitation centers
- adult day care/convalescent centers
- hospitals
- retirement homes

EXISTING ADOPTED POLICIES:

The City's General Plan already contains adopted policies addressing health-based risks and outcomes. Below are a few that are directly related to the placement of sensitive uses near freeways.

Air Quality Element Policy 4.3.1: Revise the City's General Plan/Community Plans to ensure that new or related sensitive receptors are located to minimize significant health risks posed by air pollution sources.

Housing Element Policy 4.1.9: Whenever possible, assure adequate health-based buffer zones between new residential and emitting industries.

Housing Element Policy 2.1.2: Establish standards that enhance health outcomes.

A Finding of consistency with the existing policies in the City's adopted General Plan will be weighed in the Commission's consideration of each project, as set forth in LAMC Section 12.32 C.3 (Land Use Legislative Actions):

"Procedure for Applications. (Amended by Ord. No. 173,754, Eff. 3/5/01.) Once a complete application is received, as determined by the Director, the Commission shall hold a public hearing or direct a Hearing Officer to hold the hearing. If a Hearing Officer holds the public hearing, he or she shall make a recommendation for action on the application. *That recommendation shall then be heard by the Planning Commission, which may hold a public hearing and shall make a report and recommendation regarding the relation of the proposed land use ordinance to the General Plan and whether adoption of the proposed land use ordinance will be in conformity with public necessity, convenience, general welfare and good zoning practice.*"

STANDARD CONDITIONS AND DESIGN ALTERNATIVES TO CONSIDER:

Currently, there is no requirement to provide mitigation measures to address diminished ambient air quality in projects that are developed "by-right" - that is, without discretionary approval. However, with projects that require discretionary approval, the City has an opportunity to impose conditions to lessen the effects of air pollution exposure.

Incorporating the following standard conditions can further enable the Commission to evaluate the merits of a project in order to make the required Findings.

Though impact analysis of the air environment on new sensitive receptors in proximity to transportation facilities is not required by CEQA, in the interest of providing information to the

public, and creating healthy communities, the following measures should be taken under advisement.

1. Conduct Site-Specific Health Risk Assessment

The City Planning Commission advises that applicants of projects requiring an Environmental Impact Report, located in proximity of a freeway, and contemplating residential units, schools, and other sensitive uses, perform a Health Risk Assessment as a supplemental technical report. The Health Risk Assessment can provide valuable information to applicants in understanding any potential health risks associated with a project and will enable applicants to make informed decisions about site planning and design up-front, from the earliest stages of a project. A Health Risk Assessment is prepared by a qualified consultant who can: identify air quality levels particular to a specific project site based upon variables such as topography and prevailing wind patterns, for example; disclose potential health risks to future residents or occupants that may result from the project; and offer best practices to improve health outcomes, based upon emerging research and in accordance with policies of the South Coast Air Quality Management District (SCAQMD).

2. Improve Indoor Air Quality with MERV-Rated or HEPA Air Filtration Equipment

As a condition of approval, the City Planning Commission may, at its discretion, impose a requirement that any project proposing sensitive land uses (as defined above) within 1,000 feet of a freeway shall be required to install and maintain air filters meeting or exceeding the ASHRAE Standard 52.2 Minimum Efficiency Reporting Value (MERV) of 11 or higher.

3. Further Reducing Exposure through Project Design

- Building Orientation. Locate open space areas (courtyards, patios, balconies, etc) as far from the freeway sources as possible;
- Screening with Vegetation. Plant vegetation between receptors and freeway sources. Mature tree species such as redwood, live oak, and deodar trees have found to remove particulate matter².
- Reduce Operable Windows. Consider designing a site plan that requires minimal operable windows on freeway-facing frontages.

FUTURE STEPS:

The City may go further to address this issue in New Community Plans, as part of the new Health and Wellness Chapter of the General Plan Framework, and possibly through development standards in the Comprehensive Zoning Code Revision. In the interim this important issue will continue to be brought to the fore, and alternatives and conditions suitable to each individual project considered.

² Cahill, Thomas A. 2008. Removal Rates of Particulate Matter onto Vegetation as a Function of Particle Size. Breathe California Sacramento-Emigrant Trails. <http://www.sacbreathe.org/Local%20Studies%20Vegetation%20Study.pdf>



6.0 Program

Project Objectives

- Rehabilitate and retrofit the existing National Guard Armory to comply with current code.
- Provide a safe, comfortable, and productive space to learn about art.
- Develop strategies maximize energy efficiency in pursuit of LEED and Net Zero certification.

User Groups

The Center will serve 2000-2500 children and youth, ages 3 to 17 annually. Arts education will be provided after school weeknights from 3-7pm, and Saturdays from 9am-4pm. The Center will host schoolchildren from neighboring schools during school hours to supplement the art education programs available at their school.

In addition to youth offerings, intergenerational programming will be offered weekday mornings, along with a robust exhibition program.

Projected Floor Area

The existing Bridewell Armory contains approximately 12,250 square feet. Addition of a mezzanine in the central hall could increase the floor area by approximately 3,000 square feet without substantially compromising the character of the space, or impeding the amount of natural light available through the existing clerestory windows.

The resulting range of areas would be 12,250 – 15,250 square feet.

Parking

Assuming a parking requirement of 1 space per 500 square feet would result in 25-31 required parking spaces.

Circulation

The open layout of the existing building minimizes dedicated circulation zones. Primary user circulation occurs through the multi-purpose spaces within the central hall.

Program Options

The size and configuration of the existing armory building allows for a wide variety of uses. These uses may be categorized into several primary categories. Instructional categories include Visual Arts, Media Arts, Performing Arts, and Applied Arts, and Presentation/Performance Areas. Support categories include Administration, Communal Spaces, and Storage. Each category could contain a number of programs as outlined below:

Instructional Areas

- **Visual Arts**
 - Painting Studio
 - Drawing Studio
 - Sculpting Studio/Clay
 - Print Making
 - Silk Screening
 - Letterpress
 - Book Arts
- **Media Arts**
 - Photography Studio
 - Video/Film Studio with Green Screen
 - Computer Drawing/Animation Lab
 - Graphic Design Lab
 - Web Design Lab
 - Coding/Programming
 - Projection/Multi-Media Space
- **Performing Arts**
 - Voice Studio
 - Instrument Studio
 - Dance Studio
 - Theater Workshop
 - Improv/Sketch Comedy
 - Writing/Poetry Workshop
- **Applied Arts**
 - Pottery/Ceramics Studio
 - Maker Space/Creativity Lab
 - Woodworking
 - Metalworking
 - Tinker space
 - Recycled Art
 - Textiles
- **Presentation/Performance Areas**
 - Multi-purpose Space
 - Auditorium/Main Space
 - Gallery/Exhibition Space – Flexible partitions
 - Art/Sculpture Garden
 - Performance Space/Theater
 - Large Chalk Boards/Drawing Walls/Graffiti Wall

Support Spaces

- **Administration**
 - Reception
 - Administrative Offices
 - Meeting Rooms
 - Conference Area
- **Communal Spaces**
 - Community Meeting Room
 - Library
 - Cooking/Food Prep/Dining – Formal Dining Events
 - Celebration Space/Party Room
- **Storage**
 - Storage/Support Space/Plumbing for Instructional Areas
 - Desk/Table and Chair Storage
 - Art Supply Storage

Spatial Types

• Instructional Areas

- Studio Space

Studio space can be outfitted to support the full range of instructional space. Studios should be large with a method for subdivision into smaller spaces. A number of subdivision methods are commercially available and should be investigated to determine the most effective system. The ancillary spaces along the perimeter of the existing armory range in size from 574 to 789 square feet. These sizes could accommodate large student groups, or serve as smaller instructional areas if subdivided.

Natural light should be maximized in most cases, although some Performance Arts and Media Arts studios will need dimmable lighting. Existing windows in the ancillary spaces, and clerestory windows in the main hall provide natural light to the armory. Augmenting these natural light sources might be desirable to maximize natural light and reduce energy load.

Integrated Storage is also paramount to the successful operation of the studios. Art supplies, equipment, and other resources needed in the studio should be stored in efficient and accessible storage systems and casework.

- Presentation/Performance Areas

Spaces for Performance, presentation, and exhibition should be centrally located with the facility and provide an open layout for maximum flexibility. If multiple spaces are provided they should provide a range of sizes, or allow for combination/subdivision.

Natural light should be provided, but may need to be dimmed depending on use. Artificial lighting systems will be required, and flexible lighting tracts allow for adjustable lighting schemes.

Performance spaces may require specialized acoustic treatments for optimal sound quality and isolation.

• Support Spaces

- Administration

These spaces should be located in a non-prominent location that still allows supervision of the facility.

- Communal Spaces

The shared communal spaces should serve the instructional and administrative areas. They should be easily accessible from both. Spaces should be flexible to accommodate a variety of uses and configurations.

- Storage

Storage should be distributed throughout the facility. Local storage should include cabinets, closets, and shelving for the storage of art supply material within classrooms. Centralized storage should provide space for larger items used throughout the Center, such as tables, chairs, and exhibition equipment.

Recommended Areas

The existing Bridewell Armory contains approximately 12,250 square feet.

The anticipated size of the completed Center is 12,250 – 15,250 square feet.

Based on the areas listed above, we anticipate the following space allocations per use category:

- Instructional Space – Studios 4,000 – 6,000 square feet
- Instructional Space – Exhibit/Performance 4,500 – 8,400 square feet
- Support Space 1,000 square feet
- Administration 500 square feet

This model maximizes instructional space, and provides a roughly equal mix of classrooms/studios and exhibition/performance areas. Low ancillary spaces along the building perimeter are primarily used for classrooms/studios, and the central hall primarily contains exhibition and performance areas, with or without a mezzanine. Administrative and support spaces are distributed throughout the space.



7.0 Comparable Arts Facilities

Comparable Arts Facilities Research Summary

This research examined 11 facilities, mostly in Northeast Los Angeles. Research was conducted by examining how each facility is organized, what services they provide, and some of the key issues that either contribute to their success, or areas where improvement could be made. Each facility was visited in person to observe how it is used. Several common themes appeared throughout our research:

Lack of Storage was a consistent issue in nearly every facility we visited. In many cases this was exacerbated by the fact that storage areas were not operating at maximum efficiency, or were not easily accessible.

Flexible Multi-purpose Areas that can be used for a wide range of events (i.e. classroom, gallery, reception, summer camps, performances, event rental space) provide maximum flexibility for the art centers.

Outdoor Instructional Areas provide opportunities for students to engage nature, be messy, and explore creative projects that are less feasible indoors.

Reconfigurable Studio Space allows studios and classrooms to combine or subdivide to accommodate various student group sizes and activities.

Community Engagement Opportunities greatly enrich the activity level at the art centers. Whether it be through public programming, local school partnerships, or event hosting, centers that welcomed the public and played an active role in the community were the most successful.

Maker Spaces ranging from digital fabrication labs, to hands-on building workshops were extremely popular with users of the art centers we visited.

Music, Dance, and Performance Studios appeared to be lacking in the area, and would likely be a welcomed addition to the community.

7.1 Barnsdall Art Park

Address

4800 Hollywood Boulevard, Los Angeles, California, 90027

Neighborhood

Hollywood/Los Feliz

Operating Hours

Gallery open 9:30am - 9:30pm.

JACB hours vary based on class schedule.

Size

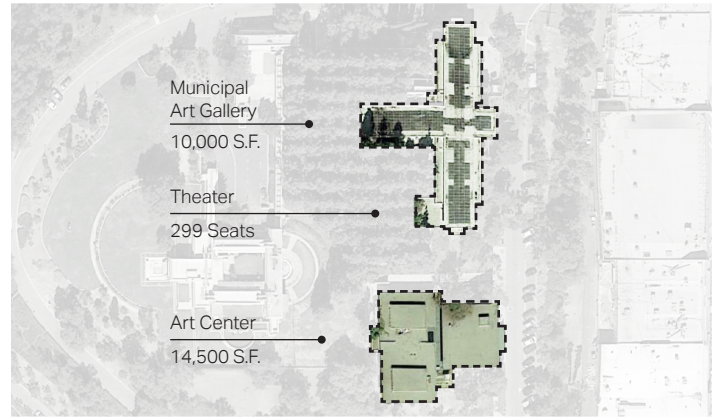
14,500 S.F. (Art Center)

Organizational Model

Community Art Center

Website

<http://barnsdall.org>



Located within the Barnsdall Art Park - a public park that contains the Frank Lloyd Wright-designed Hollyhock House. The park contains the Barnsdall Gallery Theatre, the Los Angeles Municipal Art Gallery, and the Junior Art Center Building. These spaces house performing arts, gallery, and visual art instruction areas respectively.

The Junior Art Center Building houses a multi-purpose art studio, a ceramics/pottery studio, outdoor art instruction areas, gallery, storage, and administration space. They provide arts education and training for children, teens, and adults. Classes are provided in 6 week sessions for youth, and 8 week sessions for adults.

The Barnsdall Arts Sunday Free Family Arts Workshop provides a popular free art workshop for families every Sunday.



▲ Arts Center located within an open park. The park setting provides a number of opportunities for students to interact with nature or enjoy outdoor instruction.

• Integrate Art

- + Student-made art is distributed throughout the facility and available to the public.

• Studio

- Spaces are small for the number of students they serve.
- Art spaces are segregated and don't encourage interaction between disciplines.
- Facilities are outdated.
- Small studios lack flexibility for creating larger work spaces.

• Outdoor Areas

- + Park setting provides opportunities to expand activities into the surrounding park, and draw park users into the arts facility.
- + Includes outdoor areas for instruction and art making.

• Performance

- + Large stage for performance events

• Gallery

- + Flexible gallery settings accommodate a wide range of exhibition areas.

• Circulation

- + Well organized around centralized circulation zones for visual arts components.

• Storage

- Severe lack of storage causes inefficient use of space.



▲ The facility has multiple buildings that are joined by an outdoor walk. Murals and other student artworks welcome visitors along the walk.



▲ **Integrate Art** - The entrance to the pottery studio is clad with tiles made by students that commemorate the 25 year anniversary of the community art center.

Studio - Multi-Purpose Art - Limited space, outdated equipment, and lack of storage space make it difficult to accommodate large student groups. ▼





▲ **Studio - Pottery** - insufficient space for the equipment provided. Lack of integrated storage compounds the problem.

Studio - Pottery - Lack of storage and adequate work surface make the space inefficient and under-utilized. Tools are not properly secured or easily accessible. ▼





▲ **Outdoor Areas** - Studio spaces open to confined outdoor areas that can be used for messy activities, or as overflow for the indoor studios.

Outdoor Areas - Spaces that connect outdoor areas are poorly lit, and under-utilized. They are too narrow to be effective art spaces, and not properly equipped or secured to provide additional storage. ▼





▲ *Performance* - The theater and gallery are located in a second building on the site, separate from the arts center.

Performance - Multi-purpose performance space has a stage and raked, fixed seating. ▼





▲ **Gallery** - Flexible gallery space can be subdivided to stage a number of different exhibition types. Flexible partitions, lighting, and variable ceiling heights provide a wide range of exhibition areas.

Gallery ▼



7.2 Watts Towers Arts Center Campus

Address

1727 East 107th Street, Los Angeles, California, 90002

Neighborhood

Watts

Operating Hours

10:00am - 4:00pm, Monday - Saturday

12:00pm - 4:00pm, Sunday

Size

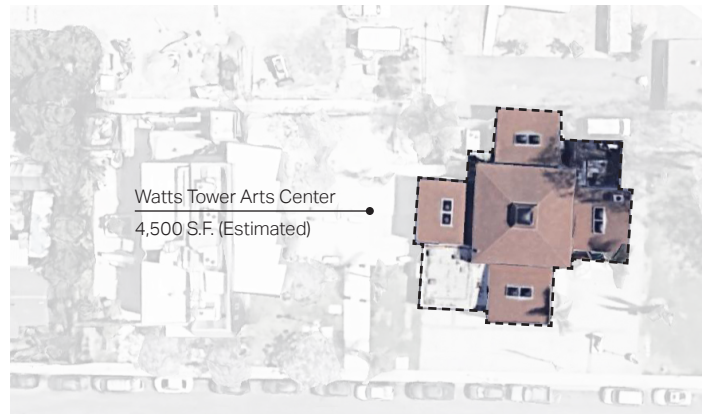
Approx. 4,500 S.F.

Organizational Model

Community Art Center

Website

<https://www.wattstowers.org/>



Located adjacent to the Watts Towers designed and construction by Simon Rodia, this facility serves as a community arts center for children, teens, and adults.

A wide variety of programs are provided:

- Visiting and neighborhood schools tour the Watts Towers, visit exhibitions, and receive art instruction.
- Music programs include piano and jazz instruction/mentorship.
- Adult special needs classes
- Summer arts camp
- Community activities including community garden, Horses in the Hood, Tai Chi, and other gathering opportunities.
- Partnerships with local businesses and institutions such as Sony Pictures, The Getty, and CalArts.
- Artist in Residence program with varied arts specialties.

The space consists of a large central exhibition area surrounded by administrative and educational areas.

- **Studio**
 - + Diverse range of programs available within flexible instruction areas.
- **Gallery**
 - + Dedicated space for exhibition and public events.
- **Outdoor Areas**
 - Few indoor/outdoor opportunities with the park setting.
- **Community**
 - + Well-integrated with local community.
 - + Provides a space for community gathering.
 - + Provides arts education for a disadvantaged community.
 - + Strong relationships with local schools
 - + Strong partnerships with local businesses and institutions
- **Integrate Art**
 - + Proximity to Watts Towers affords real-world art and architecture exposure/instruction.



▲ *Exterior* - Mosaic wall reflects the work of Simon Rodia on the Watts Towers.



▲ *Interior* - Gallery spaces double as instruction areas.



▲ **Studio** - There is limited space for art instruction and group art activities. The space is too small for the number of students the facility serves, and the lack of storage, supplies, and equipment limits the effectiveness of the teaching staff.



Gallery - Central gallery space is overly prescriptive, and not easily reconfigured or subdivided. ▼



7.3 Center for the Arts Eagle Rock

Address

2225 Colorado Blvd, Los Angeles, California, 90041

Neighborhood

Eagle Rock

Operating Hours

11:00am - 5:00pm, Monday - Friday

Size

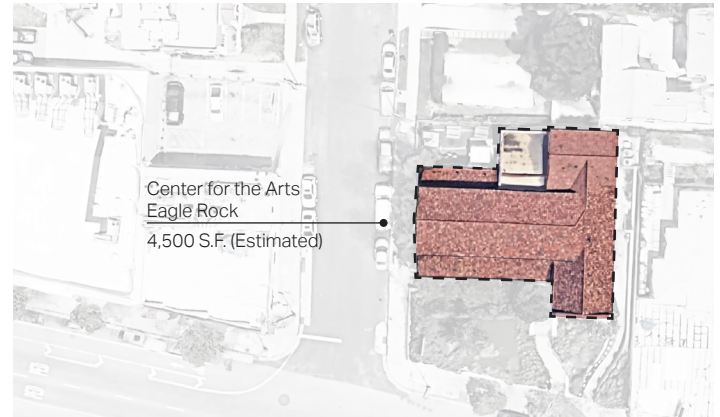
Approx. 4,500 S.F.

Organizational Model

Community Art Center

Website

<http://cfaer.org/>



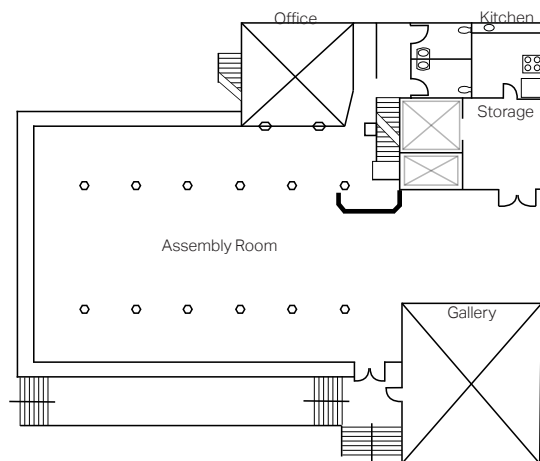
Located in the historic 1914 Carnegie Library building. The facility is organized around a large central double-height volume that is used for public events, gatherings, gallery shows, and group instruction. Smaller ancillary rooms line either side of the main hall, and run perpendicular to the hall along the east end of the site. Instruction areas include visual art, performance, sculpture, textiles, writing, photography, and cooking. Educational opportunities are offered through these programs:

- Art Camps throughout summer break for students aged 6-12. Teachers are local, contemporary artists that combine art history, play-based learning, and their own studio practices.
- Workshops that provide free or low-cost educational opportunities in specific subjects taught by local artists
- After School Programs serves 2,600 students at 14 elementary and middle schools in Northeast Los Angeles through a program called Imagine Studio.



▲ Exterior

The Center also hosts a concert series and 5-6 contemporary art exhibitions annually featuring local emerging and established musicians and artists, and acts as an incubator for interdisciplinary performance.



▲ Floor Plan

• Multi-Purpose Area

- + Large central hall hosts a large variety of events
- Configuration is not easily subdivided.

• Gallery

- + Serves as a community hub for the arts by hosting art exhibitions, music festivals, and community events.

• Studio

- + Provides a wide range of programs.
- + Makeshift nature of Studios limits effectiveness.

• Storage

- Lack of integrated storage.

• Community

- + Well integrated with the surrounding local community.
- + Provides support and exposure to local artists and musicians.



▲ **Multi-Purpose Area** - The art center is organized around a large central hall that can be used for a variety of activities. Clerestory windows provide natural light into the double-height space.

Multi-Purpose Area - Movable furniture, partitions, and equipment can be reconfigured to accommodate assemblies, performances, lectures, and special events. ▼





▲ *Studio - Instruction areas are small, and have limited storage.*

Studio - Limited space requires make-shift facilities for some types of art instruction. ▼



7.4 Armory Center for the Arts (Pasadena Armory)

Address

145 N Raymond Ave, Pasadena, California, 91103

Neighborhood

Pasadena

Operating Hours

Gallery Hours, 12:00pm - 5:00pm (closed Tuesdays)

Office Hours, 9:00am - 5:00pm, Monday - Friday

Size

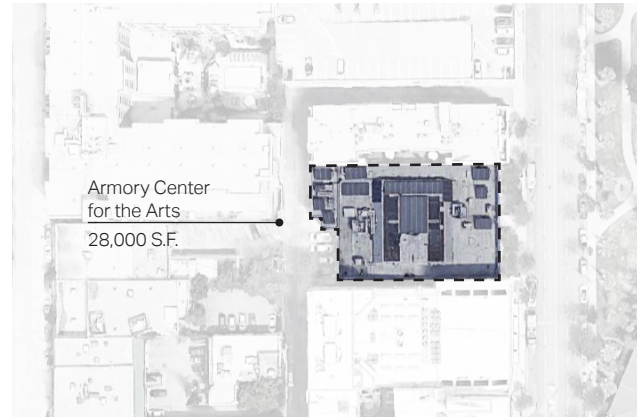
28,000 S.F.

Organizational Model

Community Art Center

Website

<http://www.armoryarts.org/>



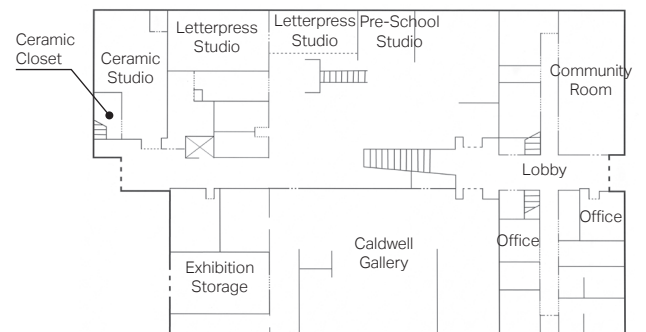
Located within a renovated former National Guard Armory building, this facility serves as a community arts center for children, teens, and adults. They provide an extensive array of classes, after-school programs, summer camps, and public exhibitions. The building is organized around two central double-height volumes housing a gallery and an art studio on the ground level. They are surrounded on the ground level by smaller art studios/classrooms, a street-front gallery, administrative offices, and back-of-house facilities. The second floor contains a gallery, art studio/classroom space, administrative offices, and storage.

Exhibition programs inspire dialogue around visual culture and contemporary life, contribute to global discourses in contemporary art, and introduce contemporary visual art to the community. In addition to exhibitions by contemporary artists, they also produce a broad range of public programs, including artist residencies, forums, screenings, and performances.

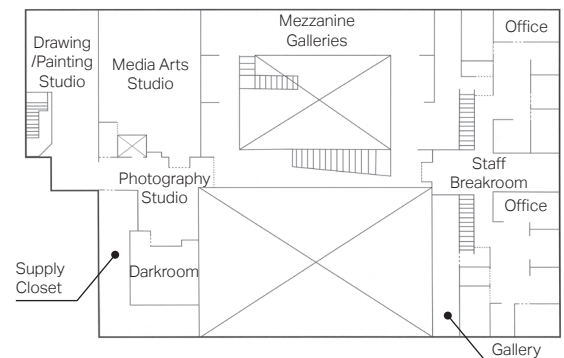
The Armory Center places professional teaching artists directly into schools through customized residencies. The Armory Center runs an extensive series of community-based arts education outreach programs. They collaborate with incarcerated teens to create murals inside juvenile detention camps. They instruct graphic design workshops at continuation high schools in Boyle Heights. They help public school teachers integrate art with math to excite imaginations and inspire critical thinking. They deliver free art classes at low-income elementary schools, inner-city parks, and recreation centers.



▲ Exterior - Former National Guard Armory



▲ Ground Floor Plan



▲ Second Floor Plan

- **Studio**
 - De-centralized distribution of studio/classroom space.
- **Gallery**
 - + Large gallery spaces promote community-based activity.
- **Circulation**
 - + Organized around centralized activity hub
- **Administration**
 - Administration is split between two levels.
- **Storage**
 - Lack of storage.
- **Community**
 - + Easily accessible within the community it serves.



▲ **Studio - Multi-Purpose Art** - The space is organized around a large double-height volume. Half of this area is dedicated to art instruction. Large group activities occur in the center of the room, while smaller groups work in single-height niches located along the perimeter of the space.

Studio - Multi-Purpose Art - Movable tables and chairs allow for quick reconfiguration of the central instruction area. ▼





▲ **Gallery** - The other half of the double-height zone is dedicated to gallery uses.

Gallery - Temporary stages and seating can be arranged in the gallery for special events and lectures. ▼





▲ **Studio - Media Arts** - Well equipped and spacious studio with controlled lighting in a secure room.

Studio - Photography - Small studio in an open hallway with an adjacent darkroom. Space is limited as is storage. ▼





▲ **Studio - Pottery** - Studio with work tables, a limited number of throwing wheels, pottery racks, and kilns. Work space and storage are limited.

Studio - Letterpress - Divided into two rooms, one holding cabinets of font collections, and the second containing press equipment. ▼





▲ **Gallery - Street Front** - Example of gallery space housed within an existing space within an armory. Minimal upgrades to the space were required beyond lighting.

Gallery - Mezzanine - Example of gallery space located on a newly-constructed mezzanine. Temporary walls reconfigure the space as needed. ▼





▲ **Bookstore** - No dedicated bookstore space results in a temporary solution within the gallery.

Circulation - The stairway leading to the mezzanine is utilized in a productive way by lining the walls with art. ▼





▲ **Storage** - Art storage is distributed throughout the building, but is not large enough or efficient enough to adequately handle the requirements of the art center.

Administration - Located at the entrance, the reception area is a highly visible work space. The space could be reconfigured to conceal clutter and create a more welcoming reception zone. ▼



7.5 Inner City Arts

Address

720 Kohler St, Los Angeles, California, 90021

Neighborhood

Downtown

Operating Hours

8:00am - 5:00pm, Monday - Friday

Size

42,000 S.F.

Organizational Model

Community Art Center - Independent, Non-profit

Website

<http://www.inner-cityarts.org/>



Provides a variety of arts uses including visual arts, performing arts, applied arts (maker spaces), galleries, library, and community gathering spaces.

During the school day, after school and on weekends, elementary, middle and high school students come to Inner-City Arts to work with professional teaching artists in well-equipped studios, receiving hands-on instruction in a range of subject areas within the visual, performing and media arts.

Equally essential to Inner-City Arts' mission, the Inner-City Arts Professional Development Institute provides experiential training for educators, university students, school administrators, and others dedicated to bringing high-quality arts education to students of all ages and backgrounds.

Inner-City Arts also supports student achievement and community growth by engaging families and members of the community through programs, performances, and events hosted in the state-of-the-art Rosenthal Theater.



▲ Exterior

• Studio

- + Studio spaces are large with integrated storage for each individual classroom/studio.
- + Wide variety of learning opportunities in one facility.
- + Efficient use of space.

• Multi-Purpose Space

- + Provides venue for special events and large student gatherings.

• Outdoor Areas

- + Outdoor courtyards connect the various uses on the site and provide space for outdoor activities.
- + Includes outdoor art making.

• Gallery

- + Distributed gallery space throughout facility.

• Community

- + Subsidized fees for low-income users.
- Not as accessible as public facilities.

• Fabrication Lab

- + Wide array of tools available to students.



▲ Floor Plan



▲ **Outdoor Areas** - Landscape and hardscape define informal gathering areas for outdoor discussion and instruction.

Multi-purpose Area - Large indoor areas can be configured in various ways to accommodate a wide variety of group activities. ▼





▲ **Library** - Dedicated space for art instruction and reference books.

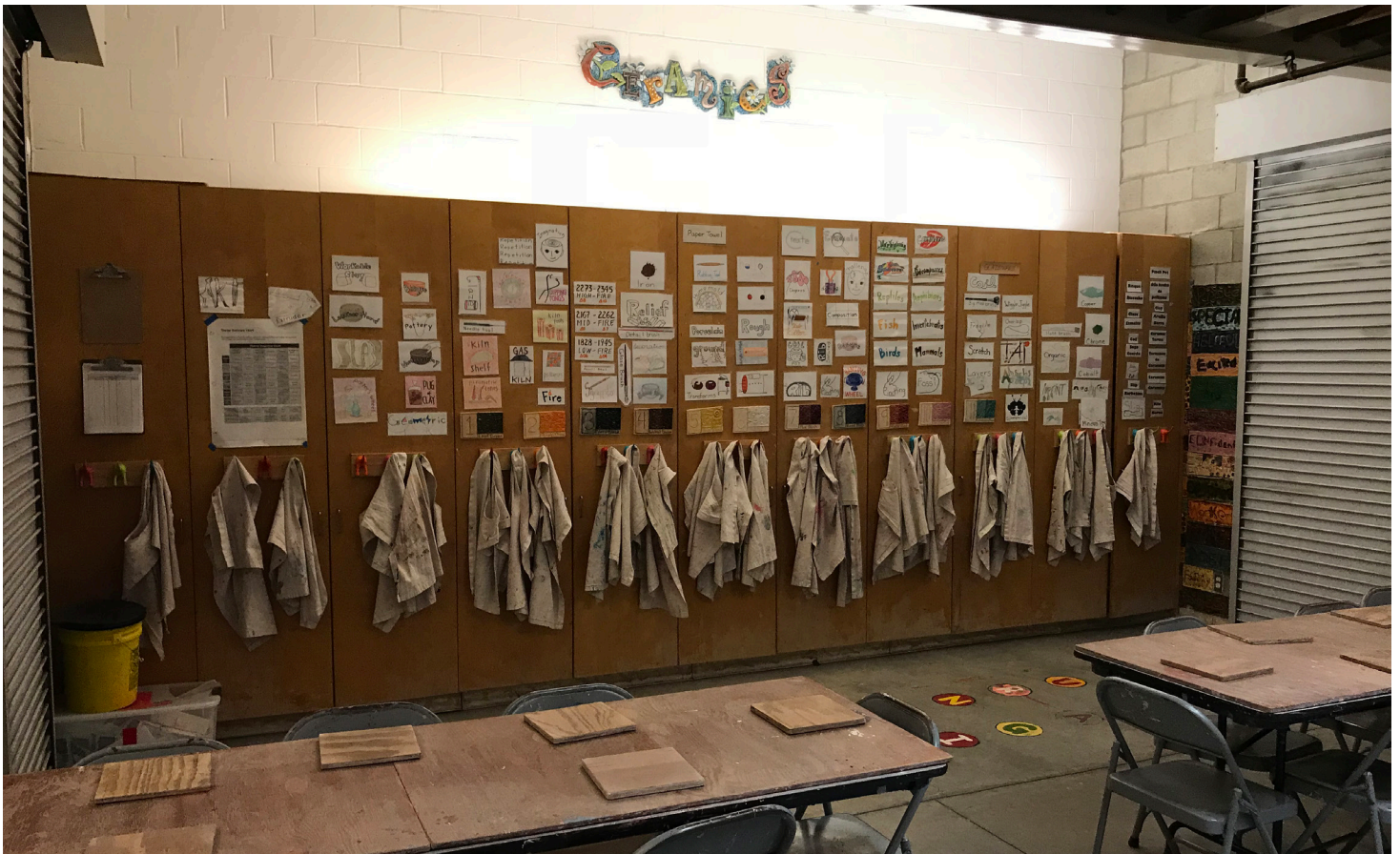
Studio - Music - Acoustic baffles and instrument storage are integrated within the exposed structure of the walls. ▼





▲ **Kiln Room** - A dedicated room adjacent to the pottery studio house the kilns, providing the necessary electrical connections and ventilation.

Storage - Walls are lined with storage for art supplies with integrated art display and apron hangers. ▼

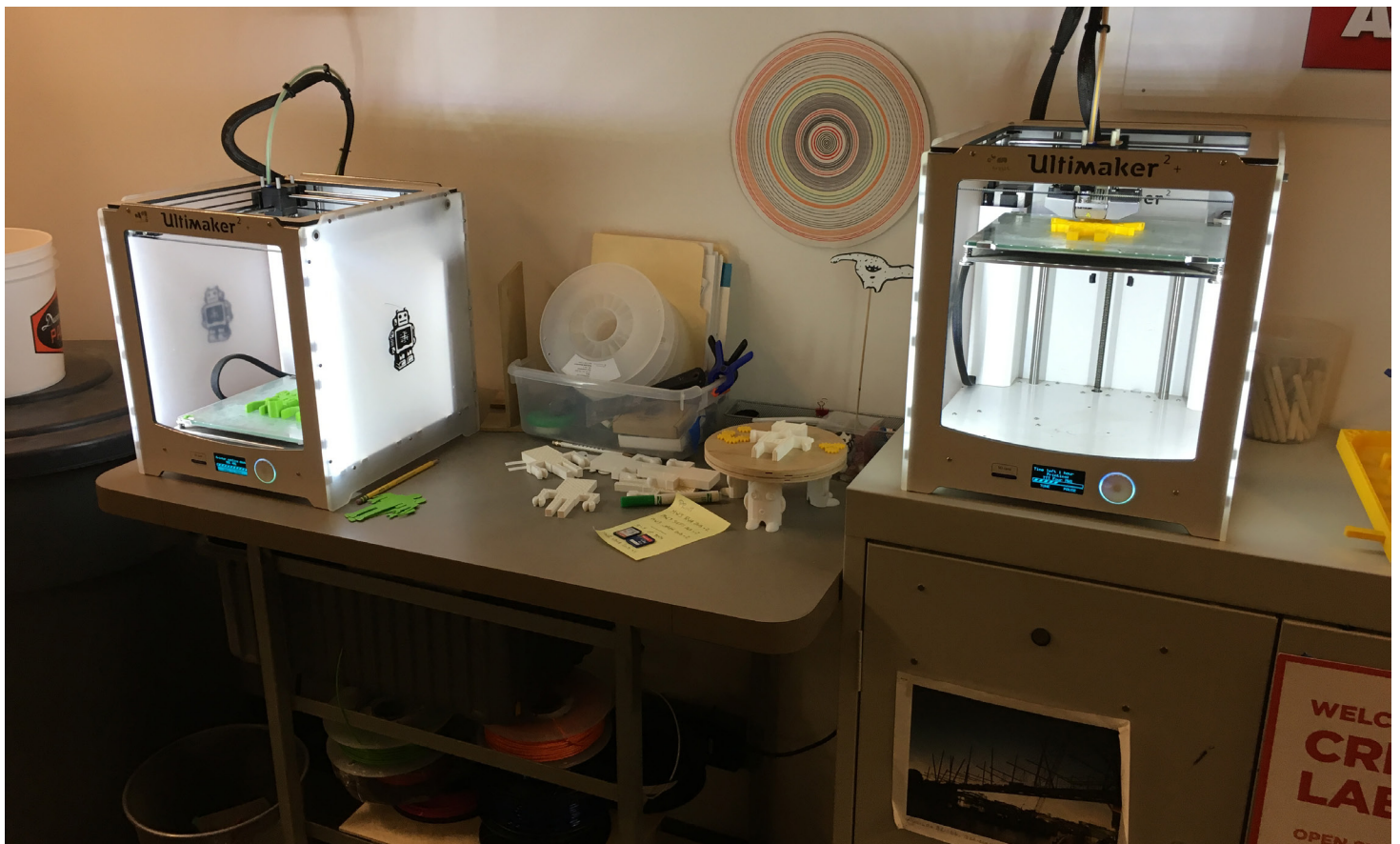




▲ **Gallery** - Circulation spaces throughout the art center double as gallery space to display the work of the students.

Studios - Studio Classrooms are located along the perimeter of the building maximize natural light. Large open spaces provide maximum flexibility for a wide range of uses and configurations. ▼





▲ **Fabrication Lab** - 3d printers are available for a variety of design/fabrication activities.

Fabrication Lab - Workshop setting provides a wide array of tools to aid in the fabrication of art objects. Walls are lined with tool and material storage while the center of the space contains shared workbench area. ▼





▲ **Media Lab** - Flexible classroom with storage for various media equipment that can be interchanged to provide a variety of instruction topics.

Performance - Temporary seating can be configured about a stage in a number of different configurations. ▼





▲ **Theater - Costume Shop** - Storage for a variety of costumes, textiles, props, and other production support materials to aid in theater productions.

Theater - Fabrication Shops - Power tools, material storage, and fabrication facilities to produce props for theater productions. ▼



7.6 LACMA Boone Children's Art Gallery

Address

5905 Wilshire Boulevard, Los Angeles, California, 90036

Neighborhood

Miracle Mile

Operating Hours

11am - 5pm daily, Closed Wednesdays.

10am - 5pm, Saturday & Sunday

Size

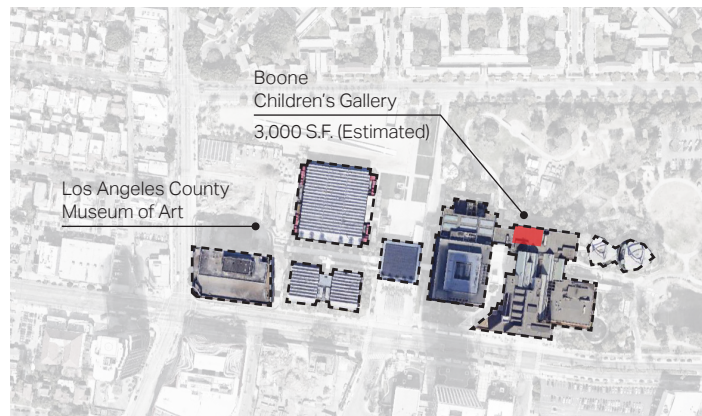
Approx. 3,000 S.F.

Organizational Model

Non-profit Institution

Website

<http://www.lacma.org/>



Located within the Los Angeles County Museum of Art. Provides a free creative space for children and families to explore the art of brush painting. Staff provide materials and instruction as needed.

The space is contained in a single studio space with communal tables distributed within the studio. Storage is contained within the room along one of the walls, with sinks, tables and benches around the perimeter of the space. Open wall space is utilized to display student art.

• Classroom

- + Free, and available to a wide range of users
- Narrow scope of art making limited to brush painting.
- Limited opportunities for instruction.

• Community

- + Free, and available to a wide range of users

• Integrate Art

- + Museum setting provides exposure to a wide range of art.

• Storage

- + Integrated storage organizes the materials needed for the student activities.



▲ Watercolor



▲ Gallery - Walls of the gallery are used for the display of student art.



▲ **Storage** - side walls are lined with storage for art supplies while keeping the middle of the space open.

Classroom - The center of the space contains large shared work tables used for watercolor painting and brush painting. ▼



7.7 Kidspace Children's Museum

Address

480 N. Arroyo Blvd., Pasadena, California, 91103

Neighborhood

Pasadena

Operating Hours

9:30am - 5:00pm, Tuesday - Friday

10:00am - 5:00pm, Saturday & Sunday

Size

45,000 S.F. (15,000 S.F. renovation, 30,000 S.F. new construction)

Organizational Model

Non-profit Institution

Website

<http://www.kidspacemuseum.org/>



Located in a renovated and expanded historic Fannie Morrison Horticultural Center at Brookside Park in the Arroyo Seco. The museum offers a number of exhibits focused on science and technology.

They also provide creative programs that explore art, nature, and building. The mission of Kidspace Children's Museum is to nurture the potential of all children through kid-driven experiences, inspiring them to become joyful, active learners.

• Studios

- + Diverse programs allow for multiple-subject integration – i.e. projects that combine science and art.
- + Rotating workshops provide for an ever-changing curriculum.
- Workshop schedules could make it difficult for students to access classes on a specific topic.

• Community

- + Partnerships with local schools provide wide exposure.
- Admission and/or membership is expensive for the broader public.

• Outdoor Areas

- + Outdoor areas are used to create temporary instructional areas, allowing for greater flexibility and increased floor area available.



▲ Exterior



▲ Workshop



▲ **Studio** - Interspersed throughout this facility, classrooms are large with flexible layout. They include a variety of configurations and lighting conditions.

Studio - Outdoor - Temporary structures can be assembled to house outdoor activities such as art making, gardening, flower arrangements, and other creative endeavors. ▼



7.8 Purple Twig

Address

2038 Colorado Boulevard, Los Angeles, California, 90041

Neighborhood

Eagle Rock

Operating Hours

Vary based on class schedules

Size

Approx. 1,300 S.F.

Organizational Model

Commercial

Website

<http://www.purpletwig.com/>

Located in a retail storefront along Colorado Boulevard. They provide art classes for students ages 2-11, special teacher-led workshops, open studio time, and camps during holidays and summer vacation. In addition, they rent studio space for special events and birthday parties.

• Studio

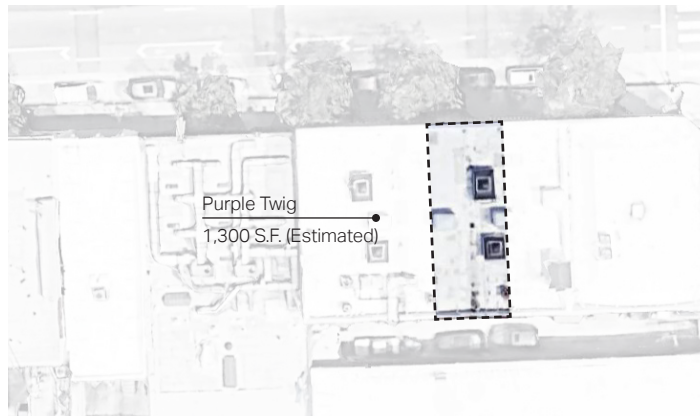
- + Provide classes for children, and family classes for children age 3 and under.
- + Visual art projects are coordinated around music or storytelling.
- + Utilizes a variety of materials, including recycled materials.

• Storage

- Small space limits the number of students, and only allows for one class at a time.

• Programming

- Limited course offerings.
- Not available to students over age 11.



▲ Exterior



▲ Interior



▲ **Storage** - Supplies and tools are stored along the back wall of the primary art studio. Storage is insufficient for the number of students and amount of materials.

Studio - The center of the room is reserved for large communal tables for art making. ▼



7.9 Bloom School of Music and Dance

Address

2116 Colorado Boulevard, Los Angeles, California, 90041

Neighborhood

Eagle Rock

Operating Hours

Vary based on class schedules

Size

Approx. 5,000 S.F.

Organizational Model

Commercial

Website

<https://www.bloomschoolofmusicanddance.com/>



Located in a retail storefront along Colorado Boulevard. They provide classes in early childhood music and movement, private music lessons, dance classes, and music ensembles.

• Studio

- + Provides a diverse range of programs.
- + Music classes are provided in three settings: Private Lessons, Ensemble/Group Classes, and Rock Band.
- + Dance studios include Sprung Floors
- + Highly-trained teaching staff.
- + Programs are set up so that students can 'graduate' to higher level classes and continue to develop their skills.

• Programming

- Classes are expensive, and many classes have waitlists.



▲ Storefront



▲ Group Music Instruction Room



▲ **Studio - Music** - music rooms range in scale from group activity rooms, to band rooms, to individual instruction studios.

Studio - Dance - Three dance studios of various sizes allow of a variety of dance instruction. ▼



7.10 ReDiscover Center

Address

12958 W Washington Blvd, Los Angeles, California, 90066

Neighborhood

West LA

Operating Hours

3pm - 6pm, Monday - Friday

11am - 5pm, Saturday & Sunday

Size

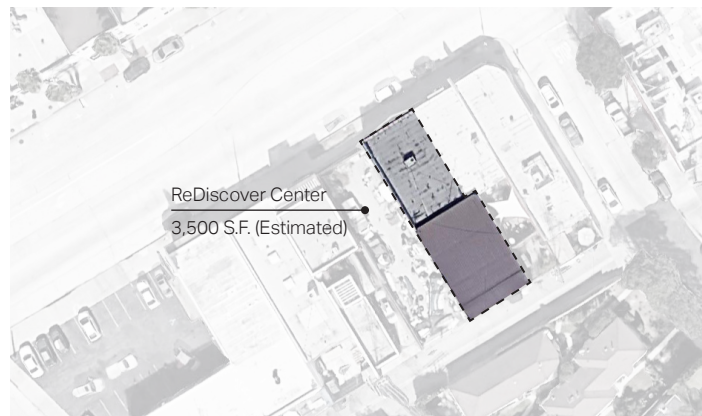
Approx. 3,500 S.F.

Organizational Model

Commercial

Website

<http://rediscovercenter.org/>



Located in Santa Monica area. They provide hands-on making program for children including drop-in workshops, day camps, and community events and coordinate with school program for students ages 2-18.

The workshop space provides large working surface for basic crafting. Specific working area is provided for young children under 7 for safety. The production space on the rear of the building has large open floor space and contains power tools for creative construction projects. Storage is built around the perimeter of the production space. Most material is recycled except certain ones for large project or group events.

• Studio

- + Large, secure space
- + Well outfitted with tools, equipment, and materials.
- + Training sessions are set up for the tools and equipment.
- + Staff is experienced with crafting
- + Constant supervision from store staff over children in the workshop
- + Use of recycled material

• Organization

- Poorly organized to the point of potential safety hazard.

• Storage

- Severe lack of storage



▲ Storefront



▲ Workshop



▲ **Storage** - Tools and materials are stored along the perimeter of the space. Power tools are stored and distributed from a secure location for safety.



Studio - Production Space - The central workshop floor is reserved for construction activities. The size of the space is inadequate for the scale and number of construction projects. Productivity and safety would be increased with additional workspace. ▼



7.11 Kids Build

Address

3001 Gilroy Street, Los Angeles, California, 90039

Neighborhood

Operating Hours

9:30am - 12:30pm or 1:30pm - 4:30pm

Size

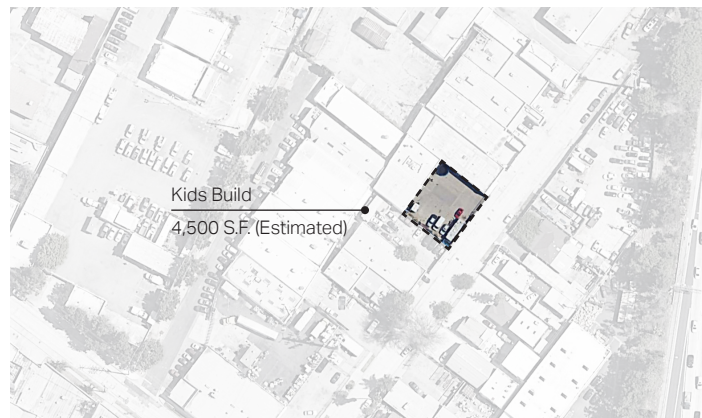
Approx. 4,500 S.F.

Organizational Model

Commercial

Website

<https://www.kidsbuildingworkshop.com/>



This program provides a safe and creative environment for children to learn how to use tools to express their ideas through building. Weekend workshops are held in a secured parking lot in the Frogtown neighborhood of Los Angeles. Instructors develop rotating projects to be completed each session that challenges students to build and personalize their creations during the workshop. Projects have included bird houses, board games, money banks, musical instruments, and robots.

• Studio

- + Builds confidence in using hand tools and light power tools.
- + Teaches expression of ideas through building

• Tools

- Provides a wide range of tools for the students to explore.

• Organization

- Facilities are impermanent and lack resources.



▲ Work Area



▲ Tool Storage



▲ **Studio - Work Area** - The program is located in a parking lot on a temporary basis. Tools and work tables are provided in an outdoor setting.

Tools - Students are encouraged to use a variety of tools and techniques to complete rotating themes and/or projects during each class session. Past projects have included bird houses, piggy banks, and picture frames. ▼





8.0 Historic Resources Analysis

Bridewell Armory

111 Bridewell Street, Los Angeles, California



Historical Resource Evaluation Report

Prepared by:

CONSULTING

G P A

May 8, 2018



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Attachment A – Résumé

Attachment B – Plan Type “B” Drawings

Attachment C - Previous Evaluations

Attachment D - State Historic Resource Inventory Forms



EXECUTIVE SUMMARY

This report presents the results of a historical resource evaluation of the property located at 111 Bridwell Street in the Northeast Los Angeles Community Plan Area of the City of Los Angeles. The property is occupied by a former California Army National Guard armory known as the Bridwell Armory, which is situated next to the Arroyo Seco Parkway in the neighborhood of Highland Park. The property contains the building, which was completed in 1950, and a surface parking lot.

The City of Los Angeles retained GPA Consulting (GPA) to complete this evaluation as part of the environmental review of a proposed project (Project) on the property in compliance with the California Environmental Quality Act (CEQA). The Los Angeles Department of Parks and Recreation is proposing to adaptively reuse the building as the Highland Park Junior Art Center.

The property was previously evaluated for listing in the National Register of Historic Places and California Register of Historical Resources, as well as for designation as a Los Angeles Historic-Cultural Monument by Jones and Stokes in 2002 and SWCA Environmental Consultants (SWCA) in 2014. SurveyLA, the citywide historic resources survey of Los Angeles, also identified the property in 2017. As a general rule, the findings of historic resources surveys do not need to be updated if they are less than five years old. However, the previous evaluations applied different contexts and reached different conclusions. Additionally, neither the SWCA nor SurveyLA findings referenced from the eligibility standards and evaluation guidelines from the 2013 *Historic Context Study for California Army National Guard (CA ARNG) Cold War Era Facilities*.

Therefore, GPA re-evaluated the property for national, state, and local landmark designation. After careful inspection, investigation, and evaluation, GPA concluded that the property is ineligible for listing in the National Register of Historic Places, California Register of Historical Resources, as well as eligible for designation as a Los Angeles Historic-Cultural Monument for lack of significance. Thus, the Bridwell Armory is not a historical resource as defined by CEQA. As such, the Project would have no impact on historical resources and no further study is recommended or required.

1. INTRODUCTION

1.1 Purpose and Qualifications

The subject property is located in the neighborhood of Highland Park at 111 Bridewell Street. Highland Park is part of the Northeast Community Plan Area of the City of Los Angeles. The property is comprised of two parcels (Assessor's Parcel Number 5493-028-900 and 5493-028-901) and is occupied by a building completed in 1950 by the California Army National Guard. Commonly known as the Bridewell Armory (see Figure 1), the building is now owned by the City of Los Angeles and is currently vacant. The City of Los Angeles is proposing a project (Project) that would involve the adaptive reuse of the building as the Highland Park Junior Art Center. The City of Los Angeles retained GPA Consulting (GPA) to evaluate the property as a potential historical resource as part of the environmental review of the Project in compliance with the California Environmental Quality Act (CEQA),

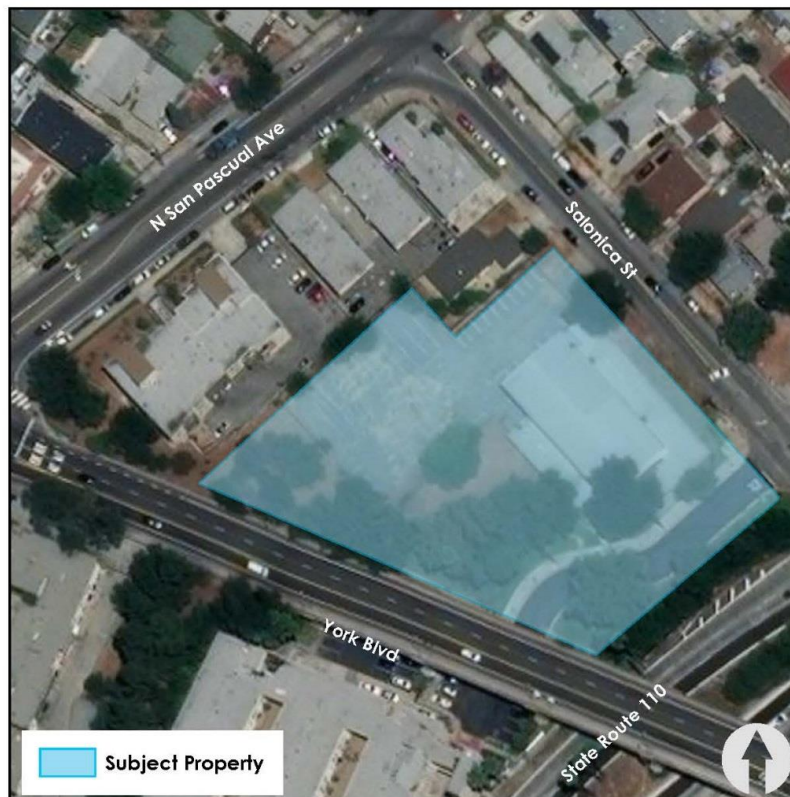


Figure 1 Location of subject property

Allison Lyons was responsible for the preparation of this report. She fulfills the qualifications for a historic preservation professional outlined in Title 36 of the Code of Federal Regulations, Part 61. Her résumé is attached in Attachment A.

1.2 Methodology

In preparing this report, GPA performed the following tasks:

1. Requested a records search from the South Central Coastal Information Center to determine whether or not the subject property is currently listed under national, state, or local landmark or historic district programs and whether or not it has been previously



identified or evaluated as a potential historical resource. This involved a review of the California Historic Resources Inventory System (CHRIS), which includes data on properties listed and determined eligible for listing in the National Register of Historic Places, listed and determined eligible for listing in the California Register of Historical Resources, California Registered Historical Landmarks, Points of Historical Interest, as well as properties that have been evaluated in historic resources surveys and other planning activities.

This research revealed that the Bridewell Armory was previously evaluated for listing in the National Register of Historic Places and California Register of Historical Resources by SWCA Environmental Consultants (SWCA) as part of the Cultural Resources Survey Report for the proposed Highland Park Junior Arts Center in 2014 (SWCA report).¹ The SWCA report found the property appearing eligible for listing in the California Register of Historical Resource and for designation as a Los Angeles Historic-Cultural Monument. The SWCA report found that the property did not appear eligible for listing in the National Register of Historic Places.

The SWCA report also noted that the property was previously evaluated for listing in the National Register of Historic Resources by Jones and Stokes in 2002. Jones and Stokes found the property among the 57 Cold War era armories appearing eligible for listing in the National Register of Historic Place; however, the State Historic Preservation Officer (SHPO) did not concur. In 2003, the SHPO concluded the property was ineligible for listing in the National Register of Historic Place.

2. GPA consulted the SurveyLA findings for the Northeast Los Angeles Community Plan Area to determine if the property was identified as a listed or potential historical resource. This research revealed that the Bridewell Armory was identified by SurveyLA as appearing eligible for listing under national, state, and local landmark programs.
3. Reviewed historic context statements prepared for properties associated with the National Guard and Cold War-era military activities. These included the following:
 - i. Stephen D. Mikesell, *California Historic Military Buildings and Structures Inventory, Volume I*, 2000.
 - ii. Stephen D. Mikesell, *California Historic Military Buildings and Structures Inventory, Volume II*, 2000.
 - iii. Stephen D. Mikesell, *California Historic Military Buildings and Structures Inventory, Volume III*, 2000.
 - iv. Jones and Stokes, *Final Inventory and Evaluation of National Register of Historic Places Eligibility of California Army National Guard Armories* prepared for U.S. Army Corps of Engineers and California Army National Guard, 2002.
 - v. Burns & McDonnell Engineering Company, Inc and Architectural and Historical Research, LLC, *Final Armory Historic Context Army National Guard National Guard Bureau*, 2008.
 - vi. JRP Historical Consulting, *Historic Context Study for California Army National Guard (CA ARNG) Cold War Era Facilities Report*. prepared for California Army National Guard, 2013.

¹ SWCA Environmental Consultants, Cultural Resources Survey Report for the Highland Park Junior Arts Center, City and County of Los Angeles, California (Los Angeles: August 2014).



4. Determined the property should be re-evaluated as a potential historical resource. As a general rule, the findings of historic resources surveys do not need to be updated if they are less than five years old. However, the previous evaluations applied different contexts and reached different conclusions. Additionally, neither the SWCA nor SurveyLA findings referenced from the eligibility standards and evaluation guidelines from the 2013 *Historic Context Study for California Army National Guard (CA ARNG) Cold War Era Facilities*.
5. Assessed the general condition and physical integrity of the property during a field inspection. Digital photographs of the building's exterior and interior were also taken.
6. Conducted research into the history of the property to fact check the previous evaluations. Dates of construction and subsequent alterations were determined by the building permit record, as well as additional sources, such as the Los Angeles County Office of the Assessor records, California state archives, newspaper articles, and historic maps.
7. Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation designations, and assessment processes and programs to evaluate the significance and integrity of the property as a potential historical resource.

2. REGULATORY FRAMEWORK

Generally, a lead agency must consider a property a historical resource under CEQA if it is eligible for listing in the California Register of Historical Resources (California Register). The California Register is modeled after the National Register of Historic Places (National Register). Furthermore, a property is presumed to be historically significant if it is listed in a local register of historical resources or has been identified as historically significant in a historic resources survey (provided certain criteria and requirements are satisfied) unless a preponderance of evidence demonstrates that the property is not historically or culturally significant.² The National Register, California Register, and local designation programs are discussed below.

2.1 National Register of Historic Places

The National Register is "an authoritative guide to be used by federal, state, and local governments, private groups, and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."³

Criteria

To be eligible for listing in the National Register, a property must be at least 50 years of age (unless the property is of "exceptional importance") and possess significance in American history and culture, architecture, or archaeology. A property of potential significance must meet one or more of the following four established criteria:⁴

- A. Associated with events that have made a significant contribution to the broad patterns of our history; or
- B. Associated with the lives of persons significant in our past; or
- C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Yield, or may be likely to yield, information important in prehistory or history.

Context

To be eligible for listing in the National Register, a property must be significant within a historic context. *National Register Bulletin #15* states that the significance of a historic property can be judged only when it is evaluated within its historic context. Historic contexts are "those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning...is made clear."⁵ A property must represent an important aspect of the area's history or prehistory and possess the requisite integrity to qualify for the National Register.

² Public Resources Code Section 5024.1 and 14 California Code of Regulations Sections 4850 & 15064.5(a)(2).

³ Title 36 Code of Federal Regulations Part 60.2.

⁴ Title 36 Code of Federal Regulations Part 60.4.

⁵ National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation (Washington D.C.: National Park Service, Department of the Interior, 1997), 7-8.

Integrity

In addition to possessing significance within a historic context, to be eligible for listing in the National Register a property must have integrity. Integrity is defined in *National Register Bulletin #15* as "the ability of a property to convey its significance."⁶ Within the concept of integrity, the National Register recognizes the following seven aspects or qualities that in various combinations define integrity: feeling, association, workmanship, location, design, setting, and materials. Integrity is based on significance: why, where, and when a property is important. Thus, the significance of the property must be fully established before the integrity is analyzed.

Historic Districts

The National Register includes significant properties, which are classified as buildings, sites, districts, structures, or objects. A historic district "derives its importance from being a unified entity, even though it is often composed of a variety of resources. The identity of a district results from the interrelationship of its resources, which can be an arrangement of historically or functionally related properties."⁷

A district is defined as a geographically definable area of land containing a significant concentration of buildings, sites, structures, or objects united by past events or aesthetically by plan or physical development.⁸ A district's significance and historic integrity should help determine the boundaries. Other factors include:

- Visual barriers that mark a change in the historic character of the area or that break the continuity of the district, such as new construction, highways, or development of a different character;
- Visual changes in the character of the area due to different architectural styles, types, or periods, or to a decline in the concentration of contributing resources;
- Boundaries at a specific time in history, such as the original city limits or the legally recorded boundaries of a housing subdivision, estate, or ranch; and
- Clearly differentiated patterns of historical development, such as commercial versus residential or industrial.⁹

Within historic districts, properties are identified as contributing and noncontributing. A contributing building, site, structure, or object adds to the historic associations, historic architectural qualities, or archeological values for which a district is significant because:

- It was present during the period of significance, relates to the significance of the district, and retains its physical integrity; or
- It independently meets the criterion for listing in the National Register.¹⁰

⁶ National Register Bulletin #15, 44-45.

⁷ Ibid, 5.

⁸ Title 36 Code of Federal Regulations Part 60.3(d).

⁹ National Register Bulletin #21: Defining Boundaries for National Register Properties Form (Washington D.C.: U.S. Department of the Interior, 1997), 12.



2.2 California Register of Historical Resources

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups, and citizens to identify historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.¹¹

The California Register consists of properties that are listed automatically as well as those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register;
- State Historical Landmarks from No. 0770 onward; and
- Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (SOHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.¹²

Criteria and Integrity

For those properties not automatically listed, the criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property generally must be at least 50 years of age and must possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Properties eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. A property less than 50 years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance. While the enabling legislation for the California Register is less rigorous with regard to the issue of integrity,

⁹ National Register Bulletin #16: How to Complete the National Register Registration Form (Washington D.C.: U.S. Department of the Interior, 1997), 16.

¹¹ Public Resources Code Section 5024.1 (a).

¹² Public Resources Code Section 5024.1 (d).



there is the expectation that properties reflect their appearance during their period of significance.¹³

The California Register may also include properties identified during historic resource surveys. However, the survey must meet all of the following criteria:¹⁴

1. The survey has been or will be included in the State Historic Resources Inventory;
2. The survey and the survey documentation were prepared in accordance with office [SOHP] procedures and requirements;
3. The resource is evaluated and determined by the office [SOHP] to have a significance rating of Category 1 to 5 on a DPR Form 523; and
4. If the survey is five or more years old at the time of its nomination for inclusion in the California Register, the survey is updated to identify historical resources that have become eligible or ineligible due to changed circumstances or further documentation and those that have been demolished or altered in a manner that substantially diminishes the significance of the resource.

SOHP Survey Methodology

The evaluation instructions and classification system prescribed by the SOHP in its *Instructions for Recording Historical Resources* provide a Status Code for use in classifying potential historical resources. In 2003, the Status Codes were revised to address the California Register. These Status Codes are used statewide in the preparation of historical resource surveys and evaluation reports. The first code is a number that indicates the general category of evaluation. The second code is a letter that indicates whether the property is separately eligible (S), eligible as part of a district (D), or both (B). There is sometimes a third code that describes some of the circumstances or conditions of the evaluation. The general evaluation categories are as follows:

1. Listed in the National Register or the California Register.
2. Determined eligible for listing in the National Register or the California Register.
3. Appears eligible for listing in the National Register or the California Register through survey evaluation.
4. Appears eligible for listing in the National Register or the California Register through other evaluation.
5. Recognized as historically significant by local government.
6. Not eligible for listing or designation as specified.
7. Not evaluated or needs re-evaluation.

The specific Status Codes referred to in this report are as follows:

- 3S** Appears eligible for National Register as an individual property through survey evaluation.

¹³ Public Resources Code Section 4852.

¹⁴ Public Resources Code Section 5024.1.



- 3CS** Appears eligible for California Register as an individual property through survey evaluation.
- 5S3** Appears to be individually eligible for local listing or designation through survey evaluation.
- 6Z** Found ineligible for National Register, California Register, or local designation through survey evaluation.

2.3 Los Angeles Cultural Heritage Ordinance

The Los Angeles City Council adopted the Cultural Heritage Ordinance¹⁵ in 1962 and amended it in 2018 (Ordinance No. 185472). The Ordinance created a Cultural Heritage Commission and criteria for designating Historic-Cultural Monuments (HCM). The Commission comprises five citizens, appointed by the Mayor, who have exhibited knowledge of Los Angeles history, culture and architecture. The three criteria for HCM designation are stated below:

1. The proposed HCM is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state or community; or
2. The proposed HCM is associated with the lives of historic personages important to national, state or local history; or
3. The proposed HCM embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

Unlike the National and California Registers, the Ordinance makes no mention of concepts such as physical integrity or period of significance. Moreover, properties do not have to reach a minimum age requirement, such as 50 years, to be designated as HCMs.

¹⁵ Los Angeles Administrative Code Section 22.171 of Article 1, Chapter 9, Division

3. ENVIRONMENTAL SETTING

3.1 Brief History of Highland Park¹⁶

Highland Park is a northeast Los Angeles neighborhood roughly bounded by El Paso Street/the hills of Mount Washington, Oak Grove Drive, the City of Pasadena, and the Arroyo Seco, a stream that originates in the mountains above Pasadena and links to the Los Angeles River. Major thoroughfares include Figueroa Street and York Boulevard. Highland Park was first subdivided as the Highland Park Tract in 1886 by George Morgan and Albert Judson, from a combination of various parcels from older holdings. Morgan also subdivided the Sycamore Grove Tract from a portion of his holding in the Hunter Highland View Tract. The tracts occupied a promising position along the Arroyo Seco, which already contained roads and a Los Angeles & San Gabriel Railroad line between the rapidly growing communities of Pasadena and Los Angeles. The rail line, later expanded and operated by a subsidiary of the Atchison Topeka & Santa Fe, included a massive bridge across the Arroyo Seco; older wooden spans were replaced by a steel bridge (HCM #339) that is still used by the Metro Gold Line light rail. The area's real estate boom ended in 1888 and slowed development in Highland Park. Highland Park area remained largely rural, with some ranching and agricultural activities, similar to other parts of northeast Los Angeles at the time.

Highland Park found its footing in the 1890s, with the 1894 completion of a streetcar line along Pasadena Avenue (now Figueroa Street and Marmion Way) and the 1895 completion of a second route running along the Arroyo Seco; these were later replaced by Los Angeles Railway and Pacific Electric lines extending further into the community and eventually expanding to York Boulevard, Avenue 50, and other thoroughfares.¹⁷ The streetcar connections opened up Highland Park as a true streetcar suburb, and the area saw an acceleration in residential development through the turn of the century. In 1895, the City of Los Angeles annexed the Highland Park Addition, providing much-needed municipal services and removing Sycamore Grove's illicit recreational facilities in favor of a city park. The neighborhood saw its most transformative development from the early 1900s through the 1920s, with the subdivision of numerous new tracts and the construction of new homes on various scales.

Commercial development kept pace along the streetcar routes, resulting in retail and mixed-use buildings particularly evident along Figueroa Street. Much of Highland Park's built environment reflects its development in the early twentieth century, with smaller numbers of resources dating to the 1890s. The neighborhood contains a large number of intact single-family and multi-family residences, primarily in the Craftsman architectural style with a few examples of Victorian styles. Residences represent a wide range of scales. Most of the area's earliest and most architecturally notable properties lie within the Highland Park-Garvanza Historic Preservation Overlay Zone, the city's largest designated historic district and one of the few that include commercial buildings.

¹⁶ Excerpted from: Historic Resources Group, "Historic Resources Survey Report: Northeast Los Angeles Community Plan Area," SurveyLA Los Angeles Historic Resources Survey (Office of Historic Resources, February 2017), 19-20.

¹⁷ Electric Railway Historical Association of Southern California, <http://www.erha.org>. Accessed October 2016.

3.2 Description and History of the Property

Location

The Bridewell Armory is located southwest of the intersection of Bridewell Street and Salonica Street. It is northwest of the Arroyo Seco Parkway (State Route 110) and northeast of York Boulevard. York Boulevard is elevated as a concrete arch bridge over the Arroyo Seco. The character of the surrounding area is a combination of single and multi-family residential buildings to the north, south, and west. To the east of the property is an at-grade onramp to the Arroyo Seco Parkway. South of the Arroyo Seco Parkway is the Arroyo Seco Channel and public park.

Building Description



Figure 2: Southeast (primary) elevation along Bridewell Street (EOMA, 2018)



Figure 3: Aerial view of northwest (rear) elevation and southwest (side) elevation) facing southeast toward Arroyo Section Pkwy (EOMA, 2018)

The Bridewell Armory is best described as Modern; it is mostly utilitarian and lacks the distinguishing features of a particular architectural style. A single story in height, the building has a tall rectangular central mass with shorter flanking wings along its long sides and front short side. The building has a steel-frame structure on a concrete foundation. It is clad in a combination of stucco, wood clapboard, and plywood. The roof of the central mass is a shallow front gable. The outer wings have flat roofs with overhanging eaves.

Entrances are located on the shorter northwest and southeast elevations. The primary pedestrian entrance is on the southeast elevation, oriented towards Bridewell Street, through a recessed entryway with four solid wood doors. The main vehicular entrance is on the northwest elevation and consists of a centrally located, metal, roll-up door. There are double metal doors at the outer edges of the elevation. Centered over the vehicular opening is a fixed window with metal sash. Along the southwest and northeast elevations are fixed, steel, six-light horizontal clerestory windows that have been covered with plywood.

The building is located in the northeast section of the property. Landscaping in front of the pedestrian entrance at Bridewell Street consists of a small grass lawn and hedges. A surface parking lot covers the property to the southwest and northwest of the building. A small storage shed, apparently designed to house electrical equipment, is located at the north end of the property, on the opposite side of a paved parking lot. A chain link fence surrounds the property along Bridewell and Salonica Streets.

The building interior is arranged around a double-height multipurpose space historically used as an assembly hall and gymnasium. The entrance to the building, off the southeast elevation, is a vestibule with a low, wood plank ceiling that opens onto the multipurpose space. In the multipurpose space, walls are plaster and the ceiling is corrugated, perforated metal. Lockers and supply closets line the long northeast side of the multipurpose space. Wrapping in an L-shape around the southeast and southwest sides of the multipurpose space are offices, classrooms, a kitchen, men's locker room, two restrooms, and supply closets. Finishes throughout the interior are extremely basic. The offices, classrooms, kitchen, restrooms, and locker room have concrete masonry unit walls, plaster ceilings, metal cabinetry, and ceramic sinks. Ceilings feature track lighting and suspended, industrial metal fixtures.



Figure 4: Northwest (rear) elevation (EOMA, 2018)



Figure 5: Northeast (side) elevation along Salonica Street (EOMA, 2018)

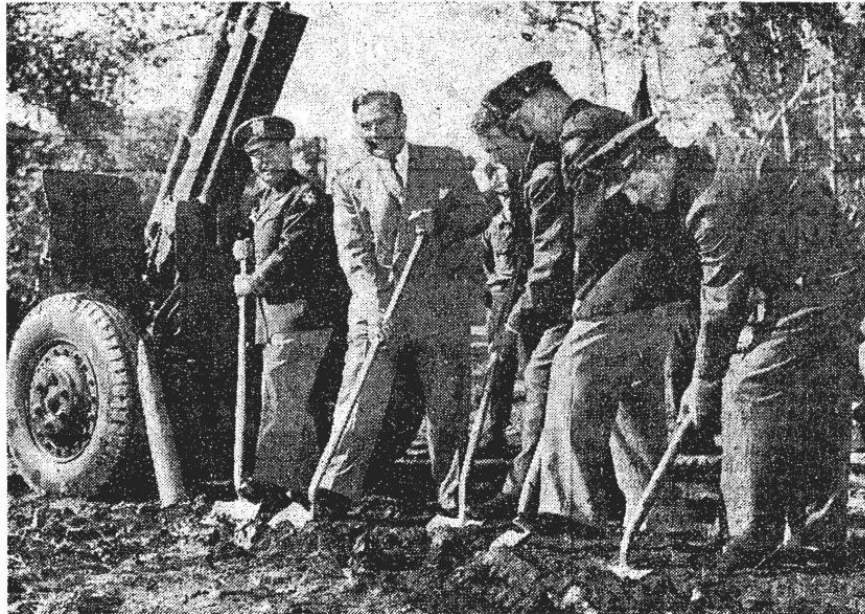


Figure 6: East corner of the parcel, facing northwest along Salonica Street (EOMA, 2018)



Figure 7: Clerestory windows along multipurpose space (EOMA, 2018)

The Bridewell Armory was constructed for a division (or battery) of the 625th Field Artillery Battalion of the California Army National Guard (CA ARNG). The 625th Field Artillery Battalion was headquartered in the City of Burbank from 1947 to 1950 and in Van Nuys (City of Los Angeles) after 1950. In addition to Highland Park and Van Nuys, batteries of the battalion were located in Santa Paula. The Bridewell Armory was used not only for National Guard training; it was frequently leased for community events or used as the terminus for parades.²⁰ Following program changes to the National Guard in 1980s and 1990s, the Bridewell Armory no longer housed a National Guard unit.



SHOVELERS ALL—Seen breaking ground for new National Guard Armory in Highland Park are Col. S. P. Tufts, left, regular Army; Councilman John C. Holland; C. A. Hadley of the Department of Recreation and Parks; Gen. H. O. Eaton, commander, 40th Division Artillery, and Maj. F. L. Thornhill, commander of 625th Field Artillery.

Times photo

*Figure 11: Groundbreaking ceremony for Bridewell Armory
(Los Angeles Times, 1949)*

²⁰ "Highland Park Parade to Have Circus Flavor," *Los Angeles Times*, December 2, 1952; "Hold Santa Claus Parade Saturday," *Los Angeles Times*, December 2, 1956.

4. HISTORIC CONTEXT

Historic contexts are those patterns or trends in history by which a specific property is understood.²¹ The significance of a property must be evaluated within its historic context(s). A property must represent an important aspect of history or prehistory and possess the requisite integrity to be eligible as a historical resource. The subject property is evaluated individually as a potential historical resource in Section 5 under the theme of Military Institutions and Activities in the Cold War Era within the *Historic Context Study for California Army National Guard (CA ARNG) Cold War Era Facilities*.

4.1 Military Institutions and Activities: CA ARNG in the Cold War Era

The Bridewell Armory was constructed between 1949 and 1950 as an armory for CA ARNG. In its state capacity, CA ARNG is under direction of the Governor and commanded by the State Adjutant General for service in state emergencies. In its federal capacity, CA ARNG provides troops in the event of war or national emergency as ordered by the President of the United States.²²

The roots of CA ARNG date to the early militias of the United States. These militias were initially established in the states of New England during the late eighteenth century for early defense of the nation.²³ In California, militias were established with the founding of the state in 1849. Militias provided protection for the region in the absence of federal forces. Although the militias were eventually reorganized and designated units of the National Guard of California in 1866, units remained largely independent and loyal to their locale; which was typical in National Guard units across the United States.²⁴

Efforts to federalize and standardize the National Guard system eventually led the passage of a series of legislative acts in the twentieth century. Beginning with the Militia Acts of 1903 and 1908, and culminating with the National Defense Acts of 1916 and 1920, state Guards, including CA ARNG, were reorganized to conform as much as possible to the standards of the national army. The acts provided federal funding for Guard troop training and allowed the U.S. President to call Guard troops into active duty for service outside the boundaries of the United States.²⁵

The inadequacy of California's armory buildings became apparent as CA ARNG was held to national standards following the passage of these acts in the early twentieth century. Armories played an important role for Guard units across the nation, providing space to meet, train, and

²¹ National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation (Washington D.C.: National Park Service, Department of the Interior, 1997), 7-8.

²² California Army National Guard (CA ARNG), The California Military Department, Commander – California Army National Guard. <http://www.calguard.ca.gov/army>. Accessed August 1, 2014; JRP Historical Consulting, *Historic Context Study for California Army National Guard (CA ARNG) Cold War Era Facilities Report*, prepared for California Army National Guard (Sacramento, 2013), 7.

²³ Jones and Stokes, *Final Inventory and Evaluation of National Register of Historic Places Eligibility of California Army National Guard Armories*, prepared for U.S. Army Corps of Engineers and California Army National Guard (Sacramento, 2002), 9.

²⁴ SWCA Environmental Consultants, *Cultural Resources Survey Report for the Highland Park Junior Arts Center*, City and County of Los Angeles, California. Los Angeles: August 2014.

²⁵ Jones and Stokes, 9.

store weapons and equipment.²⁶ Until the early twentieth century, California's Guard had limited funding. Armories were leased buildings that could not accommodate the needs of new, rigorous, and national standards.²⁷ In 1911, California State Adjutant General Edwin A. Forbes secured \$750,000 from the California State Legislature for the construction of four armories statewide, including one in Exposition Park in Los Angeles (see Figure 7).²⁸ Subsequent State Adjutant Generals continued to advocate for the construction of additional armories. President Franklin D. Roosevelt activated the ARNG in September 1940 for a period of one year as part of the United States' preparations for potential entry into World War II.²⁹ By the start of U.S. entry into World War II in 1941, eight additional armories had been constructed in California using state and federal funding. In Los Angeles County, these included Long Beach (1930) and Pasadena (1934). The monumental armories were embodiments of civic pride, often located in central, downtown areas and designed in ornate Period Revival or PWA Moderne architectural styles that complimented the surrounding neighborhood of institutional and large commercial buildings.³⁰



Figure 12: California State Armory in Exposition Park, completed in 1912, photograph c. 1930s (Security Pacific National Bank Collection, Los Angeles Public Library)

Political, military, and social tensions remained both nationally and internationally at the conclusion of World War II in 1945, redefining a role for the National Guard in the second half of

²⁶ National Trust for Historic Preservation and National Guard Bureau, *Still Serving: Reusing America's Historic National Guard Armories*, National Trust for Historic Preservation (Washington, D.C., 2000).

²⁷ Jones and Stokes, 9.

²⁸ The Adjutant General is the senior military officer for each of the United States. The state Adjutant General is the commander of a state's military forces, including the National Guard, the naval militia, and any state defense forces.

²⁹ JRP, 10.

³⁰ Jones and Stokes, 18; National Trust, 4.



the twentieth century. Internationally, this period was known as the Cold War and was marked by a period of political tension between the United States and the Union of Soviet Socialist Republics (also referred to as the USSR or Soviet Union) from 1946 to 1989. It was framed ideologically in the U.S. as a battle to contain the global spread of communism.³¹ After the successful detonation of a Soviet atomic bomb in 1949, many feared there would be a nuclear attack on a major United States city such as Los Angeles and national defense became a concern. The National Guard was seen as the defensive force on the home front. The Cold War was also marked international conflicts, including the Korean War (1950 and 1953) and the Vietnam War (1959-1975), where the National Guard supplied military personnel.

CA ARNG development during the post-World War II era also addressed natural disasters, such as earthquakes and floods, as well as domestic conflicts. Racial tensions escalated into riots in California during and after World War II. CA ARNG was deployed during many periods of civil unrest throughout the second half of the twentieth century, including the Civil Rights movement, Women's Rights movement of the 1970s, and protests over the Vietnam War.

National Guards of all states actively expanded after World War II to meet international and domestic needs. America was unwilling to maintain a World War II-level of regular troop strength, but was faced with an unrelenting state of hostilities throughout the latter half of the twentieth century. The most economical and least disruptive way of maintaining a state of readiness in the absence of declared war was to rely on a substantial reserve system that could be called upon as needed. This "total force" concept brought the reserve and National Guard units closer to the operations of the regular forces.³²

Expanded National Guard facilities were a key component of this growth and the National Guard began a campaign to update and replace existing armories as well as build new ones across the United States. In the spring of 1948, State Adjutants General of the National Guard were sent drawings for four prototype armories prepared by the Army Corps of Engineers. The Adjutants General could use these designs to advocate for funding from their individual states. The California Adjutant General found pre-World War II armories were in congested urban areas and lacked outdoor training areas, easy vehicle access, and parking. The old armories were difficult to maintain, and uneconomical for the increased size of Guard units.³³ The Adjutant General advocated for building new facilities based on the Army Corps' plans.³⁴ CA ARNG secured three rounds of major funding for the construction of new armories: \$2 million in 1947, \$3 million in 1948, and \$3 million in 1949.³⁵ To maximize this funding, the California Adjutant General directed the Office of the California State Architect to draw a set of 10 standardized plans, based on the Army Corps' original four prototypes.

The designs were inexpensive to build and utilitarian in function and appearance. The post-World War II standardized plans created a common building type and represented a major shift in armory design from the ornate pre-World War designs.³⁶ Four model types were developed,

³¹ JRP, 7.

³² Stephen D. Mikesell, *California Historic Military Buildings and Structures Inventory*, Volume III (Sacramento, 2000), 8-50.

³³ JRP, 14.

³⁴ Jones and Stokes, 18.

³⁵ "Fund for Armories in Budget Slashed," *Los Angeles Times*, June 9, 1949.

³⁶ Jones and Stokes, 18.

ranging in size based around company units of approximately 100 troops. They consisted of two one-unit models, a five-unit battalion model, and a ten-unit design. The Army Corps prototypes were described as modern designs, with a form centered on a demonstration and assembly hall that could be utilized for civic and athletic functions. Each armory had an assembly hall, administrative space, small arms range, classrooms, and storage space, and was designed so that additions could be readily built. One main distinction from pre-war armories was the incorporation of more classroom space for the increased amount of technical training needed.³⁷

In stark contrast to the armories built in preceding eras, these plans seldom employed high-style architectural vocabulary. As a result, armories of the postwar era are often copies of each other, especially within individual states. The California designs were designated by the letters A through K. Each plan relied on modern building materials and featured a horizontal, unornamented design that was consistent with simplified postwar architectural designs and economical to build. California and Army Corps Type "B" plan, of which the Bridewell Armory is an example, measured 150 feet by 100 feet and was designed with a one-story administrative space and classrooms on three sides of the assembly hall (See Attachment C for original plans).³⁸

The siting of the buildings was another notable change. While previous armories were located in or near civic centers, the new buildings were located in smaller neighborhoods away from congested downtown areas. The intention of CA ARNG leaders was to integrate the buildings into the surrounding community, instilling local pride in individual National Guard units and subsequently growing their ranks.³⁹ Post-World War II armories were also constructed adjacent to open areas such as parks, which provided guardsmen with a place to train and parade that was in view of the public.⁴⁰ Finally, state ownership of the armories allowed the buildings to be leased as needed, creating event venues for communities and outreach opportunities for CA ARNG.

Following the Vietnam War and the end of the draft, the U.S. military restructured as "total Army," in which regular forces, reserves, and National Guard units were seen as part of a unified fighting force. Military bases throughout California increasingly made their assets and training facilities available to reserve and National Guard units to ensure expert training. Many new buildings were also constructed on regular bases to accommodate the needs of the reserve and National Guard units, signaling a further shift away from the urban setting of early twentieth-century armories.⁴¹ This approach was implemented through the 1980s and 1990s and many existing armories were decommissioned.

³⁷ JRP, 15.

³⁸ Burns & McDonnell Engineering Company, Inc and Architectural and Historical Research, LLC, Final Armory Historic Context Army National Guard National Guard Bureau, (Kansas City, Missouri, 2008), 4-23 and 4-24.

³⁹ George Fielding Eliot, "The New National Guard," *Los Angeles Times*, January 12, 1947.

⁴⁰ Jones and Stokes, 10.

⁴¹ Stephen D. Mikesell, *California Historic Military Buildings and Structures Inventory, Volume II* (Sacramento, 2000), 8-14.

5. EVALUATION OF ELIGIBILITY

5.1 Summary of Previous Evaluations

The Bridewell Armory has previously been evaluated for eligibility for listing in the National Register, California Register, and for designation as an HCM. These evaluations are summarized below.

In 2002, Jones and Stokes found all 57 armories (including the Bridewell Armory) constructed between 1949 and 1954 eligible for listing in the National Register under Criterion C for their association with the statewide building program to expand the presence of CA ARNG. However, the SHPO did not concur with the determination of eligibility because Jones and Stokes did not utilize the relevant document, *California Historic Military Buildings and Structures Inventory, Volume III, Historic Context: Themes, Property Types, and Registration Requirements* prepared for the U.S. Army Corps of Engineers in 2000. In 2003, the SHPO concluded that as a property type, none of the Cold War era armories were eligible for listing in the National Register under any of the criteria (A through D) because the postwar building program was merely a response to the growing number of reservists at the time.⁴²

In 2014, SWCA evaluated the property for an earlier iteration of the Highland Park Junior Art Center Project and noted that the SHPO determined the Bridewell Armory ineligible for listing in the National Register at the national level, but failed to evaluate the property at the state or local levels and failed to apply the eligibility standards and evaluation guidelines from the *Historic Context Study for California Army National Guard (CA ARNG) Cold War Era Facilities*. SWCA evaluated the property as appearing eligible for listing in the California Register and for designation as an HCM.

In 2017, SurveyLA, seemingly unaware of the SHPO conclusions or previous evaluations, evaluated the property as appearing eligible for listing in the National Register and California Register and for designation as an HCM. The Bridewell Armory did not fit any of the contexts, themes, or property types within the *Los Angeles Citywide Historic Context Statement*, so the Other Context was applied. SurveyLA noted that the Bridewell Armory "is an excellent and rare example of a post-World War II era national guard armory in Los Angeles. Of the 57 armories constructed throughout California between 1949 and 1954, the Bridewell Armory was the only example built within the city limits of Los Angeles."⁴³ However, this evaluation suggests that the Bridewell Armory is significant for the very reasons the SHPO rejected.

As a result of the different conclusions reached by the previous evaluations, the property is re-evaluated below utilizing the eligibility standards and evaluation guidelines from the *Historic Context Study for California Army National Guard (CA ARNG) Cold War Era Facilities*. While the *Historic Context* concluded that Cold War era CA ARNG facilities like the Bridewell Armory do not collectively meet any of the National Register eligibility criteria, they could be individually significant.⁴⁴ The *Historic Context* suggests that research could reveal unique and important events, uses, associations, or architectural traits that would elevate an individual armory to a level of significance that meets National Register criteria.

⁴² SHPO letter dated March 11, 2003.

⁴³ Historic Resources Group, "Historic Resources Survey Report: Northeast Los Angeles Community Plan Area," SurveyLA Los Angeles Historic Resources Survey (Office of Historic Resources, February 2017)

⁴⁴ JRP, 42.

5.2 National Register of Historic Places

Criterion A

To be eligible for listing in the National Register under Criterion A, a resource must have a direct association with events that have made a significant contribution to the broad patterns of our history. While military bases, buildings, structures, and objects constructed during the Cold War era are, by definition, associated with the Cold War, the *Historic Context Study for CA ARNG Cold War Era Facilities* has clarified that there must be comparative measures to establish which of these properties are significant and which are not. Not all Cold War era properties are significant for an association with the military build-up during this period. Eligible properties are individual facilities that are directly and importantly associated with a significant Cold War era event or trend. Mere association with an event or trend is not enough, in and of itself, to qualify under Criterion A. A Cold War era military property must have a specific, important association.⁴⁵

The *California Historic Military Buildings and Structures Inventory* suggests that important trends during the Cold War era might include advances in military technology or training. However, no information was found to indicate that the Bridewell Armory was the location of innovative technologies, weapons systems, or training methods and techniques.

There were significant domestic and international events within the Cold War era that required a CA ARNG response. The major domestic event in Los Angeles involving CA ANRG was the Watts uprising of 1965. However, the armory associated with this response was the Hope Street Armory.⁴⁶ Located at 3440 S. Hope Street, the building was constructed as a printing factory. From 1950 to the late 1960s, the building served as the 40th Armored Division of CA ARNG. Research could not establish a direct association between the Bridewell Armory and the 625th Field Artillery Battalion battery based at the Bridewell Armory, with the Watts uprising or other significant domestic events addressed by the CA ARNG.

The two significant international events of the period were the Korean War and the Vietnam War.⁴⁷ The 625th Field Artillery Battalion, which had a battery based at the Bridewell Armory, was ordered into active federal service for the Korean War in September 1950. The battalion trained for the Korean War from Camp Cooke (now Vandenberg Air Force Base) in Lompoc, California. There is no evidence that the Bridewell Armory played a significant role in the preparation or deployment of the 625th Field Artillery Battalion during its role in the Korean War.

The 625th Field Artillery Battalion was not mobilized for service during the conflict in Vietnam. The 1st Squadron, 18th Armored Cavalry Regiment headquartered in Burbank and the 40th Aviation Company from Long Beach were the CA ARNG groups mobilized for service overseas during the conflict in Vietnam. Both were mobilized in May 1968.⁴⁸ There is no evidence that the Bridewell

⁴⁵ JPR, 43 and National Register Bulletin #15, Section VI.

⁴⁶ This building was decommissioned before 1985 and is no longer in the CA ARNG building inventory. However, it is designated Los Angeles Historic-Cultural Monument No. 1058.

⁴⁷ MSgt R. L. Hanson, *The Guns of Korea: The US Army Field Artillery Battalions in the Korean War* (History Office, San Luis Obispo, 2015) 521-527.

⁴⁸ "Myths and Legends: Mobilization of the California Army National Guard during the Vietnam War," SGM (CA) Dan Seby, accessed May 3, 2018, <http://www.militarymuseum.org/CNGVietnam.html>



Armory had a significant association with the conflict in Vietnam or other international event associated with the Cold War period at the national, state, or local level.

As the Bridewell Armory does not have a specific, important association with a broad pattern of local, statewide, or national history, it does not appear to be significant under Criterion A.

Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. Many individuals were affiliated with the two batteries of the 625th Field Artillery Battalion headquartered at the Bridewell Armory. Criterion B is only applicable to the achievements of individuals, not groups of persons. These collaborative contributions, as well as the efforts of CA ARNG to construct the armory as part of the postwar building program, are typically best evaluated under Criterion A. Therefore, the property does not appear to be associated with the lives of significant individuals and does not appear to be significant under Criterion B.

Criterion C

To be eligible for listing under Criterion C, a property must embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction.

The Bridewell Armory is an example of a post-World War II, standardized plan armory. The implementation of a standardized building program allowed CA ARNG to develop a large number of armories on a limited budget in a very short period of time. Standardized plans and the decision to move buildings away from city centers marked a significant change to the design and construction of armories by CA ARNG. However, the plan types do not appear to be distinctive examples of a type, period, or method of construction. They are not the work of master architects and were not constructed by significant builders. The armory buildings followed a standard building practice of the postwar era that prioritized efficiency by constructing buildings that could be rapidly replicated. These buildings were constructed with mass-produced materials and minimal ornamentation. There is no evidence to suggest that the Bridewell Armory was a prototype or influential building in the development of this postwar process or the use of standardized plans for building by U.S. armed forces.

High artistic value typically refers to “an aesthetic ideal,” such as carefully detailed carvings, stained glass or high art sculpture. The Bridewell Armory was constructed from common materials with ordinary craftsmanship. The development of prototype armories facilitated swift and efficient construction over the creation of buildings reflecting an aesthetic ideal. As such, the building does not possess high artistic value.

The last aspect of Criterion C, representing a significant and distinguishable entity whose components lack individual distinction, refers to historic districts. Since the subject property is not part of a historic district and is being evaluated as an individual building, this aspect of Criterion C does not apply.

For all of the reasons outlined above, the property does not appear to be significant under Criterion C.

Criterion 4

Criterion D was not considered in this report, as it generally applies to archeological resources. Previous archaeological studies of the area have not yielded any important information and there is no reason to believe that the Bridewell Armory will yield information important to the prehistory or history of the local area, California, or nation.

Integrity

To be eligible for listing in the National Register, properties must retain their physical integrity from the period in which they gained significance. In the case of architecturally significant properties, the period of significance is normally the date of construction. For historically significant properties, the period of significance is usually measured by the length of the associations. As the Bridewell Armory is not significant under any of the National Register criteria, it has no period of significance. Nevertheless, the property was analyzed against the seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association. While some factors of integrity are more important than others depending on the property, a majority of the seven recognized factors should be retained. The Bridewell Armory is substantially intact and retains all aspects of integrity. While the integrity of setting and association have been diminished by changes that post-date the period of significance, they are still adequate to convey the significance of the building. Following is a point-by-point analysis:

- *Location – The place where the historic property was constructed or the place where the historic event occurred.*

The property has not been moved. Therefore, it retains integrity of location.

- *Setting – The physical environment of the historic property.*

The immediate setting of the property has been altered by the construction of several multi-family apartment buildings between 1965 and 1977 on the northwest side of the block containing the Bridewell Armory. This altered the original setting of the property, which was characterized by ample space for outdoor training activities. However, the broad setting of the property was not altered by these additional buildings. The Bridewell Armory was constructed in a residential neighborhood and the construction of additional residential buildings did not alter this broad setting. The overall integrity of setting is compromised.

- *Materials – The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.*

The Bridewell Armory was constructed from utilitarian materials. These materials appear to be intact. Therefore, the property retains integrity of materials.

- *Design – The combination of elements that create the form, plan, space, structure, and style of a property.*

The design of the property has not been substantially altered since the building was completed in 1950. Standardized Plan Type B, of which the Bridewell Armory is an example,



was designed with a one-story administrative space and classrooms on three sides of the assembly hall.⁴⁹ This design is still evident and the Bridewell Armory retains integrity of design.

- *Workmanship – The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*

The techniques used in the construction of the property are still evident. Therefore, the property retains integrity of workmanship.

- *Feeling – A property's expression of the aesthetic or historic sense of a particular period of time.*

The property still appears to be a utilitarian building from the mid-twentieth century. Therefore, the property retains integrity of feeling.

- *Association – The direct link between an important event or person and a historic property.*

The property was historically associated with a period of construction of standardized plan National Guard armories in communities throughout California. Though the National Guard vacated the property in the 1990s, the building still conveys its association with this trend. The integrity of association has been diminished, but remains mostly intact.

5.3 California Register of Historical Resources

The California Register criteria for eligibility mirror those of the National Register. Therefore, the Bridewell Armory is ineligible for listing on the California Register for the same reasons outlined above.

5.4 Los Angeles Cultural Heritage Ordinance

Likewise, because the City of Los Angeles criteria were modeled on the National and California Register criteria, the Bridewell Armory is ineligible for designation as an HCM for the same reasons outlined above.

⁴⁹ Burns & McDonnell and Architectural and Historical Research, 4-23 and 4-24.

6. CONCLUSIONS

The Bridewell Armory at 111 Bridwell Street in Highland Park is not currently designated a landmark at the national, state, or local levels. According to SurveyLA, the property appears to be eligible for listing in the National Register and California Register of as well as designation as an HCM. However, the SHPO previously determined the property ineligible for listing in the National Register for an association with the statewide building program to expand the presence of CA ARNG during the Cold War era. The property was evaluated in this report as part of the CEQA compliance process. In conclusion, the property does not appear to be eligible for listing in the National or California Registers due to a lack of historical significance and a lack of architectural distinction. Additionally, it does not appear to contribute to a potential historic district. The recommended evaluation code for the property is 6Z, ineligible for designation at the national, state, and local levels through survey evaluation. Therefore, the property is not a historical resource subject to CEQA. As the proposed Project would have no impact on historical resources, no further study is recommended or required.



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Attachment A - Résumé



Attachment B – Plan Type “B” Drawings



9.0 Economic Feasibility



INTRODUCTION

Purpose of Study

The City of Los Angeles is planning for the development of a new youth arts center in the Highland Park neighborhood, referred to as the “Highland Park Junior Arts Center.” This study was commissioned for the City of Los Angeles as part of a larger feasibility study to better understand the existing social and economic context of Highland Park, as well as the possible impacts the addition of the youth arts center may have on the community.

Background

PROJECT DESCRIPTION





The existing Bridewell Armory building, at 111 Bridewell Street in the eastern portion of the study area, will be refurbished and retrofitted to be home to the Highland Park Junior Arts Center. The center will be operated by the City of Los Angeles Department of Cultural Affairs (DCA). Classes will be offered in a variety of both fine arts disciplines, (drawing, painting, ceramics, photography, and cartooning); and performing arts disciplines, (piano, guitar, percussion, strings, theatre, improv, movement, and dance). The arts center will hold classes during after school and weekend hours and will also host school groups during weekday hours. There will also be art programming for parents and intergenerational groups. Administrators expect the arts center will serve between 2,000 and 2,500 children ages three to seventeen annually.

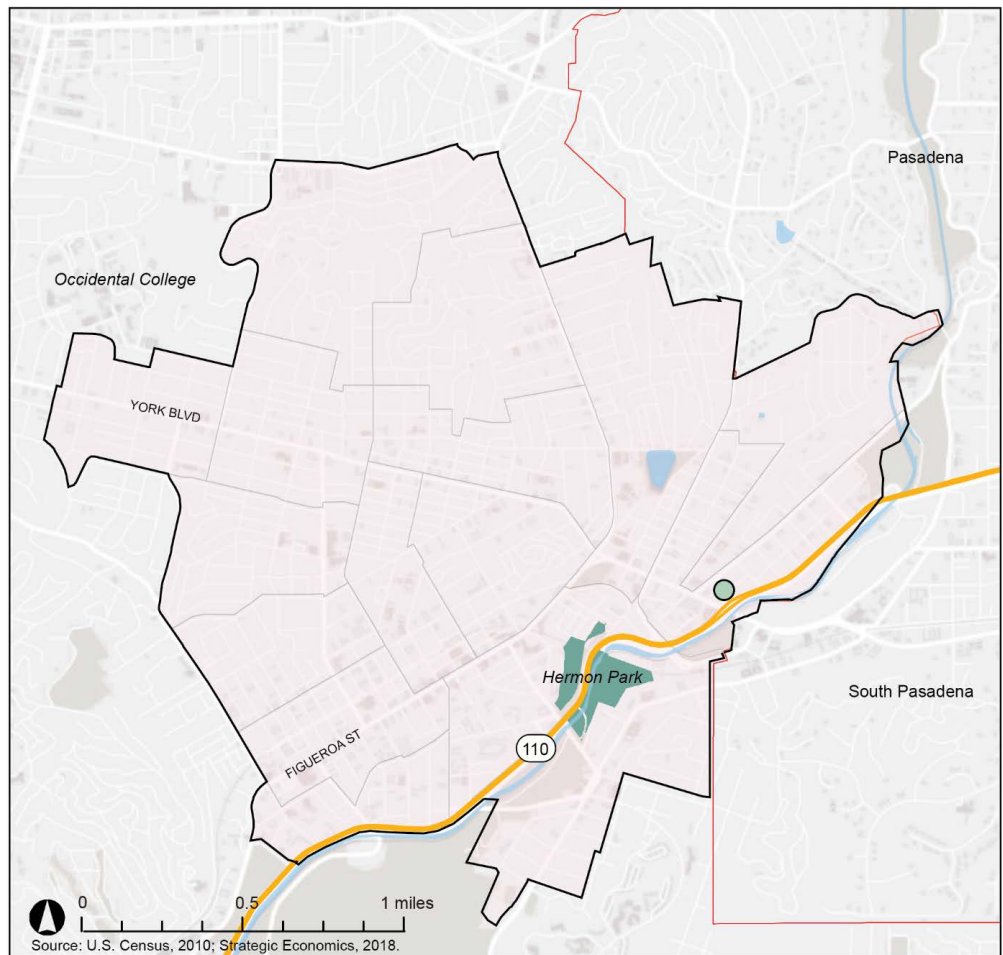
STUDY AREA

Figure 1 provides a map of the Highland Park Study Area boundaries used throughout this analysis. The study area includes sixteen census tracts, and was informed by Census-designated place boundaries and Highland Park-Garvanza Historic District boundaries, as well as feedback from city staff.

FIGURE 1. HIGHLAND PARK STUDY AREA

Highland Park Study Area Boundary

-  census tract in trade area
-  Highland Park Junior Arts Center site
-  study area boundary
-  LA city boundary



June 6, 2018

CONTENT SUMMARY

Following this introduction, the memorandum is organized into the following sections:

- Summary of Findings;
- Literature on the Potential Impacts of Arts Education and Fine Arts Establishments;
- Existing Conditions and Neighborhood Change;
- Potential Barriers to Participation; and
- Overview of Similar Facilities.

SUMMARY OF FINDINGS

Following is a summary of findings of this evaluation of socioeconomic impacts of the Highland Park Junior Arts Center.

Children of all ages benefit from participating in community-based arts programs, which allow students to explore fine and performing arts disciplines that may not be offered at school. Multiple studies have found that students engaged in the arts perform better in class.¹ In fact, impacts of arts programming extend beyond the classroom, with one study showing that arts program participants possess higher levels of self-confidence, as well as improved social skills and conflict resolution skills.²

Because of its important benefits to youth, after-school arts programming, such as the proposed offerings at the Highland Park facility, can be an important component of a part of a broader community development strategy. The available literature indicates that the Highland Park Junior Arts Center, which will offer a large selection of arts classes geared toward children typically during after-school hours, could function as a vibrant neighborhood gathering space and be a key source of youth development opportunities in Northeast Los Angeles.

Over the last two decades Highland Park has experienced significant neighborhood change and is vulnerable to further gentrification and displacement. Some parts of Highland Park have already experienced an influx of new residents with higher purchasing power accompanied by increasing residential and commercial rents. This process of gentrification, coupled with broader shifts in demographics, has likely contributed to a decline in the number of families with children, and in Latino, low-income, and less-educated households in Highland Park.

While Highland Park continues to be a predominantly Latino and working-class residential neighborhood, the area has begun to experience a decline in the Latino population and an increase in higher-income households. As of 2016, 71 percent of residents were Hispanic/Latino. However, the Hispanic/Latino population declined by 6 percent from 2000 to 2016, while the Non-Hispanic White population in Highland Park increased by 22 percent over that period. These changes in racial composition were accompanied by an increase in higher-income, more educated residents.

Perhaps even more significant for the Highland Park Junior Arts Center, the number of families with children living in Highland Park has decreased significantly since 2000. Families with children represented 36 percent of households in the study area in 2016. While this figure represents a

¹ Weitz, Judith, "Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk," President's Committee on the Arts and the Humanities, 1996.

² Wright, Robin, et al., "Community-based Arts Program for Youth in Low-Income Communities: A Multi-Method Evaluation," Child and Adolescent Social Work Journal, 2006.

significant decline from the 51 percent share of families with children in Highland Park in 2000, it was slightly higher than Los Angeles' share of 31 percent, Arts and after school programming may help neighborhoods like Highland Park remain attractive to families with children.

It is crucial that the Highland Park Junior Arts Center's administrators pursue context-specific methods to attract and retain students from Highland Park's longtime Latino and working-class families and the administrators already have plans to collaborate and partner with residents, community based organizations, youth service organizations, the faith-based community, neighborhood councils, and other entities serving the Highland Park community. While the research suggests that the Highland Park Junior Arts Center's status as an art space alone will not lead to gentrification, this planned robust community outreach strategy will help to establish the arts center as community asset rather than a harbinger of change,

As part of the outreach strategy, it is critical to evaluate and address potential barriers to participation. Potential barriers to participation for a youth arts center include fees, transportation costs, and access to the facility. It could be helpful to have a more clear and explicit policy on fee reductions and waivers. In addition, free classes can expand access to a broad spectrum of participants.

LITERATURE ON THE POTENTIAL IMPACTS OF ARTS EDUCATION AND FINE ARTS ESTABLISHMENTS

This section summarizes selected research and literature documenting the potential economic and social impacts associated with arts education and arts facilities.

The Impact of Arts Programming on Youth Development

Children of all ages benefit from participating in community-based arts programs, which allow students to explore fine and performing arts disciplines that may not be offered at school. Multiple studies have found that students engaged in the arts perform better in class. Arts programs provide students with opportunities to develop creative skills that better prepare them for academic challenges in school. More broadly, arts programs are likely to use innovative and alternative learning methods that better cater to students' diverse learning styles.³ Impacts of arts programming extend beyond the classroom, with one study showing that arts program participants possess higher levels of self-confidence, as well as improved social skills and conflict resolution skills.⁴ Furthermore, high arts participation has the greatest impact on students from low-income backgrounds. A 1997 study of 25,000 students found significant correlations between several academic performance metrics and involvement in the arts, (including both in-school classes and after-school programs). The study, which also separately analyzed students from economically disadvantaged backgrounds, found, for example, that 65 percent of "Low Socioeconomic Status" eighth-graders involved in arts "earned mostly As and Bs in English," compared to only 56 percent of Low Socioeconomic Status eighth-graders not involved in

³ Weitz, Judith, "Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk," President's Committee on the Arts and the Humanities, 1996.

⁴ Wright, Robin, et al., "Community-based Arts Program for Youth in Low-Income Communities: A Multi-Method Evaluation," *Child and Adolescent Social Work Journal*, 2006.

arts. Arts-involved students also scored higher in other subjects, watched less television, were “less bored in class,” and were more likely to consider community service important.⁵

Multiple studies have also shown the far-reaching benefits of participating in after-school programs, which have often been cited as a key strategy to keep children supervised and “off the streets” during pivotal afternoon hours between the end of the school day and when working parents return home. Researchers have also explored the notion that children benefit from organized after-school programming in more substantial ways. One study, which focused solely on economically disadvantaged students primarily from minority and immigrant backgrounds, found that middle school students who regularly attended after-school programs multiple days a week reported gains in work habits and reduced use of drugs and alcohol. Meanwhile, elementary school teachers reported that students active in after-school programs displayed better social skills in class, and had fewer reports of misconduct.⁶ Another study found that students who gained the most from after-school programming attend structured programs that meet on a regular and frequent basis, that specialize in specific disciplines. Arts-focused programs, as well as youth development and academic programs, had the largest effect on students’ social competence and academic skills, while athletic programs did not have the same impact.⁷

The Relationship between Arts Establishments and Neighborhood Change

While the benefits to children of arts education programming has been well-documented, we found little research that has looked at the impacts of arts education on a broader neighborhood-wide basis. The research has instead focused on the impacts of fine arts establishments, such as museums and galleries, which typically serve a different function in a neighborhood and are not necessarily targeted at serving children and their families. Although the Highland Park Junior Arts Center will operate more like a classroom than a traditional fine arts establishment, a review of available research on the impacts of fine arts establishments may provide some context of how arts spaces interact with, and potentially impact the neighborhoods that host them. Because Highland Park and other neighborhoods in Los Angeles are currently experiencing significant neighborhood change, questions on the possible property value or displacement impacts of the arts center may be raised.

A growing artist’s presence has long been considered a factor in the gentrification of a neighborhood. In 1982, sociologist Sharon Zukin popularized the concept of the “artistic mode of production,” in which artists appropriate space in disinvested neighborhoods. By doing so, they eventually increase the neighborhoods’ appeal to higher-income professionals and ultimately real estate investors, thereby displacing established residents and altering the neighborhoods’ cultural and social fabric.⁸

⁵ Fiske, Edward, “Champions of Change: The Impact of the Arts on Learning,” Arts Education Partnership, 1999.

⁶ Lowe Vandell, Deborah, Elizabeth Reisner, and Kim Pierce, “Outcomes Linked to High-Quality Afterschool Programs: Longitudinal Findings from the Study of Promising Afterschool Programs,” University of California, Irvine, 2007.

⁷ Grogan, Kathryn, Christopher Henrich, and Mariya Malikina, “Student Engagement in After-School Programs, Academic Skills, and Social Competence among Elementary School Students,” Child Development Research, 2014.

⁸ Zukin, Sharon, *Loft living: Culture and capital in urban change*, Johns Hopkins University Press, 1982.

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Researchers have more recently investigated the role of art spaces in neighborhood change, finding that they can interact with communities in complex ways, depending on establishment type, local context, and other factors. A 2014 study that analyzed zip codes in 100 U.S. metropolitan areas from 2000 to 2010 considered art spaces' relationship to gentrification and neighborhood revitalization. The study found that commercial arts establishments, such as spaces engaged with film, music, and design industries, are significantly correlated with quickly gentrifying neighborhoods. In contrast, fine arts establishments, including museums, performing arts, and arts schools, are significantly correlated with "slow growth" areas undergoing revitalization.⁹

The same research team took a step further in 2016 when they aimed to identify if commercial and fine arts establishments were, themselves, agents of gentrification. This study, which analyzed neighborhood change from 2000 to 2013 in thirty U.S. metropolitan areas, focused on two cities with widespread gentrification and established arts industries - New York City and Los Angeles - and two cities with concentrated cases of gentrification and weaker arts industries - Dallas and Chicago.

The study categorized neighborhoods into five groups based on their gentrification status, inferred from educated population and median home value: 1) affluent; 2) gentrified; 3) gentrifying; 4) potential to gentrify; and 5) no potential to gentrify. Neighborhoods were also categorized on whether there was potential displacement occurring, inferred from changes in the share of low-income households. They found that both fine and commercial arts presences are weakest in "gentrifying" neighborhoods and neighborhoods with "no potential to gentrify." Fine arts establishments tend to locate in affluent areas experiencing potential displacement (meaning these neighborhoods are becoming increasingly wealth-segregated). In Los Angeles, fine arts spaces are most concentrated and rapidly growing in the region's nine areas categorized as affluent. This pattern suggests fine arts establishments are attracted to high-rent markets, potentially to be near patrons and clients. When arts establishments locate in "gentrifying" or "gentrified" neighborhoods, it is probably because they are attracted to the neighborhood's growing wealth. In other words, fine arts establishments are likely to "chase" gentrification, instead of the reverse.

The study found an exception to the rule in Dallas and Chicago, where arts activity did predict gentrification. This finding suggests that in cities with more concentrated arts scenes and smaller proportions of gentrifying areas, the effect of new arts establishments is magnified. In contrast, in Los Angeles and New York City, which have well-established arts industries and widespread gentrification, arts establishments did not cause gentrification.¹⁰

An earlier study on the economic impacts of Dallas community arts centers discusses the case of an arts center in a working-class community of color that risks operating in a vacuum, likely because concrete outreach policies are absent, and because there are perceived "cultural barriers" between predominantly white patrons of the center and the community.¹¹

⁹ Grodach, Carl, Nicole Foster, and James Murdoch, "Gentrification and the Artistic Dividend: The Role of the Arts in Neighborhood Change," *Journal of the American Planning Association*, 2014.

¹⁰ Grodach, Carl, Nicole Foster, and James Murdoch, "Gentrification, Displacement and the Arts: Untangling the Relationship Between Arts Industries and Place Change," *Urban Studies*, 2016 Volume 55 Issue 4 *Urban Studies*

¹¹ Grodach, Carl, "Art Spaces in Community and Economic Development: Connections to Neighborhoods, Artists, and the Cultural Economy," *Journal of Planning Education and Research*, 2010.

Implications from the Literature

Because of its important benefits to youth, after-school arts programming, such as the proposed offerings at the Highland Park facility, can be an important component of a part of a broader community development strategy. The available literature indicates that the Highland Park Junior Arts Center, which will offer a large selection of arts classes geared toward children typically during after-school hours, could function as a vibrant neighborhood gathering space and be a key source of youth development opportunities in Northeast Los Angeles.

It is crucial that the Highland Park Junior Arts Center’s administrators pursue context-specific methods to attract and retain students from Highland Park’s longtime Latino and working-class families. While the research suggests that the Highland Park Junior Arts Center’s status as an art space alone will not lead to gentrification, the center will need a robust community outreach strategy to facilitate participation from both new and established area households.

EXISTING CONDITIONS AND NEIGHBORHOOD CHANGE

This section provides an overview of demographics and other key neighborhood factors, and an evaluation of how conditions are changing in the neighborhood and the City of Los Angeles as a whole.

Factors Contributing to Neighborhood Change in Los Angeles

The changing demographics of Highland Park should be understood within the broader context of Los Angeles. An ongoing UCLA study mapped both gentrification and “upscaling” of Los Angeles neighborhoods from 2000 through 2013. The study defines gentrification as an influx of new residents with higher incomes and capital into working-class neighborhoods. Upscaling refers to investment in the existing built environment as opposed to demolition and redevelopment of land. The study found that transit-rich neighborhoods in Los Angeles, as well as areas near transit stops, such as the Gold Line Highland Park Station, are more associated with higher increases in white residents, the college-educated, and higher-income households as a share of the population, and larger rent increases. These areas are also correlated with greater losses in lower-income households and individuals with less than a high school diploma. While data is not available for the entirety of the Highland Park study area, the UCLA research team identified five “gentrified” census tracts, including those that contain the light rail station, in historic Garvanza, adjacent to Arroyo Seco Park and along York Blvd. Other census tracts for which data is available are considered “vulnerable” to gentrification.¹² While data on neighborhoods that are experiencing upscaling is more limited, it is likely that upscaling is prevalent in Highland Park, especially within the historic district boundaries where there is a greater occurrence of historically significant residences.

Demographic Analysis

This section provides an overview of current demographics in Highland Park compared to the City of Los Angeles and how these demographics have been changing over the last 15 to 20 years. Highland Park is home to approximately 55,000 residents. The characteristics of Highland Park’s residents have gradually shifted in the last 20 years. While still a predominantly Latino and working-class community,

¹² Urban Displacement (<http://www.urbandisplacement.org/map/social>)

higher-income newcomers attracted by relatively lower housing costs have recently contributed to a changing neighborhood composition.

POPULATION, HOUSEHOLDS, AND HOUSEHOLD STRUCTURE

The population of Highland Park declined slightly between 2000 and 2016, while the number of households has slightly increased (Figure 2). The average household size also declined slightly during this time. For Los Angeles as a whole, the population increased slightly, and the household size has remained stable at 2.8 persons per household over this same period. The average Highland Park household size is 3.2 persons as compared to 2.8 in Los Angeles overall.

FIGURE 2. POPULATION AND HOUSEHOLDS IN HIGHLAND PARK AND LOS ANGELES, 2000, 2010, AND 2016

	Population	Households	Average Household Size
Highland Park			
2000	56,770	16,664	3.4
2010	54,397	16,907	3.2
2012-2016 ACS	55,203	17,301	3.2
Los Angeles			
2000	3,694,820	1,275,412	2.8
2010	3,792,621	1,318,168	2.8
2012-2016 ACS	3,918,872	1,356,311	2.8

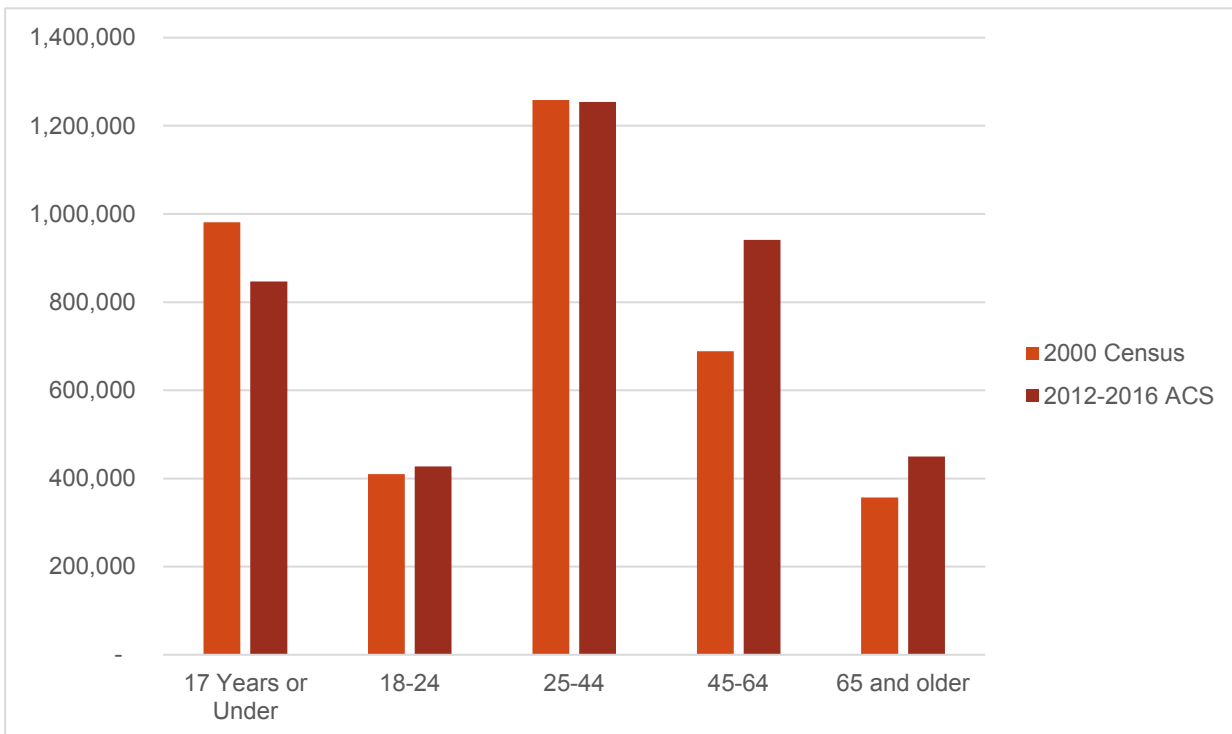
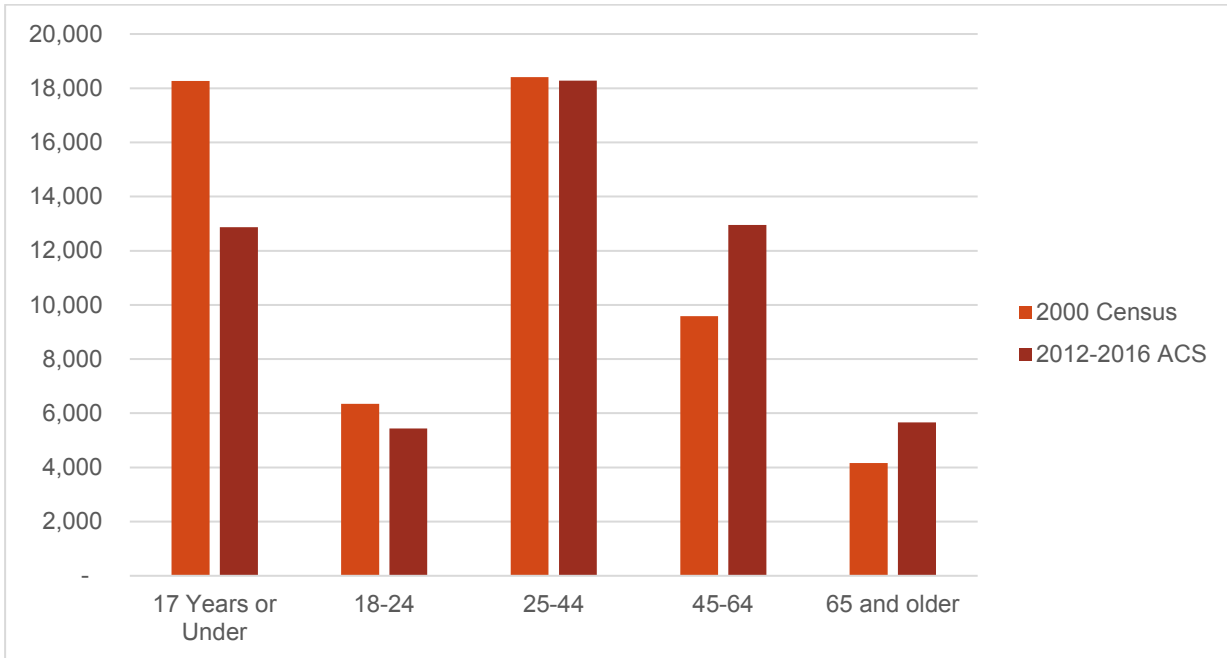
Source: U.S. Census 2000; U.S. Census 2010; American Community Survey 5-year estimates 2012-2016; Strategic Economics, 2018.

From 2000 to 2016, the share of households with children has significantly decreased from 51 percent to 36 percent of all households (Figure 3). This is likely partly explained by generational shifts, as this timespan covers the transition of millennials, the largest generation today, from childhood to adulthood. However, the change is not as pronounced in Los Angeles, in which 37 percent of households had children in 2000, compared to 31 percent in 2016. Meanwhile, the share of non-family households in Highland Park increased from 25 percent to 33 percent over that period. Furthermore, Highland Park’s population of people 17 years and under has decreased 30 percent from 2000 to 2016 (Figure 4), while Los Angeles’ has decreased 14 percent, suggesting that families with children may be leaving Highland Park for other communities. While average household size in Highland Park has declined only slightly, it appears that there is an increase in non-family roommate living arrangements in census tracts in the northern and western portions of the study area that historically have been less family-oriented than census tracts near Highland Park’s historic center.¹³

¹³ Examining both “average household size” and “percent of households with children” data by census tract from 2000 to 2016 showed that: 1) the eight census tracts that had larger shares of families with children in 2000 had significantly lower shares in 2016, while six of the eight tracts’ average household size decreased over that period; and 2) the average household sizes for the eight census tracts with lower shares of families with children in 2000 all increased by 2016, though their shares of families with children became even smaller over that period.

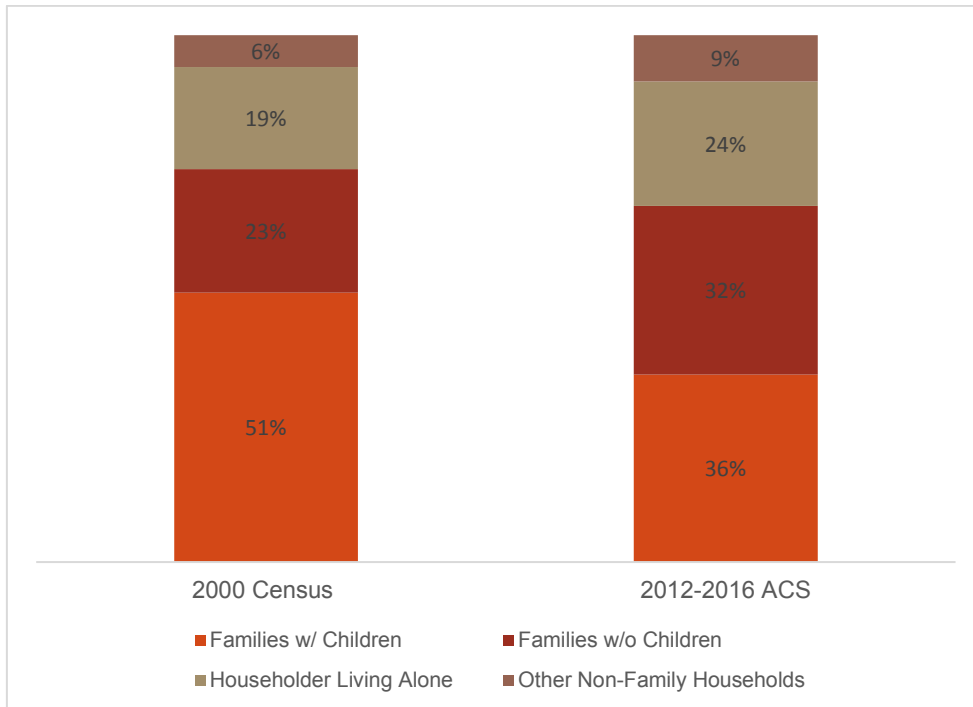
Highland Park Junior Arts Center Socioeconomic Evaluation

FIGURE 3. POPULATION BY AGE IN HIGHLAND PARK (TOP) AND LOS ANGELES (BOTTOM)



Source: U.S. Census 2000; ACS 5-year estimates 2012-2016.

FIGURE 4. HIGHLAND PARK FAMILY COMPOSITION, 2000 AND 2016



Source: U.S. Census 2000; ACS 5-year estimates 2012-2016.

TENURE, EDUCATIONAL ATTAINMENT, INCOME AND RACE

From 2000 to 2016, the number of white, high-income, and highly educated households in Highland Park has increased, while the number of Latino, low-income, and less-educated households has decreased (Figures 5, 6, & 7). In Highland Park, the number of individuals with a bachelor’s degree or higher more than doubled from 2000 to 2016, while it increased 46 percent in Los Angeles. The number of individuals who did not finish high school decreased 29 percent in Highland Park, compared to 17 percent in Los Angeles over the same period.

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FIGURE 5. EDUCATIONAL ATTAINMENT FOR POPULATION OVER 25

	Number 2000	Percent 2000	Number 2006-2010	Percent 2006- 2010	Number 2012-2016	Percent 2012- 2016
Highland Park						
Less than High School	15,265	47%	11,929	33%	10,762	29%
High School Equivalent	6,064	19%	7,671	21%	7,932	22%
Some College	6,669	20%	9,092	25%	8,883	24%
Bachelor's degree	3,277	10%	5,385	15%	6,362	17%
Graduate or professional degree	1,308	4%	2,402	7%	2,950	8%
Total	32,583	100%	36,479	100%	36,889	100%
Los Angeles						
Less than High School	770,172	33%	644,824	26%	636,204	24%
High School Equivalent	401,938	17%	492,179	20%	518,077	20%
Some college	547,716	24%	575,078	23%	631,741	24%
Bachelor's degree	379,630	16%	491,322	20%	566,474	21%
Graduate or professional degree	209,431	9%	250,850	10%	292,319	11%
Total	2,308,887	100%	2,454,253	100%	2,644,815	100%

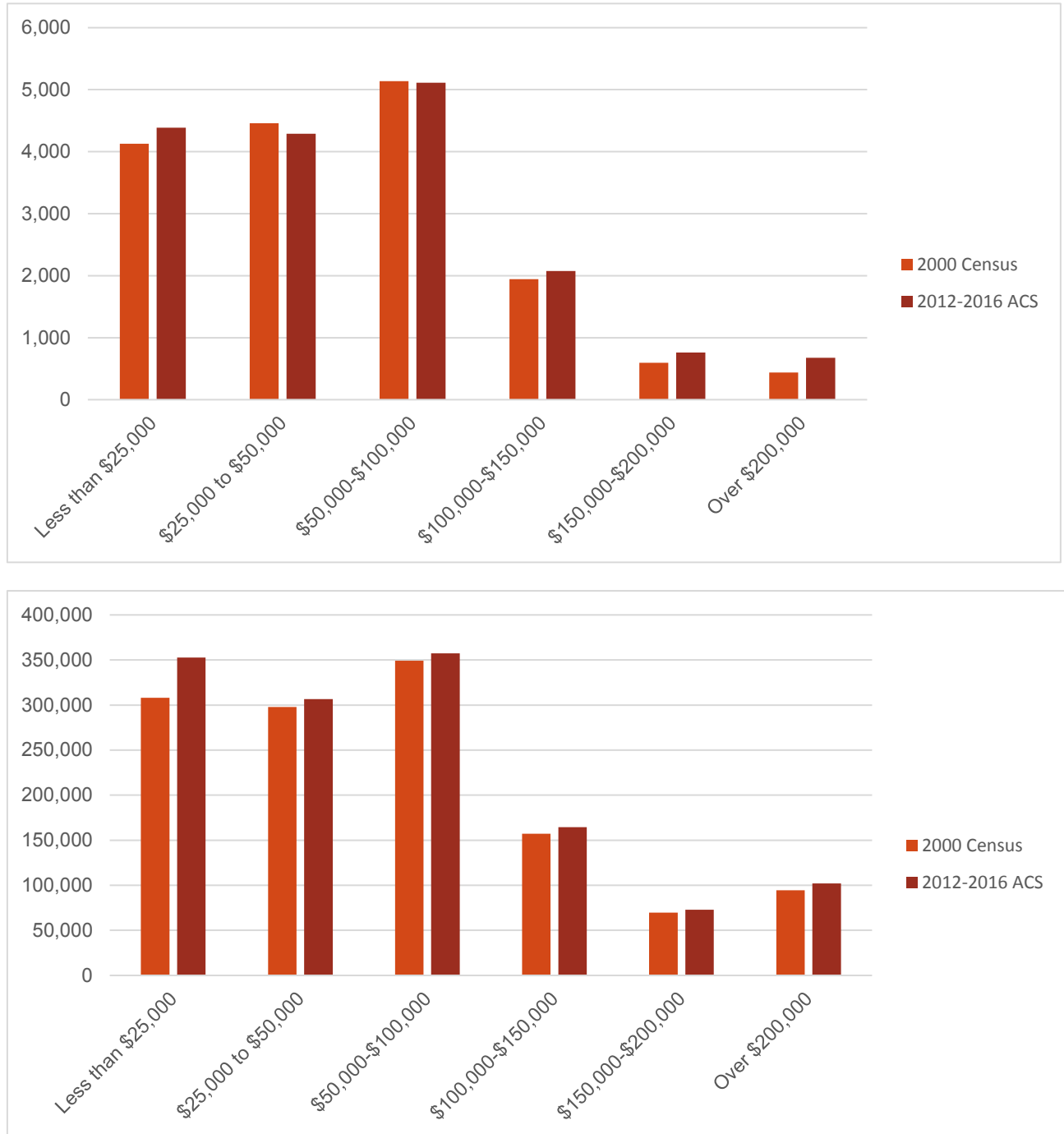
Source: U.S. Census 2000, ACS 5-year estimates, 2006-2010; ACS 5-year estimates 2012-2016.

The median household income in Highland Park is consistently slightly below that of Los Angeles as a whole, though the gap narrowed slightly from 2000 to 2016. The share of households earning more than \$150,000 annually has grown more quickly in Highland Park than in Los Angeles. The reverse is true for low-income households. The share of households earning less than \$25,000 per year is not growing at the same rate as Los Angeles overall, and the proportion of \$25,000 to \$50,000 income households has decreased in Highland Park while it has risen in Los Angeles.

These changes are partially attributable to broad demographic trends. For instance, people in the U.S. are overall more educated than they were in 2000. Still, these income and education metrics together may suggest that low-income households and less educated individuals in Highland Park have left the area, while those with higher incomes and higher educational attainment have moved into the area, due to the larger changes associated with these groups in Highland Park compared to Los Angeles.

Highland Park Junior Arts Center Socioeconomic Evaluation

FIGURE 6. HIGHLAND PARK (TOP) AND LOS ANGELES (BOTTOM) POPULATION BY INCOME

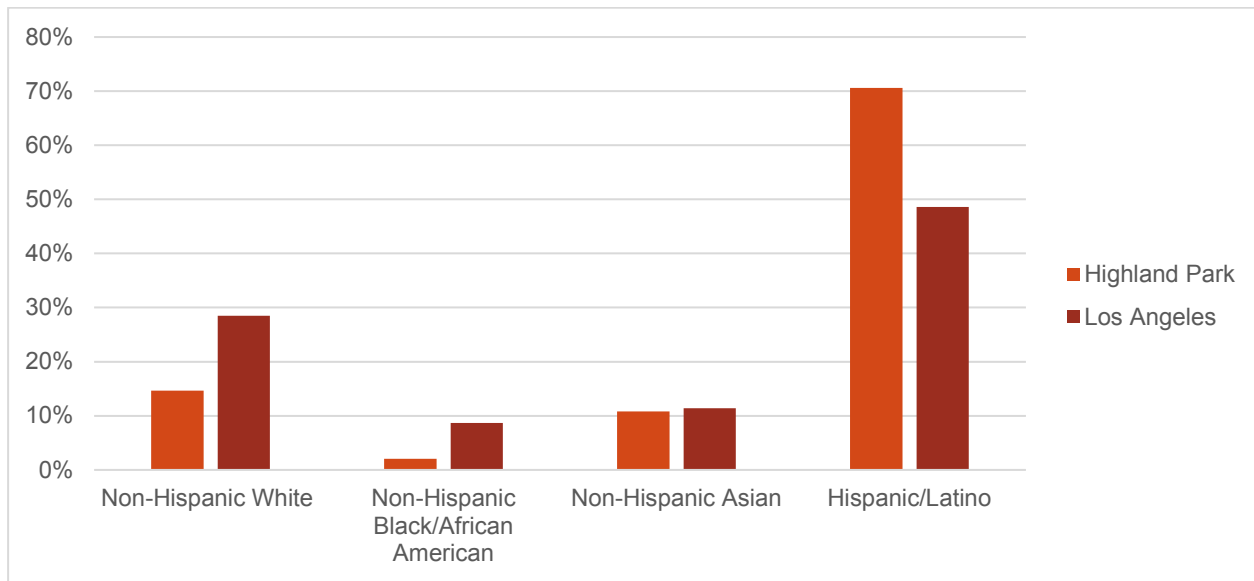


Source: U.S. Census, 2000; ACS 5-year estimates, 2012-2016.

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In 2016, Highland Park was still predominantly Hispanic/Latino - 71 percent of residents were Hispanic/Latino - while Non-Hispanic White individuals made up approximately 15 percent of the population (Figure 7).¹⁴

FIGURE 7. 2012-2016 ACS RACE AND ETHNICITY IN HIGHLAND PARK AND LOS ANGELES



Source: ACS 5-year estimates, 2012-2016

The Non-Hispanic White population in Highland Park has grown 22 percent from 2000 to 2016, while the Hispanic/ Latino population has declined by 6 percent over that period (Figure 8). The Black/ African-American population, while just 1,400 people in 2000, has also declined 20 percent.

¹⁴ Note that the U.S. Census uses the category “Hispanic” to refer to a person of “Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race” and does not use the term Latino, which is otherwise used throughout this report.

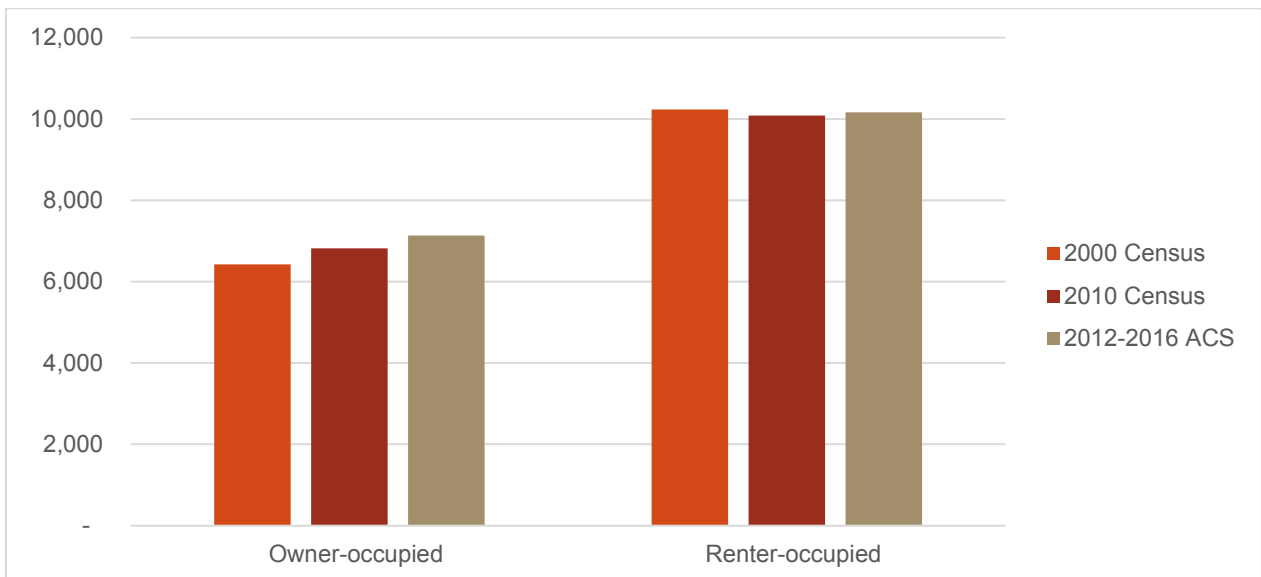
FIGURE 8. PERCENTAGE CHANGE IN RACIAL AND ETHNIC GROUPS IN HIGHLAND PARK AND LOS ANGELES, 2000-2016



Source: U.S. Census, 2000; ACS 5-year estimates, 2012-2016

Highland Park is primarily made up of renter households. However, the number of owner-occupied households has increased slightly since 2000 (Figure 9). Effectively all new households added since 2000 are owner-occupants.

FIGURE 9. HOUSEHOLD TENURE IN HIGHLAND PARK, 2000, 2010, & 2016



Source: U.S. Census, 2000; U.S. Census, 2010; ACS 5-year estimates, 2012-2016.

EMPLOYMENT AND COMMUTE PATTERNS

Highland Park is primarily residential, and most jobs in Highland Park are neighborhood-oriented. While approximately 4,500 employees commute into Highland Park for work, 22,500 residents leave, and 850 both live and work in Highland Park. Residents typically work in Downtown Los Angeles, though large shares also reverse-commute to Burbank, Glendale, and Pasadena, with some traveling to West Hollywood and other communities along Route 2. Jobs in Highland Park largely fall into retail, education, health care and social assistance, and accommodation and food services sectors. Fifteen percent of Highland Park employees also reside there. Many employees also live in nearby communities of Cypress Park and Lincoln Heights, among others.

Changes in Property Composition and Value

Residential areas in Highland Park are primarily single-family homes or properties with a handful of units. According to ACS 2012-2016 estimates, approximately 66 percent of units were in 1-4 unit buildings. There is anecdotal evidence that some smaller rental properties are being converted to owner units, which could in turn limit rental supply and push rents up. A sample of 300 single-family properties in Highland Park listed on Redfin.com showed a significant increase in median sales price over the last four years. In 2015, the median sales price was \$687,000, while in 2017 it rose to \$818,000. Los Angeles home prices have also risen over this same period. According to Zillow, the median sales price for homes in March 2013 was \$623,000, while in March 2017 it was \$720,000. The rising costs of owning property may be passed onto renters.

RENT BURDEN

In Highland Park, the proportion of renters that are considered to be “rent-burdened,” or in other words, paying more than 30 percent of their income on gross rent, has risen sharply over the study period (Figure 10). Additionally, households that are “severely rent-burdened,” or paying more than 50 percent of their income on housing cost, has also increased. This trend is in line with overall increases in rent-burdened households within Los Angeles, where in 2016 approximately 58 percent of households were rent-burdened, and 32 percent were severely rent-burdened.

FIGURE 10. RENT-BURDENED HOUSEHOLDS IN HIGHLAND PARK IN 2000, 2016



Source: U.S. Census, 2000; ACS 5-year estimates, 2012-2016.

There have been both data-driven and anecdotal reports of rising property costs. According to Costar, a real estate data vendor, both vacancy rates and average asking rent for the Northeast Los Angeles submarket, of which Highland Park is a part, are in line with city-wide trends, with rents increasing 21 percent, and vacancy rates decreasing from 4.4 percent to 3.2 percent, in the submarket in the last five years.¹⁵ However, there is a much smaller proportion of units under construction in the submarket, than in Los Angeles overall. The “Under Construction Percentage of Inventory” in Los Angeles has risen from 1.3 percent to 3.1 percent in the last five years. Meanwhile, in the submarket construction of new units has risen from 0.6 percent to 1.4 percent of inventory over the same period.

This supports the notion that existing units that may serve *de facto* affordable housing purposes are being upscaled into higher-end units, while barriers to new construction constrain supply. There have been anecdotal reports of Highland Park tenants facing drastic rent increases and evictions, both from not being able to afford rent, and as a precursor to a property’s upscaling. For instance, in 2016, a new owner at Marmion Royal, a 60-unit multifamily building built in 1987 across from the light rail station, planned to renovate units and raise rents by \$1,000. After a mass rent strike many tenants were given eviction notices.¹⁶ This process is also occurring for neighborhood retail tenants. Costar’s Glendale submarket, in which Highland Park primarily falls, has just a 1.8 percent vacancy rate, compared to 3.6 percent citywide.¹⁷ While the percentage of square footage under construction in Los Angeles is 0.5 percent for the most recent two quarters, in Glendale it has been virtually 0 percent. Established retail tenants in a building on Figueroa St., including a typewriter repair shop, a barber, a

¹⁵ The Northeast Los Angeles multifamily submarket includes Highland Park, Eagle Rock, Cypress Park, Echo Park, and Silver Lake.

¹⁶ Smith, Doug, “Protesting tenants of a Highland Park apartment complex face a mass eviction,” *LA Times*, October 9, 2016.

¹⁷ The Glendale retail submarket includes areas of Highland Park west of Figueroa St., as well as Glendale, Cypress Park, Atwater Village, Glassell Park, and the western portion of Eagle Rock.

florist, and furniture store, reported their rents would increase by more than 250 percent. For the repair store specifically, this meant a jump from \$1,600 to \$5,300 per month.¹⁸

Implications from the Evaluation of Existing Conditions and Neighborhood Change

Over the last two decades Highland Park has experienced significant neighborhood change and is vulnerable to further gentrification and displacement. Some parts of Highland Park have already experienced an influx of new residents with higher purchasing power accompanied by increasing residential and commercial rents. This process of gentrification, coupled with broader shifts in demographics, has likely contributed to a decline in the number of families with children, and in Latino, low-income, and less-educated households in Highland Park.

While Highland Park continues to be a predominantly Latino and working-class residential neighborhood, the area has begun to experience a decline in the Latino population and an increase in higher-income households. As of 2016, 71 percent of residents were Hispanic/Latino. However, the Hispanic/Latino population declined by 6 percent from 2000 to 2016, while the Non-Hispanic White population in Highland Park increased by 22 percent over that period. These changes in racial composition were accompanied by an increase in higher-income, more educated residents.

Perhaps even more significant for the Highland Park Junior Arts Center, the number of families with children living in Highland Park has decreased significantly since 2000. Families with children represented 36 percent of households in the study area in 2016. While this figure was slightly higher than Los Angeles' average of 31 percent, it represented a significant decline from the 51 percent share of families with children in Highland Park in 2000. Furthermore, Highland Park's population of people 17 years and under has decreased 30 percent from 2000 to 2016.

POTENTIAL BARRIERS TO PARTICIPATION

Potential barriers to participation for a youth arts center include fees, transportation costs, and access to the facility. This section evaluates these potential barriers to participation and provides suggestions for addressing them.

CLASS FEES

Class fee levels can serve as a barrier for participation from low-income youth. Fees for all arts centers managed and operated by DCA are set by City Ordinance and are currently \$3.00 per hour per person for children 17 years of age and younger. At the Highland Park Youth Arts Centers class sessions will typically run between one and two hours and sessions will be six to eight weeks long. This means that a typical class may cost between \$21 and \$36. Because of the arts center's close proximity to South Pasadena and Pasadena, administrators expect approximately 10 to 15 percent of participants to come from these communities. Students residing outside of Los Angeles will pay the same class fees. DCA policy allows fees to be waived on a case-by-case basis if cost prohibitive.

¹⁸ Iglauer, Philip, "These old-school shops in Highland Park just heard their rent will rise by 250 percent," *L.A. Taco*, April 9, 2018.

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It could be helpful to have a more clear and explicit policy on fee reductions and waivers. In addition, free classes can expand access to a broad spectrum of participants. The policies of two similar facilities are described in a following section.

ACCESS TO THE ARTS CENTER

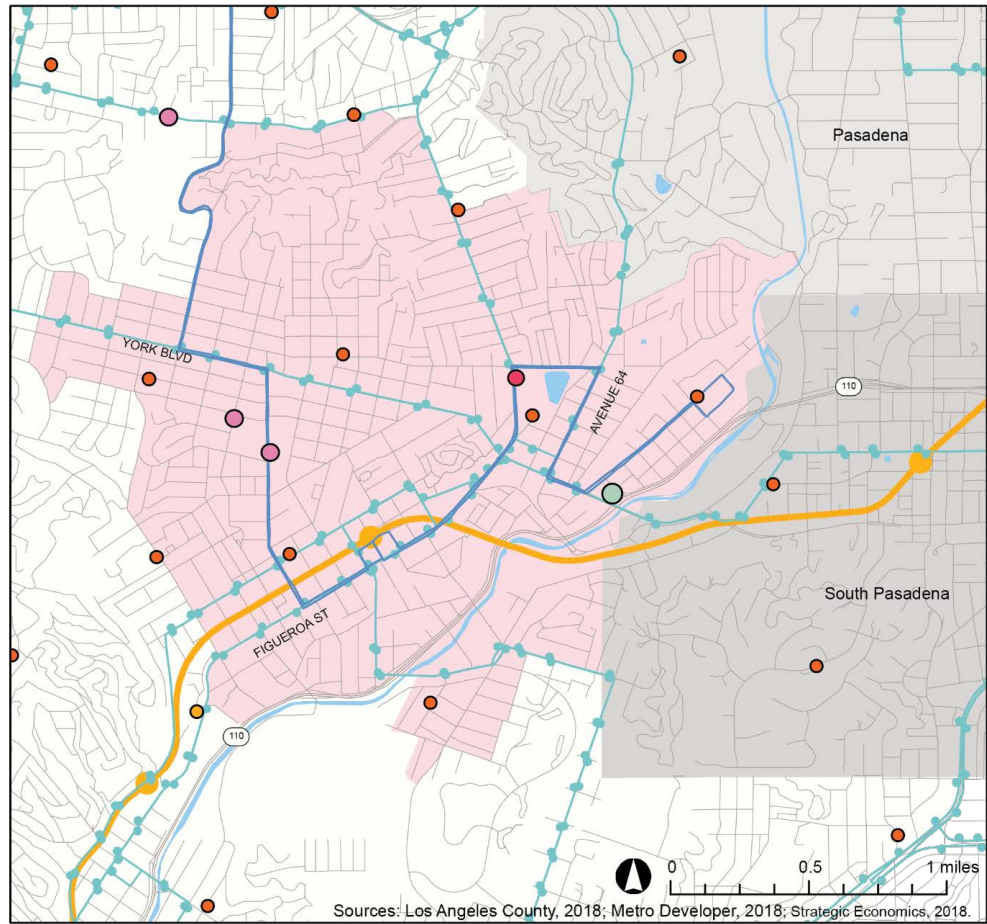
The arts center is well-served by Route 176, a MetroLocal bus, which connects Highland Park to South Pasadena, and other communities toward the east. The nearest 176 bus stop is at York Blvd and San Pascual Ave., around the block from the site. The arts center will also be within a six-block walk, toward the intersection of York Blvd. and Figueroa St, where multiple MetroLocal bus routes converge. The Gold Line Highland Park Station, which provides light rail service to downtown Los Angeles and to Pasadena, is approximately a one-mile walk from the site. The DASH Highland Park/ Eagle Rock route, which is a discounted, frequent neighborhood service, connects the arts center site to multiple public schools including Franklin High School, Highland Park Continuation High School, Monte Vista Street Elementary School, Luther Burbank Middle School, Garvanza Elementary School, and San Pascual Avenue Elementary School.

Figure 11 provides a map showing these transit connections and the nearby public schools.

FIGURE 11: TRANSIT CONNECTIONS AND PUBLIC SCHOOL LOCATIONS IN RELATION TO THE ARTS CENTER

Transit Connections and Public Schools

- High Schools
- Middle Schools
- Elementary Schools
- Magnet Schools
- MetroLocal Bus
- DASH Highland Park/ Eagle Rock
- Gold Line
- Highland Park Junior Arts Center
- Highland Park



June 6, 2018

OVERVIEW OF SIMILAR FACILITIES

When considering economic and social impacts that the Highland Park Junior Arts Center may have, it is beneficial to understand how similarly situated facilities interact with their communities. Two arts centers that were surveyed - the Armory Center for the Arts and the Center for the Arts, Eagle Rock - are located within three miles of the site, and were developed through the adaptive reuse of existing buildings.¹⁹

Center for the Arts, Eagle Rock

Center for the Arts Eagle Rock (CFAER) was founded in 1997 through a public-private partnership between DCA and numerous corporate, philanthropic, and individual donors. It serves approximately 2,600 students annually. It offers a range of on-site arts programming, including weekly summer camps and after-school workshops for youth. CFAER also teaches art classes directly at partner public schools in surrounding communities of Eagle Rock, Highland Park, Cypress Park, and Glassell Park. Many of their partner schools have Title I status, and are facing budget cuts in arts education. On-site after school workshops typically cost between \$10 and \$25 per two-hour session, depending on grant availability and materials needed, though many are free of charge. Workshops typically run six to ten sessions. CFAER also offers classes for adults and seniors. They advertise their programming through social media, mailing lists, as well as postings in nearby schools. Scholarships are offered on a case-by-case basis. Most workshop participants also come from communities with established partner schools. The center does not track socioeconomic backgrounds of participants, but staff at CFAER noted that participants' families have anecdotally expressed excitement and appreciation that their children have access to low-cost arts education.²⁰

The Armory Center for the Arts

The Armory Center for the Arts is located in Pasadena, and has been offering arts programming for over 25 years. The Armory is a non-profit, receiving most of its funding from private donors and member fees. Most of their classes are in the visual arts, and they offer on-site studio classes after school and over the summer in a camp format. They serve children age three to eighteen, and also provide instruction for families and adults. Their on-site classes are approximately two hours long, meet for around ten weeks, and may cost approximately \$275 to \$350, depending on materials. The Armory also instructs classes in community spaces and local schools. Armory Center for the Arts staff interviewed for this study said most students come from north and northeast suburbs including Pasadena, South Pasadena, Burbank, and Glendale, with a smaller portion from Los Angeles. According to staff, most participants skew relatively high-income though the Armory offers a robust, non-competitive financial assistance program in which any eligible student is guaranteed a spot in two on-site classes of their choosing per year at a 90 percent discount, provided that there are seats available.²¹

¹⁹ The Armory Center for the Arts was developed through the adaptive reuse of an armory building, and the property that houses the Center for the Arts, Eagle Rock was formerly a library.

²⁰ Phone interview with CFAER staff, June 4, 2018.

²¹ Phone interview with Armory Center for the Arts staff. June 4, 2018.

HIGHLAND PARK JUNIOR ARTS CENTER

CITY OF LOS ANGELES
DEPARTMENT OF CULTURAL AFFAIRS
COUNCIL DISTRICT 14
LVNOC NO. 3 , JUNE 20, 2023



HIGHLAND PARK JUNIOR ARTS CENTER

(what is) **Proposition K LA for Kids**

- In 1996 the citizens of Los Angeles voted to implement the Proposition K LA- For Kids Program, which is focused on resolving the inadequacies and decay of the City's youth infrastructure, which has resulted in serious unmet needs for park, recreation, childcare and community facilities.
- The passage of Proposition K (hereinafter "Prop K") created a citywide assessment district which will generate twenty-five million dollars (\$25,000,000) each year in funds for the acquisition, improvement, construction, and maintenance of City parks, recreation facilities, and other projects through an annual real property tax assessment on City residents over a 30-year period. Funding is for capitol improvements and maintenance.
- Under Prop K, two hundred ninety-eight million, eight hundred and fifty thousand dollars (\$298,850,000) of the total amount generated over 30 years will be set aside to the City for 183 specified projects. The Highland Park Junior Arts Center falls into this category, and originally received \$1.8 Million Dollars. The Prop K Funding may be increased based on accrued interest over the years of the program, as noted in the funding table within this presentation.

HIGHLAND PARK JUNIOR ARTS CENTER

(what is) **LVNOC**

- LVNOC: a Proposition K - Local Volunteer Neighborhood Oversight Committees.
- Proposition K requires that Local Volunteer Neighborhood Oversight Committees (LVNOC) be established throughout the City to advise the City on the design of projects. The LVNOCs meet to receive information on the status of projects, gather community input, and advise the City of their desires and concerns regarding projects.
- A committee comprises of seven (7) volunteers, three (3) are appointed by the Council Office of the District that the project is in, and four (4) are appointed by the Department of Cultural Affairs (DCA).
- The Bureau of Engineering & Department of Cultural Affairs is responsible for convening and facilitating these LVNOC meetings.

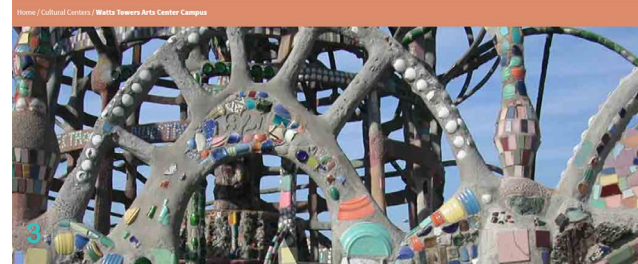
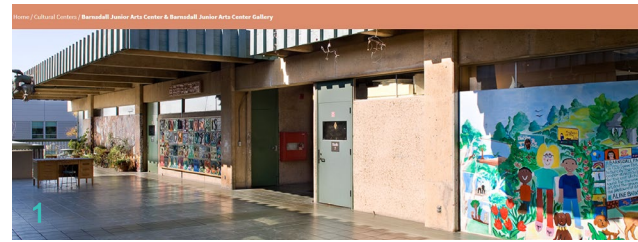
HIGHLAND PARK JUNIOR ARTS CENTER

(what is) **Junior Arts Center**

- Department of Cultural Affairs (DCA) Community Arts Division offers:
 - high-quality instruction in the arts
 - produces solo and group art exhibitions
 - creates outreach programs for underserved populations
 - develops special initiatives for young people
 - promotes numerous events during the year that celebrate the cultural diversity of the community
 - engages in historic conservation efforts and conducts educational tours at its historical sites
 - classes and programming across all arts disciplines
 - providing after-school programming and arts engagement and programming opportunities for our City's youth

Department of Cultural Affairs: Junior Art Centers

- Lincoln Heights Youth Arts Center ¹
- Canoga Park Youth Arts Center ²
- Charles Mingus Junior Arts Center ³
- Sun Valley (Stone House) Junior Arts Center ⁴
- Manchester Junior Arts Center (*in development*)
- Engine Company 23 Junior Arts Center (*in development*)
- Oakwood Junior Arts Center (*in development*)
- **Highland Park Junior Arts Center** (*in development*)



HIGHLAND PARK JUNIOR ARTS CENTER

Funding Table

Funding Source	Funding Amount
Prop K (Specified funds)	\$1,800,000
Prop K Interest	\$3,500,000
Grants (Federal)	\$1,000,000
Total Funding	\$6,300,000

HIGHLAND PARK JUNIOR ARTS CENTER

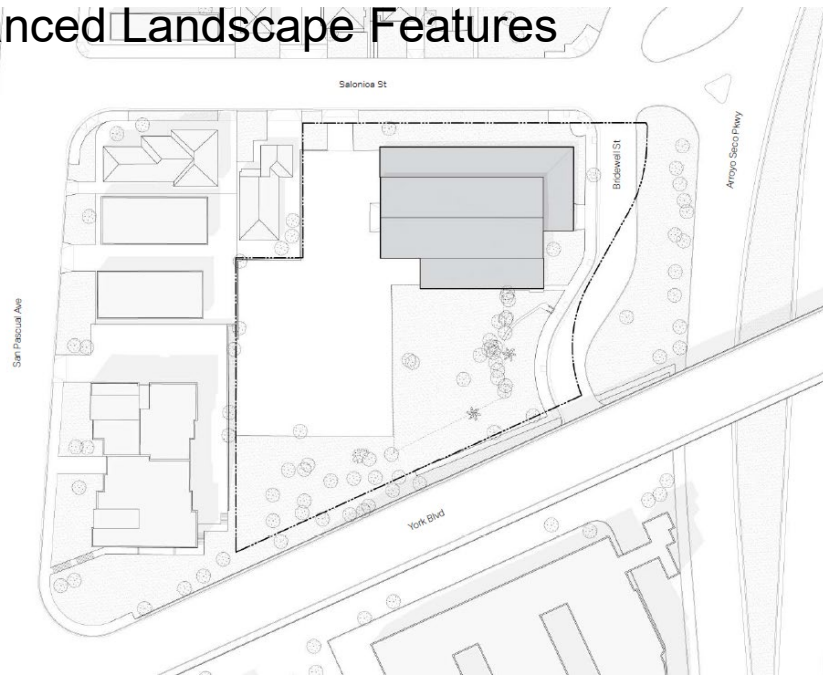
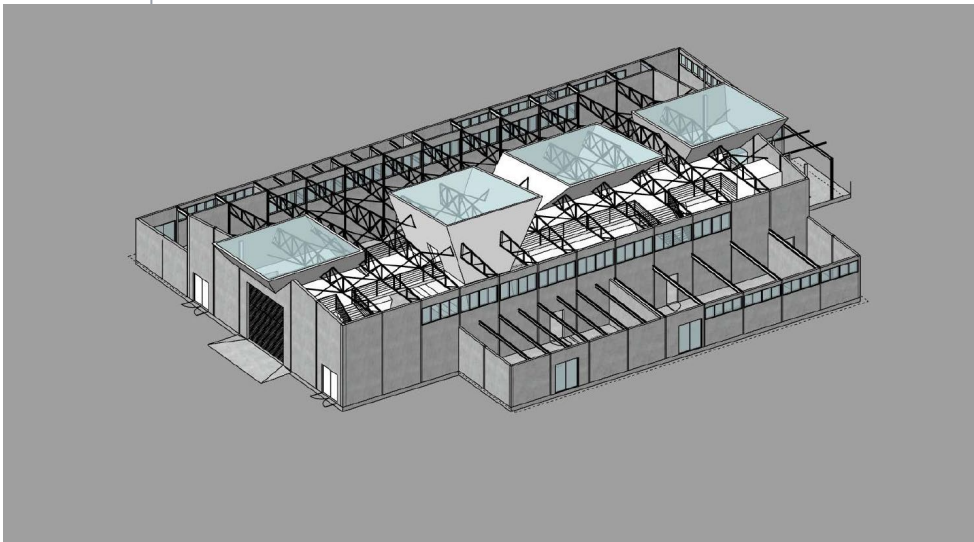
History

- Task Order for Feasibility Study by *Daly Genik Architects* Sept. 2012
- Bridewell Armory Community Meeting Dec. 2014
- Task Order for Pre-Design Services by *Eric Owen Moss Architects* March 2017
- LVNOC 1 May 2018
- LVNOC 2 June 2018
- **LVNOC 3** **June 2023**

HIGHLAND PARK JUNIOR ARTS CENTER

Concept Design 2018

- Refurbish and Retrofit the Bridewell Armory (12,250 SF + 3,000 SF new mezzanine)
- Designed with Net Zero and Enhanced Landscape Features



HIGHLAND PARK JUNIOR ARTS CENTER

2018 Concept Design Budget: Updated

ACTIVITY	2018 COSTS	2023 COSTS
Pre-Design	\$48,000	\$94,413
BOE Soft Costs	\$671,038	\$2,013,217
Consultant Soft Costs	\$421,040	\$1,262,659
Construction (w/ Contingency)	\$12,786,097	\$20,457,755
Misc. Const. Costs (Permitting, Inspection, Public Art, Commissioning)	\$262,000	\$785,713
Total Project Estimate	\$14,188,175	\$23,351,098
Total Budget	\$3,400,000	\$6,300,000
Project Shortfall	(-\$11,928,253)	(-\$17,051,098)

HIGHLAND PARK JUNIOR ARTS CENTER

2023 Project Approach

- **Retain the Existing Historical Structure**
 - Retains & preserves opportunity for Phase 2 use by Recreations and Parks Department.
 - Retains the Historical fabric, until funds can be secured to properly address the structural retrofit.
- **Build a New 5,000 – 6,000 SF Junior Arts Center in the Existing Parking Lot**
 - Provides DCA with a new facility properly sized and designed to meet the needs of a Youth Arts Center.
 - Decreases schedule to deliver the project, due to customized scope and smaller funding gap.
 - Decreases costly structural retrofit and administrative requirements of rehabilitating the existing building.
 - Overall cost decrease will allow for expedited delivery of Youth Arts Center, expediting timeline for the Department of Cultural Affairs to provide youth arts services.

HIGHLAND PARK JUNIOR ARTS CENTER

2023 Project Approach



Conceptual Site Plan

HIGHLAND PARK JUNIOR ARTS CENTER

2023 Project Approach Budget

ACTIVITY	2023 COSTS
Pre-Design	\$60,000
BOE Soft Costs	\$300,000
Consultant Soft Costs	\$700,000
Construction (w/ Contingency)	\$7,000,000
Const. Escalation	\$1,000,000
Misc. Const. Costs (Permitting, Inspection, Public Art, Commissioning)	\$300,000
Total Project Estimate	\$9,360,000
Total Funding	\$6,300,000
Project Shortfall	(-\$3,060,000)

HIGHLAND PARK JUNIOR ARTS CENTER

Next Steps

1	MOTION: LVNOC Approval of the proposed strategy	<i>today</i>
2	LA- For Kids Steering Committee approval of project budget	<i>~2 months</i>
3	BOE to engage Consultant to initiate Design Phase	<i>~3 - 6 months</i>
4	Design Phase	<i>TBD</i>
5	MEETINGS: Additional LVNOC meetings to review proposed programing and design options	<i>TBD</i>
6	Bid and Award Phase	<i>~6 months</i>
7	Construction Phase	<i>TBD</i>

- HIGHLAND PARK JUNIOR ARTS CENTER



Comments... Questions ?

A PROJECT TITLE:	HIGHLAND PARK JUNIOR ARTS CENTER-OPTIONS 1			
B WORK ORDER NUMBER:	E170357D			
C PROJECT SCOPE:	Demolition of the existing 11k sq.ft. Bridewell Armory building. Construction of a new 5k sq.ft Junior Arts Center and plaza, in the foot print of the existing building			
D CLIENT DEPARTMENT:	Department of Cultural Affairs			
E BOE CONTACT:	Ohaji K. Abdallah, Proposition K Program Manager			
F TYPE OF ESTIMATE:	<table border="0"> <tr> <td style="background-color: yellow;">+5% to -10%</td> <td>+20% to-15%</td> <td>+30% to -20%</td> </tr> </table>	+5% to -10%	+20% to-15%	+30% to -20%
+5% to -10%	+20% to-15%	+30% to -20%		

G PROJECT COST ESTIMATE:

ACTIVITIES	PROJECT BUDGET VALUES	PROJECT BUDGET TEMPLATE %	COSTS	REMARKS
1 LAND				
1.05 Land Cost Total			\$ -	
2 PRE-DESIGN OWNER COSTS				
2.01 Real Estate	\$ 25,307	0.3%		Note [1]
2.02 Environmental- EIR due to demo of historic building	\$ 843,570	10.0%		Note [2]
2.03 Survey	\$ 75,921	0.9%		Note [3]
2.04 Geotechnical	\$ 42,179	0.5%		Note [4]
2.05 Hazmat Survey	\$ 8,436	0.1%		Note [5]
2.06 Entitlement	\$ -	0.0%		Note [6]
2.07 Pre-Design Owner Cost Total			\$ 995,413	
3 CONSTRUCTION				
3.01 Site Improvements/Construction				
3.01a 11K sq.ft Building Demolition and Hauling	\$ 400,000			
3.01b Site Preparation, Clearing, (\$15/SF x 20,000 SF)	\$ 300,000			
3.01c Parking Lot resurfacing, Lighting and LID (\$50/SF x 20,000 SF)	\$ 1,000,000.00			
3.01d Landscape, and Site Lighting (\$10/SF x 15,000 SF)	\$ 150,000.00			
3.02 Hazmat Abatement @ Existing Building	\$ 60,000			
3.03 Utility Connections	\$ 150,000			
3.04 Building Construction				
3.04a New Building Structure (\$400/SF x 5,000 SF)	\$ 2,000,000			
3.04b Mechanical (\$150/SF x 5,000 SF)	\$ 750,000			
3.04c Plumbing (\$25/SF x 5,000 SF)	\$ 125,000			
3.04d Electrical (\$150/SF x 5,000 SF)	\$ 750,000			
3.04e Fire Alarm (\$15/SF x 5,000 SF)	\$ 75,000			
3.04f Sprinklers (\$25/SF x 5,000 SF)	\$ 125,000			
3.04g Finishes (\$200/SF x 5,000 SF)	\$ 500,000			
3.05 Off-Site/Public Right-of-Way/Street Work	\$ 60,000			
3.06 Communication (ITA CSR)	\$ 100,000			
3.07 Furniture, Fixture & Equipment	\$ 150,000			
3.08 Construction Cost Subtotal			\$ 6,695,000	
3.09 Sustainability Cost	\$ 401,700	6.0%		
3.10 Design Contingency	\$ 334,750	5.0%		Note [7]
3.11 Construction Contingency	\$ 1,004,250	15.0%		
3.12 Construction Cost Total			\$ 8,435,700	

4 BOE COSTS - DESIGN PHASE			
4.01	Project Management	\$ 126,536	1.5%
4.02	Project Engineering	\$ 42,179	0.5%
4.03	Architectural	\$ 337,428	4.0%
4.04	Structural	\$ 126,536	1.5%
4.05	Mechanical	\$ 84,357	1.0%
4.06	Electrical	\$ 84,357	1.0%
4.07	Landscaping	\$ 109,664	1.3%
4.08	Bid & Award	\$ 59,050	0.7%
4.09	Estimating	\$ 42,179	0.5%
4.10	BOE Cost Total - Design		12.0% \$ 1,012,284
5 BOE COSTS - CONSTRUCTION PHASE			
5.01	Project Management	\$ 84,357	1.0%
5.02	Construction Management	\$ 210,893	2.5%
5.03	Arch Div- Arch Construction Administration/As-Builts	\$ 59,050	0.7%
5.04	Structural	\$ 42,179	0.5%
5.05	Geotechnical	\$ 8,436	0.1%
5.06	Arch Div MEP Construction Administration/As-Builts	\$ 84,357	1.0%
5.07	BOE Cost Total - Construction		5.8% \$ 489,271
6 TOTAL BOE COSTS			
			17.8% \$ 1,501,555
7 CONSULTANT COSTS			
7.05	Consultant Cost Total		\$ -
8 INSPECTION			
8.01	BCA Inspection	\$ 267,800	4.0%
8.02	Material Testing	\$ 66,950	1.0%
8.03	BCA Cost Total		5.0% \$ 334,750
9 OTHER DIRECT COST			
9.01	Public Art (DCA IDO)	\$ 66,950	1.0%
9.02	Plan Check & Permit Fees (LADBS IDO)	\$ 100,425	1.5%
9.03	Other Approval Agencies (BOE, LASAN, LAFD, etc.)	\$ 33,475	0.5%
9.04	Printing & Reproduction	\$ 16,738	0.3%
9.05	Bid Advertising	\$ -	0.0%
9.06	Building Commissioning	\$ 33,475	0.5%
9.07	Other Direct Cost Total		3.8% \$ 251,063
10 PROJECT TOTAL COST BEFORE ESCALATION			
			\$ 11,518,480
11 CONSTRUCTION COST ESCALATION			
	Projected Construction Cost Escalation 23/24	\$ 1,004,250	15.0%
	Projected Construction Cost Escalation 24/25	\$ 923,910	12.0%
	Projected Construction Cost Escalation 25/26	\$ 685,702	9.0%
	Projected Construction Cost Escalation 26/27 (6 Months=4%)	\$ 295,228	4.0%
	Projected Escalation Total		\$ 2,909,090
12 PROJECT TOTAL COST			
			\$ 14,427,570
13 STAFF COSTS ABSORBED BY DEPARTMENTS			
			\$ -
14 FINAL PROJECT COST			
			\$ 14,427,570
15 FUNDING SOURCES			
15.01	Prop K Specified	\$ 1,800,000	<i>Note [9]</i>
15.02	Proposition K Interest and Inflation	\$ 3,500,000	<i>Note [9]</i>
15.03	Federal Grant	\$ 1,000,000	
15.04	Total Funding Available		\$ 5,300,000
16 FUNDING SURPLUS / SHORTFALL			
			\$ (9,127,570)

A PROJECT TITLE:	HIGHLAND PARK JUNIOR ARTS CENTER-OPTION 2			
B WORK ORDER NUMBER:	E170192A			
C PROJECT SCOPE:	Improvements to the existing 11k sq.ft. Bridewell Armory building, Construction of a new 5k sq.ft Junior Arts Center and Plaza, in the the parking lot			
D CLIENT DEPARTMENT:	Department of Cultural Affairs			
E BOE CONTACT:	Ohaji K. Abdallah, Proposition K Program Manager			
F TYPE OF ESTIMATE:	<table border="0"> <tr> <td style="background-color: yellow;">+5% to -10%</td> <td>+20% to-15%</td> <td>+30% to -20%</td> </tr> </table>	+5% to -10%	+20% to-15%	+30% to -20%
+5% to -10%	+20% to-15%	+30% to -20%		

G PROJECT COST ESTIMATE:

ACTIVITIES	PROJECT BUDGET VALUES	PROJECT BUDGET TEMPLATE %	COSTS	REMARKS
1 LAND				
1.05 Land Cost Total			\$ -	
2 PRE-DESIGN OWNER COSTS				
2.01 Real Estate	\$ -	0.0%		Note [1]
2.02 Environmental- EIR due to demo of historic building	\$ 23,587	0.3%		Note [2]
2.03 Survey	\$ 23,587	0.3%		Note [3]
2.04 Geotechnical	\$ 39,312	0.5%		Note [4]
2.05 Hazmat Survey	\$ 7,862	0.1%		Note [5]
2.06 Entitlement	\$ -	0.0%		Note [6]
2.07 Pre-Design Owner Cost Total			\$ 94,349	
3 CONSTRUCTION				
3.01 Site Improvements/Construction				
3.01a Site Preparation, Clearing, (\$10/SF x 20,000 SF)	\$ 200,000			
3.01b Parking Lot resurfacing, Lighting and LID (\$50/SF x 15,000 SF)	\$ 750,000.00			
3.01c Landscape, and Site Lighting (\$10/SF x 15,000 SF)	\$ 150,000.00			
3.02 Hazmat Abatement @ Existing Building	\$ 5,000			
3.03 Utility Connections	\$ 200,000			
3.04 Building Construction				
3.04a New Building Structure (\$400/SF x 5,000 SF)	\$ 2,000,000			
3.04b Mechanical (\$150/SF x 5,000 SF)	\$ 750,000			
3.04c Plumbing (\$25/SF x 5,000 SF)	\$ 125,000			
3.04d Electrical (\$150/SF x 5,000 SF)	\$ 750,000			
3.04e Fire Alarm (\$15/SF x 5,000 SF)	\$ 75,000			
3.04f Sprinklers (\$25/SF x 5,000 SF)	\$ 125,000			
3.04g Finishes (\$200/SF x 5,000 SF)	\$ 500,000			
3.04h Existing Building Improvements Allowance	\$ 300,000			
3.05 Off-Site/Public Right-of-Way/Street Work	\$ 60,000			
3.06 Communication (ITA CSR)	\$ 100,000			
3.07 Furniture, Fixture & Equipment	\$ 150,000			
3.08 Construction Cost Subtotal			\$ 6,240,000	
3.09 Sustainability Cost	\$ 374,400	6.0%		
3.10 Design Contingency	\$ 312,000	5.0%		Note [7]
3.11 Construction Contingency	\$ 936,000	15.0%		
3.12 Construction Cost Total			\$ 7,862,400	

4 BOE COSTS - DESIGN PHASE			
4.01	Project Management	\$ 117,936	1.5%
4.02	Project Engineering	\$ 39,312	0.5%
4.03	Architectural	\$ 314,496	4.0%
4.04	Structural	\$ 117,936	1.5%
4.05	Mechanical	\$ 78,624	1.0%
4.06	Electrical	\$ 78,624	1.0%
4.07	Landscaping	\$ 102,211	1.3%
4.08	Bid & Award	\$ 55,037	0.7%
4.09	Estimating	\$ 39,312	0.5%
4.10			
	BOE Cost Total - Design		12.0% \$ 943,488
5 BOE COSTS - CONSTRUCTION PHASE			
5.01	Project Management	\$ 78,624	1.0%
5.02	Construction Management	\$ 196,560	2.5%
5.03	Arch Div- Arch Construction Administration/As-Builts	\$ 55,037	0.7%
5.04	Structural	\$ 39,312	0.5%
5.05	Geotechnical	\$ 7,862	0.1%
5.06	Arch Div MEP Construction Administration/As-Builts	\$ 78,624	1.0%
5.07			
	BOE Cost Total - Construction		5.8% \$ 456,019
6 TOTAL BOE COSTS			
			17.8% \$ 1,399,507
7 CONSULTANT COSTS			
7.05		Consultant Cost Total	\$ -
8 INSPECTION			
8.01	BCA Inspection	\$ 249,600	4.0%
8.02	Material Testing	\$ 62,400	1.0%
8.03			
	BCA Cost Total		5.0% \$ 312,000
9 OTHER DIRECT COST			
9.01	Public Art (DCA IDO)	\$ 62,400	1.0%
9.02	Plan Check & Permit Fees (LADBS IDO)	\$ 93,600	1.5%
9.03	Other Approval Agencies (BOE, LASAN, LAFD, etc.)	\$ 31,200	0.5%
9.04	Printing & Reproduction	\$ 15,600	0.3%
9.05	Bid Advertising	\$ -	0.0%
9.06	Building Commissioning	\$ 31,200	0.5%
9.07			
	Other Direct Cost Total		3.8% \$ 234,000
10 PROJECT TOTAL COST BEFORE ESCALATION			
			\$ 9,902,256
11 CONSTRUCTION COST ESCALATION			
	Projected Construction Cost Escalation 23/24	\$ 936,000	15.0%
	Projected Construction Cost Escalation 24/25	\$ 861,120	12.0%
	Projected Construction Cost Escalation 25/26	\$ 639,101	9.0%
	Projected Escalation Total		\$ 2,436,221
12 PROJECT TOTAL COST			
			\$ 12,338,477
13 STAFF COSTS ABSORBED BY DEPARTMENTS			
			\$ -
14 FINAL PROJECT COST			
			\$ 12,338,477
15 FUNDING SOURCES			
15.01	Prop K Specified	\$ 1,800,000	<i>Note [9]</i>
15.02	Proposition K Interest and Inflation	\$ 3,500,000	<i>Note [9]</i>
15.03	Federal Grant	\$ 1,000,000	
15.04			
	Total Funding Available		\$ 6,300,000
16 FUNDING SURPLUS / SHORTFALL			
			\$ (6,038,477)

PROPOSITION K - L.A. FOR KIDS PROGRAM
HIGHLAND PARK JUNIOR ARTS CENTER

Local Volunteer Neighborhood Oversight Committee (LVNOC) Meeting

LVNOC Meeting No. 3

Highland Park Adult Senior Center
6152 N. Figueroa Street LA CA 90054
Tuesday, June 20th, 2023
6:00 p.m. to 8:00 p.m.

LVNOC Members:

Trisha Gosset President Al Strange Rosa Rivas Edgar Miramontes

AGENDA

1. Introduction

- Council Office 14
- Department of Cultural Affairs Staff
- Bureau of Engineering Staff
- LVNOC Members

2. Overview and Objectives

- Proposition K Program Requirements
- LVNOC, its role, and the Brown Act
- Selection of the LVNOC Chairperson

3. Project Description and Schedule

- Scope of Work
- Project Milestones
- Funding Sources

4. LVNOC & Community Discussion and Related Action

- LVNOC Comments and Questions

Q1 Will the design be tied to the historical fabric of the Armory?

A1 BOE will hire a design consultant and will conduct at the minimum of two additional LVNOC meeting to present to the community for their input of the overall appearance of the new building.

Q2 Where does the funding of the project come from?

A2 The Design and Construction funding will come from Proposition K LA For Kids, Federal Grant, and other funding sources to meet the project budget.

Q3 Where does the funding for the programming come from?

A3 The Department of Cultural Affairs will request funding to staff this site in their annual budget request.

Q4 How are the concerns about 110 freeway traffic and facility addressed?

A4 Council Office is looking to conduct studies in conjunction with CATRANS in developing strategies in reducing speed from the local Freeways.

LVNOC Action: The four (4) attending LVNOC Members voted to approve the stand alone new 5,000 sq. Ft. Jr Arts Center

- Community Comments and Questions

Q1 Will community involvement in the design be available.

A2 A minimum of two additional LVNOC meetings will be conducted to present the design to the community for their input.

5. Next Meeting TBD

Written Material supporting agenda items may be reviewed by request at the Bureau of Engineering, Architectural Division, 1149 S. Broadway Suite 860 Los Angeles, CA 90015 between the hours of 8:00am and 4:00pm. Upon request, the City will provide reasonable accommodations to enable individuals with disabilities to participate in this meeting, including access to agenda materials in alternate formats. If you have a request for accommodations, please contact Reseda Recreation Center at (818) 881- 3882 at least two business days in advance to the LVNOC meeting. Any additional actions by the LVNOC during the meeting shall be considered part of the agenda. Copies of the Agenda's meeting minutes once posted and any related documentation can be found at: <http://eng.lacity.org/LVNOC>