CENTENNIAL, CENTS, AND SENSIBILITY:

ENVISIONING A WESTWOOD VILLAGE REVIVAL

A Comparative Analysis of Historic Preservation, Traditional Architecture/Urbanism, and Community Cultural Cohesion in Two California Historic Commercial Districts

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AUTHOR'S NOTE

Dear Reader,

Near the end of 2019, a novel coronavirus outbreak occurred in the city of Wuhan in the People's Republic of China, and on 30 January 2020, the World Health Organization declared the outbreak of said virus, COVID-19, a "Public Health Emergency of National Concern," and by 11 March 2020, upgraded their classification to "Pandemic."

COVID-19 has had staggering social, cultural, and economic repercussions across the world; and at the writing of this capstone, there are approximately 224,572,672 cases and 5,28,625 deaths globally, with the U.S. accounting for a share of casualties at some 41,725,023 cases and 676,322 deaths, more than during the 1918 Spanish Flu Pandemic, harrowing evidence of the failure of the American government and people to contain the spread of the virus.

In addition to loss of life and adverse effects on those who recover, this pandemic has plunged the world into an economic recession on par with the Great Depression, leaving millions unemployed from nearly every business sector. This impact has been readily visible in Westwood Village, where temporary and permanent retail closures, cost overruns, and the loss of longtime institutions have further challenged the Village's already uncertain future.

COVID-19 has also affected the completion of this capstone, necessitating delays, revisions, and redactions to account for resource availability. While the data, observations, and recommendations within this report reflect a pre-pandemic reality, the necessity and utility of this report as a guide to revitalizing the Village remains as strong, if not stronger, than ever.

Regards,

Samuel Siegel

I. EXECUTIVE SUMMARY

The primary goal of this report is to deliver to the members of the Westwood Community Council a series of preservation and traditional architecture and urbanism-oriented policy recommendations and general guidelines necessary to revitalize the physical, economic, and cultural aspects of the historic Westwood Village commercial district located in Los Angeles, California.

The aforementioned recommendations are the product of a comparison between two Southern California historic Spanish Colonial/Mediterranean Revival-style commercial districts envisioned and primarily developed during the interwar era of 1919-1939: Westwood Village and Downtown Santa Barbara/El Pueblo Viejo. These studies utilize a professional and theoretical analytical perspective informed by a multitude of design and economic/historic preservation based theoretical literature to explore the relevant preservation-related physical and policy-based interventions (or lack thereof) that have defined each site's present successes or failures as a result of change over time. The commercial district case studies of Westwood Village and Downtown Santa Barbara represent antithetical approaches to the management and expansion of their respective built environments following the interwar period of significance wherein initial themed development occurred; with Westwood Village exemplifying the abandonment of its core design standards and vision, and Downtown Santa Barbara exemplifying consistent application over time.

The analysis of Westwood Village and El Pueblo Viejo are evaluated using a six-part diagnostic system, the "Six Cs," consisting of: (1) Area Confines, a brief description of the study area accompanied by a visual representation of the selected borders, (2) Historical Context, an

abridged account of the development and growth of the commercial district as well as the history of local preservation activism; (3) Physical Composition, an observational analysis of the character and composition of the built environment including structures and infrastructure; (4) Administrative Controls, an exploration of extant local controls and organizations pertaining to and overseeing the built environment and its continued operation—architecture and urban design, land use, transportation, public financing and maintenance, historic preservation, and parks and recreation/events; (5) Commercial Outcomes, an evaluation of the commercial success of the study area based upon factors such as a compositional breakdown of current business diversity, sales tax revenue, price per square foot, average rents, and parking revenue; and (6) Cultural Outcomes, a survey of cultural practices, traditions and community organizations, activities/events, imagery and branding unique to the study area.

For each case study, the latter four of the six aforementioned categories employ distinctions centered on the dialectic of the (1) Public Realm and (2) Private Realm, representing two divergent aspects of the built environment. The "public" built environment refers to elements in the urban realm which are owned, operated, maintained and utilized by a societal collective and/or polity such as a municipality, regional administration, state, nation, intergovernmental entity or other public institution(s). For the purposes of this report, the public built environment primarily consists of streets, sidewalks, alleyways, bridges, public parks and plazas, city garages and parking lots, emergency services facilities, arts and educational buildings, administrative buildings, and transportation infrastructure.

Conversely, the "private" built environment refers to the elements within the urban realm that are owned, operated, maintained and utilized by private individuals, companies, and

corporations. The vast majority of structures situated within the historic commercial case study are privately owned structures home to commercial, retail, and entertainment establishments, residential units, and a combination of both by way of mixed-uses—and thus firmly fall into the category of the private built environment.

The preservation and traditional urbanism policy and general guideline recommendations intended to facilitate the revitalization of Westwood Village are appropriately compiled from the six-pronged analysis of each case study site, and emphasize the varied approaches and implementation standards required for the public and private component of Westwood Village, a necessity given the degradation of Westwood Village's historic fabric which has and will likely continue to prevent the Village from receiving historic district status and any accompanying special protections and standards at the city, county, state and/or federal level.

Recommendations for the Village informed by the case studies are presented in two parts: (1) Policy Guidelines, broadly applicable legislative measures intended to uphold standards for preservation, traditional architecture/urbanism, and facilitate cultural and economic vitality; (2) Focused Interventions, eight pairs of design-based preservation projects in the Village consisting of one extant example and one proposed intervention projects per each of the following categories—(i) Preservation, (ii) Restoration, (iii) Adaptive Re-use, (iv) Reconstruction, (v) New Traditional Architecture, (vi) Parks and Public Space, (vii) Brand Development, and (viii) Cultural/Event Programming.

The analyses and evaluations of the case studies of the historical development and current conditions of Westwood Village and Downtown Santa Barbara/El Pueblo Viejo, as informed by a suite of theoretical literature and critical observational surveys, emphasized the three main

qualities of socially and spatially successful community as: (1) sporting a well-maintained, human-oriented built environment—consisting of attractive human-scaled mixed-use buildings and several public spaces—informed by and informing its history, culture, traditions, and values; (2) having a vibrant community culture forged by and between residents, businesses, organizations, and institutions that facilitates a climate of collective socialization and a strong attachment to and responsibility towards the community and its built environment; (3) using its robust social landscape to protect, preserve, reinforce, enhance, and promote its unique built and social environment(s) through legislation, collective action, community advocacy, education, and branding.

Westwood Village, as a master planned mixed-use business district built and owned by a single developer during its formative years of 1929 to 1954, faced inherent difficulties in meeting the aforementioned trio of necessary qualities. The original built environment created by the Janss Investment Company featured attractive human-scaled Spanish Colonial/Mediterranean Revival structures informed by and informing the Mediterranean character of the adjacent residential developments and UCLA, but lacked centralized public spaces and incorporated wide streets and alleyways for automobile traffic and parking. The community culture of Westwood Village, while initially strong, heavily relied upon the Janss Company and its affiliated community groups to coordinate the Village's imageability and social scene, and their departure and subsequent loss of aesthetic cohesion left a vacuum that many successors attempted to fulfill, albeit without any consideration to the built environment.

The Jansses failed to generate the same sense of community, attachment to, and responsibility for the built environment more commonly found in organically grown spaces and

places of vernacular public and private realms built over time. Their singular ownership allowed little to no public input or impact on the built and social environment(s), rendering community cooperation and formation of a common vision and goal for the environment a moot point. The Janss' departure in 1954 brought an end to the corporate—not community—imposed design standards that shaped the creation of the Village. The Janss-imposed aesthetic controls loosened and then ended 25 years after the Village's opening, which unfortunately occurred after the total postwar abandonment of traditional architecture and urban design in the United States.

The controls for its built environment lying totally in the hands of one developer, following the Jansses bulk sale of the Village to successive waves of major postwar developers with no regard for the built environment, prohibited the community from protecting their unique built and social environment, securing the degradation of the qualities that make for a socially and spatially successful community. Although not immediately felt, these changes eventually resulted in the decline of Westwood Village, as rather than addressing the failures of the Janss era, 20th century development compounded them, stripping the Village of the qualities that would have ensured its success to the present day. Fortunately, repairing the damage done to the built and social environments of the Village is not an insurmountable task.

Comparatively, Downtown Santa Barbara was in a better position to meet the qualities of a socially and spatial successful neighborhood/district. Organically grown around *El Presidio Real de Santa Bárbara*, the Downtown/El Pueblo Viejo area experienced its initial phase of permanent development between the late 18th and early 19th centuries as a primarily residential settlement surrounding the fortress. A frontier outpost of Spain and then Mexico, its built environment reflected the culture and character of the *Californios* living there, as a series of

mostly single storey Spanish and Mexican colonial houses near the Presidio and close to a central plaza, today Plaza de la Guerra. A small community of landowning Californios descended from Spanish soldiers and their families, the initial culture and sense of community was informed by their collective isolation at the edges of New Spain/Mexico, proximity to the Franciscans and the Chumash neophytes of Mission Santa Barbara, and links to the Spanish and Mexican military forces at the Presidio.

The sleepy pueblo had no need and little opportunity to protect their built environment until the American annexation of the northern territories of Mexico following the Mexican-American war, which quickly brought waves of Anglo-American settlers to transform the *Pueblo de Santa Bárbara* into a modern American city. The 19th century saw a fair portion of Santa Barbara's original built environment removed for the imposition of a rigid street grid, save for a few key structures that the Hispanic community pressured to retain, but apart from that, the original social and spatial character of the community was changed into that of a more typical 19th century American town.

As immigration continued into Santa Barbara in the 19th and early 20th centuries, a number of contemporary cultural developments inspired a sense of nostalgia for a romanticized version of California's Hispanic past, such as the publication of the hit novel *Ramona*, restoration of the California Missions as part and parcel to the search for a unique California identity amid boosterism for the development of the state, and the 1915 Panama California Exposition in San Diego, to name a few. Within this climate of searching for a unique California cultural and aesthetic identity, and the general growth of the city, prominent Santa Barbarians such as Pearl Chase and Bernard Hoffman, joined together to create the Community Arts Association, which at

first advocated for additional art, performing art, and music in the community before expanding to address the artistic element of the built environment.

The CAA worked diligently to achieve a comprehensive socio-spatial alteration of the built environment centered around an idealized perception of the Hispanic cultural origins of modern development in Santa Barbara and California as a whole, political lobbying, community workshops, and example developments illustrating their greater vision for the built form of Downtown Santa Barbara as a Spanish Colonial/Mediterranean Revival style mixed-use, fine-grained district. Following the devastating 1925 Santa Barbara Earthquake which destroyed much of the downtown area, the work of the CAA and its individual members inspired and assisted the municipal government and community in rebuilding Downtown Santa Barbara along the lines of their comprehensive vision for the built environment—an effort executed through the collective work of individuals, rather than imposed by a singular authority, and one that took place over several years.

Rather than disbanding following the completion of much of Santa Barbara's new Spanish Revival-themed built environment by the end of the interwar era, the CAA continued their work towards promoting and cultivating a unified vision for the city, while at the same time forging a strong community culture within Santa Barbara. Throughout the interwar period and beyond into much of the 20th century, the CAA and various other cultural organizations and institutions established by its members forged a community culture centered around local and regional history, architecture and fine arts, music and live performances, and public gatherings and events.

The consistent, generational efforts to shape a high quality social and spatial environment in Downtown Santa Barbara/El Pueblo Viejo such as preservation, restoration, and reconstruction of historic buildings, public realm improvements, traffic and parking restrictions, Spanish Colonial Revival style infill development, and a diverse and dense calendar of public events cemented a community-wide appreciation for and responsibility of providing and protecting and enhancing the well-designed physical and culture characteristics of Santa Barbara.

While the current iteration of Downtown/Santa Barbara was initially created as a romanticized artifice, a "city that should have been," of the Spanish colonial roots of the city, it has since grown and evolved into a genuine historic commercial district. El Pueblo Viejo's ornate, fine-grained, human-scaled historicist Spanish Colonial/Mediterranean Revival architecture, combined with a pre-automotive street grid and wealth of public spaces activated by a constant calendar of public events—fueled by nearly a century of community advocacy and action—has resulted in generations of Santa Barbarians, Californians, and Americans cementing the status of Santa Barbara as a beloved and unmistakable socio-spatial experience, a true *place* rather than simply a space.

The challenges faced by many commercial districts, namely the 21st century emergence of digital retail and entertainment, while still felt in Santa Barbara, are more readily addressable due to the strong architectural and cultural assets present in the well-themed El Pueblo Viejo and unique visual, land use, and programmatic offerings unavailable on a screen or in typical malls, shopping, or lifestyle centers. The improvement of Westwood Village can best be accomplished by adjusting the physical and cultural conditions of the Village to meet the identified qualities of socio-spatially successful mixed-use commercial districts.

The four principal areas of weakness amid the current socio-spatial environment of Westwood Village, and thus the major categories of policy-based and action at the community and specific plan levels, as well as individual intervention projects are: (1) the relationship between pedestrian and automobile circulation and infrastructure, (2) the quality, quantity, and character of the public realm; (3) the diversity, uniqueness, and day/night balance of land uses; (4) the quality, consistency, and character of the size, mass, bulk, and style of private realm buildings and structures; (5) the vivacity and resiliency of community culture and socio-spatial programming.

Highlights of the suite of proposed policy changes within the recommendations section of this report addressing these five areas of concern include: the reduction or elimination of parking requirements to ensure the financial viability of infill developments, the total return of all community generated parking revenue towards the financing of public realm improvements and a communal fund for the restoration of historic resources, the relocation of vehicle circulation and parking facilities to peripheral streets, the full or partial pedestrianization of the Village streets and alleys, creation of a conservation zone and accompanying rigid architectural standards to ensure alterations and new (policy-directed) mixed-use developments align with and enhance the original vision of the Village built environment, promoting community cultural development through public events programming and active and healthy relationships between Village residents, businesses, adjacent University students/staff/faculty and single and multi-family residential neighborhoods, and elimination of numerous land use restrictions present in the current Specific Plan and replacement with a case-by-case evaluation to allow for a more balanced and diverse mix of business types activating the Village both day and night.

Of the enumerated individual interventions within the recommendations section, those already completed which are in alignment with proposed policy include the new traditional architecture infill development of the Plaza la Reina hotel, the restoration of the Kinross Cornerstone Building, adaptive re-use of the Ralph's Grocery and Kelly Music Buildings, Westwood Village Improvement Association-held Farmer's Market and UCLA Block Party, among other examples. In terms of proposed interventions, those within the recommendations section include the development of the surface parking lots on the Le Conte/Broxton/Weyburn/Westwood city block with Spanish Colonial Revival style buildings along Le Conte and a central landscaped public plaza, a major branding campaign for the Westwood Village centennial in 1929, restoration of the Desmond's Department Store building, reconstruction of the Sears Department Store building, new traditional architecture infill development along Broxton and Gayley straddling the Weyburn-Gayley alley, preservation efforts of the University Professional Building at the corner of Kinross and Broxton, and the hosting of a myriad of scheduled public parades, fairs, festivals, shows utilizing a network of pedestrian public spaces, with potential programming involving UCLA-related events, national holidays, community programs like farmer's markets and art shows, sporting-related events, cultural celebrations, and more.

Despite the historical and current challenges to establishing and maintaining the three essential qualities of a socially and spatially successful mixed-use historic commercial district, the successes of Santa Barbara in doing so throughout the 20th century provides a concrete example that the transformation of a mixed-use commercial district is in fact possible, albeit with

the proper resources, commitment, vision, and application of improvements to the built environment.

II. INTRODUCTION

What is historic preservation, how is it achieved, and why does it matter? According to the United States National Park Service, an agency of the United States Department of the Interior that oversees preservation policy at the federal level and issues guidelines and standards for preservation observed at all levels of governance, historic preservation is defined as a "conversation with the past about the future," allowing for a discussion of the past to determine what aspects of history are important and should be preserved for future generations. As per the NPS, "historic preservation involves the celebration of people, places, ideas and events to be proud of," while at other times "recognizing moments in history painful or uncomfortable to remember," and involves work conducted by archeologists, architects, curators, historians, landscape architects, and other cultural resource professionals, and in most cases, is applied to the built environment.

As per the terms of "historic" and "preservation" themselves, the Oxford English Dictionary defines the former as "relating to history; concerned with past events," "belonging to, constituting, or of the nature of history; in accordance with history," and "having or likely to have great historical importance or fame; having a significance due to association with historical events," and the latter "the action of preserving from damage, decay, or destruction; the fact of being preserved," and "the state or condition of being preserved; intactness, keeping repair."

Therefore, historic preservation can be formally defined as the act and/or action of "preserving that which has historical significance or historical association," and with regards to the professional practice of historic preservation of the built environment, there are four principal categories of treatments that fall under the broad umbrella terminology of historic preservation: preservation/conservation, restoration, adaptive re-use/rehabilitation, and reconstruction.

Preservation, also known as conservation, is the most feasible of the four, generally involving minimal physical alteration and therefore the smallest investments in time and money for research, planning, and labor. Preservation is the retention of an extant architecturally and/or historically significant building, structure, space, or natural feature with moderate or high degrees of integrity through a series of minor alterations executed in accordance with preservation guidelines provided at various levels of governance and often reviewed by a governing body to check for compliance. The core philosophy of preservation is that of mitigating changes to a historic resource to those necessary for its continued preservation and survival, and can include regular maintenance and repairs, recreation and replacement of damaged materials, accessibility additions to publicly accessible structures such as ramps and elevators, the addition of modern fire safety and HVAC systems, adjustments for environmental sustainability, and in some cases structural additions such as outlying ancillary or adjacent structures that provide needed space or systems which would otherwise necessitate the modification of a major component of a resource, which may even include the total relocation of a structure.

Restoration is a step up from mere preservation, and depending on the extent of the project and degree of integrity of the resource being restored, can pose significantly higher

investments in time and money for research, planning, and construction. Restoration is the comprehensive overhaul of an historic resource to its appearance during a specific historical era or period of significance, typically the era in which the resource was completed. Given that historic spaces and structures are often modified over time, with alterations and additions to older resources potentially considered historic in their own right, there is a great deal of research involved in determining the period to which a structure is restored.

A combination of scholars, design professionals, and potentially government officials, search for any available original design documentations produced during the period of significance, or if such materials are unavailable; gather written, oral, visual testimony to then draft plans and design documentation reproducing the original appearance of the structure and determining what, if any, modifications made since the period of significance are worthy of retaining. Following approval of the plans by government officials, with protected resources or those in protected areas going through additional reviews to ensure compliance with national, state, and local standards for restoration, builders and artisans then proceed with the potentially extremely costly and difficult work of restoration, with costs scaling in direct proportion to a resource's current level of integrity. In much of the United States, restoration usually only applies to the exterior appearance of buildings, and apart from certain key structures, does not involve the restoration of interior spaces, similarly, buildings that have lost a significant deal of integrity are generally not restored, as most instances of restoration occur in prominent and visibly historic structures that retain the core aspects of their style and era.

Rehabilitation, or adaptive re-use as it is often called in the United States, is, much like restoration, on a tier above the more subdued category of preservation. With a range of costs in

time and money on par with restoration, rehabilitation involves the repurposing of an historic structure from its original use to an alternative one, often in parallel with restoration efforts depending on the integrity of the building in question. Rehabilitation projects vary greatly in terms of their impact on historic structures, and while all cases of adaptive re-use alter the interior of a historic property, the degree to which the alteration occurs depends on the significance of a building's interior spaces, with key ornamentation and elements preserved according to governmental standards, but lesser or ancillary spaces subject to major alteration or outright removal.

Most adaptive re-use projects target large and monumental defunct, underutilized or underperforming structures that could benefit through use changes more appropriate for their present day surroundings and communities, and the repurposing of which would pose a significant reduction in the emissions and waste produced by their demolition and replacement with new buildings. Examples of buildings commonly rehabilitated include but are not limited to: factories and industrial buildings; storage warehouses; commercial office buildings; religious buildings; cinemas and theatres; banks; military facilities; infrastructure buildings such as train stations, ferry buildings, and power and water stations; civic buildings like libraries, post offices, courthouses; police and fire stations; public and private schools and universities; hotels and apartment buildings, large private residences; hospitals and asylums; jails; malls and department stores; supermarkets and food halls; and even parking garages.

Adaptive re-use can be extremely conservative in the repurposing of historic structures, restoring and leaving as much of a building's exterior and interior intact as possible; more liberal, adding sensitively-designed exterior additions and modifying the interior to a greater extent

while still restoring lost elements and maintaining its "feel;" however, adaptive re-use projects can also irreversibly damage the character of historic buildings. In the most egregious cases, poorly executed adaptive re-use completely eradicates the integrity of the interior or significantly altering the exterior; the former resulting in "façadism," wherein historic structures are reduced to mere decorative walls surrounding a modern building; and the latter leading to highly insensitive additions with no regards to the appearance or context of the principal structure.

Lastly, and along with comprehensive restorations and major adaptive re-use projects, the most costly in terms of research, design, and labor, is that of reconstruction, the rebuilding or recreated destroyed historic structures and landscapes. Reconstruction was quite common in postwar Europe as a means to rebuild lost cultural heritage from the devastation of the Second World War, and is currently undergoing a resurgence in post-Soviet Central and Eastern European countries where, much like in the US, historic structures were swept aside for massive Soviet planning projects or simply due to ornamental decadence or cultural importance to the people of the USSR's Eastern Bloc client states. However, in the United States, reconstruction of lost historic buildings, particularly in major cities, is extremely rare, and in the dominant architectural academic and professional circles of the current day, considered all but taboo.

Starting at the beginning of the 20th century, a number of modern reconstruction efforts have been completed across the US, albeit not always accurately, of lost or ruined historic sites and landmarks of national cultural/historical significance dating from the pre-Columbian period to the early-mid 19th century, typically located in national and/or state parks and historic districts, and not in major cities. The rebuilding of structures in major cities, in their original or modified forms was quite common during the 19th century as a means to quickly rebuild following fires,

earthquakes, floods, and other disasters, but in the 20th and 21st centuries, such practices were impractical as development and land use intensified, meaning that there are very few fully reconstructed properties in major American cities, and even fewer dating from late 19th century and beyond, with a rare example being the Palace of Fine Arts in San Francisco, a 1915 structure totally demolished and rebuilt in the 1960s.

Due to prevailing American cultural attitudes regarding enshrining individual liberties, the capitalist free market and academic and professional biases against reconstruction except regarding major monuments destroyed or severely damaged by natural or man-made disasters, the rebuilding of buildings demolished for new developments is extremely rare, and tragically considered taboo by many design and preservation academics, practitioners, and professional organizations.

Nonetheless, the process is not prohibited by U.S. preservation laws, and follows a somewhat similar path to restoration or adaptive re-use, involving significant research of the building's original design and period of significance, to create an informed plan for reconstruction either on the original site or another location, the former of which may involve the demolition or relocation of the buildings occupying the site. A reconstructed historic resource need not utilize the same building methods and materials as its original counterpart, as long as it is faithful to the appearance of the exterior and possible interior appearance, leaving flexibility for adaptive re-use of the interior as well as modern safety standards. Depending on the resource rebuilt and the historic designation status of the site prior to construction, reconstruction may or may not need to be approved by specialized preservation governing bodies, and subsequently may not be eligible for historic listing and the benefits therein.

These four methods of preservation protect, restore, repurpose, and recreate historic components of the built environment, but also carry on the legacy and history of spaces and places for the experiential and educational benefit of future generations, providing a sense of engagement with the past and enhancing the beauty and quality of the built environment. An historic artwork, piece of music, or film can convey their original sensory experience around the planet and across many generations, but are limited in dimensionality, they are singular instances of sights and sounds processed through the eye and ears. The built environment: buildings, structures, geography, parks and public spaces, streets and sidewalks, is a comprehensive experience providing a world of sights, sounds, smells, and touch fully explorable through three dimensional space, and can themselves be home to more singular artistic mediums like music, film, and performing arts, but in a space that one can freely move in.

Historic buildings and spaces, designed around philosophies of enhancing the aesthetics and quality of the human-oriented environment they occur in—a status often absent from modern developments and designs—are home to a wealth of information regarding the people and cultures of the era: their technological capabilities and aesthetic principles; interpretation of how buildings, spaces, and cities should relate to one another; how they worked in offices, lived in residences, and played and relaxed in places of leisure and entertainment. Preservation and the four categories of work in which it is achieved, saves this information for the future, enhances the beauty of the public and private realms, supports more sustainable development through adaptive re-use, and reclaims space from insensitive alterations to the built environment. It fosters a sense of community, culture, and uniqueness in a world made so homogeneous through

modernist architecture and planning, providing a real sense of place and the financial and social success that comes with it to the communities who embrace it.

The primary goal of this report is to deliver to the members of the Westwood Community Council a series of preservation and traditional architecture and urbanism-oriented policy recommendations and general guidelines necessary to revitalize the physical, economic, and cultural aspects of the historic Westwood Village commercial district located in Los Angeles, California.

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When enhanced by sympathetic infill developments built in new traditional architecture to harmonize with extant historic buildings, policies that reduce or eliminate the car culture and lack of consideration for architectural context that destroyed countless communities the world over, and comprehensive efforts of cultural cultivation through events and branding to foster community pride and identity, preservation becomes the most powerful tool to change and restore historic communities for the better, with Westwood Village standing as a perfect candidate.

III. LITERATURE REVIEW

The analyses and recommendations contained within this report apply the theories and findings of several core theory-centric authors and major literary and academic works. The theoretical and practical literature evaluated can be generally grouped into two categories, those centered around (1) architecture, city planning, and urban design; (2) economics and historic preservation.

The first category consists of materials from academics and design professionals addressing elements such as aesthetics, spatial design, social utilization of space, the evolution of the built environment, relationship between the built environment and society, and various other topics pertaining to the study and analysis of space and place; the second consists of materials from academics and practitioners speaking to health of a community as determined by its economic and land use policies, practices, and the means by which either are maintained, hampered, or altered; the final category concerns the value and execution of preservation as tool for the revitalization or retention of a neighborhood's character, and the accompanying

socioeconomic impact preservation has upon the community at large, consisting of documentation from government agencies, academics, and conservation professionals.

Architecture and Urban Design

Camillo Sitte

A towering figure in urban planning and urban design theory, Camillo Sitte was a 19th century Viennese architect, artist, and urban theorist best known for criticizing and analyzing the industrial age transformation of European cities and challenging contemporary international architectural and planning conventions established and espoused by the world-renowned Parisian *École des Beaux-Arts*. An architectural historicist with nationalist sympathies, Sitte believed that all new architecture should be built as an expression of extant historical styles and forms, and that all peoples and ethnicities have an inherent right to define, protect, and propagate their culture, traditions, and built environments through self-governing national polities designed to enshrine and maintain them. These views, combined with his surveys of ancient and medieval European towns and firsthand observations of the monumental transformation of major European cities dictated by Emperor Napoleon III in Paris and Kaiser Franz Josef I in his hometown of Vienna inspired his 1889 magnum opus, *Der Städtebau nach seinen kūnstlerischen Grundsätzen,* (lit. "City Planning According to Artistic Principles.")

In *Der Städtebau,* Sitte describes the built environment as both a cultural process and cultural product, wherein the built environment of towns and cities inform and are informed by the history, traditions, cultures, and attitudes of peoples inhabiting them. 19th century Beaux-Arts

urban planning projects, such as those of the *Ringstraße* in Sitte's native Vienna, involved clearing away large swaths of fine-grained (intricate, diverse) irregular and narrow medieval streets, buildings, public spaces and fortifications in city centers to make way for more coarse-grained (monolithic, homogenous) symmetrical and axial gridded developments of wide tree-lined boulevards and sidewalks, monumental neoclassical mixed-use or institutional buildings, large formal rectilinear parks and plazas, modern sewage and drain lines, street railways, and potentially a palatial train station.

While not opposed to the modernization of cities on general principle, Sitte condemns the unnatural, destructive, intrusive, and de-humanizing character of the contemporary means of doing so via redevelopment; critiquing the modern school of Beaux-Arts urban design as one failing to reflect upon, preserve, and enhance the centuries of unique cultures, traditions, and histories that informed the built environment. In the course of the growing migration of rural and small town Europeans to cities for economic opportunity, Sitte casts blame on Beaux-Arts monumental developments for dismantling traditional spaces and depriving incoming urban denizens from enjoying a similar level of interpersonal connections, civic pride, and sense of historical/cultural/national identity they felt in the more traditional built environments back home, worsening feelings of isolation and *ennui* affecting those living in the ever-growing and industrializing cities of 19th century Europe.

Throughout *Der Städtebau*, Sitte provides several illustrations and plans demonstrating the efficacy of medieval and vernacular urbanism in beautifying spaces, supporting community identity and interpersonal relationships, providing efficient circulation, bolstering economic activity; redesigning several recent projects in European cities, particularly the Ringstraße, to

showcase how his more human and historical-oriented approach could have achieved the same goal without the same sacrifices. Ironically, in the nearly 120 years since his death, the Beaux-Arts urbanism Sitte so heavily criticized is now universally beloved, save perhaps for the destruction necessitated in their completion, as their design elements proved exponentially more human than the essentially alien landscapes produced by postwar urban renewal and the proliferation of the automobile.

Jane Jacobs

One of the most influential figures in United States city planning history, the work of American journalist, theorist, and activist Jane Jacobs was instrumental in the protection of several historic neighborhoods in New York and later Toronto through activism and community mobilization against urban renewal and urban highway developments plans that would have decimated the built environment and displaced thousands of residents of communities that stood between government and corporate developmental interests.

Her first book, the 1961 *The Death and Life of Great American Cities*, an in-depth analysis of the physical and social elements in cities of the United States, combined with a an evaluation of destructive post-war North American urban planning practices such as slum clearance, urban renewal, highway construction, and land clearance for surface parking lots, decrying the latest and greatest schools of urban planning thought doing immeasurable damage to cities and towns across the nation.

Much like Sitte's work 72 years earlier, Jacobs evaluated and analyzed best practices in the design and function of America's cities and criticized, or rather, as she herself states

"attacked" the contemporary conventions of city planning and architecture in the United States. The first portion of *Death and Life* analyzes current planning practice in the US and its historical and pedagogical origins, discussing much of modern planning as adhering to the work and theories of "decentrists," architects and planners inspired by the earlier Garden City vision of Ebenezer Howard intent on using large scale regional planning to extensively develop a network of self-contained suburban and exurban developments designed to reduce the density of major city centers. Jacobs argues that decentrists are decidedly anti-urban, viewing mixed land uses, streets as public space, and dense, uneven street grids, organic development, and visually interesting structures as evils to be eliminated, rather than the roots of good urbanism and healthy human interaction, and points to City Beautiful and Beaux-Arts developments as excellent examples of pro-urban design, demonstrating how far urbanism standards have been shifted since Sitte's era due to the barbarism of postwar planning, architecture, and the automobile.

Jacobs asserts the critical importance of pedestrian and public spaces in crafting a healthy and successful urban built form, describing sidewalks as part of an intricate and essential network of pedestrian connections, arguing that persons who utilize pedestrian travel corridors reinforce urbanist lifestyles and provide a measure of community safety through what she deems "eyes on the street," a now standardized term in the urban design world referring to the activation of public realm spaces as a major disincentive to crime and suspicious persons through façades abutting and facing the street with lively uses such as retail, and states that many modernist developments lack structural typologies and design elements necessary in encouraging eyes on the street, often creating dead zones that damage the entire community.

Parks, according to Jacob, are just as necessary as the street in providing a space for human interaction, and prescribes a series of design standards for parks, stating that the best parks are those which provide for a variety of uses, have a central gathering point, access to sunlight, and enclosure by buildings and diverse surroundings, criticizing newer parks in urban renewal developments that do not properly engage with the public realm either through their placement, surroundings, or overdesign. Lastly, Jacobs criticized the modern interpretation of a neighborhood as pigeonholing portions of the city into separate elements, thereby stifling interconnectivity, ignoring the reality of cities as patchworks of communities, and leaving certain neighborhoods vulnerable to elimination through urban renewal due to a lack of perceived connectivity.

Jacobs suggests an alternate breakdown of the constituent components of a city to encourage definitions based on function rather than space, allowing for spatial fluidity and greater community activism, with the City at the highest level, followed by fluidly defined and often overlapping districts of some 200,000 people, and then the lowest level as individual streets as neighborhoods. Per Jacobs' view, neighborhood quality is best determined by the means and effectiveness by which it governs and protects itself through residential cooperation, political pressure, and communal financial vitality, and that a successful neighborhood fosters lively streets, uses the street grid as continuous network throughout the larger district, uses parks, plazas and public buildings as part of its public realm fabric, and cultivates a sense of identity and uniqueness at the district level.

Jacobs concludes her book/study with four key recommendations for the future of American cities, which she deems "generators of diversity creating effective economic pools of

use," being (1) lining streets with mixed-use structures to facilitate near-constant activation of public space, (2) employing a fine-grained street grid of short blocks for pedestrian permeability, (3) ensuring cities have a stock of buildings of various ages and states of repair, and lastly, (4) encouraging density.

Jacob's activism and body of works including *Death and Life* echoed the spoken and unspoken concerns of countless Americans unhappy with the changes to the built environment and the mid-20th century cultural status quo that deemed such changes acceptable, necessary, and attacking all those who would speak out against "progress." Her work challenged a male-dominated profession and empowered future generations of Americans and people across the globe to prevent the further destruction of their cities and communities by governments, corporations, developers, architects, and planners who had nothing but disdain for fine-grained traditional architecture and urbanism and total disregard for those who called those places home.

Kevin Lynch

One of the most influential 20th century American urban theorists, Kevin Lynch revolutionized the field of city planning in his 1960 seminal work, *Image of the City,* the product of a five year study of the cities of Boston, Los Angeles, and Jersey City designed to evaluate how observers process information of the built environment through "mental mapping," an individual's conceptualization, vision, and interpretation of the city and urban form based upon their interactions and relationship to and with them.

As a result of the evaluation of public perceptions in *Image in the City,* Lynch developed a now commonplace system of mapping the built environment as a tool for urban planners and

community members alike to better understand and shape the cities and spaces they work, live, play, and shop in. According to Lynch, any mental image of a city, community, neighborhood, or any area of the built environment consists of five key qualities—Paths, Edges, Districts, Nodes, and Landmarks—and that identifying these aspects of a space can be utilized to fundamentally enhance the quality of spatial interventions conducted by architects, planners, and landscape architects alike.

(1) Paths are circulatory elements, including streets, sidewalks, alleys, paseos, highways, railroads, canals, rivers, trails, any and all spaces that allow human travel directly or indirectly and facilitate movement between and within space; (2) Edges are real or perceived boundaries within the built environment, and can include physical structures such as walls, buildings, and viaducts/overpasses, natural elements such as shorelines and hillsides, or even path elements; (3) Districts are mid-to large two-dimensional plane areas with common identifying characteristics that allow for the passage of humans via paths; (4) Nodes are sizable, enterable focal points of a city or subsection of a city that offer multiple perspectives to view and engage with the other elements, the most successful of which are unique and intensify the surrounding characteristics of the district; lastly (5) Landmarks are fixed or mobile significant points of reference such as buildings, signs, certain stores, natural features, public art, the sun, or transit lines that present memorable and unique aspects in their environmental context.

Within the set of five urban design elements identified via mental mapping, Lynch characterizes ten common themes, repeated references to specific design characteristics that designers, planners, architects, and landscape architects can utilize as practitioners of altering and improving space. These ten themes are: (1) Singularity, the sharpness and contrast of spatial

boundaries and the distinctiveness of spatial forms, such as a clear break between developed space and undeveloped land or the enclosure of a public space by streetwalls; (2) Form Simplicity, the ease of recognition and clarity of spatial forms, such as a rectilinear street grid or common architectural elements on buildings like rectangular lines, domes, gabled roofs; (3) Continuity, the continuation, wholeness, nearness, harmony, and repetition of edges, surfaces, and their elements, such as repeating bay windows; (4) Dominance, the domination of one part over others through size, intensity, and/or interest of a principal feature such as a central public square or particularly ornate or large building; (5) Clarity of Joint, the significant visibility of and interconnection between joints and seams in the urban fabric such as major intersections, waterfronts, and transit stations; (6) Directional Differentiation, the differentiations between the ends, sides, and compass directions of spaces through asymmetry, gradients, and radial references like pathways to and from the center of an area, buildings fronting a park, the width of north-south avenues, and more; (7) Visual Scope, the presence of elements increasing the range and penetration of vision whether real or symbolic, such as through transparencies in structures, vistas, panoramas, axial planes, and topographic hierarchies; (8) Motion Awareness, the quality of clearly perceiving one's own motion through space, achieved through providing clarity along the paths traversing the urban form; (9) Time Series, that which is sensed over and across time, where spatial elements are simply and thoughtfully to others created and introduced both prior and following their own establishment, or purposefully the purposeful placed with increasing intensity, complication, and ornamentation of form to reach a spatial climax at a key junction; and lastly, (10) Names and Meanings, the non-physical characteristics of space and place that enhance the imageability—clear perception within the mind's eye—which, as per the title,

involve naming components of the built environment like naming a train station based upon the community or environment surrounding it, and the assigning of meaning to components, such as through designating areas as being historic, economic, and residential in nature, or revolving around commonalities in the built form through structural typology and/or themes.

Lynch's system of mental mapping organization influenced future generations of planners and designers to consider the individual human opinions and perceptions of the built environment, and provided the profession and academy with concrete system of conceptualizing and evaluating the real and imagined built form of communities and cities. Through the consideration of imageability, the image of a city as per the title of his work, practitioners could prevent harmful changes to the built environment and make positive ones through an improved understanding of the sociological function and perception of the physical realm.

Yi-Fu Tuan

A prominent Chinese-American human geographer, and instrumental in the development of the critical geographic field of humanistic geography, a subset of human geography focusing on the interpersonal relationships behind asymmetrical or exploitative relationships commonly analyzed in human geography. A great deal of his work addressed the realities and relationships between the physical entity of "space," and its simultaneously oppositional and sympathetic counterpart of "place," with perhaps the 1977 *Space and Place* most clearly conveying Tuan's socio-spatial dialectic.

Evaluating the push and pull factors of place and space, based upon the human experiences of social and spatial intimacy and distance, *Space and Place* defines each term,

explores the interplay between the two in cities across time and space, and the evolution of that relationship amidst changing design standards for the built environment between traditional, human-scaled pre-war urbanism and the modern post-war automobile-scaled urbanism. Tuan boldly declares that "place is security, space is freedom," and human beings are "attached to one and long for the other," defining both as the basic components of the lived world that are taken for granted, but with greater analysis and observation, can inform a working dialogue to improve both. Tuan, expressing the general definitions of space and place as understood in the fields of human geography, city planning, architecture, urban theory and sociology, identifies "space" as the physical plane of existence, the locations which people inhabit and utilize, whereas "place" refers to those spaces which have been imbued with unique qualities and personal/communal cultural and emotional attachments and meaning through the anthropocentric development and interpretation of space. A space can be a few city blocks, grassy plain, or a house; a place can be a beloved neighborhood, a lively historic city square, or a family home; and neither space nor place can be defined as such without the existence of the other.

Spaces can gradually transform into places through the act of the people inhabiting and utilizing them gaining familiarity with or attachment to them, and thus imposing meaning and a sense of place upon them, labeling spaces as sites of movement, but places as sites of pause, reflecting on the fact that certain spaces may never reach the status of places. The design of spaces within the built environment, alterations and transformations of cities, different spatial values of cultures and individuals, the human spatialization of time, can all impact the relationship between space and place in cities and in specific locations.

Traditional human-scaled cities tend to have a great stock of universally-recognized human places, whereas postwar sprawling automotive-scaled cities often suffer from an abundance of space and dearth of place, absent places recognizable as such to a broader perspective of people. Nonetheless, to a factory worker, a factory is a place of work and community, whereas to a municipal government official it is merely another space, Tuan asks a myriad of questions regarding the import and reality of places and spaces across cities and cultures, asserting that while design can help facilitate the transformation of space into place, ultimately it depends upon the collectivized and individual perception and analysis of spaces and places to determine the status of the built environment as a public realm, how people define it, how it defines them, and how that relationship can be modified in ways that uplift or damage the needs and wants of the people.

Economics and Historic Preservation

Donald Shoup

The world's preeminent scholar on parking, Professor Donald Shoup's analysis of impact that the provision and management of parking has had on cities and communities drastically changed the planning academy and profession, providing concrete evidence supporting a reimagining of parking in cities through more just and innovative land use strategies that reduce automobile dependency and facilitate the transition to more human-centric environments that planners and activists have been seeking for decades.

Through an extensive body of work consisting of several articles and two major books, the 2005 *The High Cost of Free Parking* and its 2018 follow-up, *Parking and the City,* Shoup's

evaluation of the economic, transportation, and land use impacts of parking on cities inspired additional scholarship on parking reforms and land use economies, legislative and on-the-ground action from municipal governments, showcasing the potential of monetizing public space devoted to automobiles to improve the lives of human beings.

The core of Shoup's theories revolve around parking as a missing link between transportation, land use, urban design, utilizing land value tax theories derived from 19th century social reformer and economic theorist, Henry George, who believed that while individuals should own the value they produce themselves, any rent-based revenue derived from land—natural resources, commons, urban locations—should be distributed equally amongst members of society. The *High Cost of Free Parking*, as per its name, primarily deals with enumerating the impacts that the provision of low cost or free on-street and off-street parking has on cities, describing the current parking climate as a tragedy of the commons and proposing land value tax theory based policies to address it.

Shoup presents the current climate of parking, particularly in North America, as one where drivers compete over a real or perceived scarcity of affordable on and off-street parking spaces; consuming time, crowding streets, expending greenhouse gasses, and pushing for the construction of additional parking facilities—all of which severely impact pedestrian quality of life by harming the natural and built environments through the reinforcement of a toxic car-dependent culture demanding more and more space be dedicated to the operation and storage of automobiles at the expense of all other forms of transportation.

In *High Cost,* Shoup traces the root of the disastrous parking climate, insatiable hunger of the automobile for parking, and all its deleterious impacts to pseudoscientific and arbitrary

standards for off-street parking determined by the Institute of Transportation Engineers and enforced through municipal zoning ordinances and parking legislation. Following the an analysis of the poorly designed ITE recommendations, *High Cost* delves into a number of case studies describing the construction and operational expenses involved in providing and maintaining the off-street parking various cities mandate in accordance with or exceeding the standards of the ITE, the difference between public and private on and off-street parking, the financial and environmental costs of the "cruising" that occurs as drivers prowl the streets in search of parking.

Shoup notes the ineffectiveness of on-street and off-street parking in commercial areas, observing (1) an uneven distribution of occupied curbside parking spaces, with several on less active streets remaining vacant while more popular locations saw near-constant occupancy; (2) the extremely poor condition of sidewalks and other urban infrastructural components despite being in areas generating or with the potential to generate massive parking revenues; and (3) the aesthetic impact of off-street parking lots and structures on the pedestrian realm, as well as the significant vacancy rates of many off-street spaces built per ITE-informed municipal parking requirements due to limited business and employee hours and restrictions on use of spaces. After providing the case-study related qualitative and quantitative data, Shoup then delivers three main recommendations to improve parking: (1) charging fair market prices for on-street parking that fluctuates based on demand to ensure 85% occupancy on every block; (2) returning parking revenue to neighborhoods through Parking Benefit Districts to fund various community programs and improvements to the built environment; and (3) removing off-street parking requirements to expedite and reduce the cost of infill developments bringing new businesses and

housing as well as promote a less car-dependent environment that would improve the pedestrian experience, reduce emissions, and enhance community vivacity through efficient land use.

Parking and the City, the sequel to *High Cost*, delves deeper into the world of parking as a tool for housing, transportation, land use, economic, and urban design reform, and after summarizing the key points and recommendations of its preceding work, lays out a three-part exploration into additional realities and innovative policy responses. The first component of *Parking* further examines the guidelines and processes of the Institute of Transportation Engineers, challenging the logic behind many of their parking requirements and addressing the unintended environmental and economic consequences that ITE standards and the cities that codified them into law suffer from, such as bundled parking, wherein parking spaces and the costs of maintaining them are included in the commercial and residential rents, providing tenants dedicated spaces they pay for regardless of whether or how often they use them—thus reinforcing a culture of automobile dependency that also drives up rents. The first part of the book also examines the massive excess of parking in the Greater Los Angeles area and the continuing expansion of parking availability despite concrete knowledge describing the detrimental impacts the endless provision of parking has on transportation, efficient land use, the housing and commercial economies, the built and natural environment, and more; as well as going over Mexico City's decision to eliminate parking minimums and reduce off-street parking availability, the economic, political, and social climate that produced those decisions as well as the progress on their implementation and impact.

The second portion of *Parking* expands the issues of the "right price for parking" brought up in the first book in the discussion of fluctuating on-street parking prices in order to evenly

distribute the occupation of spaces and ensure the availability of spaces for those willing to pay at a multitude of levels, based upon the distance they are willing to walk from their space to their destination. The section acts as an analysis and overview of systems implementing a version of the recommendation from *High Costs*, particularly the SFpark and LA Express Park market rate parking systems present in San Francisco and Los Angeles. In determining the "right price," Shoup also addresses the problems of cruising, handicapped placard abuse in commercial districts limiting public parking stock, discusses alternate systems for parking violation fines, parking prices, demand management ideas, policies for the optimization of public parking garages such as removing or reducing free parking hours, evaluating university campus parking policies, municipal market priced parking systems, and parking "cash-out" programs where employers who typically provide subsidized free parking spaces offer employees an alternative of accepting a cash subsidy to encourage alternate modes of traveling to work.

The final part of *Parking* acts as a sort of reexamination of parking revenue distribution methods, analyzing commercial metered and public parking lot/garage parking benefit districts in Austin, Beijing, Houston, Mexico City, Old Pasadena, Ventura, and a number of residential parking districts that utilize non-meter based fare collection on residential streets to collect revenue for the community. As a whole, Shoup's work takes a critical look at the role and potential parking has to both burden and uplift communities through the smart management of the public resource that is land and street space, and as more cities, states, and nations implement his recommendations such as creating commercial and residential parking benefit districts, eliminating parking minimums, utilizing market rate parking, unbundling parking, residential and commercial garage conversions, and more; the world grows closer to establishing a more

sensible and logical relationship with the lifeless hunks of metal that facilitate human transportation—cars as subservient to humans and the human built environment, not the opposite.

"Economics and Historic Preservation," Randall Mason

A discussion paper produced by for the Brookings Institution Policy Program in 2005 by Professor Randall Mason of the University of Pennsylvania's Historic Preservation and City Planning Departments, *Economics and Preservation* is an analytical review of various research materials pertaining to the economic costs and benefits of historic preservation in order to decision-makers and professionals to better analyze and employ said materials and inspire further academic exploration of the subject.

Mason concludes that preservation is a sound investment, saving costs in terms of new construction, increasing property values, and stimulating local economic development, while at the same time noting that methods used to determine the effects and value of historic preservation are varied, and that analyzing and applying preservation through an economic lens is a somewhat challenging prospect, and argues that improvements in study and evaluation methods are required in order to more concretely illustrate the economic impact of preservation on communities which take advantage of it.

The principal difficulties in gauging the economic success or failure of historic preservation lie in its inherent nature as a practice that is both public and private, as well as non-monetary and monetary. Under certain circumstances, preservation is a decidedly *private good*, a direct value-generating good and/or service consumed and traded by individuals within

the free market; while under others, it is a *public good*, an indirect value-generating or non-generating, providing collective non-market benefits by way of government agencies and non-profit organizations.

Economics and Preservation reviews the myriad of different methods used in assessing the value of historic preservation, including: (1) Basic Cost Studies, utilizing financial calculations development pro formas, audits, and cost-benefit analyses; (2) Economic Impact studies, determining the financial effect of preservation as a local and regional investment; (3) Regression Analyses, travel-cost and property value studies examining the relationship between several variables and the market price of historic preservation—the effect historic resources have on surrounding property, economic impact of travel to historic resources, etc.; (4) Contingent Value and Choice Modeling, measuring non-use values of public goods based on consumer preferences rather than market data to create hypothetical market scenarios to assess the public value of preservation, and; (5) Case Studies, offering direct analyses of examples of the economic impact of preservation through contextual narratives, descriptive statistics, and solid analytical frameworks.

Mason's analyses of relevant literature in *Economics and Preservation* draws several conclusions regarding the relationship between economics and preservation, under the five assumptions that historic preservation is a legitimate public good, reconciling cultural notions of value is confusing, the value of preservation need not solely be expressed quantitatively, the methodologies of a number of different disciplines need consideration, and the purpose of the study is advancing the debate about the economic value of historic preservation and strengthening the understanding of the role of preservation in enhancing the environment and

producing a healthy public realm. Randall states that there is (1) broad agreement that the economic and cultural benefits of historic preservation outweigh the initial costs as evidenced through a number of empirical studies; (2) no dominant model for how preservation costs and benefits should be expressed, with no individual study creating a total picture of benefits nor laying out a blueprint for success; (3) a wide variety of preservation literature, with contributions to determining the economic impact of preservation entirely dependent on the overarching framework question of the study.

In terms of concrete findings from the studies, Mason enumerates sweeping commonalities between the reviewed literature, stating that the cost of preservation projects are equivalent to lesser than new construction, the designation/registration of historic landmarks and districts is beneficial to their property value(s), perhaps most crucially—historic preservation is a significant economic generator, with dollars spent on preservation directly leading to job growth and increased spending by visitors traveling see individual landmarks, particularly so in the case of historic districts or areas with a large concentration of historic buildings.

Mason's review of available literature combined with an analytical perspective casts the impact of preservation in an extremely strong light, and despite the age of the report, many of its findings hold true to this day, perhaps even more so due to the addition of additional government incentive programs which Mason determined were a critical component to easing the preservation process and furthering the generation of additional economic activity and investment.

US Secretary of the Interior Historic Preservation Standards and Guidelines

The United States Department of the Interior sits at the top of the administrative hierarchy of historic preservation in the United States, and as such, has developed a comprehensive suite of historic preservation related guidelines outlying preservation theories and definitions, federal preservation policies and procedures, and most importantly, operational standards upon which all preservation projects in the United States at the national, state, county, and municipal level are held to.

The 1966 National Historic Preservation Act, a landmark piece of legislation that established the National Register of Historic Places, list of National Historic Landmarks, created State Historic Preservation Offices for each state of the Union, and thusly placed the administration of preservation under the National Parks Service, overseen by the Department of the Interior. The head of the DOI, the Secretary of the Interior, today publishes a series of seven advisory—not regulatory—Secretary of the Interior's Standards and Guidelines for (1) Archeology and Historic Preservation, (2) Architectural and Engineering Documentation, (3) Federal Agency Historic Preservation Programs, (4) Historic Vessel Preservation, (5) Rehabilitation, (6) Treatment of Historic Properties, and (7) Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes.

Among these seven, the most typically applied in the at the municipal level are the SOI Guidelines for the Treatment of Historic Properties and the SOI Guidelines for Rehabilitation, which together outline the principles and standards for preservation/conservation, restoration, rehabilitation, and reconstruction at a theoretical and practical level, with the Architecture and Engineering Documentation and Federal Agency Historic Preservation Programs guidelines applicable as well, albeit focusing more so on required procedures within the preservation rather

than theory-based standards of the Rehabilitation and Treatment guidelines. The SOI guidelines are used directly by the United States government when conducting preservation work on federally owned and managed properties, and directly inform decisions of state and local governments and officials in various design review processes pertaining to historic structures granted protective status individually via landmarking, or in groups through the creation of historic districts.

The SOI Treatment Guidelines consists of standards for the four methods of preservation, with subsection guidelines for each, with one set of standards applied to an historic property undergoing treatment, with the applied standards depending on the significance of the resource, extant physical condition, extent of available documentation, and interpretative goals when applicable. The Treatment Guidelines consist of technical and design-based standards for the maintenance, repair, component replacement, alteration and/or addition to historic resources, and thus forms a robust framework applicable to historic properties of any and all size, use, materials, and construction methods. The SOI Treatment guidelines apply to the entire site of an historic property, governing alterations to its exterior, interior, landscape elements, and even the appearance and form of adjacent properties—historic or otherwise—to ensure the preservation of a resource's context.

The SOI Rehabilitation Guidelines share some considerable overlap with the Treatment Guidelines, but directly focus on the repurposing and modification of historic structures as part of adaptive re-use efforts, and highlights a series of ten standards, that (1) properties will retain their historic use or be adaptively re-used with minimal change to its distinctive materials, features, spaces and spatial relationships; (2) the removal of any distinctive features contributing

to a historic property's character will be avoided in the interest of retaining and preserving its unique qualities; (3) properties are a physical record their time, place and use, and changes creating a false sense of historical development are to be avoided, (4) past alterations to an historic property which have since have acquired historic significance will be retained and preserved; (5) distinctive materials, features, finishes, construction techniques, and/or examples of craftsmanship contributing to a property's historic character will be preserved; (6) damaged or deteriorated historic features should be repaired, save for cases of extensive damage, wherein they should be replaced with recreations matching the originals; (7) any required chemical or physical treatments should be undertaken with great care, ensuring that an historic property is unharmed; (8) any discovered archeological resources are to be protected and preserved in place, or if necessary, moved via mitigation measures; (9) any new additions, alterations or new construction will not destroy historic elements and relationships characterizing an historic property, and any new work should be differentiated from but compatible with the extant structure's materials, features, size, scale and proportion, massing; and (10) any additions or adjacent new constructions should be designed and built to ensure that if they are removed in the future, the integrity of the historic property and its surroundings would be unimpaired.

Part and parcel to these standards are a series of technical and design-based guidelines similar to those of the SOI Treatment Guidelines, detailing various means by which adaptive re-use projects, whether isolated or in conjunction with preservation, restoration, or reconstruction efforts can appropriately and sensitively modify historic resources. These include standards for masonry, wood, metals, roofs, windows, entrances/porches, storefronts, structural

systems, spaces/features/finishes, mechanical systems, site, setting, energy, new additions, accessibility, and health/safety for building interiors, exteriors, and landscaping.

Integrity and significance are the two guiding elements that the DOI, NPS, and various SHPOs and local governments utilize in determining whether or not a structure can be classified as historic, and thus subject to the advisory guidelines of the SOI whether directly applied by the federal government or through discretionary state, county, and municipal review bodies following affirmation of historical status. To be recognized as an historic resource, a building, site, district, or object must exhibit historical, cultural, architectural, and/or aesthetic significance at the national, state, regional, or local level—depending on the classification being pursued—while also maintaining a significant degree of physical integrity in order to convey its significance.

The various SOI guidelines are designed to provide all levels of American government with a means to ensure that the significance and integrity of recognized buildings, sites, districts, or objects are not impeded either through deterioration, alteration, addition, or changes to their surroundings. While not binding in and of themselves, the decisions and mandates, and actions of bodies informed by them are, and thus, the SOI guidelines comprise the heart of historic preservation planning in the United States following their designation as per national, state, regional, and local standards informed by the 1966 national Historic Preservation Act, which have informed all levels of government in the designation of historic spaces and places.

IV. METHODOLOGY

The quantitative and qualitative data informing the Westwood Village and Santa Barbara cases study analyses are derived from a myriad of primary and secondary sources as well as direct surveys of the built environment. The historical development of each case study utilizes past and present newspaper articles; textbooks and academic papers; surveys, studies, and reports conducted by government agencies and professional analytical firms; historical and modern promotional materials, magazine and journal articles, and the websites of various organizations and institutions part of the historical evolution of each community.

Materials used in the survey and analysis of current physical conditions of each study area combine individual visual observation and measurements, data gathered through municipal and county surveys, current and historical ground and aerial imagery, various primary source documents regarding the former statuses of the built environment, academic papers, newspapers, government and private organization websites, and several other documents containing descriptive information pertaining to the appearance, form, and in some cases evolution of the public and private realms.

Analysis of current administrative infrastructure for both case studies by and large utilizes primary source documentation directly from the city governments of Los Angeles and Santa Barbara, including reports and guidelines, municipal codes and ordinances, general and specific plans, government websites, zoning and transit maps, and more. Secondary sources from associated organizations and publications clarifying and analyzing, and/or providing recommendations for the adjustment of government policies, procedures, and guidelines to their constituencies and the public at large were also utilized.

Commercial analysis of each case study makes extensive use of secondary source economic evaluations conducted by private consultation firms as well as the University of California, enumerating varyingly quantifiable data concerning rents, business compositions, parking revenue, business revenue, and other factors. Primary source fiscal and revenue reports from municipal governments were employed in determining local parking revenue from garages and on-street parking, and a number of news and magazine articles as well as data from community organizations was used to confirm and enhance understanding of the commercial health of each case study, both by quantitative numerical measures as well as qualitative observations of the local economy.

Lastly, the cultural components of each case study were informed by tertiary sources compiling a list of various communal organizations and associated activities in each case study, upon which primary and secondary source material was gathered from the websites of various agencies, organizations and institutions operating and managing community cultural events and activities. Data was collected from fiscal and operational reports, planning documents, guidelines, promotional materials, and historical-biographical materials addressing the evolution and goals of key groups and events run by business improvement districts, parks and recreations departments, museums, theatre companies, societies, and various non-profits.

The data collected from these sources and other ancillary documentation was then combined with the various theory-based literature enumerated in the prior literature review and the personal, academic and professional experience of the author in order to facilitate an in-depth analysis fueling a series of policy-oriented recommendations for the improvement of Westwood

Village followed by exemplary instances of interventions executed in support of said recommendations.

V. CASE STUDY: WESTWOOD VILLAGE, LOS ANGELES, CA

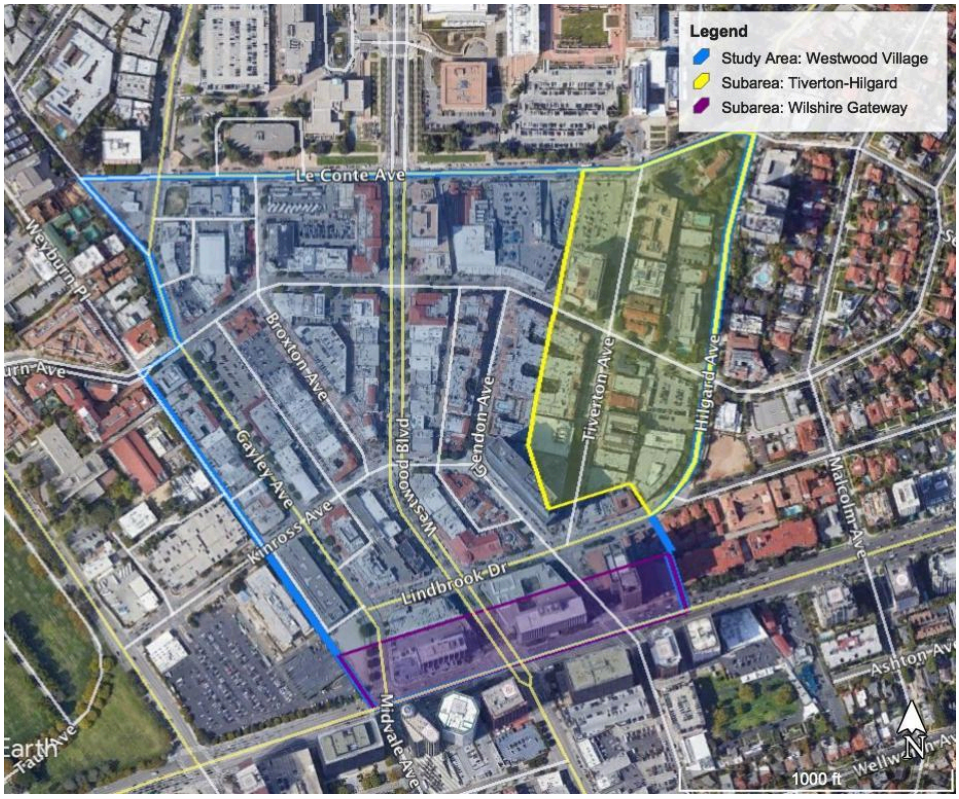
1. Confines

As the master-planned commercial district for the Janss Investment Corporation's Westwood development, the boundaries of Westwood Village have generally been well defined since its inception and construction during the late 1920s. Broadly speaking, Westwood Village is approximately trapezoidal area surrounded to the north by the campus of the University of California, Los Angeles; to the west by the Los Angeles National Cemetery; to the south by Wilshire Boulevard; and to the east by the single-family residences of the Westwood and Holmby Hills, respectively.

More specifically speaking, however, the "official" boundaries of the Village are rather difficult to determine, as all available definitions today vary between official planning documents, analytical studies, and maps produced by public agencies, private companies, community organizations, educational institutions, the press, and digital mapping services. Upon examination of all current definitions of the Village's boundaries, it was determined that a more holistic definition grounded in historical trends and geographic elements more so than land use and zoning was prudent, therefore, for the purpose of this study, a new set of boundary and area data for Westwood Village was developed.

Westwood Village is an approximately 75 acre trapezoidal area with a roughly 1.5 mile perimeter primarily consisting of streets: Le Conte Avenue to the north, Hilgard Avenue to the

east, Wilshire Boulevard to the south, and Weyburn Place to the west. The exact course of the Village's borders, moving clockwise from the intersection of Westwood Boulevard and Le Conte Avenue is as follows: east on Le Conte to Hilgard, southwest on Hilgard to the alley between 10850 Lindbrook Drive and 10833 Wilshire Blvd, south along the alley to Wilshire, west along Wilshire to the western edge of the triangular lot at 10955 Wilshire, north along a property line that becomes Weyburn Pl to Weyburn Avenue, east on Weyburn Ave to Gayley, north on Gayley to Levering Avenue, north on Levering to Le Conte, and finally east on Le Conte to Westwood. This study area is larger than the Westwood Village Specific Plan's definition of the Village, in that it stretches south to Wilshire and east to Hilgard, but smaller than that of the Westwood Village Improvement Association, in that property south of Wilshire and east of Hilgard are excluded due to historical and geographic factors.



Aerial imagery of Westwood Village superimposed with case study boundaries, with two sub-areas overlaid onto the main study area boundaries: the Wilshire Gateway highrise portion at the southern limit, and the Tiverton-Hilgard residential portion at the eastern limit.

In acknowledgment of the points of contestation found between the numerous official definitions of the boundaries of Westwood Village as well as historical divisions within the Village, the study area created for this report denotes two sub-areas, the Tiverton-Hilgard and Wilshire Gateway sub-areas. The former is and has been primarily occupied by multifamily residences since the development of the Village, and was historically denoted by its absence of the unique sidewalk design and "Westwood Special" electroliers found throughout the remainder of the Village. The latter is a narrow stretch occupied by three (soon to be four) high-rise commercial buildings fronting Wilshire Boulevard, and was historically home to two block-wide public parks at the northwest and northeast corners of the intersection of Wilshire and Westwood separated from the Village by a linear alleyway, serving as the visual gateway and formal entrance to Westwood Village throughout its existence.

2. Context

The modern history Westwood Village occupies today dates back to the last years of the Viceroyalty of New Spain. 1820, the last Spanish Governor of Alta California, Pablo Vicente de Solá, granted a league (4,428 acres) of land south of the Santa Monica Mountains to retiring soldier José Maximo Alanis as a reward for his loyal service to the Empire, including accompanying Felipe de Neve on the 1781 expedition founding the pueblo of Los Angeles[1].

However, given the turmoil surrounding the collapse of Spanish rule, Alanis was not recognized as the property's owner until 1843, when Mexican Governor of the Californias,

[1] Robinson and Robinson, *Land in California*, 57.

Manuel Micheltorena, finally granted Alanis the deed to his property, the "Rancho San Jose de Buenos Aires." After Alanis' death in 1851, the property would change hands multiple times until once again finding a long-term owner in 1884 with Jonathan Wolfskill's purchase of the property. In 1887, the Santa Monica Land and Water Company purchased the property with the intent of developing it into the town of Sunset, CA, but by 1891, the SMLWC had entered bankruptcy, and the land was returned to Wolfskill, who retained the property until his death in 1913, when his heirs assumed joint ownership of the property for six more years[2].

In 1919, British expatriate Arthur Letts, founder of southern California's "the Broadway" department stores, bought the Rancho San Jose de Buenos Aires—which had since reduced in size since to 3,296 acres through minor subdivisions—for a total of $2,000,000 ($29,904,971) with the intent of developing a new residential community[3]. Although Letts died before his vision for the area was realized, his son-in-law, Harold Janss, and Harold's brother Edwin, second generation scions of the successful development enterprise known as the Janss Investment Company, picked up the baton in 1923 and began planning a community to be located there called Westwood Hills, or as it would become more commonly known, Westwood[4].

In 1925, the Regents of the University of California announced that its "Southern Branch," recently rechristened as the University of California at Los Angeles, would make its new home on 384 acres at the northern edge of Westwood. In response, the Janss brothers hired nationally recognized city planner and circulation expert Harland Bartholomew of St. Louis and L. Deming Tilton of Santa Barbara to create a master plan for a "business park" set at the foot of

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[2] Fowler et al., "Westwood Survey Report," 5–6.
[3] "Arthur Letts Buys the Wolfskill Ranch for Two Millions Cash."
[4] Wanamaker, *Westwood*, 17.

the future campus, a University Village[5].

Development in the commercial district, later renamed Westwood Village, was held to strict architectural and aesthetic standards by the Jansses to cultivate the character of an "Old World" Mediterranean town to harmonize with the Lombard-Romanesque architecture of the new university campus[6]. Designed as a compromise between pedestrians and automobiles, the Village was planned as an exclusively Spanish Colonial/Mediterranean Revival style, enforced by the Janss' Architecture Review Board, mixed-use commercial district built on an irregular, triangular street grid absent any central public plaza or park to maximize property values and encourage circulation.

The extent to which for the on-foot and in-vehicle experiences were each considered is evident in a number of original features, including, but not limited to: 15' setbacks from Village alleys to provide parking for employees, high-capacity diagonal parking on certain Village streets, buildings with interior patios and courtyards, wide streets and sidewalks, regularly spaced ornate streetlights and street trees, two parks on Wilshire for pedestrian use and to provide a clear vista of the Village skyline to Wilshire motorists, a wide and lush median on Westwood Boulevard attractive to pedestrian and motorists, strategic placement of anchor tenant monumental structures at intersections for aesthetics and way-finding, colocation of specific business types interspaced with diverse retail to encourage window-shopping, upper floor student in central Village buildings such as the Janss Headquarters and Holmby Hall, a dedicated multifamily residential section along Glendon, Tiverton, and Hilgard.

The Village was planned as a local and regional attraction combining aspects of a

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[5] Stern, Fishman, and Tilove, *Paradise Planned*, 186.
[6] McGroarty, *A Year and a Day; Westwood Village, Westwood Hills*.

proto-outdoor mall, college town, and a neighborhood community commercial hub. A veritable second downtown for prominent regional and national businesses, Westwood Village was a shopping center home to business such as Fox Theatres, Bullock's, Desmond's, Sears, J.C. Penney, Atlantic & Pacific, Myer Siegel; but also a hub for services and housing for UCLA students; and a neighborhood local commercial and cultural center of restaurants, small businesses, and goods stores for the residents of the thousands of single-family homes throughout the entire Westwood development.

The Village sported a combination of walking old world charm alongside most modern and up-to-date services and amenities for its customers, particularly in encouraging the arrival for customers by way of the automobile, for example by advertising the Village's accessibility to motorists in a 1928 brochure[7] noting the plethora of major arterials by which one could reach the Village, "via any one of *four* great city-to-sea boulevards: Beverly Boulevard, Wilshire Boulevard, Santa Monica Boulevard and Pico Boulevard," with another 1931 promotional brochure[8] articulating "ample free parking space makes for ease of shopping." However, Jansses quickly realized their initial plan for automotive accessibility and infrastructure in the Village was flawed, as the Village's rapid success forced the Jansses to alter aspects of their master plan on the fly, reallocating parcels originally slated for the development to serve as surface parking, with anchor businesses such as Desmond's and Sears receiving dedicated lots fronting Weyburn and Westwood, damaging the original intention of a high-quality pedestrian experience. Large portions of entire blocks were utilized for parking, such as the entire western halves of the Weyburn/Broxton/Kinross/Gayley and Le Conte/Tiverton/Weyburn/Glendon blocks, and by the

[7] Janss Investment Corporation, "Westwood Hills Brochure."
[8] Chandler, "Map of Westwood Hills and Holmby Hills."

early 1950s, the two gateway parks along Wilshire were paved into surface parking lots.

In 1928, construction began on the first buildings to house the district's inaugural businesses, all 34 of which had been carefully selected by the Jansses. A year later, Westwood Village was open for business, and quickly became a hit with Southern California residents as well as the American architecture and planning community, which lauded its combination of pedestrian-oriented spaces amid an auto-oriented street grid replete with parking for all visitors; although the popularity of the Village as a pedestrian experience would quickly come into conflict with the reality of limited space in which to store the automobiles carrying them, as the Jansses had underestimated the amount of parking necessary for the popular district. In spite of the Great Depression, the Village was so successful that its initial offerings grew to over 452 businesses by 1939, at which point its Fox Village and Bruin Theatres had established the district as a top contender for Hollywood's frequent red-carpet film premieres[9].

The citywide zoning reforms in 1946, including Los Angeles' first commercial parking requirements, had little effect on the environment of the mostly built-out Village[10]. Changing aesthetic trends contributing to the gradual loosening of the Spanish Colonial/Mediterranean stylistic restrictions originally put in place by the Jansses, and a number of buildings were built in different but compatible styles to SCR, such as Streamline Moderne, Stripped Classical, Hollywood Regency, New Orleans style, and more. However, the new city zoning reforms enabled the closure of Glendon between Weyburn and Le Conte for the construction of the most monolithic structure built during Janss management, Welton Beckett's new Bullock's Westwood building in 1951, a sprawling mid-century modern affair surrounded by a sea of parking.

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[9] Stern, Fishman, and Tilove, *Paradise Planned*, 187.
[10] Mukhija and Shoup, "Quantity versus Quality in Off-Street Parking Requirements," 299.

The community did not define the built form of the Village, the Jansses did, and in doing so, the reverse occurred—the Village's built form defined the community. The Janss Company did not take steps to ensure the community wholeheartedly embraced their vision and would carry it out, as they had no need or desire to do so. Control and management of the Village was their responsibility, and fostering a strong attachment to the built environment was both unnecessary and could prove a nuisance to future company plans, be it inharmonious development or even the sale of the Village. Despite the absence of a concerted effort to educate and align the community with their original vision, hundreds of UCLA students and community members protested against the closure of a block of Glendon for the construction of the new Bullock's Westwood.

After ignoring all opposition to their late 1940s/early 1950s Village modifications, closing the northernmost block of Glendon, constructing the new Bullock's, paving the two formal gateway parks on Wilshire, and reducing the 20' Westwood Boulevard median of grass, palms, calla lilies, and birds of paradise to a 5' strip of flowering shrubs and palms[11], the Jansses took wind out of the sails of any community pushback. This was partly due to such changes reminding Westwood Villagers of the absolute authority that the Janss Company held, but more so due to the positive reception of the outcome that the alterations produced. While the loss of a city block, two lovely parks and the Westwood Boulevard median were aesthetically unpopular, the opening of a brand new auto-centric department store and provision of additional space for he circulation and storage of automobiles were extremely popular, when considered holistically, did little to disrupt the character of Westwood Village, but served as a harbinger of even greater

[11] Van Petten, "Westwood."

changes to come.

That change would eventually arrive in 1954, when the Janss brothers transferred ownership of their Westwood Village holdings to George Gregson, Edwin's son-in-law, who in turn sold all but one of the Village properties to real estate developer and hotelier Arnold Kirkeby in 1955 for a record-breaking $6,500,000 ($58,180,173)[12]. Almost immediately, Kirkeby dismantled the Janss' Architectural Review Board, eliminating the guidelines that had upheld the village's thematic consistency and human-scaled design, as well as the Janss' control over the location and assortment of businesses, each of which were responsible for the fine-grained urbanism and economy that made the Village a success for over 25 years.

The Janss' had finally and fully abandoned their vision Village, leaving its fate in the hands of a developer who had no interest in carrying on their original vision; their singular management, which for so long had been the guiding force for the Village's built environment, was now a destructive one. Even if Westwood Village's business owners and residents wanted to preserve their built environment, the wholesale transfer of nearly all of the Village's parcels to a new developer provided them only two highly ineffective recourses: appealing to their new corporate overlords, or protesting against them. The former was completely futile given the amount of money involved; and the latter extremely limited in scope due to the community's lack of an overwhelming sense of attachment to or responsibility for their built environment or the principles that informed it.

In 1956, Los Angeles removed the 150-foot height restrictions that had been in place citywide since 1911, paving the way for a substantial rezoning measure two years later in 1958[13].

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[12] "Westwood Area Sold at $6,500,000."
[13] Masters, "L.A.'s Changing Skyline."

These two policy changes enabled the construction of a pair of high-rises on the village's twin public parks that once occupied the northeast and northwest corner lots at the intersection of Westwood and Wilshire Boulevards, the Linde Medical Plaza in 1961, followed by the Kirkeby Building in 1962[14].

At the same time, UCLA was in the midst of a massive construction campaign designed to accommodate the exponential increase in student enrollment following the end of the Second World War. Starting in 1947, the campus filled its dramatic arroyo to make way for the construction of several new classroom buildings[15], including the Music Building (Schoenberg Hall), the Architecture Building (Perloff Hall), Bunche Hall, the Business and Economics Building (Public Affairs Building), and Law Building. However, amid all of the major construction projects on campus during the 1950s, the massive UCLA Medical Center, replacing the orchards and amphitheater along the eastern side of Westwood Boulevard north of Le Conte Avenue in 1955, initiating the fundamentally alteration of the spatial relationship between Westwood Village and the University[16].

The Westwood community and planning administration of the City of Los Angeles were concerned about the impact that emergent rapid development of UCLA and Village could have on the broader area, with LA city planner John E. Roberts voicing his worries as early as 1958 in Los Angeles Times article[17], telling reporters that "some present buildings may be torn out of Westwood Village to make way for parking structures," and remarked that "the Westwood business and residential development is one of the finest in the country…heaven help Los

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[14] Van Petten, "Westwood."
[15] Woo, "Maynard Lyndon; Architect for UCLA's Bunche Hall."
[16] Dundjerski, *UCLA*, 115.
[17] "Parking for Future Tall Buildings Seen as Westwood Village Problem."

Angeles if we wipe out something like this because of no planning!" After addressing the physical and sentimental impact of an increase in parking structures, Roberts then cited the logistical difficulties that the addition of high-rise developments and parking garages would have on traffic in the immediate street grid, stating that "1870 cars use the intersection of Veteran Ave. and Wilshire Blvd. during a 24-hour period, capacity is 2400 cars," and in the span of seven years, "the intersection, at the present rate of expansion, will be handling 2628 cars," all the while nearby UCLA continues to expand, even considering closing Westwood Boulevard from Le Conte Avenue to Sunset Boulevard.

In 1961, a year prior to his death, Kirkeby sold his Village holdings to Manuel Borenstein, Harvey Silbert, and Bernard Silbert's Westwood Village Development Company, which was intent on implementing a comprehensive $50,000,000 ($432,571,906) re-development program for Westwood Village, hiring Gruen Associates to assist in drafting a long-range development plan for Westwood Village, but strong community pushback against major development ultimately thwarted the effort[18]. Nonetheless, despite lacking a long-range development plan, 1961 marked the beginning of the WVDC's decade-long reign of architectural terror, demolishing several Janss-era buildings, including but not limited to Percy Parke Lewis' iconic Sears-Roebuck Building; Allen Siple's Great Atlantic and Pacific and Tea Company Building; Morgan, Walls & Clements' Security First National Bank Building; and many Spanish-Mediterranean revival apartments and shops on Glendon Avenue[19]; each of which was replaced by surface parking lots or banal, monolithic buildings paying no concern to the architectural and typological character of the Village, with a number of high rise office and

[18] Fowler et al., "Westwood Survey Report," 13.
[19] Wanamaker, *Westwood*.

residential towers directly intruding upon the human-scaled environment.

The 1960s building boom in the Village was matched by continuing construction on the UCLA campus. In 1960, UCLA made the controversial decision to close Westwood Boulevard north of Le Conte Avenue in to better accommodate pedestrian flow between the new dormitories and the central campus[20], signaling the start of a decade of constant construction. South of the central campus, a suite of monolithic classroom, office, and laboratory buildings were constructed to house the growing STEM departments, including Boelter Hall, Knudsen Hall, Young Hall, the Math and Sciences Building, the Engineering buildings, Franz Tower, and the Geology Building, to name a few. North of Bunche Hall, several arts and cultural buildings were completed around a new sculpture garden, including the Undergraduate Research Library, Melnitz Hall, Slichter Hall, and the Dickson (Broad) Art Center[21].

At the western edge of campus, a number of student offerings were completed, including the 12,829-seat Pauley Pavilion indoor basketball arena in 1965[22], the 11,7000-seat outdoor Drake Stadium in 1969[23], the high-rise Sproul, Dykstra, Hedrick and Rieber dormitories, and the Ackerman Student Union in 1961[24]. UCLA also added six multistory garages across campus in the 1960s, historic cementing its status as a commuter school, and quite literally paving the way for additional traffic and automobiles throughout the Westwood area[25].

The addition of an on-campus student housing and additional parking to UCLA

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[20] "W.L.A.Traffic Crisis Feared."
[21] Hamilton and Jackson, *UCLA on the Move, During Fifty Golden Years, 1919-1969*, 142.
[22] Johnson, "It's Seen Glory Days, Better Days."
[23] Crowe, "Morning Briefing : Crowe's Nest : UCLA Stadium Plan Quickly Became a Political Football."
[24] Luther, "Big Building on Campus."
[25] Hamilton and Jackson, *UCLA on the Move, During Fifty Golden Years, 1919-1969*, 142.

fundamentally altered the University's dynamic relationship with Westwood Village. Whereas the majority of the non-commuting student population resided in the Village, North Village, and their immediate surroundings, allowing the Village to provide necessary services such as retail, grocery, dining, leisure and more. The addition of a few thousand on campus residents and provision of additional parking space for commuters necessitated the provision of additional on campus services to those at Kerckhoff Hall and Mira Hershey Hall, including four dining halls for student dormitories, a dining facility in the south campus Court of Sciences Student Center, and a cafeteria, bowling alley, barber shop, and ballroom in Ackerman Union.

However, amid all of the expansion underway at UCLA, one of the most impactful 20th developments for Westwood Village was the completion of California Interstate 405, the San Diego Freeway. From 1957 to 1969, a 72-mile, eight-lane, grade-separated concrete automotive right-of-way—the most trafficked freeway in the nation today—was built between the cities of San Fernando and Irvine, California. The portion of the freeway spanning between West Los Angeles and the San Fernando Valley, which runs parallel to Sepulveda Boulevard as it passes by Westwood Village and UCLA, was opened to private automobile traffic on 21 December 1962[26], and its Wilshire Boulevard off-ramp ushered in a new era of auto-mobility into a Village that was not prepared for it.

The rapid influx of automobiles were undoubtedly a catalyst leading to the City of Los Angeles narrowing and destroying some of the Village's original sidewalks to provide additional vehicular capacity, and replacing the ornate streetlights with standard "cobra head" sodium lamps to provide additional lighting for night-time visitors (drivers) to the Village in 1966[27]. That

[26] Faigin, "California Highways (Www.Cahighways.Org): Routes 305 through 440."
[27] "Street Lights."

same year, the opening of a single business would signal the beginning of a drastic transformation of the Village which would define its character throughout the rest of the 20th century as a neighborhood sporting one of the densest concentrations of movie theatres in California. In 1966, the Westwood Development Corporation completed the conversion of a Broxton Avenue retail space into the Regent Theatre, securing its operation as part of the local Los Angeles arthouse theatre chain, Laemmle Theatres.

The Laemmle Regency was the third theatre in Westwood Village—the first built since the Fox Bruin Theatre opened its doors in 1937—and as the only arthouse theatre in the university-adjacent Westwood Village, proved a massive success showing long runs of foreign films, art films, and experimental films to the cosmopolitan Westwood populace, quickly prompting the WDVC to explore constructing additional theatres to meet the apparent demand. Between 1966 and 1975[28], the number of theatres in Westwood Village had risen from two to seven, and the number of screens from 2 to 10, the higher proportional figure as a result of the extra screens provided by multiplex Mann Westwood 4; and if one includes the theaters in Westwood south of Wilshire, the same nine year timespan saw the stock of theatres grow from three (Village, Bruin, UCLAN/Crest) to a total of 11, with available screens increasing from 3 to 17.

As the Village began gradually doing away with its fine-grained economy and restructuring around a market of cinemas, nightlife, and the ancillary business types supporting them, two competitors emerged in the greater Westside region to try and capture the growing Westside market, and in some ways provide an alternative to the Village, which for some 30-odd

[28] Cinema Treasures, "Movie Theaters in Westwood Los Angeles, CA - Cinema Treasures."

years had been the commercial darling of the western limits of the City of Los Angeles. The 1964 Century City Mall and 1965 Third Street Mall/Promenade, located in the emergent Century City development and Downtown Santa Monica, respectively, offered Angelenos a taste of full pedestrian-automobile segregation. The two outdoor malls relegate vehicles to multistory or subterranean garages while providing shoppers with wide, landscaped, thoroughfares to traverse while perusing through stores, decidedly casting aside the pre-war Janss notion of compatibility, and in the case of the Third Street Promenade, doing so amid several blocks of charming, pre-war, human-scaled architecture.

In the over thirty years that passed between the opening of the Village, Los Angeles had gone from having one of the largest urban rail networks in the world to having no urban rail whatsoever, with the automobile emerging as the predominant mode of transportation, and built environments that could cater to cars and the customers they carried with them would succeed over those that did not. While the Century City Mall and Third Street Promenade were successful in their own rights initially, they were unable to truly compete with the Village, especially as it continued upon the path of a trend-driven proliferation of cinemas, clubs, and the various businesses supporting them, all located just off the San Diego Freeway and adjacent to a university filled with hip youngsters.

After having suffered through numerous modifications to the Village for over a decade, and while in the midst of a rapid proliferation of a single use type, concerned Westwood community members determined to safeguard what remained of Westwood Village's original character and use mix, contracting Gruen Associates in 1973 to draft one of the Los Angeles' first Specific Plans, which proposed new local restrictions and standards to Westwood Village

not present in standard city zoning. The 1973 plan set standards for the built environment to meet the goals of the 1973 stakeholders: prohibiting the construction of additional high-rises north of Wilshire Boulevard, protecting the Village's historic buildings from demolition, promoting a healthy and balanced mixture of business, and ensuring a healthy flow of automobile and pedestrian traffic, and providing additional parking spaces and garages to ironically accommodate the increasing number of visitors driving to the pedestrian-friendly district[29]. Despite the Village's landmark creation of perhaps the first modern Specific Plan in Los Angeles, the city would not formally adopt the Westwood Village Specific Plan until 16 years later, although the version adopted was not the 1973 original, but one based on a later 1986 plan by Gruen Associates.

A 1974 article from the *LA Times* details the proposed "mini-building boom…in parking structures," pursued by the Los Angeles Board of Parking Commissioners and the Off-Street Parking Agency which in some ways aligned with the 1973 Specific Plan's recommendations for placing garages at the periphery of the Village and using shuttles to access a pedestrian-oriented Village center, but in some ways going against their recommendations, citing an engineer from Wilbur & Smith Associates in saying that "mass transit would not solve the problem," and "relatively well-to-do patrons" of the Village who "depend on their vehicles for convenience would have little interest in riding a minibus or other mass transit vehicle." The Janss' initial underestimation of the insatiable appetite of the automobile for land devoted parking, and then satiating that appetite with free parking and several surface parking lots, had cultivated a distinctively anti-pedestrian mindset surrounding the Village, backing away from the

[29] Historic Resources Group, "Kelly Music Building Historical-Cultural Monument Nomination," I–2.

pedestrian-automotive compromise initially envisioned, and in doing so making it extremely difficult to reduce automobile dependency in the multiple-owner environment succeeding their era of management.

Intent on vastly increasing the Village capacity from its 12,000-15,000 daily spaces, which fell "900 spaces short" during peak hours, the BPC and OPA advocated for a massive array of peripheral and interior garages going well above and beyond the recommendations of Gruen Associates the previous year, including a four-level 500-car structure with ground-level shops on Broxton Ave, a three-level, 350-car structure with ground level shops on a surface lot between Glendon and Tiverton Aves, a nine-level, 350-car structure as part of a 10-story, 185-room hotel at the northeast corner of Gayley and Weyburn, and a structure on a surface lot on Glendon between Kinross and Weyburn.

By the end of the 1970s, Westwood Village had become one of Southern California's commercial, entertainment, and nightlife hotspots, and was regularly overwhelmed with students, residents, visitors from throughout the region—along with all the cars accompanying them. However, the Village had grown to become a victim of its own success; a success built upon the rapid population growth, major expansions to the UCLA campus, rezoning in its immediate surroundings, and a refusal to push back against the domination of the automobile and its insatiable hunger for more and more access via freeways, widened streets, and parking lots kicking into full swing by the 1950s and 1960s.

Community members took a number of steps to address these issues, as evidenced in a 1977 *Los Angeles Times* article[30] examining proposed amendments to the 1973 Specific Plan

[30] "Village's Night Congestion Attacked."

regarding parking requirements for theatres, discotheques, and nightclubs as a means to "block the establishment of additional night clubs or theaters because of the high price and scarcity of land in the Village" and "help mitigate traffic and parking problems." Support for such a program was not necessarily widespread, with a separate *Los Angeles Time*s article[31] includes a number of arguments against implementing an increase in parking requirements, with business owners in the Village progressively arguing that Westwood Village had more than adequate parking, but that it was simply not being used, stating that many parking facilities are closed at night due to an absence of use, declaring that additional requirements would stifle construction and that "there is no reason to build more and more garage space when the existing facilities should be used."

District 5 Councilmember Zev Yaroslavsky stated that the Village, had transformed from a "community-oriented commercial area into a regional entertainment center," and that the rapid proliferation of entertainment uses "displaced essential community-oriented businesses over the years," leaving the Village an agglomeration of new businesses created around the entertainment scene, including "more than 50 restaurants in Westwood Village," imposing "a burden on the Village's parking and traffic circulation system," citing a numeric disparity between the Village's 4,055 parking spaces and its 6,425-seat theater capacity. The theme of traffic mitigation and hyperactivity continued on through into the 80s, with another *Times* article[32] by Sam Kaplan describing Westwood Village in 1979 as "an exciting retail center, one of the city's few true urban areas—where one can actually become part of a crowd to walk, browse or buy, snack or dine and go to a movie without getting in and out of a car," but as also a place plagued by

[31] "Parking Ban Could 'Freeze Theater Total."
[32] Kaplan, "Growing Pains in Westwood Village."

"traffic, parking, loss of intimacy and lack of planning."

Kaplan discussed the cyclical nature of Westwood Village's congestion problem; where a gross abundance of automobiles in the Village spurs the discussion of solutions such as rerouting traffic and pedestrianizing streets, but that political pressure only results in the addition of more parking spaces, further increasing congestion and beginning the cycle anew. By the end of the 1970s, the Village was seeing a weekday influx of 140,000 vehicles and 200,000 pedestrians, and a Saturday influx of 210,000 vehicles and 300,000 pedestrians within a space less than 100 acres in size. As tensions grew higher and debates hotter regarding congestion in Westwood Village in the late 1970s, the early 1980s saw the introduction a new Village competitors whose design rendered congestion conflicts between pedestrians and motorists moot, the 1982 Beverly Center, an indoor shopping mall segregating humans from vehicles while offering a consistent, cultivated, and climate-controlled retail experience, albeit without the same unique assortment of shops and entertainment venues found in the Village.

On 27 July 1984, the eve of the opening ceremonies of the XXIII Olympiad, 21-year old Inglewood resident Daniel Lee Young drove his brother's 1979 Buick Regal onto a 600-foot stretch of Westwood Boulevard sidewalk two blocks north of Wilshire at roughly 30 miles per hour, injuring 48 to 54 pedestrians and killing 15 year-old Eileen Deutsch of New York[33]. Young, who was on probation for a 1983 burglary conviction the previous year and had been committed to a 72-hour hold at the Lakeview Medical Center in Pacoima after attempting suicide by self-immolation, told LAPD officers that his actions were intended to draw attention to the "great injustice," of Congress having "passed a law requiring him to live in abject poverty and to write

[33] Hayes, "Driver Who Rammed Pedestrians, Killing One, Was Angry at Police."

hit movies and songs for artists such as Michael Jackson and Stevie Wonder," while receiving "neither money nor credit" for his work. Pleading not guilty by way of insanity, and utilizing testimony from two psychiatrists determining that he was a paranoid schizophrenic, the court found that he was sane when committing the act, and sentenced him to a combined 106 years in state prison: 80 years and four months for 48 accounts of attempted murder, and 26 years for the murder of Deutsch[34].

The sidewalk rampage sparked a new wave of discussion for revising the 1973 Specific Plan to better curb growth and congestion, address the close proximity between large concentrations of pedestrians and automobiles, as well as restrict land uses perceived to attract undesirable crowds of pernicious youths from across the greater LA region. In 1986, talk transformed into action, as District 5 Councilmember Zev Yaroslavsky implemented a traffic ban in the Village, closing a number of streets to vehicular traffic on Friday and Saturday nights after 20:00[35], bringing concrete change to the detrimental status present in the Village since the Jansses failure to properly address an unprecedented quantity of motor vehicles, bringing hope that the original vision of a compromise between vehicles and peoples could be achieved through adjustments to the built environment and its management.

As the Village continued to struggle with the long term effects of enabling automobiles unchecked, customers shopping at the competing Century City Mall, Beverly Center, and Third Street Promenade were treated to pedestrian friendly environments, provided they could find parking in the large multi-storey garages beneath or surrounding the pedestrian environs. In 1985, the indoor Westside Pavilion mall opened along the southern limit of the original

[34] "Man Convicted in Westwood Auto Rampage Found Sane."
[35] Gollner, "Westwood Village to Ease Parking Limits on Weekends."

Westwood Hills Development at the intersection of Pico and Westwood Boulevards, yet another auto-pedestrian segregated commercial center, this time situated directly south of the Village, practically staring at it down Westwood Boulevard. The addition of more retail competition in such close proximity to the Village, and the compounding of alternative offerings that expressed their compromised between autos and humans in a more refined manner increasingly spelled trouble for the Village, which relied upon its quantity, variety, and quality of evening entertainment options and unique small businesses to provide an experience one could not get at a regional indoor or outdoor mall.

Two years later in 1988, a gang shooting in the Village resulted in the death of a 27-year old bystander and Long Beach resident, Karen Toshima. The shock of two violent events occurring in relatively short order led to the modification of the Gruen Specific Plan between 1988 and 1989 in order to address the main issues perceived as responsible for attracting unsavory and rowdy crowds, particularly poor land use and congestion, which was then formally adopted by the City of Los Angeles into the Westwood Village Specific Plan. The 1989 plan, which remains in effect to this day, includes limits to or the outright prohibition of specific land uses such as fast food establishments, live entertainment venues, and nightlife establishments such as bars and clubs. In terms of addressing excessive pedestrian and automobile congestion, the plan mainly focused on the provision of additional parking spaces in order to increase traffic flow and reduce congestion, affirming Sam Kaplan's earlier 1979 analysis regarding congestion problems and solutions in the Village correct: the addition of parking was indeed the only politically acceptable solution, backtracking on Yaroslavsky's genuine efforts to rethink the pedestrian-automobile balance through pedestrianization.

The 1990s spelled additional trouble for the Village in terms of competition, with the opening of the 1992 Universal CityWalk, a three-block pedestrian promenade shopping center adjacent to the Universal Studios Hollywood and the start of parking revenue funded restoration and revitalization of Old Pasadena, transforming Pasadena's downtrodden historic downtown into a high-end shopping district. Despite lacking the same pedestrian-automobile segregation found in other Village competitors, the restored historic district and its attractive 19th and early 20th century buildings, well-designed streetscaping, and pedestrianized alleyways provided a level of historical architectural character and urbanism unmatched by prior competitors, save for perhaps the Third Street promenade.

Furthermore, to address increasing enrollment and plan for future growth and meet goals for providing additional classroom, office, medical, research, and housing facilities, later 20th century UCLA Long Range Development Plans proposed a massive expansion of undergraduate housing on "the Hill" as well as graduate housing in the Southwest Campus strip acquired from the Veterans Administration in the 1960s. The expansion effort, which saw major construction begin in the late 1980s/early 1990s and is still ongoing to this day, adding several new dormitories to the Hill, a master-planned housing development between Veteran and Weyburn Pl, many new UCLA Medical Center buildings solidifying the imposing and anti-pedestrian corridor separating campus and Westwood Village, a number of new academic and research buildings, several multistory and subterranean parking garages to feed the ceaseless demand for parking, and many additions to on campus commercial and dining services.

Part and parcel to the increasing the on-campus student population, UCLA vastly expanded on-campus services such as quick service dining, and commercial convenience and

university related gifts and apparel retail. University-operated cafés and quick service establishments opened on the Hill and across campus, Ackerman Union received a major expansion, transforming it into a mall-like student commercial center with a food court filled with several fast food chain restaurants and a retail/service promenade, the North Campus Student Center and Lu Valle Commons were built to provide miniature food court-like offerings to the northern end of campus, and the Court of Sciences Center was outfitted with a number of chain fast food establishments as well, to name a few. This major expansion and addition of major restaurant chains on campus was an obvious and beneficial choice for the university: the medical center posed a barrier between Hill-dwelling students and the Village, there was a need for additional services to pair with new housing, student demand for diversified food options and chain restaurants, and adding these services and licensing out food service spaces to chains enabled UCLA to increase overall revenue capture by keeping student spending confined to campus and reducing food service operational costs through outsourcing.

The late-20th century on campus housing and services boom unfortunately occurred roughly at the same time Westwood Village's retail popularity was waning, its entertainment scene was dying out, the 1989 Specific Plan was imposing unrealistic and harmful broad-stroke land use restrictions, and the migration of former Village customers to increasingly more attractive regional mall and shopping center competitions as the offerings that once allowed Westwood Village to stand apart fell by the wayside.

In 1999, the most significant public investment in the Village in years was completed, the ambitious Broxton Garage and Streetscape project, adding a 366-space city-owned garage to long-vacant triangular plot on the eastern side of Broxton between Weyburn and Kinross,

restricting traffic on Broxton Avenue to one-way southbound vehicles south of the garage, and introducing a suite of comprehensive urban design improvements to the street and its intersection with Kinross: far wider sidewalks, allées of trees along either side of the street, replacement streetlights inspired by the original "Westwood Special" fixtures, bulb outs, and more. With the completion of the Broxton project, any genuine hope for meaningful changes and improvements to Westwood Village were quickly dashed, fulfilling only the corrupted dream of introducing yet more parking to a Village long ago envisioned as a quaint, pedestrian old-world Mediterranean shopping experience.

Shortly after, yet another regional competitor entered the scene in 2002, developer Rick Caruso's The Grove at Farmers Market, an extremely popular upscale open-air shopping mall at the intersection of W 3rd St and N Fairfax Ave consisting of a linear pedestrian promenade and small park lined with an eclectic assortment of pre-WWII architecture inspired facades housing major retailers and restaurants, all of which is then wrapped by a massive sea of surface parking lots and garage structures.

In 2017, the Westwood Neighborhood Council, a municipally-created advisory board serving a role as community arbitrator with the City of Los Angeles, was divided in two, with the new North Westwood Neighborhood Council emerging with the goal of ending or reforming the restrictions of the 1989 Specific Plan that impacted land use in Village and for nearly three decades. The early 2020s are currently witnessing another wave of housing expansion from UCLA, with several large dormitories opening on the Village periphery, and in 2026, the opening of the Westwood/Wilshire station of the Metro D-Line will finally bring direct rail access to the Village, which may completely alter the decades-long domination of the automobile, and could

provide the perfect catalyst to restore the Village's intended balance between pedestrians and motor vehicles for the benefit of both parties. Three years later, the Village will celebrate its centennial, a crucial deadline upon which to analyze and take action on the policies that had and will continue to have the greatest impact in dictating the success or failure of Westwood Village.

3. Composition

Public Realm

As a master-planned "business village," Westwood Village was purposefully designed without a well-defined central public space such as a park or plaza to ensure all commercial properties within the district were equally desirable, and to ensure an equal balance between pedestrian and automotive accessibility. This is not to say that, historically, Westwood Village was absent any well-defined public spaces: as part of the initial Bartholomew/Tilton plan for the Village, two roughly 1-acre "gateway" privately-owned parks were situated at the northwest and northeast corners of the Wilshire/Westwood intersection from circa 1929 until sometime between 1947 and 1952*, when the parks were converted into parking lots, and later, developed into high rise office buildings; additionally, Westwood Boulevard, with a 22' wide grassy median strip, functioned as a de facto linear park for pedestrian visitors until its 1951 narrowing to 6' to accommodate two additional traffic lanes. Lastly, the development plan for the Village incorporated a number of privately owned public spaces (POPS) in the form of central plazas and courtyards within buildings. While some of these POPS still exist today, their ownership and operation they are considered part of the private realm.

As such, the extant physical infrastructure constituting the public realm of Westwood Village consists entirely of vehicular transportation corridors and their corresponding pedestrian components. Within the identified study area, this consists of 12 named streets and associated sidewalks; one named 40’ alleyway and seven unnamed 20’ alleyways, five of which cross major streets; a two foot median along Westwood Boulevard extending approximately 160’ north from Wilshire, at which point it widens to six feet; a five foot median running some 125’ east along Kinross Avenue from the mid-block alleyway to Broxton; the Broxton Plaza, a roughly 520’ long two-lane thoroughfare with 25’ wide sidewalks, a parking-only right lane and a southbound travel-only left lane; and lastly, the “palm plazas,” two approximately 4,320 and 4,180 square foot pedestrian gathering spaces formed by sidewalks and curb bulb-outs at the northwest and southwest corners of the Kinross/Westwood intersection, respectively.

Streets, Sidewalks, Medians

Principal Thoroughfare (Westwood Boulevard)

The primary axis and principal north-south vehicular thoroughfare of the Village is Westwood Boulevard, a 110’ wide street from property line to property line that runs directly south from Le Conte for some 1,115’ before turning nearly 45° east at Kinross Avenue and continuing down approximately 805’ to its terminus in the study area at Wilshire Boulevard. Westwood Boulevard sports roughly 10’ wide sidewalks semi-regularly planted with Indian Laurel fig trees and a paved concrete median strip 6’ in width, divided into five “lozenges” via five intersecting streets and one mid-block crossing, planted with an irregular pattern of 31 Chinese flame trees, seven palms, and 17 equilaterally spaced “cobra head” electroliers; save for

the southernmost portion of the boulevard as it reaches Wilshire, which at 2’ wide is devoid of any plantings or electroliers. At the intersections of Kinross and Weyburn, crosswalks are denoted with red brick pavers rather than the typical “zebra stripes,” and the intersection of Westwood and Le Conte, while absent the red brick pavers, features diagonal crosswalks for a total of six pedestrian crossings.

Overall, the quality of Westwood Boulevard as public realm infrastructure can be characterized as “fair-to-good” quality in terms of both aesthetics and functionality. On the positive, the wide colorful sidewalks, abundance of planters for shade trees, and the unusual axial tilt north of Kinross combine to provide excellent bones for a distinct and genuine pedestrian experience. The negative elements, while individually minor, combine to reduce the quality and character of the boulevard: the 6’ median is inadequate; irregular landscaping inhibits visual cohesion and leads to polarized excessively shaded and excessively sunned spaces; the industrial streetlights are not conducive to a human-scaled environment; the overall integrity of sidewalks is compromised by intrusion of valve boxes, access panels, as well as stains and structural damage from the droppings and roots of the Indian Laurel figs; and constant automobile and motor coach traffic (particularly the latter) undermine the street’s potential as a truly successful public realm.

The modern Westwood Boulevard, while maintaining the same width, lies in stark contrast to its original colorful and formal character, featuring 10’ colorful patterned sidewalks with regularly spaced “Westwood Special” electroliers and planters containing some alternating pattern of red flowering gum trees and Victorian box trees—the general sidewalk configuration for all streets in the Village save for those in the noted subareas. At the center of Westwood

Boulevard's vehicular roadway, a 22' wide turf grass median broken into five "lozenges" by intersecting streets/alleys and further divided by eight mid-median pedestrian walkways into 13 rectilinear segments precisely planted with tall palms flanked at either end by brick-lined perennial planting beds, making for a total repeating pattern of 12 equidistantly-placed palms and 18 brick-lined flowerbeds, absent any electroliers within the median itself. The historic configuration of the street addressed many of the negatives of the modern: the linear park-like median mitigated traffic volume and emphasized pedestrian accessibility, ornate electroliers cultivated a more human-scaled environment, and uniform landscaping and species choice enhanced cohesiveness while also preventing sidewalk degradation. The original Westwood Boulevard was decidedly less motorist friendly, with illumination concentrated on sidewalks rather than the roadway, two fewer travel lanes, and a lush median inviting non-signaled mid-block pedestrian crossings.

Other Streets

In addition to the absence of a central public space, Westwood Village lacks a definitive secondary axis, with none of its three non-boundary East-West streets planned with a similar type of visual prominence as Westwood Boulevard. The center of Westwood Boulevard, and by extension Westwood Village, lies slightly north of the major intersection of Westwood and Kinross, which would seemingly make Kinross the secondary axis of the Village, however, as Kinross terminates at Glendon and does not traverse the entire horizontal span of the Village, it can not truly be considered a major E-W thoroughfare. Lindbrook, the street immediately south of Kinross, does reach both ends of the Village and is a widely trafficked street, but given its

close proximity to the Wilshire Gateway subarea, it features characteristics more closely associated with a boundary street. Weyburn Avenue, the northernmost of the three, spans the entire length of the Village and features land use and development patterns more consistent with the "main street" typology of Westwood Boulevard, unique sidewalk art installations, and the second highest number of vehicular curb cuts of any street in the Village, making it perhaps the best candidate for the title of secondary axis and principal E-W thoroughfare in Westwood Village.

All three primarily 80' wide E-W streets today share approximately 10' sidewalks in the original Janss era pattern; equidistant cobra head electroliers, irregularly spaced Indian laurel figs and some replacement Chinese flame trees. The quality and character of the public realm on each street is "fair" to "good," with significant variation throughout which is generally dependent on the presence or absence of Indian Laurel fig trees due to their aforementioned impact on sidewalk quality. Kinross, between the Weyburn-Gayley alley and its intersection with Broxton, does have a short 5' concrete median strip planted with a handful of small shrubs. In general, the patterned sidewalks and street trees contribute to a positive experience, although the inconsistent integrity and cleanliness of sidewalks, inappropriate electroliers, wild inconsistency in composition and coverage of street trees, and on Weyburn in particular, the significant number of curb cuts, detract from cultivating a uniform and high quality standard for the pedestrian public realm within the Village.

The remaining North-South streets of the Village: Levering, Gayley, Broxton, Glendon, and Tiverton are of wildly varied character at present, but historically featured the standard Janss-era sidewalk configuration. At 90' wide, Gayley is the second widest thoroughfare in the

Village, yet sadly features some of its worst public realm infrastructure south of Levering: its sidewalks are disrupted by the fourth highest amount of curb cuts in the study area, noticeably narrower than the 10' Village standard and lack the historic Janss pattern due to a roadway widening effort by the City of Los Angeles, and significantly stained and structurally compromised due to Gayley bearing the largest number and densest concentration of Indian Laurel fig trees on any street in the Village, which has expectedly led to extensive structural deterioration and staining of the sidewalk.

Today, Gayley is distinctively oriented towards automobile traffic, more so than during its historic adherence to Janss standards. Levering Ave north of the junction with Gayley features 10' wide sidewalks, with the eastern sidewalk bearing the standard Janss pattern and three Chinese flame trees, and the western side a more standard sidewalk, albeit devoid of street trees beyond the shared corner with Gayley. The sidewalks on Levering are in better structural condition and cleaner than those on Gayley, given the absence of fig trees, but the sidewalks on the eastern side of Levering are dirtied, physically and visually intruded upon by the presence of a corner gas station.

The public realm of Tiverton and Glendon Avenues, two streets part of the Glendon-Hilgard historic subarea north of the Tiverton-Lindbrook alley, originally featured a sidewalk design substantially more residential in character, not entirely dissimilar from the Westwood Hills homes to the east of the Village. Historically, the pedestrian realm of Glendon and Tiverton was such: the eastern side of Glendon (which originally terminated at Le Conte) north of the Tiverton-Lindbrook alley featured 10' sidewalks split between 5' plain concrete sidewalks and 5' grass parkways planted with evenly spaced street trees and the same Westwood

Special electroliers as on the eastern side of the street, whereas the western side between its original northern terminus of Le Conte and the edge of the Wilshire Gateway subarea had the standard Janss sidewalk configuration; both sides of Tiverton north of the Tiverton-Lindbrook alley featured the same 5'/5' parkway sidewalk split with regularly spaced street trees, save for a more standard residential-type electroliers (two of which remain on the block of Weyburn between Tiverton and Hilgard) seen in the adjacent residential portions of Westwood rather than the unique Westwood Special electroliers associated with the commercial core of the Village.

The two-tier substitution of the core public infrastructure elements of the Village sidewalks speaks volumes to the care spent in altering the public realm to visually denote the transition from the Village to the adjacent residential area to the east: as one moved further east from Glendon to Hilgard, the appearance of the public realm gradually altered to remove the first and second key visual elements of the Village public realm, its patterned sidewalks and Westwood Special electroliers, respectively. At present, such transitional subtleties are absent. The eastern side of Glendon north of Kinross has since been reconfigured as part of the Palazzo development, now sporting 10' Janss-styled pavement with additional tile elements that bulb out to some 20' near the north and south corners of the block to enclose a groups of diagonal planter-separated parking stalls south of one a roughly 40' curb cut. The western and eastern sidewalks between Kinross to Weyburn have been planted with regularly spaced Chinese flame trees, and while a number of "cobra heads" fixtures remain in place, they are supplemented with extremely poor interpretations of the historic Westwood Special electroliers. The lopsided diagonal parking configuration of Glendon from Weyburn to Kinross, its nonstandard Janss sidewalks, unusual combination of ersatz Westwood Special electroliers and cobra head

electroliers, intrusion of one a large curb cut, and alteration of the transitional character of the eastern side of the street make for a high-quality public realm of excellent condition, but questionable design choices.

From the intersection with Kinross south to the Tiverton-Lindbrook alley, the eastern and western sides of Glendon are similar, but slightly different: both are 10’ wide and feature Janss-style pavement and regularly spaced cobra head electroliers and Chinese flame trees, but while the western sidewalk uses the standard Janss sidewalk color and pattern, the eastern sidewalk uses an inverse color scheme, wildly different paving pattern, and has a noticeable stretch without Chinese flame trees in order to accommodate a 40’ driveway. Worth note is the presence of a sole Victorian box tree on the western side of the street, which, given its size, could potentially be a remnant of the original planting scheme prior to the introduction of fig trees, which are thankfully absent from either side of this portion of Glendon. Despite lacking the newness of the sidewalks north of Kinross, both eastern and western sidewalks are in generally good condition in terms of cleanliness and structural integrity.

Conversely, Tiverton north of the alley retains much of the residential character of its public realm, save for the loss of regularly spaced uniform street trees, replacement of its historic electroliers with the same “cobra head” electroliers present throughout much of the Village, and the loss of large portions of the parkway on both sides of Tiverton north of Weyburn. As a street lined primarily with residences, Tiverton has the highest number of curb cuts of any street in the Village, with only one being from an alley, the Tiverton-Lindbrook alley, which is just shy of the southern terminus of the street. Historically, sidewalks on both sides of Glendon and Tiverton south of the Tiverton-Lindbrook alley shared the standard sidewalk, street tree, and Westwood

Special electroliers found in much of the Village, save for the stretch of Glendon passing through the historic Wilshire Gateway subarea, which adopted the 5'/5' parkway/sidewalk and Westwood Special electrolier setup similar to the original eastern side of Glendon north of the alley. Today, Glendon and Tiverton south of the alley are again of similar character, featuring the 10' Janss-pattern sidewalks, cobra head electroliers, and regularly spaced trees, with Glendon still retaining Indian Laurel fig trees but Tiverton having since replaced them with Chinese flame trees.

Major Boundary Streets

Whereas the interior demarcation streets of Tiverton and Lindbrook mark a transition between the Village's dominant low-slung commercial properties to high-density commercial towers and (mostly) low-to-medium density multifamily residences, respectively; the major boundary streets of the study area mark definitive ends to the Village as a cohesive unit. The northern, eastern, southern, and western boundary streets of the study area, Le Conte, Hilgard, Wilshire, and Weyburn Pl, exhibit a number of physical and programmatic qualities that serve to herald the edge of Westwood Village proper, including but not limited to: higher and speedier traffic flow, wider façade-to-façade distances, reduced quality/quantity of pedestrian infrastructure such as sidewalks and street trees, severe juxtapositions of land uses between each side of the street, and simple topographic conditions. While these qualities are not found collectively and simultaneously across all of the boundary streets of the study area, a number persist individually to make for a notable transition.

The northern edge of the Village, Le Conte Avenue separates Westwood Village from the state-owned lands of the University of California, and, while no wider than any standard street within the Village, stands apart due to the sheer differentiation between land uses and character of the built environment on its southern and northern blocks. Barring the exception of two massive parking craters at the intersections of Broxton and Tiverton, all of the buildings on the southern side of Le Conte avenue within the study area are fine-grained, two to three storey retail and office spaces with no setback from the sidewalk. The university-owned structures on the northern side of the street stand in stark contrast: a sprawling single-storey tall parking garage, four coarse-grained 3-6 storey academic/administrative/medical office buildings, a maintenance yard, and a soon to be completed 17-storey monolithic dormitory, all of which are considerably distanced from the sidewalk, with setbacks ranging from approximately 30’ to 200’, with various setbacks comprised of lawns, decorative pavement, parking spaces, or a combination of the three. The vastly different way in which the built environment of the northern side of Le Conte engages with the public realm clearly delineates the street as the northern boundary of the Village. In the past, the stark difference in built environment was also true, in that the northern side of Le Conte was lined with orchards, not to mention the street as it intersected with Westwood was once home to a formal red-brick Lombard-Romanesque architectural gateway ensemble marking the entrance to UCLA: an ornamental fountain on the Westwood Boulevard median accompanied by two L-shaped red brick walls with balustrades and benches at the northwest and northeast corners, respectively. While the fountain was destroyed in the latter half of the 20th century, the two L-shaped corners survive today, albeit spaced over 250’ further east

and west from their original locations, thus no longer forming a clearly visibly architectural statement announcing the entrance to the University of California, Los Angeles.

The eastern boundary street of the Village, Hilgard Avenue, is, much like Le Conte, not particularly different in terms of its dimensions compared to other streets within the Village, and while adjacent Tiverton serves as a transitional street linking the Village's commercial core to its eastern residential sliver, Hilgard is a definitive end to the Village area. Built along the bottom of a small trough nestled between adjacent small hills to the east and west, Hilgard's role as the endpoint of the Village is a combination of topographic, traffic-flow, and—after the end of Janss aesthetic controls—land use/structural typology-based elements. To the north of the Village study area, a widened Hilgard runs along the eastern perimeter of the UCLA campus, where it intersects with the major traffic arterial of Sunset Boulevard, providing motorists with connections both into the Village and onto Wilshire Boulevard, the former at intersections with Le Conte, Weyburn, and Hilgard's terminus into Lindbrook, and the latter with connections from Lindbook via Glendon, Westwood, and Gayley. This link to major traffic corridors turns Hilgard into something of a slipway into and through the Village, resulting in not only additional traffic flow, but faster traffic flow, which makes for a less than accommodating pedestrian experience, a problem magnified by the numerous monolithic, coarse-grained monolithic postwar residential buildings lining the street. This was not always the case, as prior to a number of concurrent major mid-20th century interventions—the loss of Westwood Village's aesthetic and structural controls, UCLA's elimination of University drive and widening of Hilgard north of Manning, closure of Westwood Boulevard through campus, and proposal to demolish the historic Lindbrook Village apartment complex to link Hilgard directly to Wilshire—Hilgard was a street

of residential character not entirely dissimilar to to Tiverton. Today, within the study area, Hilgard is an 80' wide street lined with coarse-grained residential developments, the tallest of which are the 13-storey Park Westwood Tower (1961) and the 15-storey W Hotel (1969), the latter casting a significant shadow over the street throughout much of the day. Hilgard's topographical position, coarse-grained large structures, and strong flow of traffic delineate it as a clear boundary to the Village.

Wilshire Boulevard is a 120' ten-lane river of asphalt one block south of Lindbrook Avenue that lacks adequate pedestrian infrastructure and carries a nigh-endless stream of east-west automotive traffic and its accompanying air and noise pollutants. Ever since the creation of Westwood Village, Wilshire Boulevard has served as one of the principal corridors intended to bring customers to the Village and the denizens of Westwood to the rest of the Los Angeles area. The original gateway parks along Wilshire clearly marked the southern limits of the Village, although the past and present reality of Wilshire as a major automotive thoroughfare, such a feature was more of a formality than a necessity. As pedestrian-oriented historic commercial district, Westwood Village relies upon a healthy influx of foot traffic to support its businesses, and for those pedestrians strolling around the Village, whether they arrived on foot, by automobile or otherwise, their jaunt through its Spanish Colonial/Mediterranean Revival streets would typically end upon reaching Wilshire, and the same generally holds true today.

Lastly, Weyburn Pl, Gayley, and Levering, the three of which together serve as the western boundary for the Village, and each have varying qualities which establish them as a clear border. For Weyburn Pl, which is in reality more of an expanded alleyway than a proper street, it serves as a rather utilitarian corridor with little to no pedestrian infrastructure separating UCLA's

Southwest campus, including the Geffen Academy, Parking Structure 32, UCLA Science and Technology Research Building, and the Weyburn Commons dormitory from the rear facades of businesses along Gayley Avenue. Similar to Le Conte, the key aspect of differentiation is the disparate land use and structural typologies, which, with the exception of Weyburn Commons, are utilitarian, coarse-grained institutional structures with no eastern façades and/or either setbacks from Weyburn Pl. Further north along the western boundary, Gayley and Levering distinguish themselves as indicators of the end of the Village primarily due to topography and structural typology, as the multi-family residences along the block bound by Weyburn Ave, Gayley, Weyburn Pl, Levering, and Strathmore are elevated and slope down to Gayley and Levering, with densely planted and heavily shaded hillside landscaped setbacks clearly separating the edge of the residential North Westwood Village from the commercial Westwood Village.

Alleys

In addition to its streets and sidewalks, Westwood Village is unique in that it sports a total of eight alleyways, seven situated mid-block between the rears of street-facing structures, and one that functions as a diminutive street along the western edge of the Village. The alleys are generally 20’ wide asphalt or concrete utilitarian corridors, with approximately 15’ rear setbacks from structures lining them, accessed by curb cuts along main streets and rear exits from businesses, and provide parking for business owners and workers, storage space for garbage and recycling containers, and slips for the loading and unloading of goods onto delivery vehicles.

The alleys have no improvements to speak of, lacking any trees, decorative paving, or consistent lighting, save for Weyburn Place, which was widened to over 40' by UCLA, and the eastern sides of the UCLA Science and Technology Building and Geffen Academy incorporate landscaped setbacks planted with trees, vines, shrubbery, and in some places a narrow concrete sidewalk; also of note is a large jacaranda tree planted in the alley(s) behind the historic Holmby Hall building, and a tree planted in the rear plaza of the Morgan and Company Building at the southernmost portion of the Le Conte/Glendon Alley, which, despite being behind a red brick wall, spreads part of its canopy out over the alley. Currently, only one building in Westwood Village incorporates an alley-facing main entrance instead of a utilitarian rear exit/entrance, the recently restored Kinross Cornerstone Building, or more specifically, its alley-fronting office rental space, 10914-B Kinross Avenue.

Parks and Plazas and Paseo(s)

Since the loss of the Westwood Boulevard median and two Wilshire Boulevard gateway parks, Westwood is absent any dedicated public parks/green space, but over a series of interventions towards the end of the 20th century, sports two miniature "palm plazas" at the northwest and southwest corners of the Kinross/Westwood/Broxton intersection, and something of a semi-paseo or *woonerf* in the form of the partially-pedestrianized and one-way Broxton Avenue from Kinross northwest to the entrance of the city-owned Broxton Garage.

The northern "palm plaza," with its 15 palm trees, is a pseudo-plaza situated at the corner in front of the historic Janss Headquarters, with a small portion extending front of the University Professional Building separated from the main area by a one lane turning slipway directing

southbound traffic from Broxton onto Kinross. Determining the size of the north palm plaza is inherently difficult, since it is not a clearly defined space, but rather, a hodge-podge combination of sidewalks, curb-cuts, and private property. When including Broxton into the rough measurements, the area of the plaza is approximately 8,000 square feet, but when excluding the turning slip, it decreases to 6,300, and when considering the space only as the area in front of the Janss Dome, it is. It is not a particularly well thought out or well used space, and is not recognized by the public as a space, but rather, a widened portion of corner sidewalk that, for some reason, is home to a forest of palm trees, which actively prevent any real use of the plaza due to their intrusion upon the space.

The southern palm plaza, built as part of the same turn of the millennium streetscaping project as its northern counterpart, is an approximately 4,700 square foot plaza consisting of sidewalk space and a curb cut planted with a total of 11 palm trees. Similar to the north plaza, determining the actual size is difficult as it is not a proper public space, but a unique design treatment of an expanded sidewalk area, with only the presence of palm trees serving as any sort of guide regarding the “beginning” or “ending” of the plaza. Unlike its northern counterpart, the southern plaza does not stand in front of any historic structures, but rather, one of the most banal and dehumanizing buildings in the entire Village, the late northern corner of the Westwood Village Square building, a monolithic 1970s red-brick brutalist affair extending along Westwood Boulevard from Kinross to Lindbrook, an architectural insult considering the northwest corner of Westwood and Kinross was once the site of Percy Parke Lewis’ iconic Spanish Colonial/Mediterranean Revival Sears Building, a sister structure to his Fox Westwood Village Theatre. Unlike the northern plaza, which is adjacent to the semi-pedestrianized portion of

Broxton and sees a far greater concentration of pedestrian traffic, the southern palm plaza sees significantly less, as the corner property once home to a Rite-Aid has been vacant for a number of years, and the general appearance and form of the Westwood Village Square building inspires no pedestrians to engage with the surrounding space.

Broxton Plaza, while one of the most successful public pedestrian spaces in the Village, much like the "palm plazas" of Westwood Boulevard and arguably portions of the reconfigured Glendon Avenue, is not a true plaza or paseo, but rather, a 520' long partially pedestrianized stretch of a standard Westwood Village street. As part of the 1997 construction of the city-owned Broxton Garage, Broxton Avenue south of the garage entrance/exit and down to intersection with Kinross was reconfigured and subject to an extensive array of placemaking and pedestrian quality of life improvement standards typical of new urbanist principles for the enhancement of streets to better suit the needs of pedestrians and cyclists as well as motorists.

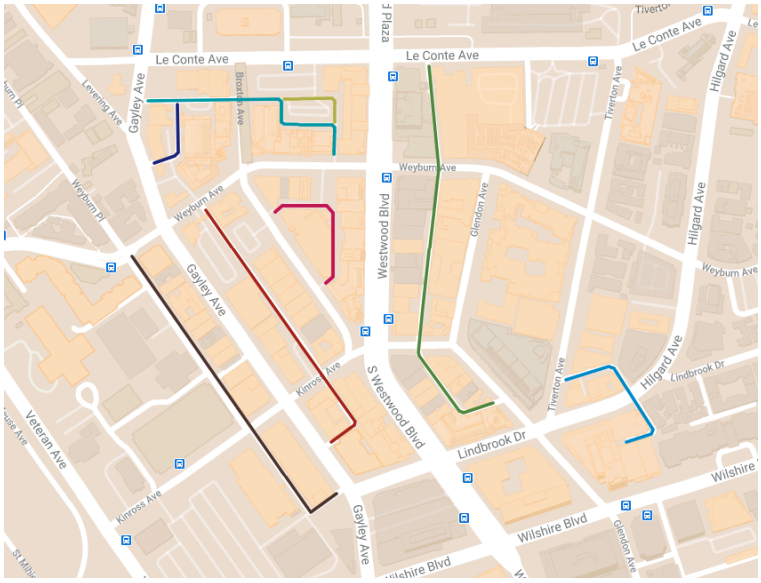
Prior to the reconfiguration, the 80' wide Broxton was of a typical Westwood Village street configuration, with two 10' sidewalks, two parking lanes, and two northbound and two southbound driving lanes; following the reconfiguration of the street, the semi-pedestrianized segment of Broxton now sports two 25' wide sidewalks, one parking lane on the east side of the street, and two one-way southbound driving lanes. In addition, a number of urban design, streetscaping and placemaking strategies suggested in the earlier 1986 Gruen Associates report were implemented along the redesigned Broxton, including a total of 28 new blue electroliers—based on a simple version of the original Janss-era "Westwood Special" electroliers—lining the street from Weyburn to Kinross, two tall blue posts designed to support a street-spanning banner near the entrance to the garage, the replacement of ficus street trees with

allées (pair of rows) of Chinese flame trees, the addition of street furniture such as blue metal benches, colorfully tiled concrete sitting pedestals, red-brick paved crosswalks, and sidewalks paved in the original the style, albeit with the addition of colorful tiles inset periodically in the colorless concrete "breaks" between the faux-tile red concrete.

Despite the myriad of pedestrian quality of life improvements, Broxton Plaza is not all that successful of a public space, the principal reasons being that many of the properties which line the street are anathema to a pedestrian experience: a 160' long surface parking south of the historic Paseo Building at Weyburn and Broxton harms the west side of the street; automobiles regularly entering and exiting the garage disrupt pedestrian traffic on the east side of the street; cobra head electroliers still flank the entrances to the alleys and garage; the garage itself is one of the major issues preventing the success of the street, in that it occupies 270' of the plaza's eastern facade, lacks any sidewalk level activation or visual interest along its sub-par postmodernist façade, and is an inept interpretation of the Spanish Colonial/Mediterranean Revival architecture; lastly, the alley which enters and exits onto Broxton sits completely unused as a pedestrian asset, with any future conversion of the alley into a pedestrian paseo made difficult by the garage's northern and western facades, which emit noise and air pollution and due to the design of the structure can not be configured to house alley-facing commercial spaces.

Although home to many urbanist elements and championed as paragons of good streetscape, placemaking, and urban design principles, the Village's "plazas" are little more than illusions of public space. While they undoubtedly provide some quality of life improvements for pedestrians, they are in truth, low-level hodgepodges built upon the image of holistic pedestrian experiences rather than the reality, and are bare minimum concessions granted only in

combination with the largest investment in parking and automotive infrastructure the Village has ever seen.



Westwood Village Street Inventory

Name	Length	Width	Curb Cuts	Intersections
Broxton Avenue	1200	80	6(2)	3
Gayley Avenue	2180	90, 80 N of Levering	12(4)	6
Glendon Avenue	1475	80, 70 N of Kinross	5(1)	4
Hilgard Avenue	1490	80	13(2)	3
Kinross Avenue	860	80	6(3)	3
Le Conte Avenue	2460	80	8(1)	5
Levering Avenue	360	70	2	2
Lindbrook Drive	1215	80	4(2)	4
Tiverton Avenue	1385	70	18(1)	3
Westwood Boulevard	1930	110	3	5
Weyburn Avenue	2240	80, 70 E of Westwood	14(3)	7
Wilshire Boulevard	1200	125	3	3

Westwood Village Alley Inventory

Name	Length	Width	Street Xings	Alley Intrscs
Broxton Alley	500	20	0	0
Gayley Alley	270	20	0	2
Gayley-Weyburn Alley	865	20	1	3
Holmby Hall Alley	265	20	0	2
Le Conte-Glendon Alley	1440	20	2	0
Tiverton-Lindbrook Alley	560	20	1	0
Weyburn Pl	1245	20, 40 N of Kinross	2	0
Weyburn-Gayley Alley	1065	20	1	0

*Units are in feet. Lengths approximated via aerial measurement; widths (façade-to-façade) extracted from city, county, and Sanborn data. The curb cuts column includes cuts on both sides of the sidewalk pavement; parenthetical numbers denote alleyway curb cuts contributing to the total.

Private Realm

General Description

The original plan and execution for Westwood Village's private realm was Spanish Colonial/Mediterranean Revival in nature, with the majority of buildings built as one-to-two storey white stucco, red-tile roofed buildings, and the rest as larger, iconic two-to-five storey structures incorporating more eclectic features found in Spanish Colonial/Mediterranean Revival architecture such as domes, towers, and some elements inspired by Art Deco designs. The initial architectural theme and layout was inspired by the earlier Mediterranean-centric thematic commercial developments, primarily J.C Nichol's 1922 Country Club Plaza in Kansas City, and the post-1925 reconstruction of Downtown Santa Barbara, with emphasis was made on providing free and ample parking throughout the Village, a sentiment echoed in the many alleys crossing through Village and the original handful of off-street parking lots tied to prominent retailers and department stores.

Throughout the Jansses management of Westwood Village, restrictions to the SCR style gradually relaxed, permitting a number of other traditional vernacular designs in the Village's commercial and residential sections as long as they were compatible with the broader Village aesthetic, at least until the construction of the monolithic new Bullock's Westwood in 1953, which not only removed a block-long stretch of Glendon Ave from the street grid, but completely abandoned the Janss' once firm principles of traditional architecture and fine-grained urbanism, but was still of a relatively human scale. By the time of the Jansses' departure in 1955, the built environment of Westwood Village, while no longer an SCR-exclusive affair, was nonetheless a low-slung, fine-grained, aesthetically traditional commercial district, with attention to detail and

ornamentation found anywhere and everywhere from street lights and shop doors to intimate courtyard and majestic towering white spires. After the end of Janss management and ownership of Westwood Village, any and all measures of localized control of the private realm were removed, gradually eroding the historic character of Westwood, where today many historic smaller buildings and landmark buildings remain in preserved or modified forms, but also where many visual elements—electroliers, street signs, medians, sidewalk pavement, street trees, etc.—have been removed or replaced with inferior counterparts, and a number of contributing and iconic historic structures—Sears Building, Doheny Hall, a number of historic apartments on Glendon and Tiverton—razed and replaced with parking facilities, insensitive coarse-grained developments, or a combination of the two.

Today Westwood Village is an eclectic assortment of structures, a significant majority of which are modified historic buildings two storeys in height, along with a handful of taller 3-5 storey historic structures, and a number of severely out-of-scale, modernist and monolithic structures both in the commercial and residential portions of Village, varying in size, mass, bulk, and scale, but uniform in their incompatibility with the original human-scaled, traditional architecture, fine-grained vision of Westwood Village and full embrace of the new postwar, modern, automotive America.

Commercial Typologies

Commercial properties make up the vast majority of structures within the study area, and are the basis by which the public perceives the private built environment of Westwood Village. As per the original plans of the Janss Investment Company, the appearance of the commercial

properties of the Village was thematically consistent and uniform, with buildings generally confined to a typological duopoly of larger, keystone structures and smaller, more subdued intermediary structures, both initially limited to a Spanish Colonial Revival and Mediterranean Revival architectural palette, although the Janss strict aesthetic program was gradually relaxed throughout the interwar and war years to include other compatible historicist and modern styles such as Art Deco, Streamline Moderne, Georgian Revival, Tudor Revival, New-Orleans, and more, as long as structures adhered to the broad vision of an architecturally traditional human-scaled, fine-grained "village." That was until 1951, when the Janss-approved, monolithic, windowless, mid-century modern style "new" Bullock's Westwood building was completed, removing an entire block of Glendon Ave and completely eschewing any notions of fine-grained urbanism and vernacular/traditional architecture, adhering to a bare minimum of human scale solely in its limited height.

Throughout the interwar years and early postwar years, the dense concentration of unique and ornate buildings primarily in the SCR style, colorful sidewalk paving, ornate street lights, high quality storefronts, for a fine-grained and human-scaled urban landscape providing a pleasant shopping experience for persons navigating the district in pursuit of their commercial needs. The careful planning of structures in the Village was one that took great care ensuring fine-grained urbanism through a series of architectural design standards promoting small size, limiting the footprint, or total ground area of a structure, to ensure buildings did not spread across entire blocks; compact mass, limiting of the total structural volume within its size (footprint) to ensure buildings do not tower over their neighbors or disturb planned vistas around landmarks and topographic features; distribution of bulk, mandating that larger structures in the

Village, such as its landmarks/monuments, lessen the visual impact of increased mass and/or size by implementing architectural features such as multiple rooflines, upper façade setbacks, towers, varied window sizes and façade ornamentation in order to safeguard the Village's fine-grained, "built over time" urbanism; and implementation of human scale, balancing the dimensions of each aspect of Westwood Village's built environment—streets, sidewalks, buildings, signage, lighting, etc.—to meet a uniform sense of scale, which in the case of the Jansses, was based upon primarily upon the human being with regards to each individual component of the Village, but also on automobiles, with regards to how the Village as a whole physically presented itself to passing motorists on Wilshire Boulevard.

The 1955 conclusion of the Janss management of the Village and subsequent alterations to zoning in the city of Los Angeles have since eroded the aesthetic cohesiveness that defined the Village throughout the first half of the twentieth century. Despite the intrusion of architecture incompatible in size, scale, mass, bulk, style, and private-public realm interface, much of the traditional urbanist "bones" of the private realm remain intact, albeit reduced in quality. Storefronts on Westwood Boulevard (save for the Bank of America complex), Broxton, large portions of Gayley, Weyburn west of Westwood, Glendon between Kinross and Tiverton mostly date to the Janss era of unified management, and employ the successful typological duopoly of the original plan.

The absence of the unified Janss thematic vision, as well as the means to enforce it via the planning, maintenance, alterations, and new development has significantly disrupted the traditional urbanism of the Village's private realm. The remaining portions of the commercial core of the Village are distinct from the fine-grained traditional urbanism integral to the design of

Westwood Village, and include several insensitive high-rise and superblock developments, incompatible modernist edifices, misguided modernizations and remodels of historic structures, and a lack of uniform signage detract from the pedestrian experience. Examples of such monolithic non-human scaled structures conflicting with original vision for Westwood Village include a total of five high rise office towers over 13 storeys tall, the Bank of America Financial Center on Westwood Boulevard, the Westwood Medical Plaza, Kirkeby, and Center West Buildings on Wilshire Boulevard, and the Westwood Center on Glendon Ave; two residential towers, the Park Westwood on Hilgard and Watermark on Weyburn; with a further two high-rises immediately across the street from the northern and eastern boundaries of the area, the under-construction UCLA dormitory on Le Conte and the W Hotel on Hilgard.

Further examples of monolithic structures—monolithic in their footprint and façades, and lack of distribution of bulk more so than sheer mass—include the twin "red-brick brutalist" Westwood Village Square building on Westwood Boulevard and UCLA Extension building on Lindbrook, the fortress-like UCLA Gayley Center on Gayley Ave, massive peak-coarse-grained Palazzo residential complex straddling both sides of Glendon Ave between Weyburn and Kinross, and the former Bullock's Westwood, a massive mid-century modern complex surrounded by a sea of parking which occupies almost the entirety of the Le Conte/Tiverton/Weyburn/Westwood block east of the Le Conte/Glendon alley.

Specific Landmarks

Westwood Village is home to a total of some 45 structures that are either recognized historic landmarks or eligible for landmark status at the city, state, or national level. As part of

the original plan for the Village, the Jansses erected a number of monumental structures distinct in footprint, height, massing, and/or architectural details and materials at specific points within the Village. These edifices were intended to act as bookends to encourage the infill of Village blocks, serve as exemplars of the Janss' Spanish-Mediterranean architectural mandate, aid in pedestrian and automotive way-finding, advertise and develop the Westwood Village "brand," distribute anchor tenants in a manner not dissimilar from the later practice used in malls, and to create impressive view corridors emphasizing the unique and handcrafted spatial dialogue between the adjacent hillside residential neighborhoods as well as the University of California campus.

After nearly a century since the first of these monumental structures were erected in Westwood Village, a number have been destroyed and replaced with incompatible structures, or modified beyond recognition, victims of the post-Janss development boom that forever altered the spatial dynamics of the Village. In the six-plus decades of development since the end of the Janss Corporation's regulations to the private realm, the vast majority of these iconic structures remain, although years of intrusive development have rendered much of the original intentions behind their design and placement moot.

Nonetheless, these visually striking structures and media representations of them continue to evoke the spirit, identity, and brand of Westwood Village in the eyes of the public as they have since the 1930s. Inarguably, the most iconic and well-represented buildings within the Village are the Fox Westwood Village and Fox Bruin Theatres, Holmby Hall, and the Janss Dome.

Fox Westwood Village and Fox Bruin Theatres

The intersection of Weyburn and Broxton Avenues is one of the most visually stunning locations within the Village—particularly in the evening—due to the presence of the two historic movie theatres at its northwest and northeast corners, the Westwood Village Theatre and Bruin Theatre, respectively, both of which are Los Angeles Historical-Cultural Monuments. Designed by Percy Parke Lewis and completed in 1931 as the tallest structure in the Village, the Mediterranean Revival Fox Westwood Village theatre is the most famous and largest of the cinemas that have existed throughout the Village's history. The Village Theatre is composed of three components: its tower, a stark white tiered structure 170' tall with ornate neon at its street level marquee and the blue and white neon "FOX" sign at its crown; the auditorium, a large rectilinear structure directly behind and partially obscured by the tower that is rather plain in appearance save for a heavily ornamented plaster roofline frieze with decorative finials and a pair of griffin sculptures; and finally, the storefronts, two 1.5 story red barrel-tile roofed "wings" extending outwards from the tower towards the Weyburn and Broxton sidewalks. Across Broxton sits the Fox Bruin Theatre, a 1937 Streamline Moderne structure designed by famed theatre architect S. Charles Lee, and the second most famous cinema in the Village's history. Much like the Village Theatre, the Bruin is comprised of three parts: an entryway featuring a two-story convex fluted façade and circular ornate neon marquee with two sets of large letters spelling "BRUIN;" a rectilinear auditorium portion entirely concealed from the street; and two "wings" of commercial storefronts, one 1.5 storeys in height extending for roughly half the block along Broxton, and the other a short 2 story portion on Weyburn with an upper floor balcony connected to the theatre. Between being home to a number of film premieres and special events

over the years, contrasting yet compatible pre-war architectural styles with unique features and ornamentation, and appearance in graphics, media, film, and various representations of the Village, the two Fox theatres are truly landmarks in every since of the word.

Holmby Hall

Continuing one block east along Weyburn from the two theatres, situated at the northwest corner of the intersection of Weyburn and Westwood Boulevard lies Holmby Hall, a 1929 Spanish-Mediterranean Revival structure designed by John and Donald Parkinson and Gordon Kaufmann presently awaiting Los Angeles Historical-Cultural Monument status. One of the first buildings erected in Westwood Village, Holmby Hall was named after the hometown of Arthur Letts Junior and housed the first women's dormitory in the Village on the floors above the street level retail shops, although the residential upper floors have since been converted into office use. Holmby Hall is masterfully styled to appear as five distinct red-tile roofed structures, from south to north: (i) the L-shaped 2-story southeast corner featuring the building's iconic X' tall octagonal clock tower and storefronts once featuring ornamental finial vases; (ii) a narrow 2.5-story segment which historically featured a large decorative arched entrance; (iii) a longer 2-story segment with an enclosed (formerly open-air) loggia on the upper floor; (iv) a tall and narrow 3-story segment with a second story pediment window and third story triforic loggia; and (v) the L-shaped 2.5-story northeast segment featuring a brick façade, arched storefronts, chamfered corner, decorative balcony railings and, originally, ornamental finial vases at the second story roofline similar to those of the southeast portion. The striking corner clock tower of Holmby Hall is the second most recognizable and represented historical vertical asset within the

Village, and its continuous but varied Westwood Boulevard façade make it a staple of the private realm of the district.

Janss Investment Company Headquarters

South along Westwood Boulevard to the five-way intersection with Kinross and Broxton lies the last but certainly not least of the most recognizable and represented landmarks of the Village, the administrative and geographic center of Westwood Village, the headquarters of the Janss Investment Company. The Allison & Allison-designed Janss Investment Company Building, often simply referred to as the "Janss Dome" was the first building erected in Westwood Village, and upon its April 1929 completion, the eclectic Mediterranean Revival emerged a landmark of Westwood Village and Los Angeles as a whole, and has been featured in a number of postcards, posters, photography, films, and even video games for over 90 years.

Composed of three distinct but interconnected components, the Janss Building is a roughly V-shaped structure consisting of a pair of rectilinear two-story red tile roofed edifices along Westwood Boulevard and Broxton Avenue, the former of which originally featured an open arcade beneath its second story balcony, extending southwards where they join the main portion of the structure at the northwest corner of the Broxton/Kinross/Westwood/ intersection. The ground floor of these wings were designed for retail use, but much like Holmby Hall, the second story was originally residential and home to UCLA's first (private) men's dormitory. The main segment is a rectangular, cathedral-like lobby consisting of a hemispherical squinched dome rising over three storeys from the street corner, and to its rear, a pitched red-tile roof segment with clerestory windows and an open-beamed ceiling terminating in an apse. Originally

home to the JIC offices, the lobby space was later given over to Bank of America in the late 1930s as the Jansses reduced their presence in the building, leading to a significant exterior alteration in the form of a monumental blue and white "BANK OF AMERICA" sign placed atop the dome which more than doubled the height of the structure, until its replacement with a small cupola sometime in the late 1960s following Bank of America's full purchase of the structure in 1954.

As the administrative heart of the entire Westwood development, the placement of the new Janss Investment Company headquarters within the Village is as purposeful as its part-cathedral part-city hall architectural form. Situated along Westwood Boulevard prior to its altering course north of Kinross, the Janss Dome was clearly visible looking north on Westwood Boulevard from the intersection with Wilshire, the colorful ceramic tiles that originally covered the dome glistening in the Southern California sun, attracting pedestrians and motorists alike to explore the Village and perhaps inquire into the offerings of the Janss Company. The well-crafted vista seen looking down Westwood Boulevard was a common postcard view in interwar and early postwar Los Angeles, although it has long since been eliminated by intensive development along the Wilshire corridor, the elimination of the Westwood Boulevard median, and a number of other alterations.

Residential Typologies

Residential-only structures within the study area are limited to the Tiverton-Hilgard subarea, and, as a whole, have suffered greater loss of cohesion than their commercial counterparts. Historically, in accordance with the Janss-mandated stylistic and structural

guidelines, the Tiverton-Hilgard area was populated by in large with Spanish Colonial, Mediterranean, Tudor, American Colonial, and Norman Revival duplexes, triplexes, multiplexes, and smaller apartment buildings, a number of which featured central courtyard spaces akin to the same design philosophy found within the Village proper, a "streets within streets" effort utilizing private realm pedestrian spaces to enhance the general perception of the quantity and quality of public realm spaces, while simultaneously providing exclusive access to store patrons, or in the case of residential developments, places of rest and leisure for residents.

Of the residential properties located in the residential sub area of the Westwood Village study area, only eight survive from the Janss-era missing-middle assortment of multi-family residences available, one of which being a hotel. The remaining 11 residential structures, three of which are hotels, are post-Janss, large-scale housing developments, three of which are hotels, built on two or more lots which were once home to historic duplexes, triplexes, and missing middle residential typologies. The residential subarea is also home to a few non-residential uses, including the *Istituto Italiano di Cultura*, and two large surface parking lots, with one on Weyburn and one on the corner of Le Conte and Tiverton.

4. Control

Past

During the era of Janss ownership and management of Westwood Village, the Janss Investment Company was directly or indirectly responsible for nearly all controls pertaining to urban design and architecture, land use and zoning, public transportation and circulation, and parks, recreation, and events. The Jansses personally managed architectural regulations and land

use on their property, determining not only how buildings within the Village would appear, but also what businesses would be placed in them, physically and programmatically arranging the Village in a manner not entirely dissimilar from how managers would arrange the shops and services in a large department store or shopping mall, but with an added emphasis on aesthetics, ensuring that architectural typologies worked together within the street grid and topography to create appealing vistas for pedestrians inside the Village as well as the motorists outside of it.

The Jansses tended to cluster similar land uses, or rather, anchor tenants, together at intersections or along streets or blocks: with the two Fox cinemas on Broxton/Weyburn and the Bullock's and Desmond's department stores on Westwood/Weyburn, and auto dealers along Weyburn Pl/Kinross as examples of the former, and the line of gas stations along Lindbrook, student dormitory style housing on the eastern side of Glendon north on Kinross, and apartments on Tiverton and Hilgard as examples of the latter.

The provision of land for parking was handled both on a standardized and case-by-case basis, mandating 15' setbacks from alleyways to provide parking for businesses, and linking surface parking lots to more prominent buildings and their associated businesses, such as Holmby Hall's large rear parking lot and a parking lot tied to the Desmond's building. Public transportation throughout the Village during the Janss era was handled by a number of private transportation companies' motor coach services, such as those offered by the Pacific Electric Railway, and while no specific management measures were developed towards automotive or pedestrian traffic, all streets and sidewalks were accordingly laid out by the Jansses during the planning of Westwood Village.

As far as public spaces and events, the Janss Company meticulously maintained the Village streets, sidewalks, Westwood Boulevard Median, Gateway Parks, street furnishings, electroliers, and other fixtures; events programming, while generally inspired by Janss direction, tended to be held by the community at large via community organizations such as the Westwood Chamber of Commerce and the Westwood Village Business Association, and even by the adjacent University of California.

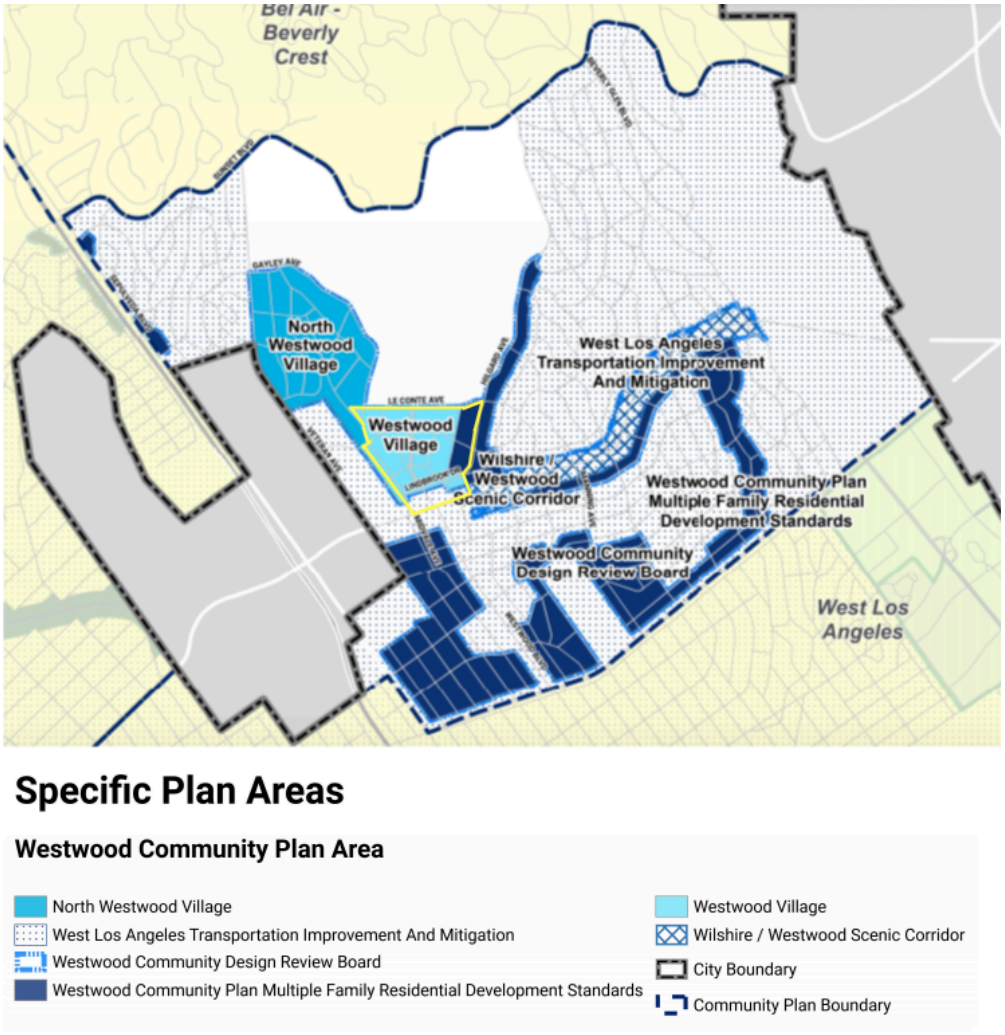
Present

As part of the city of Los Angeles, ultimately all administrative controls pertaining to Westwood Village today are derived from a series of three increasingly specified tiers of planning documents drafted by the Los Angeles City Planning Department and enforced via City Council District 5. On a spectrum from broad to narrow administrative application, the first of these documents is the Los Angeles General Plan, a framework document outlining goals and principles pertaining to the development and management of the city's built environment in seven categories: (1) Land Use, (2) Housing, (3) Urban Form and Neighborhood Design, (4) Open Space and Conservation, (5) Economic Development, (6) Transportation, and (7) Infrastructure and Public Services, with certain elements of the plan calling upon relevant city departments such as the Office of Historic Resources, Los Angeles Metropolitan Transportation Board with regards to planning, policy, and enforcement/application.

The next tier administrative document impacting Westwood Village is the Westwood Community Plan, which as one of the 35 constituent Community Area Plans part of and parallel to the General Plan, is a planning document enumerating a series of more practical applications

of the goals and principles of the General Plan to be applied within the Westwood Community Plan Area. The Westwood Community plan covers (1) Land Use, (2) Coordination with Public Agencies, and (3) Urban Design, and is in place alongside its constituent Specific Plans, which form the last and most narrow tier of planning documents pertaining to the Village.

The Westwood Village Specific Plan controls the vast majority of the commercial area of Westwood Village, addressing the preservation of Cultural Resources, Building Intensity, Height and Setback, Parking, Development Standards, Signs, and Design Review Procedures. The residential component on the Tiverton-Hilgard block is subject to the Westwood Multi-Family Residential Specific Plan, the Westwood Community Design Review Board Specific Plan applies to multiple areas in the Westwood Community Plan boundaries, covering all of the Westwood Village Study Area save for the Wilshire-adjacent portions of the Village which is covered only by the regulations of the Community Plan, with additional administrative control through the West Los Angeles Transportation Improvement and Mitigation Plan. These plans are drafted and modified by the Los Angeles Department of City Planning, implemented and enforced by Los Angeles City Council District 5, and advised upon both their contents and application by the North Westwood and Westwood Neighborhood Councils, responsible for the Village area and the broader Westwood area, respectively.



Simplified Los Angeles City Planning map indicating Specific Plans within the Westwood Community Plan area, with the study area highlighted in yellow.

In 1999, the City of Los Angeles established the Neighborhood Council system as part of an effort to provide greater local input towards planning and policy in the city, a program that has since spawned a total of 99 neighborhood councils, each serving some 40,000 residents. Neighborhood Councils are municipally funded advisory bodies who advocate various planning and policy issues pertinent to their communities, and are staffed by unpaid volunteer executive officers and board members elected from their geographic area that have a vested interest in the community, such as residence, property ownership, business management, and more. The North

Westwood Neighborhood Council—the principal advisory body for Westwood Village—is composed of four Executive Officers, President, Vice President, Secretary, Treasurer; and 19 members of Board of Directors composed of one homeowner, two renters, two general residents, three business, one worker, two undergraduate UCLA students, one graduate UCLA student, one UCLA staff member or administrator, one UCLA faculty member, two organizations, and three at-large stakeholders.

The Westwood Neighborhood Council, while not directly covering the Village area, does have some level of advisory input regarding the Village, and much like the NWWNC, consists of the same set of four Executive Officers, and a 15 member Board of Directors, populated by four homeowners from each of the WWNC's residential areas, one condo owner, one general homeowner, two renters, two business owners, two representatives of non-profit/religious/education intuitions, two members at large, and a representative from the West Los Angeles Chamber of Commerce. The two neighborhood councils meet regularly to discuss issues relevant to Westwood and recommend courses of action to Council District 5 and various appropriate city departments at a general level as well as through alterations to community and specific plans, regarding issues such as land use, public transportation, pedestrian and bicycle circulation, homelessness, housing development, parking provision and revenue generation, historic preservation, law enforcement, and more.

Urban Design and Architecture

The multi-tiered planning system of Los Angeles grants precedence to the narrowest tier of planning documentation available, meaning that architecture and urban design within the

governmental administrative landscape of Westwood Village is regulated and enforced by a combination of the Westwood Village Specific Plan, Westwood Community Design Review Board Specific Plan, Westwood Multi-Family Residential Specific Plan, Westwood Community Plan, Los Angeles General Plan Urban Form and Neighborhood Design element, and in the case of properties owned by the University of California, plans developed by UCLA such as the Long Range Development Plan.

The design standards within Westwood Village enumerated within the Westwood Village Specific Plan are intended to cultivate an attractive, pedestrian-scaled commercial district with a multitude of historic structures. Design and development standards within the WVSP include, but are not limited to: (1) a 40' height limit and 2:1 floor area ratio in the Village, albeit with several exceptions based on location and provision of improvements in areas across the Village; (2) a 45-degree façade setback for structures higher than 40', (3) that 80% of a building's facade must have no more than a 5' setback from the sidewalk, with an exception on Broxton, (4) structures wider than 100 feet must be designed to resemble a series of smaller building facades, (5) corner buildings are required to use architectural features to orient the building towards the corner such as towers, domes, bay windows, etc., (6) that no exterior wall can extended beyond 40' in length without an architectural feature to break up the massing, (7) primary entrances to businesses must be located on the ground floor, (8) when feasible, vehicular access shall be placed in alleys rather than via curb-cuts along the sidewalk, (9) all properties along Tiverton must have a 15' setback from the sidewalk, (10) colors and materials should be consistent with extant developments in the Village, (11) open areas not utilized for automobile infrastructure or pedestrian traffic shall be landscaped, (12) building massing must be compatible in scale to

nearby historic resources and the pedestrian character of the Village, (13) architectural styles must be sympathetic to surrounding structures, (14) mechanical equipment should be obscured from sight and, (15) exterior treatments such as color, materials, and architectural ornamentation should be universally applied to all exterior walls.

There are also various design guidelines pertaining to the type, size, placement, and number of signs. However, it is worth noting that recent developments in CEQA requirements can result in residential, mixed-use residential, or employment center developments on infill site in transit priority areas (nearly all of Westwood Village is in a transit priority area) supersede any and all forms of aesthetic control of any design guideline featured in any plan affecting Westwood Village. Guidelines within the Community Plan, listed in its Urban Form section, are more general than those of the WVSP, as to be expected considering the Community Plan informs the Specific Plan, and covers both residential and commercial properties. The Community Plan calls for multi-family residences to utilize facade articulation to break up mass, employ complementary building materials to surrounding properties, vary design between floors, integrate building fixtures, screen rooftop equipment, enclose trash areas within masonry walls, and utilize landscaping with appropriate planting materials to soften structural mass, serve as a buffer to adjacent land sues, and provide open space.

For commercial properties, the WCP requires structures to use provide accenting and complementary façade materials, utilize articulation to distribute bulk and break up mass, screen mechanical equipment, maximize retail and commercial service along ground floor facades, provide pedestrian entrances for businesses fronting main streets, minimizing driveways, locating parking lots towards at the rear of structures as to not lessen the pedestrian experience;

and promotes pedestrian-oriented design by requiring structures to be oriented towards the street, utilize wall treatments that generate visual interest (windows, doors, recessed spaces, planters, murals, tile, etc.), locate exterior walls at or near the lot line unless the structure is using a setback to providing plaza-like spaces, ground floor façade differentiation, and more. In terms of general landscaping guidelines, the WCP includes a number of related requirements such as requiring 4% of surface parking lot space to be devoted to landscaping, providing regularly spaced street trees and electroliers, as well as public signage and street furniture as needed.

The principal organization responsible for the enforcing the appearance of much of the built environment in Westwood Village is the Westwood Community Design Review Board (DRB), a seven-member board created by the Westwood Community Design Review Board Specific Plan charged with (1) ensuring the design-based provisions of the Westwood Community Plan are faithfully implemented, (2) promoting attractive and harmonious development that considers the architectural character of the community, (3) establishing guidelines and a review/approval process for building designs in the applicable DRB areas, and (4) preventing the development of aesthetically unacceptable structures.

The Westwood DRB is responsible for reviewing all applications and associated materials concerning alterations to the built environment within the area under DRB jurisdiction; a process wherein projects are scrutinized for their compliance with DRB design guidelines that have been adopted and enacted following confirmation by the Area Planning Commission. Through this review process, the DRB has the authority to grant or deny permits for new signage based upon compliance with design guidelines as well as choose whether or not to recommend the issuance of permits for new construction projects to the Director of Planning upon their review of the

application materials. Current criteria with which the DRB rejects/approves or recommends rejection/approval to the Director of Planning are based upon whether or not a proposed project: (1) conforms to the Westwood Community Plan Guidelines, (2) casts shadows on more than one third of an adjacent residential property for more than two hours between 9:00 and 15:00 on 21 December, (3) adequately conceals or screens ventilation equipment from public view unless integral to the design, (4) is compatible with surrounding buildings in design, massing, and architectural integrity, (5) any portion of a visible above grade parking garage is integrated within the design, (6) has a landscape utilizing compatible plant materials, (7) has a landscape plan that takes into account the mature appearance of plant materials, and (8) if the it complies with the Los Angeles Municipal Code and all other relevant laws.

The Westwood Community Multi-Family Residential Specific Plan, which regulates the built form within the Tiverton-Hilgard portion of the study area, is oriented around five primary goals: (1) ensuring multifamily development adheres to the WCP, (2) enhance future development through a concrete set of design standards, (3) promoting high quality multifamily developments which consider their surrounding built and natural environments, (4) ensuring harmony between multi-family residences and adjacent single family homes, and (5) buffering single-family neighborhoods from adjacent multifamily neighborhoods.

The MFSP works to achieve said goals through design controls on elements such as building height, architectural design, quantity and quality of open space and landscaping. According to the Multi-Family Specific Plan, the residential properties at the eastern edge of the study area, any properties that immediately abut R1 zoned land must generally be between 34 and 45 feet tall, and multifamily residences must provide 50, 100, 200, and 350 square feet of

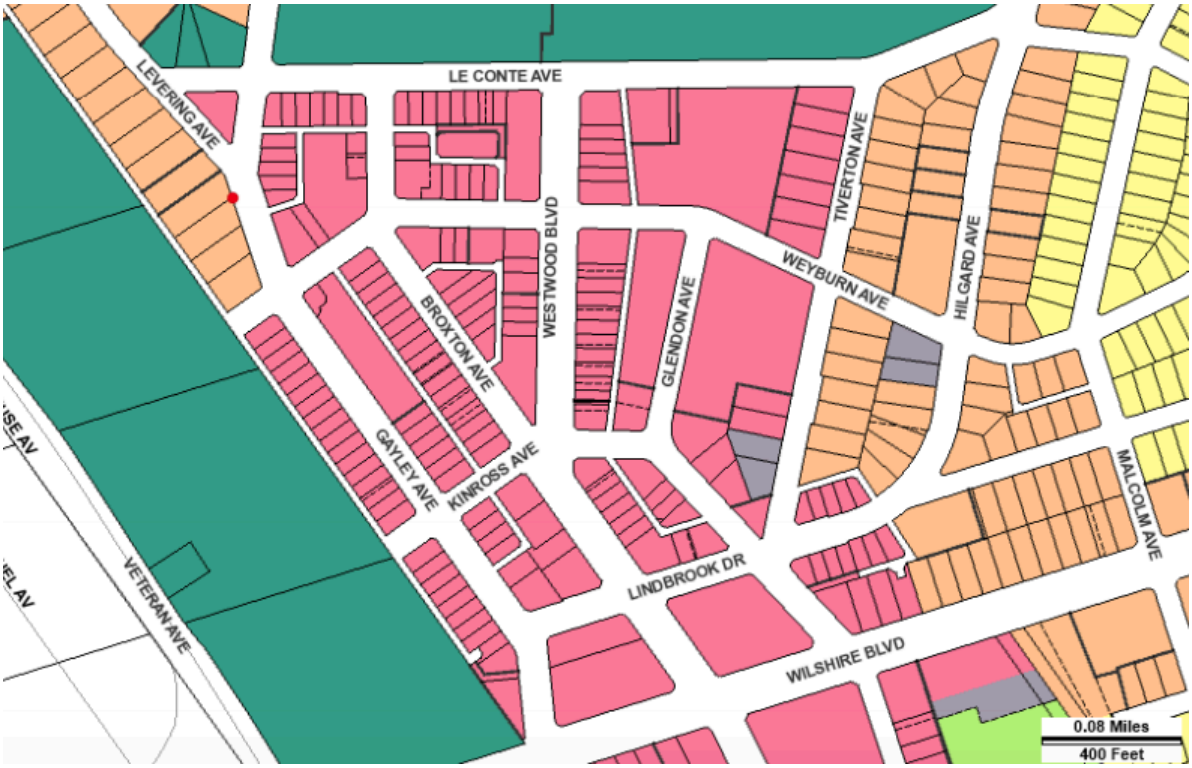
open space per unit in R5, R4, R3, R2/RD zones, respectively. Open spaces in the multifamily specific plan area are to be located at ground level, with a minimum of 50% of the open space as landscape, and projects with upper storeys set at least 10' back from the first habitable level (a requirement for properties across the street from R1 land or within 200 feet of R1 zoned land) can count that setback towards the open space requirement. Hardscape components of open spaces in the specific plan are only permitted stamped concrete, tile, or brick paving materials, and while yard areas do not count towards total open space, if landscaped they can contribute to the 50% minimum landscaped space requirement, and all landscape plans must be prepared by a licensed landscape architect, with consideration for the mature height of specimens and inclusion of a variety of plant materials.

Land Use and Zoning

Land use within Westwood Village is dictated by the Los Angeles Municipal Zoning Ordinance, which divides plots of land within the City of Los Angeles into one of several zoning categories set at various degrees of developmental intensity, with said categories further defined through definitions in the Land Use element of the Los Angeles General Plan. The Westwood Community Plan and Westwood Village Specific Plan further build upon the zoning layout and definitions provided in the Zoning Ordinance and General Plan by administering special use conditions and parameters unique to the Westwood Community Plan Area and the Village Specific Plan areas.

As per the Municipal Zoning Ordinance, the majority of Westwood Village is zoned as C4-2D-O, with the C4 indicating a standard "Commercial Zoning" category of technically

unlimited height with no required setbacks that can also support R4 high-density multifamily land use; the 2 notes the Height District level, which at level 2 signifies a 6:1 floor area ratio (the total square footage of the building can equal six times the area of the permitted footprint, the D marks the presence of developmental restrictions a la the Westwood Community and Village Specific Plans; and the O notes that the area is additionally classified as an Oil Drilling District.



Los Angeles ZIMAS map of zoning in Westwood Village; C4-2D-O zoning visible in magenta and R3-1-O in green P designated parking land is denoted in grey,

The residential portion of the Village study area is zoned as [Q] R3-1-O, where the "[Q]" represents a Qualified Classification restricting uses on the property; "R3" as mid-density multifamily residential with technically unlimited height, typically 15' front and rear setbacks, 5' side setbacks, a minimum floor area of 5,000 square feet with 800 square foot units and 500 square foot guest rooms, and either 1, 1.5 or 2 parking spaces per unit depending on whether or

not each unit has more or less than three habitable rooms; “1” indicating a Height District level of 1 which subsequently limits development to a 3:1 floor area ratio and a maximum height of 45’, and again the “O” designation noting a Oil Drilling District.

The Westwood Community Plan outlines a series of goals and objectives that pertain to residential commercial zoning in Westwood, which are then further refined in the Westwood Village and Multifamily Residential Specific Plans. For residential land use, the WCP’s goal is to secure a safe and high quality residential environment for all members of the community, and the objectives are to (1) protect single family residential neighborhoods from out of scale development and incompatible uses, (2) coordinate residential density and infrastructure to reduce vehicular trips and traffic in single family neighborhoods through developing multifamily residences near services, (3) preserve and enhance the distinct character and aesthetic integrity of residential neighborhoods, and (4) promote adequacy and affordability and accessibility of multifamily housing to greater portions of the population.

In terms of commercial land uses, the WCP’s main goal is to create a strong a competitive commercial sector serving the needs of the community in accessible and well-designed areas while also preserving Westwood’s cultural, commercial, and historic character; with objectives to (1) conserve and strengthen viable commercial development and provide opportunities for new development in extant areas, (2) promote distinct commercial districts and pedestrian-oriented areas, and (3) enhance the appearance of commercial districts.

The Westwood Village Specific Plan, in executing the goals and objectives of the Community Plan within the Village, sets a number of additional controls and restrictions regarding land use on top of those in place via the Municipal Zoning Ordinance. As previously

mentioned in the "D" aspect of the C4-D2-O zoning which is in place in much for of the commercial portion of the Village, save for two outlier PB clusters zoned exclusively for parking, the Westwood Village Specific Plan imposes an array of developmental restrictions in pursuit of the plan's seven key purposes: (1) to cultivate the Village an attractive commercial district with a balanced mix of uses serving the surrounding Westwood community as well as visitors, (2) to preserve, restore, and maintain Westwood Village's historically significant structures, (3) to limit the intensity and height of new developments so that they are compatible with the historic and pedestrian character of Westwood and provide adequate parking infrastructure for visitors, (4) strategically locate new developments to attract new uses and users, (5) provide basic services and amenities necessary for the Village to function as a shopping area, (6) encourage other forms of transportation to the Village apart from automobiles through pedestrian and shuttle access from surrounding high-population areas and providing sufficient parking, and (7) mitigating the impact of Village development on surrounding residential properties.

The first of the Specific Plan's land use controls are its restrictions on permitted uses within the C4 zoning in the commercial portion of Westwood Village: (1) bars are only permissible when part of a restaurant or hotel; (2) nightclubs and dance venues are only permissible in conjunction with a restaurant; (3) fast food establishments are restricted to a ratio of one per every 400 feet of lot frontage on a streets, except Broxton, where the ratio is 1:200'; (4) convenience food stores are not to exceed a ratio of one per every 1,000 feet of frontage in the Village; (5) financial services at a ratio of 1:1000' of lot frontage; (6) hotels are limited to a total number of 350 rooms of no more than 325 square feet per room, and are barred from

standing within 500' feet of another hotel, having ballrooms, holding dances or banquets in meeting rooms, the total square foot of which cannot exceed either or 15 square foot per room or 2,700 square feet, and aside from restaurants and meeting rooms, no public assembly spaces are to be provided; (7) parking buildings are permitted provided they include ground floor commercial spaces; (8) sidewalk cafes are allowed, but must include a minimum of 10' sidewalk space for pedestrian circulation, (9) outdoor events must be approved by the Los Angeles Police Department, (10) residential units are limited to 800 sq ft per dwelling or 400 sq ft in mixed use projects in the Glendon-Tiverton area as long as the area has less than 350 units, (11) no land shall be used for the sale of or used motor vehicles or homes, (12) drive-in businesses are prohibited, (13) 80% of the frontage of a commercial building 30' deep or greater shall be devoted to retail, restaurant, or service uses, with financial services limited to 50 feet and hotels required to devote only 70% frontage, and (14) buildings with 100' or more and occupied by at least 5 businesses must devote 20% of the a least 30' floor area to retail or neighborhood services.

It is worthwhile to note that despite the Specific Plan's stated purpose of maintaining a diverse mix of uses at a pedestrian scale, many restrictions on land use within the WVSP actively hinder attempts to cultivate the Village as a genuine commercial and cultural center for the greater Westwood community. Limitations on the quantity and size of hotel venues may dissuade potential hotel operators from locating their businesses within the Village, thereby eliminating a source of revenue and day and nighttime pedestrian activity within the Village, particularly for families visiting nearby UCLA.

The prohibition of live entertainment establishments and bars not linked to restaurants

also complicates maintaining a healthy balance between daytime and nighttime commercial offerings, leading customers in search of nightlife activities to instead patronize other local and regional offerings to satisfy their demand for live performance, dancing, and social venues.

Certain land uses are either highly undesirable or outright incompatible in Westwood Village, and would never be developed due to both municipal zoning ordinances and market forces, with a notable exception being the land owned by the University of California, wherein the university has total control over planning and land use. Even with typical zoning controls, there is always a risk of market trends leading to a proliferation of in-demand businesses that can transform a once economically diverse community into one dependent on a handful of business types, a volatile situation should market demands change, as was the case with the Village towards the end of the 20th century. While additional land use restrictions can indeed prevent fine-grained economies from becoming coarse-grained ones amid market pressures, the overzealous restrictions of the Westwood Village Specific Plan have resulted in the very sort of unbalanced mixture of uses that it was created to prevent.

The last major conditional land use element present within the Westwood Village Specific Plan, but perhaps the most impactful, is that of parking. In addition to standard requirements laid out by the City of Los Angeles for its C4 zoning, the WVSP imposes (1) a restriction on the physical location of parking, (2) rules regarding reserved parking and validation systems, (3) a replacement parking requirement, (4) bicycle parking requirements, and (5) a system wherein all or a portion of one development's parking spaces can be designated as "donor" facilities to contribute to the requirements of another development.

With regards to the location of parking, the WVSP requires all parking for developments

to be either on the site of the project, within the Specific Plan area or within 1,000' of the project site, with the previously mentioned design standards of placing parking away from the sidewalk and utilizing alleys rather than curb cuts when possible still being applied. As far as the reservation of parking, the WVSP limits structures to one reserved employee parking space per 1,000 square feet of floor area—with exceptions made for office, medical, and hotel uses—and requires that the remaining spaces be made available to the public as part of a Village-wide parking validation system.

The most impactful parking requirement unique to the Village is the controversial replacement parking program, wherein any project that removes extant parking spaces, must, in addition to meeting Los Angeles City parking requirements, add on an additional number of spaces equivalent to 50% of the spaces lost, and any structures seeking a change of use must subsequently abide by the new use's parking requirements. In practice, this effectively renders any attempts to eliminate Westwood Village's large parking crater financially unfeasible due to the cost involved in providing the extra spaces, that is to say if a parking crater is even available for development, due to several being directly linked to businesses.

Use	Number of Required Spaces
Hotel and motel and other projects containing guest rooms	1 space for each guest room, plus 1 space for each 100 square feet of dining area of a restaurant, plus one space for each 35 square feet of meeting rooms, plus the number of spaces required by this section and the Los Angeles Municipal Code for all other uses.
Motion picture theater	1 space for each 3 fixed seats, or, where there are no fixed seats, 1 space for each 25 square feet of floor area.
Nightclub or other establishment offering live entertainment or dancing as its primary use	1 space for each 5 fixed seats, or, where there are no fixed seats, 1 space for each 75 square feet of floor area.
Office, excluding medical office	3.25 spaces for each 1,000 square feet of floor area.
Retail and other commercial uses	4 spaces for each 1,000 square feet of floor area.

Los Angeles Municipal Zoning Ordinance parking standards for general uses in standard C4 commercial zoning, as seen in the Westwood Village Specific Plan indicating that replacement parking standards are in addition to standard requirements.

The bicycle-parking requirement in the Village Specific Plan prescribes the provision of 2'x6'x6' bicycle spaces in all non-residential use structures at a ratio of 5 per every 100 automobile spaces, with all bike spaces utilizing stationary devices to support bicycles, with at least half of said devices able to support locks to secure bikes in place. All bicycle spaces are to be segregated from automobile spaces by a physical barrier such as a wall or fence; with aisles to access bicycle spaces designed at least 5' in width.

As per the WVSP, any site in the plan area that provides at least 500 new parking spaces can be designated as a "donor site," wherein the owner can transfer a portion or the entirety of the base permitted floor area to a receiver site, although the WVSP limits the total number of donor spaces to 1,250 within the plan area. To qualify as a donor site, a project must have 70% of the façade utilized for retail/restaurants/services, have a public restroom facility and bicycle parking, maintain vehicular access outside the village center subarea, and the project can not involve the demolition or significant alteration of any historic resource within the Village.

It is worthwhile to note the inherent paradoxes present in the land use controls in relation to the purposes of the Specific Plan, a plan that sets out to maintain the historic resources and pedestrian character of Westwood Village through development limitations while at the same time limiting business diversity and demanding the inclusion of parking, believing the two to be essential for the competition of the plan's goals; the reality could not be any more different, especially with regards to parking. The Specific Plan fundamentally fails to recognize that the pursuit of parking has harmed and will continue to harm the core vision for the built environment of Westwood Village, increasing traffic, noise, and pollution on Village streets; creating visual

and programmatic dead zones; and pitting pedestrians against automobiles in competition for both public realm space on streets and within the private realm.

Devoting land to parking spaces, particularly in the form of surface parking lots, is a practice inherently detrimental to both the Community Plan and the Specific Plan's goal of maintaining Westwood Village as a pedestrian-oriented commercial district home to historic, human-scaled developments. The large amount of space devoted to the largely temporary storage of inanimate objects could better serve community and contribute to its historic and pedestrian character of the Village were it replaced with more human-oriented mixed-use developments. Since the advent of online retail and entertainment, parking spaces are no longer the safe investments towards securing customers as they were in the 20th century.

Mixed-use developments increase both the stock of commercial and residential units within the Village, the latter of which provide a safer investment in terms of attracting customers in the 21st century compared to the provision of parking. If newly built residential units lack dedicated parking for each unit, residents will likely frequent local businesses over traveling to competing commercial areas, a theory that will quickly be put to the test following the completion of a total of 3,125 undergraduate and 321 graduate housing units part of UCLA's Village-adjacent Southwest Campus Apartments and Le Conte Avenue Apartments on Weyburn Pl and the corner of Le Conte/Gayley, both of which will include no parking spaces for student residents, save for that required for ADA compliance and delivery vehicles.

Public Transportation and Circulation

Public transportation in Westwood Village consists of a series of bus routes operated by

four agencies: five routes from Los Angeles Metro, one route from Culver City Bus, five from Santa Monica Big Blue Bus, and nine from UCLA BruinBus. The principal thoroughfare for buses traveling through the Village is Westwood Boulevard, although Gayley and Weyburn see a fair share of traffic as well; whereas the principal thoroughfares for buses traveling along the boundaries of the Village are along Wilshire, Hilgard, and Le Conte. Given Westwood's central location within the Westside, bus services link the area to Downtown Los Angeles, Pacific Palisades, Santa Monica, West LA, and various other local and regional destinations. Aside from the UCLA BruinBus, which is free to all riders, LA Metro fares are $1.75 one way standard, Culver CityBus at $1.00 one way, and Big Blue Bus at $1.00 for a standard fare, with all bus services having discounted options for eligible parties as well as a number of extended passes, and all services accept the City of Los Angeles's TAP card.

The four bus services in the Village are planned, operated, and managed by the Los Angeles County Metropolitan Transportation Authority, City of Culver City Transportation Department, City of Santa Monica, and UCLA Transportation Office, who handle fare rates (save for UCLA), routing decisions, hours of operation, discounts, closures, maintenance, budgeting and expenditures. One of the most frequented bus stops in Westwood Village is at the northwestern corner of Westwood and Weyburn, which is often crowded with pedestrians during the weekday, although like all bus stops in the Village, it does not include a shelter, but does feature benches.

Transportation and circulation in Westwood Village is managed by a combination of the materials within the Westwood Community Plan and West Los Angeles Transportation Improvement and Mitigation Plan (TIMP). While the Westwood Village Specific Plan does

include providing suitable alternatives to automotive transportation as one of its primary purposes, it does so solely through its land use and design controls: utilizing architectural standards to create an environment more conducive to pedestrian circulation, requiring bicycle parking facilities to encourage greater cycling, and including parking to support automotive transport, although the Specific Plan's onerous parking requirements more than offset any positive impacts to sustainable transportation in the Village.

The Transportation section of the Westwood Community Plan consists of seven aspirational transportation-related Goals, which include (1) developing a public transit system that enhances mobility an provides alternatives to automobile use, (2) encouraging alternative transit modes to reduce single occupancy vehicle trips, (3) creating and maintaining a safe and efficient network of bicycle and pedestrian infrastructure, (4) providing a sufficient quantity and quality of on and off-street parking, (5) engaging with the community in planning for traffic mitigation on residential streets, (6) maintaining and increasing capacity on extant streets and freeways, and (7) collaborating with the 2035 Mobility Plan to promote safety, multi-modal transportation, and ensure an adequate service within the circulation system to support extant and planned land uses while maintaining satisfactory Levels of Service.

Within the first goal of developing a public transportation system, the WCP lists two objectives, (1) improving bus service and park and ride facilities, and (2) increasing work and non-work trips made on public transit. Policies and programs to meet the two objectives include, but are not limited to: coordination with LA Metro to expand and enhance services particularly in core transit areas such as the Village, to provide circulator shuttles between residential areas to major bus lines, expand programs aimed at transit for seniors and disabled persons, and

implement transit priority interventions such as signal modifications. In terms of meeting the second goal of providing transportation alternatives and reducing single occupancy vehicle trips, the sole objective is pursuing transportation management strategies to maximize vehicle occupancy, minimize trip length, and reduce overall trips. Policies and programs designed to achieve this goal include encouraging commercial developers and schools to provide employee and student incentives for non-automobile trips, promoting carpooling, park-and-ride, and ridesharing, as well as preferential parking, bike access and storage and improved pedestrian lighting to further make non-automotive travel an attractive option.

The third goal, revolving around pedestrian and bicycle network development and maintenance, the WCP has two objectives: the promotion of a system of bikeways, and the provision of attractive, safe and accessible pedestrian routes to school, work, and recreation that facilitate additional economic activity as well as access to transit. Policies and programs pertaining to these objectives involve funding the planning and construction of bikeways linking residential areas to schools/parks/commercial centers, encouraging the inclusion of changing facilities and bicycle storage in extant and future non-residential developments; and for the pedestrian component, encouraging the inclusion of pedestrian rights-of-way in new developments; requiring the installation of sidewalks in all roadway construction and reconstruction, and improving the general quality of pedestrian infrastructure through a series of guidelines. The sole objective for the fourth goal relating to parking is simply to provide parking spaces in appropriate locations as per citywide standards and community necessity, with policies and programs involving the reduction of ingress/egress points onto major arterial roads, developing parking in accordance with the WCP's Urban Design guidelines, and promoting

shared parking facilities in districts such as Westwood Village.

The fifth goal of reducing non-residential traffic flow on residential streets and involving community input in traffic mitigation plans has only a singular objective, which is simply to initiate neighborhood traffic and parking mitigation plans in Westwood as needed. The sole policy for the objective is that of working with the community in identifying and analyzing extant and potential spillover traffic from non-residential segments of the plan area into residential ones, upon which strategies and plans of action can be developed following a series of community meetings. The sole program is one of implementing traffic control and monitoring programs to examine the need for traffic controls, install traffic control devices and analyze their effectiveness through study of pre and post-control traffic, ensure that any undesirable effects are as minimal as possible, and should the effect prove positive, permanently implement the control.

The first of the final two goals of the WCP's transportation element is that of maintaining the street network, with but a sole objective of increasing capacity by way of a series of policies and programs including the coordination of freeway traffic with major Westwood arterials, installation of automated traffic control systems at major intersections, identification and implementation of intersection improvements. The latter of the two is that of integration with the 2035 Mobility Plan's principles of multimodality, safety, supporting current and planned land uses, and maintaining a certain Level of Service standard for all automotive thoroughfares. This ultimate goal of the WCP transportation sports the highest number of objectives, three, consisting of promoting the key elements of the 2035 plan; ensuring that the location, timing and intensity of development aligns properly with the provision of adequate transportation infrastructure; and lastly, confirming that the circulation system is fit to lessen traffic congestion

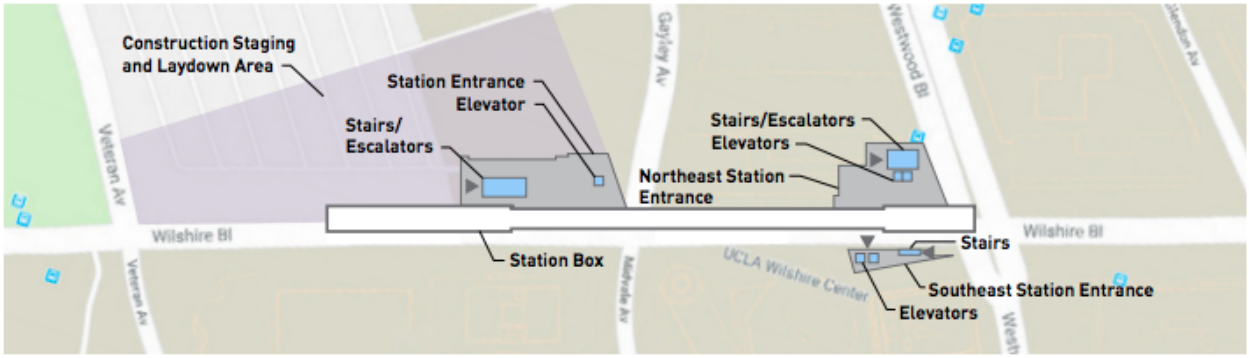
when feasible. Programs and policies pertaining to the execution of the objectives range from capital improvement of major streets, to increasing street capacity, and preventing density increases and zone changes until it can be proved the current street network can support any additional vehicular capacity.

In the same manner that the Westwood Village Specific Plan implements the core framework within the Westwood Community Plan into Westwood Village, the West Los Angeles Transportation Improvement and Mitigation Specific Plan (TIMP) implements the transportation principles within the WCP throughout the Westwood Area. The 12 stated purposes of the TIMP are to (1) provide a mechanism to fund transportation improvements due to transportation impacts generated by new development in the area; (2) establish the Transportation Impact Assessment Fee process for new development in C, M and P zones; (3) require that new development mitigate Significant Transportation Impacts caused by development in R-3 and less restrictive zones; (4) regulate phased development of land uses to a level that transportation infrastructure can accommodate; (5) establish the WLA TIMP Area infrastructure implementation process; (6) promote area wide transit enhancement through additional transit routes, vehicles, and facilities; (7) promote and increase work-related ridesharing and cycling to reduce peak-hour trips and intersection overload; (8) prevent peak hour LOS on streets from reaching extreme levels; (9) promote neighborhood protection programs to minimize intrusion of commuter traffic; (10) promote the creation of coordinated and comprehensive transportation plans; (11) ensure public transportation facilities are constructed with funds generated by the WLA TIMP and benefit the contributor; and (12) encourage Caltrans to widen the San Diego Freeway for high occupancy vehicle lanes.

The TIMP provides for revenue generation for transportation infrastructure projects via impact fees, mandated improvements through transportation demand management programs, transportation mitigation programs, and various covenants, and overall provides an administrative landscape wherein developments and developers contribute in one form or another towards the improvement of Westwood's transportation-related built environment. However, the TIMP's age—last updated in 1997—is plain to see through its auto-centric focus on increasing road capacity, general neglect for non-automotive transit, use of the outdated and harmful Level of Service (LOS) standards for traffic flow versus the modern and far more realistic Vehicle Miles Traveled (VMT) metric, lack of any planning measure for the future introduction of rail into Westwood along Wilshire Boulevard, and its advocacy for the widening of the San Diego Freeway and elimination of the dedicated railroad ROW along Santa Monica Boulevard, two long-since completed projects that proved as costly as they were severely detrimental to reducing automobile dependency in Westwood.

Of import to the future condition of transportation in Westwood Village, rather than the present, is the Westwood/UCLA Metro D Line station spanning from the intersection of Wilshire and Westwood Boulevards to the intersection of Wilshire and Gayley. In 2016, the Metro Board approved a 2.56 mile westward extension of the Metro D Line (formerly Purple Line) from its then-present terminus at the Wilshire/Western to a new western terminus located on the grounds of the West Los Angeles Veterans Affairs Medical Center. The penultimate station for the extension, the UCLA/Westwood Station, will consist of three entrances/exits, two fully outfitted entrances with stairs, escalators, and elevators, and one partially outfitted entrance featuring only stairs and elevators. The primary station entrance will be located at the southeastern corner of

UCLA Lot 36 fronting Wilshire Boulevard, the secondary entrance at the northeast corner of Wilshire/Westwood will be built into the ground floor of the Westwood Medical Plaza Building, and the partially outfitted tertiary entrance sited across Wilshire from the secondary entrance, directly in front of the UCLA Wilshire Center Building at the southeast corner of Westwood/Wilshire. With construction of the tunnel presently underway, and the station box soon to follow, the UCLA/Westwood station is presently set for an opening date of 2027, and will likely be a top performer along the D Line stations between the VA and Union Station.



Station diagram of the Westwood/UCLA D-Line station, courtesy of LA Metro. Note the three entrances.

The Metro Sepulveda Line, which currently in its initial planning and routing phase, will eventually connect the San Fernando Valley to Los Angeles International Airport through the Sepulveda Pass by the 2050s, and is presently set to be constructed into two phases, first from the San Fernando Valley to the UCLA/Westwood station, and then from the UCLA/Westwood station to the Los Angeles International Airport, with the first phase currently estimated to begin operations between 2033-2035, and the second in 2048. By the mid-21st century, the UCLA/Westwood station will likely be one of the most heavily used train stations in all of California, a key transfer point for passengers traveling between Downtown, San Fernando Valley and LAX via the Sepulveda and D Lines, not to mention the station serving as a

destination unto itself for those traveling to Westwood Village and UCLA.

Historic Preservation

Preservation in California is by and large conducted on an opt-in, case-by-case basis, where individuals and organization are able to nominate either individual resources or collections of resources for historic statuses and their relevant protections—which typically only apply to a property's exterior—at the local, state, and federal levels, depending on various criteria for significance and integrity. Within the City of Los Angeles, matters pertaining to preservation are handled by the Los Angeles Department of City Planning's Office of Historic Resources (OHR), which, as per their website, staffs the Cultural Heritage Commission, oversees the 35 Historic Protection Overlay Zones, manages local financial incentives for historic property owners via the Mills Act Property Contract Program, integrates historic preservation into long-range planning and development reviews, manages the HistoricPlacesLA citywide historic resource inventory, serves as an expert preservation resource for city departments, and provides customer service in conducting historic resource reviews.

The City of Los Angeles provides two types of protective statuses for historic resources, structures, landscape elements, and natural features that are historically, architecturally, culturally, or aesthetically significant and of sufficient integrity: Historic-Cultural Monuments (HCMs), a designation for individual historic resources, and Historic Protection Overlay Zones (HPOZs) for areas home to a large number and concentration of individual historic resources. The designation of a resource as City of Los Angeles Historic-Cultural Monument occurs through a process first defined in the city's 1962 Cultural Heritage Ordinance, one of the first

such laws passed in a major US city, with its most recent update having occurred in 2018. The HCM process is relatively straightforward: an individual or organization submits an application to the Office of Historic Resources nominating a building, structure, object, site/open space, or natural feature for HCM status, and the OHR then determines if the application is complete, sending it back for revision or forwarding it to Cultural Heritage Commission (CHC). Through a series of hearings informed by staff reports prepared by the OHR, the CHC then approves or rejects the nomination based upon certain criteria pertaining to the resource's significance and integrity, with approved applications then sent to the Los Angeles City Council's five member Planning and Land Use Management Committee's (PLUM) for a final vote whether or not to designate the nominated resource. The HCM application consists of a completed nomination form, written statements, bibliography, primary photos and documents, copies of building permits for major alterations, contemporary and historic photos of secondary spaces and features, and a Zone Information and Map Access System (ZIMAS) report.

Criteria for the approval of an HCM nomination follows general historic preservation standards of significance and integrity, with a successful nominee adhering to any or all of the following standards: (1) it reflects or exemplifies the broader cultural, political, economic, and/or social history of the community, city, state and/or nation; (2) is linked to historic persons and/or important events in local, state, or national history; (3) exhibits distinguishing characteristics of a particular architectural style as an inherently important example of a certain period, style, or method of construction; and/or (4) is the work of a master builder, designer, artist, architect and/or engineer whose work was historically influential at a local, state, or national scale. Regardless of which one or more of the aforementioned categories of significance is selected for

the application of a building, object or site to become an HCM, the nominated resource must retain a certain degree of physical integrity in order to be recognized as conveying any historical, architectural, and/or cultural significance. A number of factors contribute to the physical integrity of an HCM nominee, including but not limited to: location, design, setting, materials, workmanship, feeling and association. Any modifications or alterations made over time that have severely impacted one or more of those factors, thereby significantly altering the look, character, and/or feeling of a building, object, or space, will prevent a nominee resource from being listed.

Resources that have been conferred HCM status are eligible for a 25% reduction in Los Angeles County property taxes via the state-run Mills Act program, able to utilize relaxed building code restrictions via the California Historical Building Code, and subject to additional administrative oversight from the Cultural Heritage Commission which has the authority to approve or reject permits for any projects that would impact the physical integrity of an HCM, using the US Secretary of the Interior's Standards for Historic Preservation as a conditional criteria for approving repairs, alterations and modifications. Historic-Cultural Monuments are not guaranteed protection from demolition, substantial alterations, or relocations, as the CHC does not have the authority to outright prohibit individuals or organizations from destroying their own property. Instead, the CHC is able to stay demolition for up to a total of 360 days in order to allow time for the exploration of alternatives that would preserve the HCM, and as HCMs are considered historic resources under the California Environmental Quality Act (CEQA), any projects which significantly impact an historic resource are required to submit an Environmental Impact Report (EIR) before demolition can occur, further delaying and potentially prohibiting demolition.

The second protective status for historic resources available through the municipal government is that of the Historic Protection Overlay Zone, an administrative designation and zoning and land use tool applied to cohesive, unique, and intact areas within the City of Los Angeles that contain several buildings, structures, landscaping, or natural features of historic, architectural, cultural, and aesthetic significance. The City of Los Angeles' 1979 Historic Resource Preservation Overlay Zone, last updated in 2017, enumerates the procedures for establishing and managing the city's current 35 HPOZs (as of 2021) which range 50 to 4,000 parcels in area, are typically residential in character, with only one HPOZ present west of La Cienega Boulevard, and a majority of those to the east (21) concentrated between Santa Monica Blvd, Figueroa St, and Exposition Blvd.

Per the HPOZ ordinance, areas are nominated as HPOZs by one of two methods: though the formal initiation by a member of the Los Angeles City Council, the Director of Planning, or by the City Planning or Cultural Heritage Commissions; or through the submission of an application for HPOZ nomination signed by 75% of owners and lessees within the proposed protection zone. The most common means by which an HPOZ is created is that of a formal initiation by Los Angeles City Councilmember, who typically moves to begin the nomination and evaluation process after cooperating with local advocacy groups and community members interested in establishing an HPOZ within the councilmember's district. Following the initiation of the process, all proposed HPOZs must undergo a Historic Resources Survey (HRS), a report consisting of a Context Statement and Findings of Contribution. The Context Statement establishes a link between the proposed HPOZ's built environment and its history by: (1) establishing the boundaries of the zone, (2) detailing its historical development and the factors

that shaped it, and (3) defining a Period of Significance for the zone based upon associations with historic activities and events, persons, designers and architects, architectural styles, building types and materials, landscape design and/or and patterns of development that influenced the character of the zone at a particular point in history.

The Findings of Contribution is a survey and inventory of all resources within the proposed HPOZ that categorizes every building, structure, landscape, and/or natural features in the area based on the degree to which they contribute to the zone's Period of Significance (PS) as identified in the Context Statement of the HRS. As per the HPOZ Ordinance, contributing elements meet one or more of three requirements: (1) they add to the architectural qualities and/or historic associations present during the PS with a level of physical integrity reflecting the HPOZ's character at that time; (2) they represent an established feature of the area owing to their unique location or physical characteristics; and/or (3) their retention as a resource contributes to the preservation and protection of an historic place in the city. Based upon those three requirements, the HSR classifies all resources within the proposed HPOZ as either Contributing Elements built during the PS with a high degree of physical integrity, Altered Contributing Elements built during the PS with a medium degree physical integrity which could be restored and Non-Contributing Elements built either beyond the PS or during the PS but retaining no physical integrity.

Upon completion of the Historic Resources Survey, the Los Angeles Department of City Planning reviews the HRS and its findings for accuracy and completeness, and if satisfied, proceeds to host a number of public workshops and meetings with the community members of the proposed HPOZ to draft a Preservation Plan. The document for the establishment, operation

and management of an HPOZ, the Preservation Plan consists of a mission statement, goals and objectives, description of the plan and HPOZ's purpose and organization, the HRS, context statement, US Secretary of the Interior's Standards for Rehabilitation, design guidelines, and preservation incentives and adaptive re-use policies. Upon completion, the Preservation Plan is presented to the Area Planning Commission for review and comment, and then to the Cultural Heritage Commission, who following a physical tour of the proposed HPOZ area and review of the HSR, will either certify or reject the HSR, and by extension, the Preservation Plan. If the HSR is certified, the Preservation Plan is subsequently presented to the City Planning Commission, which votes to approve or reject the plan typically based upon the recommendations and analysis of the CHC. Finally, the Preservation Plan for the proposed HPOZ is presented to the Planning and Land Use Management Committee for penultimate review prior to the final deciding vote by the City Council on whether or not to enact the HPOZ into law through the adoption of a municipal ordinance.

Each HPOZ is managed and administered by a Historic Preservation Board consisting of five to seven members, depending on whether the HPB serves one or two or more HPOZs, who enforce the HPOZ's Preservation Plan. Members of Historic Preservation Boards are selected for four-year terms by various municipal authorities (who can rescind appointments at any time) and are required to demonstrate knowledge of and interest in the history and historic built environment of the HPOZ area they manage. The five members consist of one individual with extensive real estate or construction experience appointed by the Mayor of Los Angeles, one renter or owner of property in the HPOZ appointed by the district councilmember, one state licensed architect appointed by the Cultural Heritage Commission, one renter or owner of

property in the HPOZ appointed by the CHC, and one renter or owner in the HPOZ appointed by the Historic Preservation Board.

Similar to the CHC's role in providing an additional layer of administrative oversight for individual HCMs, the HPBs of HPOZs provide additional administrative oversight pertaining to all façade alterations within the designated area apart from minor maintenance or repairs, with the critical distinction being that the design guidelines implemented by a HPB are specifically tailored to maintain the characteristics of the HPOZ's period of significance. Design guidelines within an HPOZ preservation plan are organized into six broad implementation categories of residential rehabilitation, additions and infill, and commercial rehabilitation, additions and infill, with standards for new residential and commercial infill development typically addressing setbacks, massing, and orientation. These various design guidelines work to maintain a consistent stylistic compatibility within the district, however, the interiors of contributing resources are not protected by HPOZ provisions, unlike certain HCMs, where interiors can be protected should they constitute a major aspect of the monument's design.

Any major work done on the exterior of a contributing resource in an HPOZ, including demolition and relocation, requires a Certificate of Appropriateness (COA) from the Planning Department Design, the acquisition of which involves a formal application, submission of detailed plans, a $708 to $1,706 fee, and a waiting period of 75 days, or longer with appeals. In an HPOZ, projects involving new construction, replacement construction, or demolition require a Certificate of Compatibility (CCMP) from the Department of Planning, with an acquisition process identical to that for a COA. Much like individual HCMs, all contributing structures within an HPOZ are automatically eligible for Mills Act tax incentive upon application, although

unlike HCMs, the demolition of contributing resources in an HPOZ is far more difficult. Given the myriad of protective criteria for alterations to contributing resources present within an HPOZ, and the fact that HPOZs are implemented via municipal ordinance, the HPB and Planning Department can utilize various criteria to prevent demolitions, meaning that most if not all demolitions within an HPOZ are the demolition of non-contributing structures to be replaced with more sympathetic designs.

Due to the gradual degradation of the historic built environment of Westwood Village as a result of postwar development, the SurveyLA report for the Westwood Community Plan Area commissioned by the Office of Historic Resources determined that the Village is ineligible for HPOZ status due to loss of historic integrity. However, much like anywhere else in the City of Los Angeles, historic structures in the Village can and have been nominated for HCM status, and, as of 2021, there are six Los Angeles Historic-Cultural Monuments in Westwood Village: The Fox Westwood Village Theatre, Fox Bruin Theatre, Janss Investment Company Building, Ralph's Grocery Store, Kelly Music Building, and Holmby Hall. Given the Village's ineligibility for HPOZ protections, localized protections and restrictions for historic resources in the Village are instead managed by the Westwood Village Specific Plan, and to a lesser extent by the Westwood Community Plan

The WCP only provides the most generalized aspirational guidelines for historic preservation, with a goal of preserving and restoring cultural resources, neighborhoods, and landmarks with historical and/or cultural significance. The three objectives within the goal are to (1) encourage the preservation, maintenance, and enhancement of extant historic resources and the restoration of original façades, (2) identity and document community historic resources

through mapping, and to (3) encourage private owners of historic resources to conserve and restore the integrity of their properties through adherence to CHC requirements, educational campaigns, and city programs providing funds for restoration.

The most crucial controls and regulations for preservation in the Village are those enumerated in the Westwood Village Specific Plan, which as a document implemented via municipal ordinance, modifies zoning standards to ensure the preservation of historic buildings within the Village. There are three policy measures present in the Preservation of Cultural Resources section of the WVSP: (1) designating 46 individual buildings identified in the 1985 Johnson Heumann Associates Cultural Resource Documentation Report as cultural resources; (2) allowing for any portion of unused permitted floor area of a designated cultural resource to be transferred to a number of designated "receiver sites" in the Village that are absent any historic properties, and (3) prohibiting the demolition, significant alteration or removal of any designated cultural resource in the Specific Plan Area unless a Certificate of Appropriateness is issued in accordance with the standards of the HPOZ Ordinance with the Design Review Board fulfilling the role of the Historic Preservation Board as necessary.

The historic protections present in the WVSP allow it to function as a diminished HPOZ, one with the authority to prevent the destruction of contributing elements, but lacking the comprehensive Preservation Plan which provides for the development of specified design guidelines directly linked to the preservation of a specific architectural character linked with a designated period of significance. Whereas the Design Review Board ensures that new construction in the Village comply with generalized guidelines pertaining to massing, height, visual interest, materials, and the like, they are incapable of enforcing architectural styles for new

construction as is the case in an HPOZ with its more stylistically prescriptive Certificates of Compatibility. Between the Specific Plan and the DRB, historic preservation within the Village today are limited, employing a rigid and narrow focus on preventing the loss of 46 remaining individual resources, and in doing so, has failed to protect, maintain, and restore the broader historic character of the Village; in the roughly three decades since the Specific Plan and DRB were implemented, no contributing historic resources have been lost, but the same can not be said of opportunities to replace non-contributing elements with architecturally sympathetic and compatible ones.

Parks, Recreation, and Events

As there are no proper city parks in the study area, the design of Westwood Village's limited public space in the form of streets and sidewalks falls upon the previously mentioned streetscape and public realm design standards implemented in the Westwood Community Plan and the broad frameworks present in the Urban Form and Neighborhood Design Element of the Los Angeles General Plan. The acquisition, planning, and development of parks and public spaces in Westwood Village is dictated by the Open Space section of the Westwood Community Plan, and the Open Space and Conservation Element of the Los Angeles General Plan.

The singular goal pertaining to open space in the WCP is to preserve and protect existing open spaces and when possible develop new ones, achieved through (1) encouraging the retention of passive and visual open space and (2) supporting any and all efforts by federal, state, county, and city agencies to acquire additional land for public parks and spaces. The Open Space/Conservation Element of the General Plan, while primarily covering larger natural spaces

within Los Angeles, also enumerates a series of planning goals for more urban spaces, such as the provision of usable open spaces, encouraging increases in park space where there are deficiencies, encourage connections between local and regional parks, consider open space as integral to neighborhoods, providing public space in response to community needs and wishes, heal neighborhoods divided by freeways, maximize usage of public space, and seek out the development of public spaces especially next to public facilitates such as schools, libraries, and the like.

The current status of Westwood generally precludes the development of public space, as any acquisition of land for the creation of public parks would require the rather politically unpopular use of eminent domain by the City of Los Angeles, meaning that while these aforementioned plans are technically in place, they are effectively unenforceable. Therefore, what remains in controls for parks, public spaces, and recreation, is that of management of the Village's street and sidewalk space in terms of maintenance and event programming. Maintenance of the public spaces in the Village is the responsibility of the Los Angeles Department of Public Works, although the Business Improvement District for the Village, the Westwood Village Improvement Association, handles daily maintenance of the public realm as part of their regular duties, as well as special maintenance and operations associated with various community events that occur in the Village.

Since Westwood Village has no actual public parks or plazas managed by the City of Los Angeles Department of Parks and Recreation, all community events held in the Village's public spaces require the approval of the Los Angeles Police Commission, as any and all events involve restricting access to city streets. Individuals and organizations seeking to hold an event on the

Village file an application for a permit from the LAPC, with different types of events having different criteria for approval, although regularly scheduled events such as fairs, parades, and farmers markets, are eligible for repeated use permits, eliminating the need to apply each time the event occurs.

5. Commerce

Westwood Village was purpose built by the Janss Company to serve as the beating heart of Westwood, a master-planned pedestrian and automotive Spanish Colonial/Mediterranean Revival themed commercial district connected to the rest of the greater Los Angeles area principally by way of Wilshire Boulevard, and to the rest of the local Westwood area as well as the University of California, Los Angeles via Westwood Boulevard. Serving a diverse population of students, residents, visitors, and workers both within and beyond the westside, Westwood Village has historically been home to a fine-grained economy of locally owned businesses, national chains, and following the end of the Janss era, a major regional hub for entertainment, arts, and media.

Following a decades-long gradual decline fueled by the end of cohesive management and loss of a unified theme, opening of major regional competing commercial centers, insatiable hunger for automotive infrastructure, an over-reliance upon entertainment, rise in crime and violence, and poor planning decisions, Westwood Village still remains at the center of Westwood, but no longer as the beating heart of the Westside, rather, a singular portion of a sprawling vascular network. Three studies, a 2011 comprehensive analysis of the Village completed by UCLA Architecture and Urban Design, a 2014 retail strategy prepared for the

Westwood Village Improvement Association by York Consulting Group, and a 2016 report by students of the UCLA Luskin School of Public Affairs each contain analyses of the 21st century commercial landscape and mixture of business types present in of Westwood Village, examining qualitative and quantitative data and then presenting their own series of mostly similar recommendations.

Historic Retail Breakdown

As expected for a master-planned commercial district adjacent to the University of California, Los Angeles, the vast majority of Westwood Village's private built environment is dedicated to an array of retail and service establishments, with historical and cultural trends leading to the dominance or disappearance of various types of businesses throughout the over ninety years of the Village's existence. Retail establishments in Westwood Village have included, but are by no means limited to: restaurants, grocery stores, bookstores, department stores, banks, hardware stores, shoe repair, auto dealerships, salon/beauty stores and barbershops, music and record stores, jewelers, cinemas, bars and clubs, educational businesses, gas stations, electronics stores, and furniture stores.

The original retail present during the Janss era of management was as diverse as it was purposeful. The Janss Investment Company arranged the businesses of the Village in a manner similar to that of postwar shopping malls, albeit providing a greater variety of goods and services. The Jansses placed a number of recognizable major anchor tenants in monumental structures at key corner locations throughout the Village, often in pairs. Desmond's, Bullocks, and Sears department stores at Westwood/Weyburn and Westwood/Kinross; Ralph's and Atlantic

& Pacific supermarkets at Westwood/Lindbrook and Gayley/Lindbrook; Ford and Chevy automobile dealerships at Gayley/Kinross; Citizens National Trust Bank and Savings and Security First National Bank of Los Angeles at Westwood/Kinross and Westwood/Weyburn; a menagerie of recognizable brand gas stations along Lindbrook—Union 76, Richfield, Standard, Associated, Red Crown, Mobile (not simultaneously extant); and of course, twin Fox cinemas at the corner of Broxton/Weyburn. Interspaced between the core tenants, the Jansses laid out smaller and local businesses and services, running the gamut of consumer needs of the interwar period.

Modern Retail Breakdown

After the end of Janss management, retail diversity and arrangement became somewhat erratic and more closely tied to trends, leading to a famous proliferation of cinemas and restaurants in the latter half of the 20th century at arguably the zenith of Westwood Village's popularity. At present, only three cinemas remain, and the concentration and character of businesses in the Village, while varied, is not necessarily indicative of a healthy, fine-grained economy.

According to the 2011 UCLA cityLAB study, which includes properties immediately south of Wilshire Boulevard between Sepulveda and the Westwood Presbyterian Church, as well as properties within western half of the Le Conte/Malcolm/Weyburn/Hilgard block, there is a total of 4,697,300 square feet of commercial office space in Westwood Village with a 17.5% vacancy rate, and while the study was unable to determine an exact number, estimated that the Village was home to approximately 1,000,000 square feet of retail space, and upon evaluating 252 retail spaces across nine Village streets and found a commercial retail vacancy rate of 22%,

(57 unoccupied spaces), the highest vacancy rate among five other commercial centers the study surveyed: the Santa Monica Third Street Promenade (3%), Beverly Hills Golden Triangle (14%), Westside Pavilion (6%), Old Town Pasadena (8%), and Culver City Boulevard (NA%).

The study further breaks down the vacancies by street to bring emphasis upon uneven distribution of vacancies with 2/31 vacant businesses (6%) on Broxton, 5/46 on Gayley (11%), 8/23 on Glendon (35%), 4/13 on Kinross (31%), 2/10 on Le Conte (20%), 1/12 on Lindbrook (9%), 30/78 on Westwood Boulevard (38%), 5/32 on Weyburn (16%), and 0/8 (0%) on Wilshire Boulevard. Although these figures are no longer accurate, the uneven distribution of vacancies they depict still remains a significant problem in Westwood Village, particularly along Westwood Boulevard, which is ostensibly the "main street" of the Village.

Of the 252 spaces surveyed by cityLAB, 199 were active retail storefronts, omitting four restaurants in the W Hotel, with a breakdown of the 199 into three categories: 88 "Food & Beverage "establishments, or 44% of spaces surveyed; 57 "Retail Shops" or 29% of businesses; and lastly, 53 "Other Services" at 27% of retail spaces within the Village, consisting of 25 "Life/Wellness" (47%), 16 "General Services" (8%), 6 "Education Services" (3%), and 1 "Medical Services" (1%). The 88 businesses in the Food & Beverages category were placed into five divisions, with 33 (38%) Fast Food, 32 (36%) Casual Dining, 11 (13%) Coffee/Light Food, 7 Fine Dining (8%), and 5 (6%) Café/Restaurant establishments. The 57 stores in the Retail Shops category were also subdivided into five groups, with 23 (40%) Fashion Retail/Clothing, 11 (19%) Lifestyle Products, 9 (16%) Electronics, 8 (14%) Neighborhood Goods, and 6 (11%) Jewelry.

The 2016 study from UCLA Luskin School students contains a more simplified breakdown of retail in the Village, with three main sections of analysis: “Comparative Retail,” “Food and Drink,” and “Fast Food,” each of which comparing figures from Westwood against those from Santa Monica and Berkeley. Within the Comparative Retail section, the study divided Village businesses into percentages in four categories—0% Bars, 61% Fast Food, 27% Restaurant, and 12% Retail—and found that Westwood Village had the greatest percentage of food establishments among all three and the lowest percentage of restaurants. In the Fast Food section, which further breaks down the prior 61% into 78% “General” and 22% “Café,” noting that the majority of the Village’s fast food fit into the General category, similar to Santa Monica, but quite the opposite compared to Berkeley’s near even split between General and Café.

The 2014 York Consulting report contains no hard data regarding the retail mix of Westwood Village, and is instead completely qualitative in nature, describing the current character of the Village’s retail landscape as well as the customers that the current mixture caters to. As per the report, York Consulting compares the present retail variety in the village to that of a mid-scale shopping center, and finds that the Village has adapted to its most stable clientele, daytime medical/office workers and UCLA students, leading to an overreliance upon weekday lunch crowds, a general trend towards quick food establishments, and duplications of services such as pizza parlors and beauty salons. The retail strategy report further highlights a lack of evening activity in the Village, primarily due to visitors, daytime workers, and college students having a wide array of competing local and regional establishments/services to choose from; and holiday closures as well as limited operational hours for a number of businesses in the district compared to outside local and regional business offerings.

Rent

The average rents for commercial properties in Westwood Village were evaluated both in the 2011 cityLAB as well as the 2014 York Consulting reports, the former providing figures for retail space and office space separately, and the latter only for retail space. According to the 2011 study, the average price per square foot per month for retail spaces in the Village was between $2.25 and $3.00, lower than all of the five other shopping locations surveyed by cityLAB: $13-16 for 3rd Street, $50-100 for Beverly Hills, $7.50 for Westside Pavilion, $7-8 for Old Pasadena, and $3-4 for Culver City Blvd.

In terms of office space rents, the cityLAB study found more comparable results, finding the average commercial office space rents was $3.41 per square foot per month, compared to $3.47, $3.60, $2.44, and $3.25 psfpm in the broader Santa Monica, Beverly Hills, Culver City, and West LA markets, respectively. The 2014 study showed an increase in asking average rents for triple-net properties in the Village, which ranged from $3.00-$4.50 psfpm, arguing that such increased rents were partially responsible for the duplication of certain popular business types within the Village, while at the same time commenting that high-demand small quick service food establishments could command significantly higher rents in the Village than currently present.

Parking Revenue

Parking in Westwood is divided between the publicly owned and privately owned surface parking lots, multistory garages, and subterranean garages. In 2013, Civic Enterprises completed

a comprehensive study of publicly accessible parking spaces in Westwood Village commissioned by the Westwood Village Improvement Association. The Civic Enterprises report evaluated parking within a study area nearly identical to that for this report, albeit excluding off-street parking tied to residential properties situated on the block bound by Le Conte/Hilgard/Lindbrook/Tiverton and including UCLA's Parking Structure 32. The study tallied a total of 6,298 parking spaces serving 2,900,000 square feet of retail, residential, office, and other spaces, excluding the 640 permit-only spaces in UCLA's Structure 32. Of those parking spaces, 817 are city-owned spaces (452 curb spaces and 365 in the Broxton Garage) that return revenue to the municipal government, 124 UCLA-owned spaces that return revenue to the University, and 5,481 are privately-owned spaces in 13 facilities that return revenue to the property owner.

According to Civic Enterprises, the median daytime hour charges for private off-street parking sans any free hours provided via validation, are $8.25 for the first hour, with a daily maximum fee of $12, although many off-street structures will provide one to two hours of free parking upon validation, meaning that many customers do not pay the listed rates, as is the case with the single highest parking rate Civic Enterprises found in Westwood, the structure of the former Bullocks at 10681 Weyburn, with a $40 first hour fee and $50 daily maximum should one not receive two hours of free parking through validation. Other findings from the study regarding private parking revenue include that the median evening parking rate was a $6.50 per hour flat rate, with less variability observed between private off-street facilities, that monthly parking rates available in the Village range from $100 to $180 a month; a number of smaller parking facilities are linked to businesses restricting access to customers and employees only, or even employees

alone; and that, during events such as film premieres, off-street parking prices are highly unstable.

As per Civic Enterprise's findings, public parking in the Village, for which revenue generation can be accurately measured, is split between 452 metered curb spaces, 365 spaces in the Broxton Garage, and 124 in UCLA's Parking Structure 32, although Structure 32's revenue remains firmly within the University and thus has no opportunity to be reinvested into the Village in the form of city funds. According to the study, as of 2013 metered parking in the Village was priced at $1 per hour and a maximum time limit of two hours, with the Broxton Garage offering two hours of free parking between 07:00-18:00, with prices over the provided two hours at that time being $4.50 per hour with a daily maximum of $9, and those parking after 18:00 paying a $3 per hour flat rate. In 2011, the City of Los Angeles collected annual revenue of $743,00 from the Broxton Garage, $618,000 from hourly parking and $125,000 from monthly parking, with monthly parking passes at the Broxton Garage ($125 per pass, passholders allotted 20% of garage) accounting for roughly 20% of total revenue.

The revenue generating potential of curbside parking in Westwood Village is limited due to a significant number of vehicles with disabled parking placards occupying spaces, such as during one hour-long survey of on-street parking wherein Civic Enterprises tallied 40% of Village curb spaces occupied by vehicles with disabled placards. A later 2016 report by the UCLA Institute of Transportation Studies estimated that illegal use of parking placards on curbside spaces results in $284,544 of lost parking revenue per year, and that as a whole, on-street parking nets approximately $1,500,000 per year. When readjusting all of these values

for inflation and combining them together, the total potential municipal parking revenue for Westwood Village is $ 2,931,642, or $2,607,979 due to lost revenue from disabled placard abuse.

6. Culture

Past Community Organizations and Events

In the Janss era, the years shortly thereafter, several community organizations and associated activities existed in Westwood Village, many of which were based out of the purpose built Westwood Community Clubhouse situated at the center of what is now UCLA Lot 36. Perhaps the most important past Westwood Village organization dedicated was the Westwood Village Business Association, closely associated with Harold and Edwin Janss, which commissioned the construction of the rustic Spanish style clubhouse that also was home to the Westwood Village American Legion "Bruin Post," the American Legion Auxiliary, Westwood Village Rotary Club, Westwood Village Kiwanis Club, Westwood Village Lions Club, Westwood Hills Women's Club, Village Lutheran Church, Village Varsity Club, and the UCLA Women's Faculty Club prior to the construction of their own facility on the UCLA campus. Of those organizations, only the Rotary Club, Faculty Women's Club and Village Lutheran Church survive to this day.

A number of regular community events have occurred throughout the history of Westwood Village, with the Janss era featuring an annual Christmas parade down Westwood Boulevard; the UCLA Homecoming Parade down Westwood which began in 1933 and ended at the beginning of the 21st century, the 1941-1995 UCLA Mardi Gras events often had companion components in the Village, and the 1969-1989 the Westwood Art Show which grew from local

artists exhibiting and selling their wares along Village sidewalks to ultimately a major festival involving multiple street closures attracting 30,000-40,000 people a weekend; and the semi-regular mid-late 20th century closure of Village streets during times of heavy pedestrians, to name a few.

Current Community Organizations

Westwood Village Improvement Association

The Westwood Village Improvement Association is the BID currently serving Westwood Village, and was established in 2011 with the goal of ensuring the cleanliness, safety, and friendliness of Westwood Village to the surrounding community through maintenance, security, improvements, and programming. The WVIA is managed by a 13 member Board of Directors, consisting of 12 business and property owners located within the BID boundaries and one representative from UCLA, and within the BID there are three committees, the Planning & Mobility Committee, the Revitalization and Identity Committee, and the Executive Committee, all of which work together in implementing the organization's goals. The budget for the Westwood Village Improvement Association is derived primarily from assessment fees from the businesses within the BID—although a pilot program from the City of Los Angeles is exploring providing the BID funds from local parking revenue—and allocates their annual budget between three categories, with 72% going towards "Clean, Safe, Beautiful" services and projects carried out through the Westwood Ambassador Program; 15% towards "Communication and Development" advertising and planning efforts; and 13% towards "Management," the upkeep of employees working for the BID as per the 2019 Annual Report.

The Westwood Ambassador Program acts as the enforcement arm of the WVIA mission, employing Safety Ambassadors who provide information, report maintenance issues, and work with social services and law enforcement to ensure the public safety in the Village; Quality of Life Ambassadors who focus on outreach to individuals experiencing homelessness in the BID area; and Maintenance Ambassadors who clean sidewalks, remove graffiti, collect trash, replace signs and banners, maintain and replace trees and street furniture, and other special projects such as setting up events. Aside from Ambassadors, the WVIA employs communications, marketing, and development staff to maintain the Westwood Village website and social media accounts, draft newsletters, and plan special events and programs.

West Los Angeles Chamber of Commerce

Created in 1996 from the merger of two prior regional chambers of commerce, the West Los Angeles Chamber of Commerce is an advocate and partner for businesses across the greater Westside region of Los Angeles, dedicated to enhancing the Westside business community through referrals, advocacy, and education. The WLACC provides its member businesses with services including networking opportunities, sponsorship and speaking opportunities, ribbon cutting events, advertising, and business consultation, and various educational and promotional events designed to provide members with additional knowledge and skills for their commercial endeavors. The collective voice of the WLACC is also used to advocate for its member businesses and the broader business interests of the chamber to local, regional, and state government officials in policy and legislation matters.

Westwood Community Council

Established in 2009, the Westwood Community Council is a non-profit independent organization composed of Westwood stakeholders such as businesses, property owners, homeowners, renters, non-profits, religious organizations, service organizations, and seniors. Governed by a Board of Directors consisting of members from three homeowners associations, local business and property owners, UCLA faculty and staff, and representative from various organizations and institutions within the greater Westwood area, the WCC serves a discussion forum for community issues and concerns; an advocacy group for member interests, and as an intermediary between members and city and university administration. Issues addressed by the WCC include historic preservation, development, policy and planning, transportation, housing, homelessness, safety, and others. The WCC regularly interacts with administrative agencies such as the North Westwood Neighborhood Council, the Westwood Neighborhood Council, the Westwood Community Design Review Board, Los Angeles City Council District 5, UCLA, as well as other non-administrative community organizations, particularly the Westwood Village Improvement Association. As a community organization not linked to municipal administration, the WCC often utilizes litigation as a means to pursue its policy goals through legal challenges to proposed developments, legislation, general policies and other actions taken by municipal and university administration as well as private actors.

Geffen Playhouse

The Geffen Playhouse is a non-profit organization dedicated to the enrichment of Los Angeles' cultural life through live performance and educational activities, and has operated

within the historic 1929 Masonic Affiliates Clubhouse building at 10886 Le Conte Avenue since the organization's 1995 founding. The historic masonic clubhouse, owned by UCLA since 1994, is leased to the Geffen Playhouse, who over the years, have updated the building's main auditorium into its present state as the 512-seat Gil Cates Theater, and as part of a $17,000,000 renovation in 2005, added the 149-seat Audrey Skirball Kenis Theater onto the iconic Spanish Colonial/Mediterranean Revival structure. The Geffen Playhouse attracts some 130,000 visitors annually to its seven-play season, and sees hundreds of students and adults within Westwood and beyond participate in their myriad of educational activities: writing and performance workshops for US Armed Forces veterans, intensive theatre classes for young adults, industry and professional conversational panels, community meetings and participatory projects with non-profit and social service organizations across Los Angeles to bring theatre to underserved communities and individuals.

Hammer Museum

An independent non-profit art museum and cultural center free to the public, the Hammer Museum was founded in November 1990 by Dr. Armand Hammer, former chairman of the Occidental Petroleum Corporation, as an institution and space designed to exhibit his extensive private collection of artwork. Three weeks after the museum's 1990 opening, Armand Hammer passed away, and in 1992, the museum entered a two-year long negotiation process with UCLA to reach an agreement ensuring the museum's continued existence. With the end of negotiations in 1994, UCLA assumed responsibility for the management and operation of the Hammer

Museum, relocated a number of university collections to the museum, and charged the museum with responsibility over the sculpture garden on university grounds.

The Hammer Museum, in pursuit of their mission of using art to enrich lives and work towards a just society, offers their permanent collection, special exhibits, and public programs such as lectures, film screenings, tours, live performances, at no charge to the public. The original museum building designed by architect Edward Larrabee Banes and erected on the rear parking lot of Occidental Petroleum's then-headquarters at 10899 Wilshire Boulevard, has since grown to include the 300-seat Billy Wilder Theatre, Hammer Museum café, and is presently in the initial stages of a massive 40,000 square foot expansion across the entirety of the first five floors of the 10899 Wilshire tower, which when completed, will provide the Hammer a block-long street presence on Wilshire.

Current Community Events

Westwood Village Farmers Market and Westwood Village Concert Series

The latest incarnation of a longstanding Westwood tradition, Broxton Plaza is closed to automobile traffic each Thursday from 12:00 to 17:00 for the Westwood Village Farmers Market. A lively affair, the WVFM home to dozens of vendor stalls staffed by local and regional farmers, chefs, artisans, community organizations, and entertainers selling fresh produce, food and beverages, arts and crafts wares, promoting their organization, and providing performances such as live music, face-painting, and balloon art. Farmer Mark, a Los Angeles based company, currently runs the WVFM along with three other California Certified Farmers Markets in the greater Los Angeles region at Playa Vista, Costa Mesa, and Newport. During the months of

October and April, the Westwood Village Farmers Market is home to the Westwood Village Concert Series, a series of live music performances conducted amid the Farmer's Market in collaboration with the UCLA Herb Albert School of Music.

Westwood Village Block Party

A joint effort between the Westwood Village Improvement Association and UCLA, the Westwood Village Block Party is a day-long event designed to showcase Westwood Village's offerings to UCLA students, with the first block party attracting some 10,000 UCLA students in 2017. Held annually in mid-to-late September, prior to the beginning of UCLA's fall quarter, the Westwood Village Block Party sees Broxton Avenue from Le Conte to Kinross closed to automobile traffic and transformed into a veritable fairground for incoming UCLA students, and has featured free food samples and products from various businesses across the Village, outdoor evening film screenings, roller skating rinks, petting zoos, and even rides such as a Ferris wheel.

Westwood Far Out Fest (Formerly Westwoodstock)

Inaugurated in 2017, the Far Out Fest is a free annual music and art festival held along Broxton Plaza, sponsored by the Westwood Village Improvement Association and the North Westwood Neighborhood Council. Far Out Fest features a line-up of local musicians and entertainers from across the Westside and the greater Los Angeles area who perform on stage and around the festival from the start of the festivities in the afternoon until their conclusion at approximately midnight.

Cinema Under the Stars

Organized by the Westwood Village Improvement Association, Cinema Under the Stars is a series of free summer outdoor film screenings on Broxton Plaza held every August since 2014. Starting on the first Friday of the month and continuing every other Friday, CUTS typically runs from 18:30 to 22:00, starting with an hour and a half of pre-show activities such as a live DJ music performance and a number of tables staffed/sponsored by local businesses, which is then followed by the screening of a recent popular film beginning at 20:00, although no seating is provided, and thus attendees required to bring their own chairs or blankets on which to sit and view the film. During mid-December, an annual special edition of Cinema Under the Stars occurs, featuring a Santa Claus meet-and-greet, hot cocoa, holiday photo booth, live music, children's crafts prior to the outdoor screening of one or two holiday films, with the event often starting and ending earlier than the summer film series, likely due to the more child-focused offerings.

Film Premieres

Since its 1931 completion, the Fox Westwood Village Theatre, and by extension the Village as a whole, has been host to dozens of Hollywood film premieres for the past nine decades. However, given that film premieres and their associated parties are invitation only, limited to cast and crew, their friends and family, industry members and the media; they cannot be considered public community events, and are merely private happenings which occur in the Village. Film premieres typically close off Broxton between Le Conte and Weyburn, actively

appropriating the public realm for private use, and when considering fans and spectators lining up along sidewalks, also impede pedestrian access to businesses on Broxton.

Some premieres do permit a greater public presence, providing open space for crowds to view props or set dressings, assemble for public relations images of a large cheering crowd, or on rare occasions build bleachers for members of the public to view the premiere or associated performance based events of pre and post premiere actives; but generally the space taken up for the premiere is closed off to the public. Despite the decidedly private nature of film premieres as they occur within the public realm of the Village, their continued presence does contribute to the overall atmosphere, character, and reputation of the Village, and should be noted.

7. Conclusion

Throughout the 20th century, Westwood Village was a local and regional economic and cultural powerhouse serving students, residents, workers, and visitors from across Westwood, the Westside, Greater Los Angeles, and Southern California regions. Under the rigid guidance of the Janss Investment Company, who sought to merge the pedestrian and automotive convenience in a Spanish Colonial/Mediterranean, the Village prospered as a place and space, but the Janss underestimation of the increasing importance of the automobile and the success of their commercial district marked the beginning of a long and protracted eroding of the initial vision of the Village—a Spanish Mediterranean village of quaint shops and multifamily residences at the foot of the University of California's new Los Angeles campus and at the center of the idyllic rolling hills of their Westwood Hills development.

The Jansses were so instrumental and particular in the design, construction, and operation of the Village that it would not be unreasonable to characterize the process as an artistic exercise brought to neighborhood scale rather than the mere development of a town center. The Jansses hired planners and designers Harland Bartholomew and L Deming Tilton to craft the canvas upon which the Village would be built: a vaguely triangular or trapezoidal irregular street grid built upon, replete with prominent angular street corners for wayfinding and visual interest, wide streets to accommodate vehicular traffic flow and diagonal parking, several rear alleyways to provide businesses with concealed employee parking and service zones, and decorative wide sidewalks lined with street trees and ornamental electroliers for a pleasant pedestrian experience. The Jannses painted their canvas with Spanish Colonial/Mediterranean Revival structures, determining all aspects of the development of the built environment from building location, height, architectural design and tenants in a climate of absolute control and authority.

However, the Jansses' vision quickly wavered, not because of the Great Depression, but in spite of it: their own failure to estimate the impact of the automobile and the rapid success of the Village, when met with an unwillingness to uphold their original vision at the price of potentially inconveniencing motorized consumers. Many lots intended for development remained vacant throughout the Janss era, and some still to this day, but nonetheless the Village grew and prospered under a unified vision of what it should be aesthetically, economically, and culturally. Aside from keeping land intended for development vacant for parking, other minor changes included replacing student housing units in the commercial heart of the Village with commercial office space, segregating land uses as was increasingly popular in the first decades of the 20th century, and loosening the strict adherence to the Spanish/Med architectural style.

With total control of the land, buildings on them, and businesses within the buildings, the Jansses managed over a prosperous Westwood Village, which under their control, managed to balance the pedestrian/motorist and town/grown dynamic that they had built into the community. A veritable instant community, Westwood was designed, built, and saw its initial wave of residential and commercial development completed in roughly a decade, rather than several decades. Without that gradual process of development, the formation of a community identity fell solely upon the shoulders of the Janss Investment Company, who utilized a combination of a thematic built environment and adjacency to the University of California, Los Angeles to do so. Despite their active involvement in the continued growth and management of the Village, the Jansses failed to make any preparations for how the built and cultural environments of the Village and Westwood would proceed following their departure, and did not actively foster a sense of community responsibility for the preservation of the Village's built environment or the eventual completion of the conceptual vision.

Towards the end of their management in the late 1940s and early 1950s, made several subtle overtures seemingly setting the stage for the absolute loss of control: the construction of the new, monolithic and unabashed car-oriented Bullock's Westwood on a site eliminating an entire block of Glendon Avenue rather than using one of the many vacant parcels available to them; the conversion of the two Gateway Parks along Wilshire Boulevard, and the removal of the Westwood Boulevard median—all of which executed under the unchallenging authority of the Jansses and the city's zoning operations. Without local ownership of businesses and land, the community relied upon a single entity to manage all aspects of their built and social

environments, and had no stake nor recourse to prevent the Jansses from altering the Village however they pleased, except through protest and petition, which typically went nowhere.

The vision that created and maintained the Village as a place and space was not a communal one, but a corporate one that the people living in Westwood and businesses operating in Westwood Village had no say in. When the Jansses sold the Village to developer Arnold Kirkeby in 1954 to fund their other real estate pursuits, the illusion of Westwood Village as an organically-grown Mediterranean commercial village immediately collapsed—it was no longer a community, college town, business village, or idyllic Andalusian fantasy, it was merely a business transaction, one that the people of Westwood had absolutely no say in. Had the Jansses offered to sell parcels in the Village to the businesses within them, or had not paved over the Wilshire Boulevard gateway parks and instead deeded them to the city contingent upon their perpetual use as public parks, history may have turned out differently. Alas, once most of the Village under Kirkeby's control, the fate of the social-spatial environment the Jansses cultivated for 25 years was entirely in his hands, and not the community's.

The total control the Jansses meant that even if they had fostered organizations dedicated to preserving the Village vision and maintaining a strong sense of community pride, they would have no real means to coordinate future development apart from literally purchasing individual parcels of land, a prospect that much like selling businesses to their owners, was nowhere near as lucrative as a bulk sale. Therefore, the end of the Janss era brought with it the end of any pretenses of Westwood Village's built environment as that of a Spanish-Mediterranean neighborhood, with future major developer owners such as the Westwood Development Corporation continuing Kirkeby's trend of simply maximizing upon their investment in any way

possible, forsaking any community opinions and notions of socio-spatial integrity and imageability.

In the wake of the Janss' Departure, and following the damage done by majority owners such as Kirkeby and the WDC and the distribution of land in the Village to now a total of nearly 70 owners, many organizations and documents have tried to take up the several roles of the Janss Investment Company. The Specific Plan and DRB attempt to carry on the functions of Janss' Architectural Review board, but without a guiding aesthetic principle and the authority to enforce it. The North Westwood Neighborhood Council, and to a lesser degree the Westwood Neighborhood Council, attempt to carry on the planning and decision making functions of the Jansses, but lack the authority to directly initiate major projects, implement new plans and/or alter extant ones. The Westwood Village Improvement Association attempts to manage the Village's social and built environments similarly to the Janss Company and its heavily influenced organizations such as the Westwood Village Business Association; but the WVIA is severely hampered by the limited operational capabilities of a BID, the municipal capture of Village parking revenue, and their inherently compromised status as an organization catering to the collective interests of landowners and businesses, rather than evaluating the needs of the Village from a more objective standpoint as the Jansses were able to achieve due to their total ownership.

Westwood Village is something of an enigma, a master-planned themed commercial owned and managed by a single entity for 25 years, a combined college town, neighborhood retail hub, and regional shopping center built from scratch. Their comprehensive management afforded the fledgling Village and the surrounding community of Westwood a sense of identity and community through extensive planning and control of the built environment. However, that

management would spell its downfall, as with the bulk sale of the Village there was no means by which its original vision could remain: in the 25 years since the Village was built, traditional architecture had been all but made illegal in the United States due to changing developer attitudes, high local land values, a growing population, and changes in the architectural and urban planning academies and professions. The alterations made to the Village and its surroundings between the early 1950s and late 1980s decimated its fine-grained built and economic environments, continual developments on the UCLA campus have stripped away much of the Village's attraction to students, competing malls and shopping centers have drawn away customers to more aesthetically and experientially concise developments, and only in the wake of two tragedies of the mid-late 1980s were concrete attempts made to re-establish some form of control in Westwood Village—but that local control means little if it has done nothing to restore and improve the Village back to the original vision that gave it life, and instead only left it with a massive, dehumanizing two-block development along its eastern boundary, gutted its nightlife, decimated economic diversity and eschewed pedestrian character in the favor of the automobile. Nonetheless, the troubled history of the Village as one of success based upon a holistic aesthetic and socioeconomic vision hampered by large developer ownership and administrative and organizational stagnancy set the stage for a successful, democratic future of the Village achievable through the re-establishment of its initial vision and the development of administrative enforcements and checks against the interests of landowners and developers that would prefer short-sighted efforts at profit over the retention of a comprehensive human-oriented thematic district that would benefit the public and the Village at large.

VI. CASE STUDY: DOWNTOWN / EL PUEBLO VIEJO, SANTA BARBARA, CA

0. Intro

When people who have never visited California are asked to envision a stereotypical California built environment in their mind's eye, many would subconsciously conjure an image of Santa Barbara, the "Riviera of America," as the city is branded. Santa Barbara boasts an idyllic geographic setting and strong adherence to thematic "Californian" architecture in the form of the iconic and adaptive Spanish Colonial/Mediterranean Revival style, one that has come to be closely associated with the state since its arguable premiere among Bertram Goodhue's structures for the 1915 Panama-California Exposition in San Diego.

As the historical and commercial heart of the city, El Pueblo Viejo/Downtown Santa Barbara has, since the 1920s, made extensive continuing use of the a mandated SCR style via a design review board—perhaps the first in the nation, human-scaled urban environs, temperate climate, Spanish and Mexican history, and to craft, conserve, and enhance nigh-unparalleled aesthetic and community cohesion to major spatial, historical, and socioeconomic benefit(s).

1. Confines

The City of Santa Barbara occupies much of the Santa Barbara Coastal Plain, bordered by the Pacific Ocean to the south and the Santa Ynez Mountains and its branches in all other directions; specifically by the hills of the Mission Ridge fault to the north and east, and the Mesa fault to the west. The heart of European settlement in the plain, as well as the commercial core and historic center of Santa Barbara is *El Pueblo Viejo* (lit. "the old town") which consists of the

land immediately surrounding the site of the El Presidio Real de Santa Bárbara at what is today the intersection of East Cañon Perdido and Santa Barbara streets, extending significantly further south and northwest along the city's main axial thoroughfare, State Street.

This highly linear Spanish Colonial Revival themed commercial core is perhaps more accurately described as a semi-branching commercial strip, one that stretches for nearly two miles northwest from Stern's Wharf and West Beach to Mission Street, wherein most properties along the street take on a strictly residential character. The City of Santa Barbara proper lacks a genuine plurality of commercial neighborhoods, and as such, the historic commercial center of "El Pueblo Viejo" and the central business district of "Downtown Santa Barbara" are by no means mutually exclusive, and are used interchangeably in public when referring to the area, albeit the former is strongly associated with a long-cultivated image of the district as one of Spanish colonial history and architecture, both of which the result of a major branding and theming campaign initiated following severe damage to city in the 1925 Santa Barbara Earthquake.



Downtown Santa Barbara/El Pueblo Viejo case study area boundary superimposed onto aerial image of Santa Barbara. State Street commercial core highlighted in green/gold.

A singular geographic definition of El Pueblo Viejo is difficult to come by. The confluence of the aforementioned issues of corridor-based growth patterns, synonymy with Downtown Santa Barbara, and the sheer scope and effectiveness of theming complicate matters compared to a master planned development such as Westwood. The two BIDs that operate in the area, the city itself, and various mapping agencies each list different boundaries for the area, nearly all of which encompass an area far larger than Westwood Village. As a compromise between various definitions of Downtown Santa Barbara, the boundaries for this study are as follows: northwest at E Sola, northeast at Santa Barbara St, southeast at E Gutierrez St, southwest at De la Vina St; comprising a 40-block area centered at the intersection of State and E Canon Perdido streets, one block southeast of the historical center of modern Santa Barbara.

2. Context

(A) Historical Development to 1920s

The Santa Barbara area was first inhabited some 13,000 years ago by the Chumash people, who lived in 150 independent towns and villages numbering a total population of approximately 25,000 prior to the arrival of Spanish *misionarios* and *conquistadores* as part of the Spanish Empire's detailed exploration of the California coast during the late 18th century with the intention of establishing colonial *presidios, misiones,* and *pueblos*—military, religious, and civil settlements, respectively—to defend their claim over the Pacific coast of the *alta/nueva* (upper/new) area of the Las Californias province against British or Russian incursions, evangelize the native people, and settle a permanent population of Spaniards.

The land that on which the modern day City of Santa Barbara stands was first explored by the Spanish during the 1769-1770 expedition of Gaspar de Portolá, Catalan military officer and governor of Las Californias, where Portolá's men encountered a Chumash settlement of some 600 people at the end of Mission Creek, near the modern day southeastern terminus of State Street. The Portolá expedition led to the 1782 establishment of the last of the four Spanish *presidios* in Alta California, following San Diego (1769), Monterey (1772), and San Francisco (1776); as well as the 1786 *La Misión de La Señora Bárbara, Virgen y Mártir*, the tenth of 21 Franciscan missions in the modern state of California.

The first *comandante* of the Santa Barbara Presidio, Jose Francisco Ortega, oversaw the construction of the first temporary wooden and later permanent adobe buildings of the presidio complex just under a mile from the coast in 1782 and then 1784 utilizing forced Chumash labor. The fortified quadrangle of structures was home to Spanish soldiers, their families, and the various spaces and systems needed to support them, such as a chapel, smithy, stable, kitchen, storerooms, and more. A large 1812 earthquake caused considerable damage to the presidio complex, and in the ten remaining years of Spanish rule of California, the complex never quite recovered. In that period, many presidio soldiers were granted plots of land surrounding the declining presidio, leading to the beginning of El Pueblo Viejo, as from that point onwards, all commercial, residential, and industrial development in Santa Barbara primarily radiated outwards from the presidio, and thus the presidio can be regarded as the geographic origin of modern Downtown Santa Barbara.

After the 1822-1823 end of Spanish rule, the emergent pueblo of Santa Barbara continued to slowly expand under Mexican independence, but primarily as a self-sustaining residential

settlement consisting of modest adobes and wooden structures, that is until the late 1820s and early 1830s, when the trade of animal hides and tallows enabled significant wealth for a number of prominent Santa Barbara families, who built more impressive adobe residences or expanded old ones around the decaying fortress. It would not be until the Mexican-American war and the United States acquisition of California that Santa Barbara would develop into a proper town, rather than a quiet village. Santa Barbara was incorporated as an American city on 9 April 1850, and nine months later, California would join the union as a state. In the early 1850s, the city council employed Captain Salisbury Haley conducted first US survey of the Santa Barbara, which laid out a rigid grid of 480x480' blocks and streets 60' wide from façade-to-façade, save for two thoroughfares, Estado (State) and Carrillo Streets, which were 80' and approximately 70' wide, with the former named after the 1860 admission of California to the Union. The imposition of a grid resulted in the destruction of many adobes, which did not adhere to a grid plan, although a handful of noticeable adjustments to the rigid grid were made to preserve some important structures such as the De la Guerra adobe, a prominent center for community activity, and a portion of the historic presidio.

From the 1850s up until the early 20th century, the waves of Anglo-American settlers to Santa Barbara from the Midwest and East Coast built their residences and businesses in the typical wood-framed construction of the era, although a regional lack of adequate lumber supply saw slow initial growth until the development of more adequate port facilities via the 1872 construction of the deep water Sterns Wharf, which greatly improved access for passenger and freight ships, leading to a small development boom, including the construction of the large 1875 Arlington Hotel and a mule-drawn streetcar along State Street. After the arrival of the Southern

Pacific Railroad in 1887, which improved access to the city even further due to providing fast and regular land-based travel to Los Angeles, expansion began in earnest, and Santa Barbara flourished as a late-19th century resort town. Downtown Santa Barbara came into its own, a fine-grained linear commercial core with a variety of mixed-use properties, all centered around the bustling State Street, which received its first electric streetcar line in 1896, and then a 1901 connection to the largest city on the west coast, San Francisco, facilitating further expansion of the city's built area fueled by an influx of Italian, Mexican, Japanese, and Chinese immigrant workers, who developed their own ethnic enclaves within the city.

(B) Birth of Theming

Aesthetically, 19th century and early 20th century Santa Barbara was comparable with any small American town of the period, although interest in more atypical architectural aesthetics began to develop following the highly popular work of writers like Helen Hunt Jackson and Charles Fletcher Lummis, who championed the Spanish and Mexican history, culture, and built environment of the American southwest. This led to a number of late 19th century and early 20th century buildings to be constructed in the Mission Revival style, a somewhat fantastical utilization of specific visual elements from 18th and early 19th century Spanish missions in commercial, residential, and institutional structures; one which was presented on the world's at the 1893 World's Columbian Exposition via Arthur Page Brown's California Pavilion. One of the most notable examples of the Mission Revival style in Downtown Santa Barbara was the 1911 second iteration of the Arlington Hotel, a grand hotel situated along the entire block bound by State, Victoria, Sola, and Chapala streets.

As the interest in California's Hispanic heritage grew in the late 19th and early 20th century, or at least a romanticized version of it, boosters and historical preservationists began restoring the Spanish missions of California, albeit often incorporating non-historically accurate architectural and landscape architectural elements such as an inaccurate use of stone and stucco building materials over wood and adobe brick, lush axial gardens with fountains and hedges inspired by Spanish palatial gardens rather than humble utilitarian herb and vegetable gardens.

With the 1915 opening of the Panama Canal, San Francisco and San Diego both took it upon themselves to host international expositions celebrating the occasion as well as promoting their own municipalities. San Francisco's Panama-Pacific International Exposition by and large took center stage, the nearly 500,000-strong city, home to the busiest port on the American pacific coast and having triumphantly recovered from near-annihilation nine years prior, drew 24 foreign nations and nearly 19,000,000 visitors to its fantastical Beaux-Arts "Jewel City," planned by San Francisco architect George Kelham. San Diego's Panama-California International Exposition, despite covering roughly the same land area as the PPIE, attracted less than 4,000,000 visitors and only 8 foreign nations (during the 1916 extension season) as would be expected for a city ten times smaller than San Francisco. Planned and designed by New York architect Bertram Goodhue, the PCIE sported a uniquely Hispanic architecture style intended to reflect California's past, a marked departure from the internationally popular Beaux-Arts aesthetic of its larger, northern counterpart. Dissatisfied with the rustic and rural nature of the current Mission Revival and to a lesser degree, Pueblo Revival architectural styles suggested, crafted a new eclectic style based upon a more refined, urban-oriented combination of Spanish Baroque, Moorish, and Mexican architecture, utilizing bare smooth white walls with extremely

ornamental Churrigueresque details cast in plaster, terra cotta, and stone details around entryways, windows, corners, and other specified structural elements. Bertram's unique thematic architectural aesthetic caught the eyes of many Californians searching for a synthesis of the romantic past they'd come to appreciate and a desire for more modern, high-design structures.

(C) The "New" Santa Barbara

After the conclusion of World War I, community leaders in Santa Barbara saw this new style, the proto-Spanish Colonial Revival style as a perfect means by which to give Santa Barbara a more visually distinct character based on a fantasized, luxurious and romantic Mediterranean past for their luxurious and romantic Mediterranean resort community. Earlier in 1908, a number of Santa Barbara locals hired urban planner Charles Mulford Robinson to draft a new master plan for the city focusing on the function and aesthetics of tourist development and establishment of a city core and adequate road system. A year later in 1909, the newly formed Santa Barbara Civic League 1909 under the leadership of local architect Francis Townsend Underhill, presented the plan to city officials, who then took the plan to a vote, which failed, as the plan was considered too sweeping, expensive, and impractical.

More concrete and practical plans for redeveloping, or rather, re-theming Santa Barbara came later, and primarily from two individuals: Pearl Chase and Bernard Hoffman. Chase was once such leader; a Boston native who moved to Santa Barbara in 1900 and graduated from the University of California in 1909, where she witnessed firsthand the reconstruction of San Francisco as well as the construction of the some of the first structures of the University of California's new Beaux-Arts campus, and upon returning to Santa Barbara, wished to see similar

improvements in her hometown, saying "how ashamed (she) was of the dust and the dirt and the ugly buildings (in Santa Barbara)," and that she "resolved to do what (she) could to improve Santa Barbara." Her dream became reality, as she would be the heart of heritage and preservation discourse in the city until her 1979 death, mainly through the work of the Community Arts Association, of which she was a founding member and key leader from 1919 onwards.

Hoffman, an electrical engineer from Stockbridge, MA moved to Santa Barbara with his wife and daughter in 1919 to continue a treatment program for his daughter's diabetes, and would become one of the greatest advocates and agents of transforming Santa Barbara into a Spanish Colonial Revival city. Experienced with community involvement in his hometown, wholly devoted to the intellectual concepts behind the call for theming Santa Barbara—regional and civic identity, modernization, historical continuity, progressivism and aestheticism, and more—Hoffman's passion for civic improvement and need for historical communal connections would see him as one of the city's preeminent agents of physical and cultural change, both in transforming the built environment as well as linking said changes to a romanticized and fantasized "Spanish" past of Santa Barbara, forging a downtown linked to a socio-spatial idealized Eurocentric Spanish California that never quite existed.

In 1919, the Community Arts Association was born, a progressive group of prominent Santa Barbarians promoting, training, performing, and supporting a variety of arts such as music, performing arts, visual arts, and to a lesser degree, architecture, landscape architecture, and urban planning. In 1922, the CAA entered into a partnership with the Carnegie Foundation, as Andrew Carnegie was a regular visitor to Santa Barbara, and in that same year Henry Pritchett, president of the Carnegie Foundation, moved to Santa Barbara. Through this partnership, the CAA

received $25,000 a year, which not only allowed them to continue their ongoing artistic programs, but also enabled them to further pursue matters concerning the built environment, leading to the formation of the 12-person Plans and Planting Committee, the goal of which was to "preserve and develop the architectural traditions of Santa Barbara and to safeguard and develop its natural beauty," but with an unspoken explicit focus on the Spanish architectural traditions of Santa Barbara, real or ideal. Initially the PPC worked to promote better residential architecture, interior design, and standards of living as part of the broader nationwide "Better Homes Program," publishing building guidelines, giving lectures on architectural design, sponsoring design competitions, the construction of model homes, and more, all with a heavy focus on Spanish architectural styles.

In the early 1920s, the efforts of the CAA and PPC saw a number of Santa Barbara residents purchase and restore, whether accurately or otherwise, dilapidated adobes on the edges of El Pueblo Viejo, marking the first concrete efforts towards a Spanish Colonial Revival style based in real and imagined historical precedents, and tied to a unified vision for a Spanish Santa Barbara. That same year, the CAA successfully lobbied for the county to restrict billboards, and in 1922 successfully lobbied the city requiring permits for all signage. In 1921, Hoffmann became president of the CAA, and sought to provide an ambitious model illustrating the unified Spanish/Mediterranean theme the PCC desired and promoted. Working with the De la Guerra family, a prominent *Californio* member of the Santa Barbara elite, Hoffman would renovate a wing of their historic 1818-1828 adobe in the heart of El Pueblo Viejo into a commercial rental space to pair with a set of new Spanish Colonial revival structures designed with irregular massing to appear as a cluster vernacular buildings developed over time in the land immediately

adjacent to the adobe. Involving the restoration of a historic structure to bolster the erection of a new Spanish Colonial Revival complex, he believed this "El Paseo de la Guerra" project would influence other commercial property owners to subscribe to the Spanish/Mediterranean thematic model of restoring and rebuilding the Santa Barbara that was into the Santa Barbara that should have been, a dream of Southern Spain in Southern California. Hoffman hired local architect James Craig to design the renovations and new construction, which eventually grew to encompass designs for a public park square across from Casa de la Guerra and a design for a new Santa Barbara City Hall.

Serendipitously, Hoffman and the CAA/PPC's efforts aligned with that of the city itself, which in 1922 held a design competition for a new city hall at northeast end of De la Guerra Plaza to be built in the Spanish Colonial revival style, with the winning bid going to architecture firm of Sauter and Lockard, and in 1923 established their own municipal Planning Commission. The following years were extremely eventful for the Spanish Colonial Revival movement in Santa Barbara, witnessing the completion of the new City Hall (1924) and El Paseo (1924-1924) along with the Lobero Theatre, Santa Barbara High School, and Roosevelt Elementary Schools. A series of public exhibitions were held the Santa Barbara Community Drafting Room and Allied Architectural Association of Los Angeles demonstrating renderings of a "new" SCR-style State Street beginning in 1923, the same that the CAA hired Charles Lummis to write "Stand Fast Santa Barbara," a 17-page treatise promoting preservation and the SCR vision to business to property and business owners. After lobbying from the CAA, the city hired Charles H. Cheney to draft the city's first comprehensive building zone ordinance, the "Street, Boulevard, and Park System Plan," which was adopted in 1924, but mostly went unimplemented, save for a few key

elements, such as the city's first height restriction, an 80 feet maximum in commercial and manufacturing zones. The CAA and PPC's vision for the future of Santa Barbara, one that did not necessitate a costly Haussmanian redesign of city streets and erection of monumental buildings, but called the cooperation of individual property owners adhering to an aesthetic, would come to fruition as soon as enough Santa Barbarians both believed in the vision, and had the impetus or means to enact it.

That impetus came on 29 June 1925 at 6:44 in the morning, when a 6.3 magnitude earthquake shook the City of Santa Barbara, killing 13 and heavily damaging approximately 85% of commercial buildings Downtown, with those built of unreinforced masonry suffering the most. In the aftermath of the earthquake, there was a massive need for the repair of damaged structures, the demolition of irreparably damaged buildings, the construction of new buildings, and specialized building codes to ensure current and future structures will withstand seismic disasters. The PPC and CAA, which had been advocating for architectural controls to enforce modern building safety technologies as well as the adherence to the preferred SCR architectural style for years, received a windfall of support from the government and community amid the reconstruction of the city.

The over 2,000 building permits processed by the county following the earthquake, required approval from the City of Santa Barbara's first Architectural Board of Review, purposefully established in 1925 that regulated the design and construction of post-quake Santa Barbara in general alignment with the principles of the CAA. The ABR stood in place for merely nine months, but in that short time made a tremendous impact on the appearance of the city, however, with a strong precedent set for Spanish Colonial Revival architecture, ultimately the

continued existence of the ABR was not necessary to further facilitate the theming of Santa Barbara…the consistent advocacy and education conducted by the CAA and PPC, combined with the willingness of business and property owners to rebuild, modernize, and foster community cohesion, made the dream of a Spanish Colonial Revival Santa Barbara a reality in the two decades following the 1925 earthquake to the end of the Second World War. Generations of Santa Barbarians, still believing in the strength of the core principles of the vision of Pearl Chase, Bernard Hoffman, and the Santa Barbara they advocated for, have continued to put forward administrative measures to further foster and protect the fine-grained urban and economic form of Santa Barbara, ensuring its continued spatial, social, and economic successes, although at times, even the best-intentioned plans had unintended consequences.

In 1929, Santa Barbara's streetcar system, unable to fully recover from the earthquake and increasingly facing competition from the automobile, ceased operation, leaving the Santa Barbarians dependent upon human-powered transit or internal-combustion engine cars and buses, increasing interest in automotive infrastructure as the city continued to grow. The next year, at the start of the Great Depression, the city adopted a new building height ordinance reducing the maximum height of structures permitted in commercial and manufacturing zones to 60', multi-family residential to 45, and single and double-family residential zones to 30' and/or two storeys. Later in 1932, the Santa Barbara Historical Society was established to foster research and study of the history of the city and county as well as collect, preserve and exhibit historic materials relating to said history. The SBHS was quickly granted use of space in the Santa Barbara County Courthouse's tower for exhibitions, a clear indication of the new Santa Barbara's commitment to a combination of the history thematically linked to the city's prevalent

architectural style. Following WWII, the Architectural Board of Review was re-established in 1947, not as a temporary agency as was its predecessor, but as a full-fledged permanent governmental body created through municipal ordinance to manage new construction and remodels in a city set to experience the same postwar growth that nearly all of California was subject to.

(D) Modern Planning and The Preservation Movement

In the twenty years between 1940 and 1960, the City of Santa Barbara grew from a population of 34,958 to 58,768 with a total percent change of approximately 68%; compared to the growth the city experienced from 1910 and 1930, where the population boomed from 11,659 to 33,613 residents, a 188% percent change, this was not as dramatic an expansion, however, a key difference between the earlier interwar period of growth and the postwar period of growth was that of design aesthetics, as traditional architectural styles increasingly fell out of favor among new construction in the decades after the Second World War. Despite the efforts of the second ABR, postwar growth in the city resulted in the new, non-traditionalist construction extending both outwards from the periphery of the city as well as within the city center, leading to the destruction of older buildings, inspiring a new era of Santa Barbara historic preservation and a new generation of preservationists to take action. Unlike their counterparts from the late 19th and early 20th centuries, typically high-society figures who emphasized the romance and artistry of reverence and restoration of historic structures, the new preservationists were typically more grassroots in nature, pragmatic and militant soldiers in a fight to save the historic,

human-oriented built environment and all those who called it home from destructive corporate and government interests.

Throughout the 1950s and 1960s, many American cities suffered at the hands of developers and governments: architectural landmarks such as New York's Penn Station and San Francisco's Fox Theatre razed and replaced by generic towers of glass and steel and hundreds of fine-grained historic "blighted" city blocks scraped to bare earth to make way for parking lots, freeways and misguided "urban renewal" projects; a segregation and destruction of buildings and communities in the name of the new consumerist, automobile-centric, and idyllic suburban America.

In 1957, the City of Santa Barbara adopted a fully revised zoning ordinance, replacing the previous adopted but unutilized 1925 Cheney ordinance, and in 1959, the California State Legislature passed a bill enabling communities to designate historic districts and landmarks, which led to the creation of the El Pueblo Viejo Historic District that same year, and in 1960, the City of Santa Barbara Historic Landmarks Commission was established to manage the EPV Historic District, protecting the historic character of the downtown area by officiating approved architectural styles and prohibiting the demolition of any remaining adobes. Three years later, Pearl Chase and other community leaders established the nonprofit organization, the Santa Barbara Trust for Historic Preservation in 1963, to act as stewards of the city's historic Spanish and Mexican era properties through restoration, maintenance and education. The long-term goal of the SBTHP was the purchase and preservation of all lands encompassing the former presidio to cede it to the state as a state historic park for all to enjoy, a process which they began in 1966 and ultimately led them to their present management of the lands formerly housing the presidio,

operating the El Presidio de Santa Barbara State Historic Park, and a number of adjacent structures including the nearby De la Guerra adobe. The following year in 1964, amid growing community concerns regarding the historic and thematic built environment of Santa Barbara moving forward into latter half of the 20th century, the City of Santa Barbara created and adopted its first General Plan that called for, among other things, banning parking on and narrowing State Street into a two-lane street with wide sidewalks and bike lanes to be done in tandem with the creation of an off-street parking district providing free and later paid parking to motorists. In 1965, the nonprofit organization Santa Barbara Beautiful was founded to promote the beautification of the city through subtle improvements such as art, trees, landscaping projects and the like, with Pearl Chase as one of its founding members. In 1967, the second ABR was restructured into that of a charter board with seven members, which it remains to this day, and in the same year, the Downtown Organization for Santa Barbara was established, a group dedicating to promoting and enhancing the downtown area and managing the Downtown Business Improvement District (BID) that was soon after established in 1968.

In 1968, the newly established Santa Barbara Redevelopment Agency (RDA), the began construction on the year long redesign of State Street, and while the decision to ban parking on and narrow State Street did appear to improve the pedestrian experience on State Street, the same cannot be said for the rest of El Pueblo Viejo. Shortly after the completion of work on State Street, the RDA began land clearances for the planned off-street parking district beginning in the late 1960s, funded by downtown property owners through an assessment based on eight Zones of Benefit. Work on developing off-street parking continued as part of the formalized 1972 Central City Redevelopment Project area, resulting in the demolition of a number of commercial

properties primarily towards the "rear" of the blocks fronting State Street to make way for a dozen city-owned parking lots with 90 minutes of free parking, as suggested by two 1970 and 1974 studies, along Chapala and Anacapa Streets.

This wanton destruction ironically led to a massive expansion of the city's paseo network, creating dedicated pedestrian-only walks to bring parked motorists directly to State Street. The majority of these parking are surface lots, "parking craters," that significantly harm the pedestrian experience by causing breaks in the fine-grained urbanism of El Pueblo Viejo, whereas a minority are multistory garages sporting Spanish Colonial Revival facades in an attempt to disguise their anti-pedestrian use, some of which are more successful than others, particularly if they incorporate actual rental space along the upper storeys of the facade. However, no matter the form of the parking, be it hostile flat lots or more neighborly-styled garages, the abundance of parking encourages the use of automobiles in the Pueblo Viejo district, increasing traffic and carbon emissions while at the same time taking up space that could otherwise be used for housing and commercial purposes, given that parking lots are never perpetually filled.

In 1976, another BID began operations in the Pueblo Viejo/Downtown area, the Old Town Business Improvement district, which, while assessed and managed separately from the Downtown BID, was still under the umbrella of the Downtown Organization of Santa Barbara. The following year in 1977, the Historic Landmark Commission adopted a new Historic Resources Ordinance that formally established the powers and responsibilities of the committee, which then proceeded to conduct the city's comprehensive Historic Resource Survey of the city beginning in 1978 and continuing until 1986 with financial assistance from a state grant.

Between the 1970s and 1990s, the RDA and its budget contributed to a number of piecemeal improvement projects along State Street and in the downtown area, such as landscaping designs, paving material updates, new electroliers, planting of trees, and more.

However, the most notable RDA-related projects in the study area were the 1989-1990 construction of the Paseo Nuevo shopping mall, a massive two-block complex across from the historic El Paseo de la Guerra incorporated a number of extant historic State-Street building and a large multistory parking garage within a new paseo-laden Spanish Colonial Revival complex, the 1999-2007 State Street Beautification Project which helped to unify formerly disparate landscape design across various blocks of State Street, and a series of pedestrian infrastructure improvements on State Street approaching and passing under the US-101 interstate. In the years of the 21st century, prior to and following the dissolution of the RDA, various update guidelines for historic preservation, land use, landscape design, signage, architectural details, and the like have seen many historic structures restored, and all new structures within the EPV area built in accordance with the Spanish Colonial Revival mandate, leading to a number of successful infill developments and the addition of further retail and residential spaces for a growing community that is actively engaged with the changing 21st century retail, residential, and political climate.

The myriad of community organizations devoted to the preservation, development, and enhancement of Santa Barbara today work in tandem to strategize on how to keep their timeless community of a "past that should have been" relevant as it ventures into a future of both marked differences and eerie similarities. Even if Downtown Santa Barbara struggles with combatting the dominance of digital retail and entertainment, coordinating a response to an increasing homeless population amid a statewide and national housing crisis, or coming to terms with the

unsustainability and incompatibility of automobiles and parking with vision of Santa Barbara, Downtown Santa Barbara's history of community activism, commitment to quality, ingenuity, and deep appreciation for its social-spatial lineage and identity will guide "the old town" to new horizons. New generations of Californians and Americans seem to be increasingly socio-spatially conscious, eschewing the auto-centric individualistic lifestyle of the mid-20th century in favor of traditional fine-grained communal urbanism, while at the same time embracing the decidedly non socio-spatial digital world, one unbound by time or space that provides a person's material, cultural, social, and economic needs right at their fingertips—a paradox which creates a perfect competitive opening for spaces and places that leverage the fondness for the former against the reliance upon the latter; curated, aesthetically distinct socio-spatial experiences that transcend the convenient offerings of the digital age through the sheer quality and composition of space and the commercial, residential, and cultural offerings which transform it into a "place." The newer "new" Santa Barbara that the community currently puts forward is not anything too new or different, but merely a fuller realization of the vision of the CAA, one of dense urbanism and "old-world charm" that can be achieved through infill developments and a rethinking of the automobile's place in a historicist city center.

3. Composition

The built environment of Downtown Santa Barbara/El Pueblo Viejo is, particularly when coupled with the regional geography and climate, is in the minds of many members of the public, one quintessentially "Californian" in character, save for the not-insignificant amount of land devoted to off-street surface parking: human-scaled buildings erected in the Spanish Colonial

and/or Mediterranean Revival architectural styles, intimate public courtyards and *paseos,* the product of Pearl Chase and Bernard Hoffman's post-1925 reimagining/re-theming of Santa Barbara designed to capitalize on the Spanish and Mexican colonial past of California via an architectural construct.

Public Realm

General

The public realm of the Pueblo Viejo area is vast, diverse in composition and variety of spaces, and extremely well maintained. Whereas themed reconstruction of Santa Barbara following the 1925 earthquake substantially altered the appearance and configuration of the private realm of the downtown area, the public realm stood almost entirely intact, spared any Haussmannian-style grandiose reorientation of streets, and thus the human-scaled urban grid of 19th century Santa Barbara remains in place to this day, albeit with several additions and embellishments in the wake of the reconstruction of the city.

As can be expected in any historic American commercial district, the public realm of Pueblo/Downtown area consists not only of streets, sidewalks, alleyways, medians, and public parks, but in tune with the Spanish Colonial/Mediterranean Revival 20th century re-theming of the city, downtown Santa Barbara also features an extensive network of pedestrian paseos, plazas, and patios built within the footprint of private realm plots of land, cultivating an extremely unique pedestrian-friendly experience that not only serves the interest of the local and visiting populace, but perfectly accentuates the cultivated Spanish village environment that the city has become so well known for.

Streets and Sidewalks

The sidewalks of El Pueblo Viejo/Downtown Santa Barbara study area vary from 10' to over 15' in width, pavement material, and quantity of street furniture are nonetheless generally well maintained, free of major structural damage, litter, and stains. Sidewalks in the study area feature regularly spaced decorative electroliers for consistent night time visibility, as well as regularly spaced street trees which generally provide consistent shade canopies during the day save for streets and portions of streets in the study area that employ shade-poor specimens such as palms.

The sidewalks of State Street, the main thoroughfare of the study area and the city as a whole, stands apart in its quality of design and functionality as a major pedestrian travel corridor. The present appearance of State Street's sidewalks, a continual effort following the 1969 reconfiguration of State Street and the many 1970s to 1990s redesigns and implementation of standardized, albeit flexible new design guidelines, is that of wide, brick-paved sidewalks subdivided into four "zones," listed from street edge to façade edge: a 0.5" curb zone, 4+' furnishings zone (home to parkway planters or pavement with street furniture), 8+' pedestrian zone, and lastly, a 2.5+' frontage zone, bringing the standardized ideal form of State Street sidewalks to a minimum total width of 15 feet, appropriate considering the 80' façade-to-façade dimensions of the critical commercial thoroughfare.

However, there a several exceptions to the 15' standard minimum, considering that different portions of the modern sidewalks of State Street were designed at different times, the presence of traffic calming features such as bulb-outs, older portions of the street not necessarily

adhering to the set standards, certain high foot-traffic businesses using bespoke extra-wide sidewalks, and the occasional sidewalk cut-out to accommodate more efficient loading of bus passengers. Other city-recommended and permitted widths prescribed for varying degrees of land use and pedestrian intensity in the study area including 12', 11', and 10' foot sidewalks, with narrower 8', 7', 6' and 5' sidewalks extant as grandfathered infrastructure or allowed for areas wherein confined space prevents a proper sidewalk accommodating at least two persons side by side.

Parkway landscaping in the sidewalks of the study area is as varied as it is colorful, and for the most part, contributory to the Spanish/Mediterranean theme of Santa Barbara. The presence and width of parkways and is somewhat inconsistent at multiple scales, street side to street side, block to block, street to street, etc., due to the alternating 20th century design schemes and widths of the aforementioned sidewalk "zones," although this in no way impacts the quality of the pedestrian experience nor the veritable *gesamtkunstwerk* of Santa Barbara's thematic environment. Any such degradation of the pedestrian experience within the study area is primarily the product of the many parking craters and large parking structures lacking proper human-scaled facades in downtown Santa Barbara, a clear and present indicator of the detriments of attempting to shoehorn in automobile-centric design into a dense 19th century urban grid populated by fine-grained private properties. The City of Santa Barbara maintains a list of over 350 trees, palms, ferns, shrubs, grasses, vines, perennials, and groundcovers for use within the city designated El Pueblo Viejo Landmark District, for use in both public realm and private realm plantings, a sign of the thoughtfulness in ensuring the public and private realms work in harmony towards the execution of the Spanish/Mediterranean Revival theme and historic

character of downtown Santa Barbara.

Paseos and Patios

One of downtown Santa Barbara's defining features is that of its network of pedestrian corridors, or *paseos*, as they are referred to throughout the Hispanic world and in the southwestern United States, with a total of seventeen city blocks with paseos situated from Sola St southeast to De Gutierrez St, and exhibit a spectrum of spatial and social character, ranging from bustling streets, intimate connected patios, well-maintained alleys, and even a rather stark utilitarian corridors with little pedestrian hospitality. The physical *space* of Santa Barbara's paseos, their socioeconomic sense of *place*, and the means by which the former is transformed into the latter involve public and private influence and input. Currently, 63% of Santa Barbara's paseos fall under public ownership, 18% under private, and the remaining 19% under unknown status; yet regardless of who owns and maintains the land or provides relevant amenities that facilitate the transformation of space into place (furniture, landscape, lighting, events programming, branding, wayfinding, etc.) the paseo network is an integral part of the broader public realm of the study area, however, with certain paseos contributing significantly more to the quality of the downtown pedestrian experience than others.

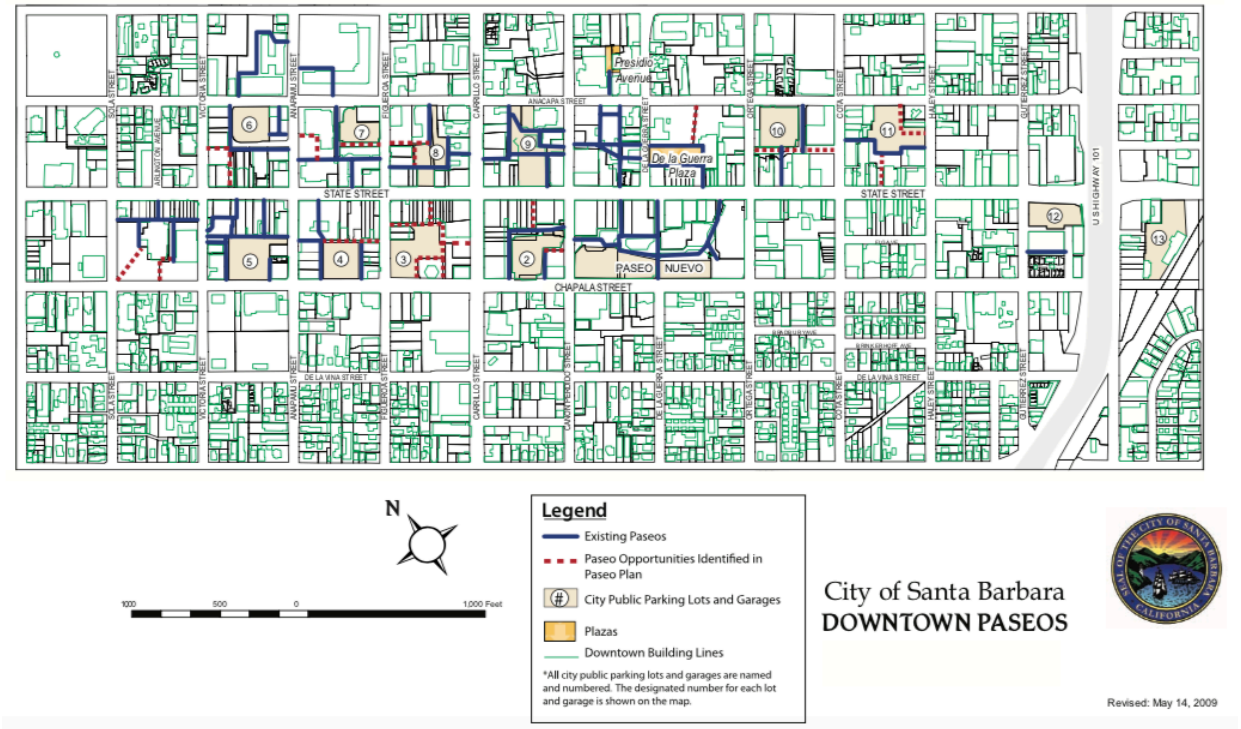
As public spaces, the paseos of Santa Barbara both physically and programmatically straddle the city's clearly defined private realm and public realms, unlike wide-open public parks or squares, the best of the paseo network fosters a distinctive sense of exploration and intimacy, in that they spaces within spaces—a pedestrian mall within a city block; patios, loggias, and terraces within (and/or adjacent to) a pedestrian mall—all concealed from the public

infrastructure of the city street via façade work and structural positioning. In their ideal typology, Santa Barbara's paseos are typically accessed via smaller portals such as decorative arched entryways, side yard openings or standard alleyways that betray their colorful and cosmopolitan charm, particularly to motorists passing by at speeds precluding more careful observation of their human-scaled entrances.

The appearance and use of paseos is varied, with those tied to historic private realm structures or cultivated retail experiences, such as at the historic 1922 El Paseo de la Guerra complex, the 1931 Arlington Theatre, the 1926 La Arcada Plaza and the 1990 Paseo Nuevo shopping mall exhibiting the highest-quality pedestrian experience with elegant entrances, ornamental concrete and red brick paving materials, colorful trailing plantings on adjacent structures, decorative lighting, extensive street furnishings and decorative signage, all within a masterful play between the Spanish Revival architecture of surroundings buildings and the pedestrian thoroughfare of the paseos themselves, allowing for a natural flow of movement between more private-realm aligned terraces, courtyards, and patios associated with specific businesses and structures into the more open thoroughfare of the main paseo.

The lesser paseos of Santa Barbara, while retaining the same key characteristic nature of being spaces within spaces, lack the same attention to the pedestrian experience, typically due to adjacency to automotive and utilitarian infrastructure such as delivery entrances and the 13 city-owned parking lots and garages between Sola St and the US-101—a consequence of the 1964 parking district plan—that presents difficult, but not insurmountable obstacles towards crafting quality spaces, an issue well-known to city officials, given the number of prescriptive

plans and proposals directed towards for infill development and aesthetic overhauls to enhance the overall quality of the paseo network into the future,



Map illustrating all paseos and plazas in Downtown Santa Barbara, as well as potential future connections for additional paseos.

Parks/Plazas

Apart and distinct from the paseo system and its strong association with the private realm of Santa Barbara, the handful of public parks and plazas of Downtown Santa Barbara utilize fundamentally different principles in their design, execution, and placement. Rather than fostering exploration and intimacy from the street as is the case with the paseo network and the number of small patios and gardens hidden within what is fundamentally a means of pedestrian dedicated transit through the shops and services of El Pueblo Viejo, the five public parks and/or plazas within the study area are generally larger open, and mostly green spaces readily visible and accessible from the sidewalk at all angles, at all times, completely under public ownership

and control, either at the city, county, or state level. These five parks being the De la Guerra Plaza, Vera Cruz Plaza, Spencer Adams Park, the landscaped grounds of the Santa Barbara County Courthouse, and El Presidio de Santa Barbara State Historic Park; with honorable mentions given to Alameda Plaza park just beyond the study area as well as the Jardin de las Granadas pocket park.

De la Guerra Plaza

The first, and most historic of the aforementioned four parks and plazas is De la Guerra Plaza, situated directly southwest of the open courtyard of the De la Guerra adobe, with E De la Guerra street separating the two. With origins dating back to the construction of Casa de la Guerra between 1818 and 1828, it is the oldest used public space in Downtown Santa Barbara, and given its official recognition as a park in 1855 alongside Plaza Vera Cruz and Plaza Alameda, is also one of the three oldest official public parks in the city. De la Guerra Plaza is a roughly 17,500 square foot park square or public green consisting of a 75' x 215' rectangular lawn capped by a 75' diameter semicircular lawn at its southwest end, giving it a vaguely bullet-shaped appearance. The park is surrounded by the horseshoe-shaped A De La Guerra Place, with accompanying sidewalks on both sides of the street and lined with ornamental 19th-century gas-lamp styled electroliers, plantings include large palm trees amid the verdant lawn. The plaza is adjacent of a number of prominent civic-oriented structures, with De la Guerra adobe at its northwest end, the 1922 Santa Barbara News Press buildings at its southeast end, and the 1920s Santa Barbara City Hall at the northeast corner of A De la Guerra Pl and E De la Guerra St.

Plaza Vera Cruz

Plaza de Vera Cruz is a medium-sized rectangular 145' x 365' park, totaling a little less than 53,000 square feet in area. It lacks the similar "civic" character and geographic centrality of De la Guerra Plaza, especially as its northeast and northwest sides directly abut single family residences, the southwest side faces a narrow alley, Vera Cruz Street, with only its southwest side facing a proper street, E Haley St. The park is quite rustic in character, and is comprised of a green lawn planted with mature palms, eucalyptus, and pepper trees, all of which provide an extensive shade canopy, which, when combined with its generally secluded location and poor visual and physical access to city streets and sidewalks, contribute to a perennial presence of transient and unhoused persons, much to the chagrin of the residents of adjacent single family homes.

Spencer Adams Park

A small public park sandwiched between two surface parking lots and the Louise Lowry Davis Center, Adam Spencer Park is a roughly 53,000 square foot space occupied by two approximately 120' x 120' lawn bowling yards and municipally-owned structure home to the Santa Barbara Lawn Bowls Club, a fixture in the city since its 1937 founding. The periphery of the park is populated with large mature trees and a colorful assortment of annuals and perennials, and is a somewhat secluded and quiet space, perhaps unexpected owing to its proximity to the residential areas adjacent to downtown. In 2018, the park was proposed as the site for a new

police station, but community pressure to maintain the space and its free and public offering of lawn bowling for Santa Barbarians of all ages ensured its survival.

Courthouse Grounds

The gardens surrounding the Santa Barbara County Courthouse, comprise the largest public park within the study area, taking up the majority of the roughly 480' x 480' city block for a total of some five acres of park space, which consists of the 55-56' foot landscaped setbacks on the building's southeast and southwest façades, a 28' landscaped setback on the small northwestern façade, and the majority of the space coming from the uneven thick P-shaped courtyard space approximately 325' x 325' in size which occupies the majority of the block. The totality of the Courthouse's grounds are immaculately landscaped and maintained, planted with an assortment of various plants in various garden styles amidst a sweeping green lawn. Some landscape highlights of the grounds include a stage, giant bird of paradise collection, palm terrace, a number of mature, wide canopied trees, a fountain, and its most storied element, the central sunken garden, the foundation of the county courthouse which stood on the site prior to its latest 1929 Spanish Colonial/Mediterranean Revival iteration. A picturesque and popular venue for private and public events, performances, weddings, and more, the courthouse grounds represent the pinnacle of public green spaces within the study area.

El Presidio State Historic Park

Lastly, there is El Presidio de Santa Barbara State Historic Park, a 5.5-acre public park and museum owned by the California Department of Parks and Recreation and operated by the

Santa Barbara Trust for Historic Preservation as a museum and educational center. The state park preserves the site of the last of the four presidios established by the Spanish Empire in California, and consists of two extant structures, *El Cuartel* and the Cañedo Adobe, as well as the reconstructed Chapel, *Comandancia*, Padre's Quarters, and Presidio Northwest Corner, the 1940s Whittaker orchards, the archaeological site of a portion of the original defensive wall, the 2001 educational Presidio Heritage Gardens, and the earthen landscape surrounding all of the aforementioned elements. The original presidio was constructed by native Chumash forced laborers beginning in 1782—with numerous additions, expansions, and reconstruction of structures over time—and consisted of a quadrangle of adobe structures built around a central parade ground (*plaza de armas*) and bordered by an outer defensive wall, but the passage of time and development of Santa Barbara following the American acquisition of California led to the destruction of the central *plaza* and more than half of the presidio, with Santa Barbara and E Canon Perdido streets running through what would have been the center of the Spanish military and governmental complex. The park is also home to other historic structures not part of the original presidio, but historic nonetheless and managed by the SBTHP; the 1871 Cota-Knox house, the 1830 Buenaventura-Pico adobe, the 1856 Rochin adobe, and the historic 1957 Jimmy's Oriental Gardens restaurant.

Private Realm

General

The Spanish Colonial Revival (SCR) style that dominates Downtown Santa Barbara is an eclectic one, combining elements of historical colonial and peninsular Spanish architecture,

drawing influence from colonial and post-colonial architecture in Mexico and Spanish countryside and Andalusian architecture, rather than from any of the actual Spanish and Mexican-period designs that can be found in the state's history. Bound by municipal ordinance to 60' in height in commercial zones, 45' in multifamily zones, and 30' in single and dual family zones; the private realm of the Santa Barbara study area takes on the characteristic of being a giant small Mediterranean village, with larger commercial and multifamily residences conforming to a similar set of SCR architectural forms and styles, and smaller single family residences split between various vernacular American architectural forms and those of the comprehensive Spanish/Mediterranean theme.

Commercial Typologies

Broadly speaking, all Spanish Colonial Revival style commercial (as well as a number of multifamily residential) buildings in El Pueblo Viejo are sidewalk-abutting, one-to-three storey structures with pitched red tile roofs, white or off-white stucco walls and wood-framed windows. This basic structural form is then enhanced with an extensive array of further ornamental and structural architectural embellishments, including but not limited to: arcades, loggias, arches, interior courtyards, awnings, balconies, cornices, molding, entablatures, columns, chimneys, piers, pilasters, corbels, brackets, downspouts, gutters, fenestration, finials, fountains, colorful tilework, colorful paints, leaded glass, leaderheads, lintels, decorative metalwork, pergolas, trellises, *portales*, *rejas*, multiple/varied rooflines, staircases, decorative roof projections (towers/turrets), staircases, and decorative pavement found in structures both new and old, due to the persistence Santa Barbara's thematic architectural mandate solidified in the 1920s. Whether

built in 1928 or 2018, the consistency of quality and architectural form appears in anything and everything from civic buildings to boutique storefronts and to gas stations to supermarkets, with few intrusions of non-traditional architecture, but noticeable holes in the fine-grained urbanism fabric due to the presence of parking craters along Anacapa and Chapala streets that detract from the overall human-scaled, Spanish-Mediterranean aesthetic.

Specific Landmarks

Due to the large size, thematic consistency, and relatively dense, human-scaled urbanism of the Santa Barbara study area, there exists a very large number of recognized landmarks at the local, state, and national levels. However, among the homogeneity and thematic architectural consistency within the historic commercial district, a number of monumental buildings stand out as true landmarks, visual and cultural representatives of the city and its history in structural form.

Santa Barbara County Courthouse

The Santa Barbara County Courthouse is the most recognizable and famous structure in all of downtown Santa Barbara, and, along with Mission Santa Barbara, one of the most iconic in the city. The palatial three-storey L-shaped 150,000 square foot Spanish Colonial/Mediterranean edifice, and its lush landscaped grounds, occupy the entire city block bound by Anacapa, Figueroa, Santa Barbara, and Anapamu streets, the very same block on which the county's first two courthouses, the humble 1855 original and its more respectable 1873 Greek Revival style replacement featuring columns, a pediment, and a grand dome topping the structure, which was shortly joined by a county jail built from stone, and in 1891, to alleviate crowding in the

structure, a new Queen Anne style hall of records was erected alongside it. By the early 1920s, the interest in California's Hispanic heritage that had been growing steadily since the publication of Helen Hunt Jackson's 1884 novel Ramona and the late-19th and early 20th century boosterist movements to restore California's missions and promote the Mission Revival style, the 1915 Panama-California Exposition and 1919 birth of the Zorro character lead community leaders such as Bernard Hoffman, Pearl Chase and the Community Arts Association to push for the adoption of a city-wide Spanish Colonial Revival architectural style. This push influenced officials during initial discussions for a modern courthouse, and in 1919, created an architectural competition for a Spanish style courthouse, but following the selection of four finalists, questions regarding the cost and necessity of such an endeavor quickly shelved any plans. Six years later, after the 1925 earthquake severely damaged the 1870 courthouse complex, the necessity for a replacement structure was in place, and the county hired William Mooser Company, a San Francisco architecture firm, to design a new courthouse in a "Spanish-Andalusian style." In September 1925, conflicts between Mooser's submitted plans and the county's prescribed architectural vision led to J. Wilmer Hershey, a member of Santa Barbara's Community Drafting Room, to draft his own modified version of Mooser's plan, which was accepted by the county, with construction beginning the following year.

After three years of construction, the courthouse and its Ralph Stevens-designed landscaped grounds were completed in 1929 for a total cost of $1,368,000, with $700,000 accounted for via public bond and the remainder via an oil tax. The courthouse was and is one of the finest examples of the Spanish Colonial/Mediterranean Revival architectural style, with innumerable ornamental details throughout its exterior and interior alike that often draw

inspiration from Spanish castles and fortresses, including turrets, arches, balconies, Lombard arches, lancet windows, faux machicolations, iron lanterns and ironwork, decorative carved sandstone lintels, rose windows, terra cotta details and more…all accented by extensive lush landscaped grounds found amid its 55' setbacks and rear courtyard gardens. The County Courthouse's most prominent architectural features along its monumental, but not monolithic main Anacapa Street façade are its clock tower, known as El Mirador (lit. "lookout," or "looking place") and the massive, grand arched main entrance. These two elements, along with the variation of rooflines, myriad of window sizes, shapes, and placements along the Anacapa façade utilize distribution of bulk and 45° lines of sight from the sidewalk to transform the immense mass of the structure into a diverse assemblage of identifiable, individual parts; thus belying the structure's fundamentally coarse-grained nature. The 85' *El Mirador* clock tower is the second tallest structure in the city, a rectilinear tower rising 28 feet above the highest ridge of the courthouse's main bulk, with two bifora and two trifora openings from the public observation deck out onto a balcony supported and protected by decorative iron railings projecting at intervals both upwards as columns and downwards as diagonal braces. The Anacapa side of the approximately 39' tall grand arch is surrounded by tiered ornate carved sandstone designed to mimic the voussoirs of a circular arch, further embellished with a number of heraldic decorative reliefs and an atlant faux-keystone. After walking through the exterior arch with its ornate stenciled wooden beam ceiling, the interior arch is far more formal, flanked by Corinthian sandstone columns topped with figures representing law and governance and circular relief ornaments within the spandrels of the arch depicting figures of agriculture and art, with the columns and arch together supporting a highly ornamental classical Greco-Roman entablature

with dentil crown molding and a frieze inscribed with the phrase “DIOS NOS DIO LOS CAMPOS EL ARTE HVMANA EDIFICIÓ CIVDADES,” with a translation found inscribed into the arch above an adjacent smaller door, “GOD GAVE VS THE COVNTRY THE WILL OF MAN HATH BVILT THE TOWN.”

Fox Arlington Theatre

With a seating capacity of some 2,018 seats, the historic Spanish Colonial/Mediterranean Revival style 1931 Arlington Theatre is the largest venue for film and performing arts in Santa Barbara, a regular host to film premieres, a number of programs associated with the Santa Barbara International Film Festival and many other special events and performances throughout its nearly 100-year history. Once the site of two iterations of one of the largest and grandest hotels in Southern California, the 1876 Arlington Hotel and its 1911 Mission Revival style replacement following a 1909 fire, severe damage from the 1925 Santa Barbara earthquake marked a definitive end to the storied institution. The property was eventually purchased by the Fox West Coast Theatres chain, which in the late 1920s employed the local architecture firm of Edwards and Plunkett to design a white stucco, red-tile roofed Andalusian fantasy fit for the new theme of the downtown area.

Built between 1930 and 1931, the Arlington is situated in the center of a city block bound by State, Victoria, Chapala, and Sola streets, linked to the sidewalk via a series of paseos, with the main entrance and marquee incorporated into the center of the State Street façade, where they are adjacent to two storefronts spaces. The theatre’s significant setback from the sidewalk allows for its most distinctive architectural feature, its tower, rising gracefully and majestically behind

the State street marquee and shops, drawing eyes upwards to its rectilinear base topped with a hexagonal, six-monofora lantern crowned by a red-tiled roof narrowing to a thick cylindrical metal spire capped by a delicate finial, altogether reaching a total height of over four storeys, making the Arlington Theatre one of only two buildings exceeding the city's imposed 60' height limit, the other being the eight-story 1924 Granada Theatre, the tallest structure in the city. Tied with the iconic *El Mirador* tower of the County Courthouse, the Arlington Theatre is the most visually striking component of the Santa Barbara skyline.

El Paseo and Casa de la Guerra

This landmark is in reality a combination of two landmarks, the historic de la Guerra adobe built in phases between 1818 and 1828, spanning from the final years of Spanish rule to the first under Mexican independence; and El Paseo de la Guerra, a Spanish Colonial/Mediterranean shopping complex built entirely around the historic home in two phases, the first prior to the widespread theming effort in 1922-1924, and the latter afterwards, between 1928-1929, with an additional State Street entrance in 1965. Together, these two exemplify both the Spanish-Mexican past upon which the built and cultural environment of Santa Barbara was themed upon, as well as one of the earliest executions of said theme, taking place prior to the 1925 earthquake which served as impetus for implementing earlier sentiments in a broad, city-wide effort.

La Casa de la Guerra was constructed by the fifth *comandante* of *El Presidio Real de Santa Barbara*, José de la Guerra, and was a prominent site in the pueblo of Santa Barbara for community gatherings during the Mexican era. A rather typical California adobe, Casa de la

Guerra is a U-shaped one-story mud brick, plaster-coated structure topped with a simple gable/pitched mission barrel tiled roof supported by visible eaves, with a second, stepped gable tiled roof lower than the main roof extending along the entirety of the property facing the earthen patio supported by thick, adobe pilasters to form a loggia/porch/*portale.*

In 1922, two wings of the adobe were slightly remodeled and adapted into shops for Bernard Hoffman's adjacent El Paseo complex, and in 1943, the last member of the de la Guerra family sold property, the entirety of which was then incorporated as shops for the El Paseo de la Guerra complex. In 1971, the property and adjacent El Paseo complex were gifted to the Santa Barbara Trust for Historic Preservation, who after selling El Paseo in 1989, restored Casa de la Guerra to its circa 1828-1858 appearance in 1990, and now operates the adobe as a historic house museum.

El Paseo De la Guerra, a pre-war complex of more than 20 shops and restaurants, derives its name from the adjacent historic house, was one of the first structures built in the new thematic scheme for Santa Barbara, with the first phase of construction beginning three years prior to the 1925 earthquake which accelerated the theming efforts of community organizations and individuals who were pushing for the style. Bernard Hoffman began construction of El Paseo complex, designed by a trio of architects—James Osborne Craig, Mary McLaughlin Craig, and Carleton M. Winslow—in 1922 with a two-storey structure featuring a cantilevered arcaded ground-floor façade and second storey loggia adjacent to the historic adobe, forming what the local picturesque vista known throughout Santa Barbara's history as the "Street in Spain."

A well-known and photographed site in Santa Barbara, the two structures are separated by a stone-paved walk, with bright colors provided today by a parade of wall-mounted flags of

various nations along the arcade, and in the past by trailing flowers and baskets of flowers descending from both buildings along *rejas* or parapets. The 1922-1923 Restaurante del Paseo and the 1923-1924 Main Courtyard section followed the Street in Spain section, thus completing the first phase of development.

Later in 1928-1929, the second phase of construction began with the completion of the Ancapa Courtyard section, along with the 1928 addition of the Gold Room to the Restaurante del Paseo section and a later 1930 opening of a new passageway in said section. The final significant addition to El Paseo was that of a new, prominent State Street façade and entryway in 1965, designed by Lutah Maria Riggs in the same Spanish Colonial/Mediterranean Revival style as Hoffman's original offering.

In its complete form, El Paseo is a masterful assemblage of Spanish architectural elements and a paragon of the Santa Barbara thematic commercial experiment composed of one to two-storey buildings flanking five small courtyards linked by covered and uncovered passageways, all six of which converge onto the central courtyard, with all of the structures clad in white stucco with blue-green painted wooden windows and mostly red-tile roofs, save for some portions of the roof which are flat asphalt, due to their invisibility from the pedestrian perspective.

The buildings within the El Paseo complex employ nearly every architectural elements within the vocabulary of the Spanish Colonial/Mediterranean Revival style to great effect, and this, when combined with lush green and polychromatic floral plantings, truly capture the intended commercial experience envisioned by the key proponents of Santa Barbara's rejuvenation.

Residential Typologies

A great many properties in the Downtown/El Pueblo Viejo study area are mixed use, in that they typically combine ground floor retail and institutional, cultural, entertainment, office, and even residential uses within their up to three upper levels, given the 60' height city limit imposed by Santa Barbara municipal code. Therefore, much of the general description of the Spanish Colonial/Mediterranean Revival built commercial environment holds true for residential units within the core commercial components within the study area.

That being said, not all residential units within Downtown Santa Barbara exist within multistory mixed-use properties, as some are in exclusively residential in nature, particularly structures built within the study area in the last two decades, which strictly adhere to the Santa Barbara aesthetic, utilizing the very same structural and ornamental elements of older commercial and mixed-use properties in El Pueblo Viejo; white stucco, red tiled roofs, patios and courtyards, wrought iron ornamentation and light fixtures, balconies, colorful tile, and the like, while also including more modern, ahistorical components such as underground parking garages. Examples of new residential-only or residentially-focused mixed-use developments in Downtown Santa Barbara include the 2007 four-storey garage and 12-unit affordable housing development Casas las Granadas, the 2014 37-unit Pueblo del Alma development directly adjacent to the Arlington Theatre, and the 2019 Casa Anatega at the corner of Anacapa and Ortega streets, to name a few.

Due to the urban form of Santa Barbara, wherein the city's central business district is linear—primarily consisting of State Street and its immediate surroundings—rather than more

clustered and centric, a number of residential typologies exist along the periphery of the core corridor, with a number of said typologies found at the edges of the study area. These tend to decrease in density and adherence to the Spanish Colonial/Mediterranean Revival style as distance increases from State Street, resulting in a myriad of structural massings of these "missing middle" residences, ranging from small apartments and multiplexes to triplexes and duplexes, bungalow courts and courtyard apartments, and, last but not least, single family residences. As far as aesthetics, these properties can adhere to a number of 19th and 20th century vernacular styles, which, as per the Santa Barbara Historic Resource Design Guidelines, include but are not limited to: Adobe, Gothic Revival, Stick, Queen Anne, Queen Anne Free Classic, Folk Victorian, English Vernacular/Tudor, American Colonial Revival, Mission Revival, Craftsman, and of course, Spanish Colonial Revival.

4. Control

El Pueblo Viejo is the commercial and sociocultural heart of Santa Barbara, a relatively small city with less than 100,000 inhabitants, and thus, the administrative controls exerted on it are significant and comprehensive. As both a historic district and the downtown of the city, a myriad of governmental agencies and nongovernmental community organizations have influenced the growth and management of the study area throughout its history and to the present day, the former through means including, but not limited to enacting specific and general plans, establishing special aesthetic and/or economic districts, drafting design guidelines, establishing a unique brand, etc.; and the latter via pushing for the creation and enforcement of government guidelines, utilizing the power of voting, arranging programmatic activities in public and private

space, promoting the community, forming communal entities such as business improvement districts and chambers of commerce, developing and managing museums, educational and entertainment establishments enhancing cultural offerings, and more.

Urban Design and Architecture

The majority of administrative control pertaining to the appearance and form of Downtown Santa Barbara's private realm built environment falls to Historic Landmarks Commission, the agency that manages the El Pueblo Viejo Historic District and enforces the El Pueblo Viejo Design Guidelines, which operates in alignment with the State Street Landscape Design Guidelines and the Santa Barbara Urban Design Guidelines in governing aesthetics in the district, although given that the latter two cover areas extending well beyond the study area and applying to the city as a whole, respectively, the EPV design guidelines hold a modicum of priority. Design components of the aspirational Santa Barbara General Plan Circulation Element and Santa Barbara Pedestrian Master Plan, impact the HLC's regulations and design standards for the study area's public realm streets, alleys, paseos, patio, plazas, and courtyards. Other agencies within the city do contribute to regulations within the study area, albeit in a more indirect manner, with building heights affected by the municipal height ordinance and character of use determined by the Land Use Element of the city's General Plan. The emergent State Street Advisory Committee, established in 2021, will also impact the architecture and urban design of El Pueblo Viejo in the future as they work towards drafting a State Street Master Plan, although no significant progress has yet been made.

The Historic Landmarks Commission was established in 1960 and oversees the City of Santa Barbara's historic districts, the first of which, the El Pueblo Viejo Historic District, predates the establishment of the HLC by a year. The HLC duties, which along with its geographical application are defined by the 1977 Historic Resources Ordinance (current version amended 25 May 2021) and its updates, consist of: recommending structures, sites, and features with historical, cultural, archaeological, an/or aesthetic significance to be designated as landmarks; designating structures, site, and features of significance as Structures of Merit, and most importantly; reviewing, approving, or disapproving of any conditions or plans for exterior alteration, demolition, reconstruction, relocation, and new construction on landmarked and non-listed structures within the designated boundaries of the EPV area. The nine members of the HLC must have a demonstrated interest in the architecture and history of the city, with five qualified electors, at least two licensed architects, at least one professional architectural historian, and at least one licensed landscape architect, with the remainder being open to the public, with board members having four year terms and assembling every other week.

The HLC presides over all design decisions in EPV, ensuring they comply with the El Pueblo Viejo Design Guidelines, which defines and outlines the history and features of the Hispanic architecture required in the district and provides examples of buildings in the style, enumerates the character-defining features of the district, offers compatibility guidelines, a list of landscaping guidelines and architectural design elements, and a brief discussion of sustainability measures. The HLC also publishes the Historic Resource Design Guidelines (recently updated on 25 May 2021), which are applicable to historic properties throughout the entire city and its historic districts, featuring details various design specifications and recommendations ranging

from color palettes to materials to landscape design to constructing components as per the Secretary of the Interior's Guidelines, as well as outlining the City of Santa Barbara's design review process, historic preservation policies and regulations, general principles of preservation, and available benefits and incentives for historic preservation in Santa Barbara at the federal, state, county, and city levels.

Guidelines that concern the built environment which operate in tandem with the HLC and EPV guidelines, but which are ultimately superseded by the design decision embedded within the EPV guidelines and HLC and EPV are the citywide guidelines for Fence, Screen, Wall and Hedges; Outdoor Dining in the Public Right-of-Way; Outdoor Lighting Design, Outdoor Vending Machine Design, Solar Design and Recognition, Visual Art in Public Places, and Wireless Communication Facilities/Antennas Design. The maintenance and upkeep of the built environment in the El Pueblo Viejo Historic district, as is called for under HLC administration and broader city goals, is the responsibility of municipal services and maintenances crews, as well as volunteer workers operating as part of community organizations such as the Downtown BIDs.

Land Use and Zoning

The Planning Commission (via the Santa Barbara General Plan), and the Santa Barbara City Council (via the 2017 New Zoning Ordinance), are the two primary bodies which govern land use in the study area. The Planning Commission is a seven-member body of qualified city electors with four year terms who meet thrice weekly tasked with recommending the adoption, amendment, and/or appeal of any part of the Santa Barbara General Plan—following public

hearings—to the Santa Barbara City Council; approving or disapproving subdivisions of land, dedication of land for public use; as well as general oversight on matters concerning zoning, building, land use, redevelopment, public works, and conservation.

The Santa Barbara General Plan was first adopted in 1964 amid a community push for concise and formal controls of the quality, maintenance, and growth of Santa Barbara's fine-grained built and economic environments, and received its latest major revision in 2011. The 2011 General Plan, along with more recent amendments in the late 2010s and early 2020s, currently consists of eight elements: Land Use, Housing, Open Space/Parks and Recreation, Economy and Fiscal Health, Historic Resources, Circulation, and Safety, along with a number of appendices for reference; and has been in effect in one form or another since its 1964 adoption, with various revisions and amendments made throughout the years.

In a basic sense, the land use component of the General Plan is something of a workable set of instructions and regulations for the present and future of Santa Barbara built upon defined land use areas, codes, and regulations established in the City Council's 1947 second iteration of the Municipal Zoning Ordinance and its later 2017 New Zoning Ordinance (NZO) replacement, along with other partner ordinances such as the 1930 building height ordinance. Under the NZO that and 2011 General Plan, the area bound by Sola, Santa Barbara, De la Vina, and Ortega Streets is zoned as C-2 (Commercial General), with the public-owned properties of De La Guerra Plaza, the Spencer Adams Park/Louise Lowry Davis Center, and the Carrillo Recreation Center marked as P-R (Parks and recreation). The 2011 General Plan further refines the NZO definition of the area with the decidedly mixed-use "Commercial/High Residential" classification, wherein residential structures can be built at 26-38 dwelling units per acre at a maximum height of 60', as

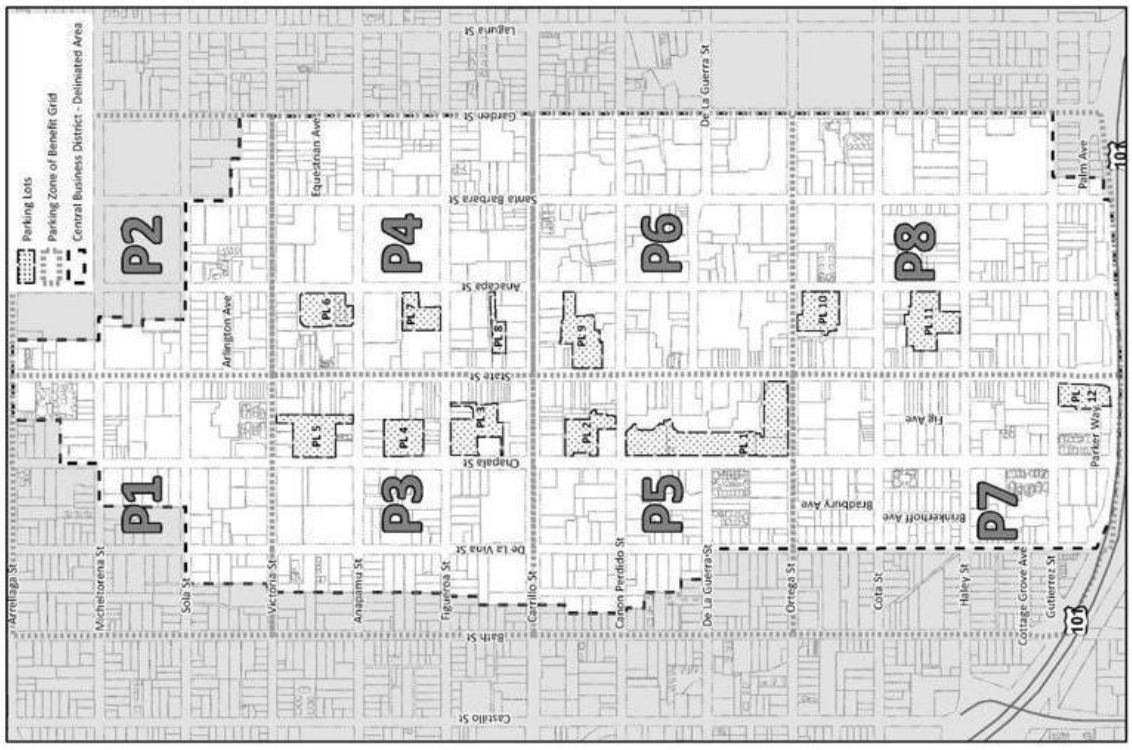
per the 1930 height ordinance. The remainder of the study area, the space bound by Ortega, Santa Barabra, De la Vina, and Gutierrez, is zoned by the NZO as C-M (Manufacturing Commercial), save for the P-R Plaza Vera Cruz, with the General Plan refining it significantly: the area bound by De la Vina, Ortega, Anacapa, and Gutierrez is of the same Commercial/High Density Residential as the rest of the area, save for a block bound by Cota, Chapala, De la Vina and Haley which is Commercial/Medium High Residential (15-27 d.u./acre) with the remaining section bound by Anacapa, Cota, Gutierrez and Santa Barbara classified as Commercial Industrial/Medium High Residential, allowing 15-27 dwelling units per acre.

Parking requirements regulations in the study area are determined by the NZO, which, among the general principles, mandates that all parking associated with structures not be allowed to fulfill parking requirements, provides standardized dimensions for parking spaces, prevents shared parking areas from assigning bicycle or automobile spaces for individual residential tenet use, and deems that all parking spaces shall be kept clean of debris and well-maintained at all times.

More specifically, the NZO requires one to two covered parking spaces for any single family residence, a minimum of one parking space per unit in two-unit residential properties, allows for uncovered parking in place of covered parking for designated historic resources (subject to design review), and exempts multi-unit residential developments and mixed-use developments with residential components in the Central Business District from a citywide mandate for guest parking. The NZO contains a comprehensive table of parking requirements per business type, along with broader rules, such as developments with a multitude of uses being required to provide parking equal to the amount of each individual use combined; requiring an

amount of parking for public open spaces such as parks, with the number of spaces determined by design review.

A number of parking exemptions and reductions exist from the NZO's standard citywide parking requirements, with properties in the CBD eligible for a reduced requirement of one parking space per 500 square feet of floor area, with less than one space per 500 sq ft for hotels and similar uses. As part of the 1964 General Plan which established a parking district(s) for the Downtown Area, parking requirements in the Downtown area are generally subject to reduction or exemption from requirements within any and all of the eight Parking Zones of Benefit in the study area, which serviced by a total of 12 city-owned lots and garages totaling 3,200 spaces as of the fiscal year 2019.



Map of the eight Parking Zones of Benefit in Downtown Santa Barbara, also illustrating the various city-owned parking garages.

Further general exemptions include mixed-use properties where residential use occupies less than 50% being permitted one space per unit unless the Table instructs otherwise, and a tiered set of reductions when properties provide increasing amounts of bicycle or motorcycle parking, and provisions for reduced requirements when spaces are substituted for car share usage. The Community Development Director can select key properties to be subject to reducing parking in the interest of providing screened areas for utilities and deliveries, or improving the pedestrian realm.

As per the NZO, parking for residential units is to be located on the same lot as the structure, with an exceptions made for off-site parking subject to the approval of the Community Development Director if the property is within 500 feet of a designated pedestrian sidewalk or paseo where the entrance to the lot would disrupt pedestrian travel. Uncovered automobile and bicycle parking are prohibited from residential front setbacks and yards, although the latter is possible if concealed from the sidewalk, parking is also not allowed within interior setbacks, for single or multi-unit residential, nonresidential, and mixed-use properties unless adequate landscape buffers are provided, but no vehicle is allowed to obstruct pedestrian thoroughfares.

Public Transportation and Circulation

Public transportation in Downtown Santa Barbara is managed and governed by the Santa Barbara Metropolitan Transit District Board, which operates a total of 23 lines, sixteen of which pass through Downtown Santa Barbara's MTD Transit Center, a combination bus hub and transit office at the center of the Chapala street frontage of the block bound by Figueroa, State, Carrillo, and Chapala streets. A small hexagonal building dating back to 1978 surrounded by a sea of

asphalt surface parking lots, City Lot #3 to the northwest and a private lot to the southeast, the MTD Transit Center is not a particularly attractive location, but is nonetheless the heart of bus transportation in downtown, and sees some 10,000 passengers each day, with lines extending out to a number of local destinations such as Isla Vista/UCSB, Mission Santa Barbara, Santa Barbara High School and the Santa Barbara Amtrak Station, as well as to the cities of Goleta, Montecito, and Carpinteria. One-way fares on standard lines consist of $1.75 for adults, $0.85 for seniors and disabled persons, and free for children under 45" in height. One-way fares for shuttles, such as the electric State Street Shuttle that ferries tourists and shoppers between the length of waterfront and State Street northwest to Sola Street, are $0.50 cents for adults, $0.25 for seniors and persons with disabilities, and free for children under 45" tall.

The Santa Barbara Metropolitan Transit District Board is a seven member board of two city council appointees, two appointed by the Santa Barbara County Board of Supervisors, one by the Carpinteria City Council, one by the Goleta City Council, and the seventh appointed by the other six who meet every other Tuesday and are subject to four year terms. The MTD Board is tasked with providing transit services to persons dependent on public transportation, contribute to environmental sustainability and quality of life by providing alternatives to private automobiles, maintaining an efficient transportation operation, and reviewing annual operating budgets, expenditures, fare revenues, state and federal grants to finalize operational plans and approve or reject acquisitions, construction or maintenance projects proposed by the general manager.

Other forms of transportation and circulation within the study area, such as pedestrian, bicycle, automotive, and everything in between, is governed and regulated by the Transportation

and Circulation Committee, a seven member committee that meets every other month and is composed of five qualified electors and two city or county residents all with four year terms. Established in 1999, the Transportation and Circulation Committee is tasked with advising the City Council regarding: the Circulation Element of the General Plan (which was first added to the General Plan in 1997); pedestrian, bicycle, and transit provisions and policies; neighborhood traffic management; and the use of certain land use planning tools and strategies to better foster the city's mobility goals. The management and planning for parking in the study area is the responsibility of the Downtown Parking Committee, a seven member board established in 1988 designed to advise the city on the management, maintenance, operations, and revenue collection of the city-owned parking lots in the downtown parking zone, as well as act as a liaison for parking-related interests for other agencies and committees downtown. However, it is worth noting that while the Downtown Parking Committee can advise on the use of parking revenue, the ultimate decision as to the distribution and use of parking revenue within Downtown depends on the municipal budget allocated by the Department of Finance, which allocates funds for the maintenance and operation of everything in the city, from public transport to parks to city offices and services, and more.

The 1997 General Plan Circulation Element, included in the 2011 General Plan, is a series of aspirational policies and recommended strategies pertaining to the city's multimodal systems of movement that is built around 16 goals: (1) provide a transportation system that supports economic vitality, (2) achieve equality among modal choices, (3) increase the availability and use of transit, (4) increase bicycling as a transportation mode, (5) increase walking and other paths of travel, (6) reduce the use of automobiles for solo trips, (7) increase

access by optimizing citywide parking, (8) increase parking availability for downtown customers, (9) develop special policies related to transportation and parking in the coastal zone, (10) develop a mobility system that will support all modes of transportation, (11) review traffic impact standards at intersections, (12) establish a process to include resident, business owner and property owner feedback in discussions of traffic on residential and commercial streets, (13) apply land use and planning tools to support the city's mobility goals, (14) coordinate with regional systems and goals, (15) efficiently manage other transportation facilities and (16) efficiently manage public utilities.

The Circulation Element has few if any detailed procedures pertaining to the planning, operation, design, and maintenance of Santa Barbara's multifaceted circulation systems, instead providing analyses of current conditions and the need for certain actions, containing general statements beginning with "the City shall," followed by subdivisions of more specific statements often beginning with "develop," "explore," "continue to," "consider," "encourage," "work to," and the like. Thus, the Circulation Element, while not directly administrating the planning, appearance, operation, and maintenance of the public realm, provides a cohesive set of sentiments and mandates upon which the city can form new agencies, plans, and guidelines to bring the aspirations into reality. One such plan created from the Circulation Element is the Santa Barbara Pedestrian Master Plan, a technical guideline adopted by the city on 18 July 2006 to guide the city in implementing the pedestrian aspects of the Circulation Element.

The Pedestrian Master Plan consists of ten chapters, the first three of which introduce the plan, provide a history of pedestrian infrastructure in the city, and analyze present pedestrian conditions, respectively. The fourth chapter is an extensive chart outlining the six major goals of

the Pedestrian Master Plan and the policies and strategies recommended to meet each one; the six goals being (1) Improve the Pedestrian System, (2) Establish and Enhance Safe Routes to School, (3) Protect and Expand the Paseo System, (4) Create Attractive, Functional, and Accessible Pedestrian Environments, (5) Encourage More People to Walk, and (6) Establish an Institutional Foundation to Support Pedestrians. Each of these goals has their own chapter in the plan wherein the policies recommended for each goal are elaborated upon in great detail, with analyses are made towards past and present developments in support of the goal and its associated policies, maps and charts showcasing said developments as well as highlighting future areas in need of intervention, and more. Goal #4's chapter is unlike the others, and is a full-fledged set of Pedestrian Design Guides to be applied throughout the city, providing concrete rules for the design of pedestrian space, covering sidewalk widths, curb radii and heights, curb cuts and extensions, slopes and dimensions of curb ramps, general ADA accessibility, crosswalk dimensions and locations, grade separation, pedestrian traffic signage and signals, barricades, bus stop designs and dimensions, and more.

Historic Preservation

At the municipal level, the administrative processes pertaining to the designation and preservation of historic structures and districts in the City of Santa Barbara is the responsibility of the previously mentioned Historic Landmarks Commission, the primary agency implementing the policies and procedures outlined in the city's Historic Resources Ordinance as well as the Historic Resources Element of the Santa Barbara General Plan. These controls naturally exist alongside the nationwide Secretary of the Interior's Standards and statewide State Historic

Building Code. Given the inherent link between the City of Santa Barbara's urban form, historicity, and historicism, much of the administrative controls relating to historic preservation are those of a design-based nature: providing guidelines and procedures in line with US Secretary of the Interior's Standards for the maintenance, alteration and construction of new additions to individual structures.

In the case of historic districts or properties surrounded by individual historic resources, the same SOI-based guidelines for maintenance, modification, and new additions apply, along with the addition of the HLC's own design mandates requiring new construction to be aesthetically compatible with surrounding properties' historic character or the overall character of a district in order to maintain visual integrity, such as is the case in the El Pueblo Viejo Historic District, where new construction must be built in the Spanish Colonial Revival style, unless otherwise approved by the HLC.

When excluding the design component of historic preservation in Santa Barbara, what remains are the processes wherein individual structures and districts are deemed historic by the HLC and how property owners and businesses interact with the HLC when pursuing maintenance, alterations, new additions, or new construction. As per the HLC Historic Resource Design Guidelines, the City of Santa Barbara can convey four types of historic resources status: City Landmarks, Structures of Merit, structures on the Historic Resources Inventory, and Historic District resources.

All historic resource designations in Santa Barbara revolve around the National Register Criteria for Evaluation, with evaluations examining if there are any significant past events and persons associated with the property; if property exhibits distinctive characteristics of a specific

time period, architectural style, construction method, is the work of a significant designer, or has general artistic and historic merit as a whole or sum of parts; if it conveys important historic information; or if its unique appearance and location has made it a defining feature in a neighborhood.

City Landmarks are the highest tier of historic resource status granted by the HLC, and are properties of municipal, state, or national significance granted status upon the recommendation of the HLC following a nomination and evaluation process initiated with an application either by the HLC, the owner of the property, or an interested person/party. The evaluation process for City Landmarks takes into account the property's importance to the community, current level of integrity and rarity, and upon conferral of landmark status, all exterior alterations, relocations, and demolitions are subject to review by the HLC. The HLC typically approves alterations and relocations that restore the structure to a historical appearance and/or adhere to Secretary of the Interior's standards, and may approve demolitions if severe damage precludes repair, restoration, relocation, etc.

Structures of Merit are the next highest tier of historic resource status, and are granted to structures of lesser historic significance than City Landmarks, with determining factors for conferral of status being the integrity and quality of the property, as well as the quantity of similar type properties currently within the city. Structures of Merit are nominated in the same process as City Landmarks and are subject to the same level of HLC jurisdiction over exterior alterations, albeit with more leniency regarding relocation and demolition if the former proves helpful in the long term preservation of the property, and if the latter was done out of necessity due to economic infeasibility of retaining the property via restoration, re-use, or other methods.

Properties listed in the Historic Resources Inventory are not granted status via nomination process, but rather, are unilaterally categorized as historic, en masse, by the HLC. The Historic Resources Inventory consists of properties listed as historic resources during the 1977-1988 Historic Resource Survey as well as those added following reviews of Historic Significance Reports produced by the City Architectural Historian, who is required to prepare HSRs on all properties over 50 years of age in order to determine if they are to be placed on the HRI. Properties listed on the HRI are afforded certain protections against exterior alterations and demolition, with all major alterations subject to review by the HLC, and all minor alterations by the City Architectural Historian, provided they first meet SOI standards. Properties can asked to be removed from the HRI by the property owner, which will trigger a public hearing where the HLC will determine if the property is no longer eligible for listing if new evidence proves a lack of historic significance, the property was destroyed in a disaster, or if it was significantly altered, relocated, or demolished.

Similar to HRI resources, properties within a Historic District Overlay Zone are not individually nominated by application, but categorized en masse by the HLC. A Historic District Overlay Zone, such as the El Pueblo Viejo Historic District, is a collection of densely clustered historic resources within a particular geographic area, with a district containing at least 80% contributing historic resources in its area. Apart from historic resources, Historic District Overlay zones also contain contributing resources, structures built during the HDOZ's period of significance that add to the historical/architectural quality of the district; non-contributing resources, structures built outside the HDOZ's period of significance that do not add to its architectural/historical quality; and conditional contributing resources, structures built during the

HDOZ's period of significance which have lost historic and architectural integrity but could regain contributory status with restoration.

For any structure or district granted historic status, applications for alterations go through a review process beginning with examination of the application by the City Architectural Historian, who can approve small projects such as painting and minor repairs, but alterations, additions, and new construction (in HDOZs) must be approved by the HLC. Smaller alterations to Landmarks, Structures of Merit, HRI properties or HDOZ properties are handled by the expedited Consent Level review, but more significant projects must go through Full Commission, an extensive formal review process including presentations, discussions, and questions before conditional or unconditional approval by the HLC.

Parks, Recreation, Events

The design, development, maintenance, and activities and event programming of Santa Barbara's public parks, plazas, and recreational buildings, as well as civic and privately-sponsored special events and activity programming fall under the City of Santa Barbara Parks and Recreation Department, governed in turn by the Board of Parks and Recreation. Additionally, some municipally sponsored events and promotional activities that take place on parks and public spaces fall under the administrative capacity of Community Events and Festivals Committee, and the currently ongoing planning for a future redesign of De la Guerra Plaza is handled by the newly formed De la Guerra Plaza Revitalization Committee.

The Parks and Recreation Department is responsible for the provision of clean and safe parks and recreational facilities, the enhancement of Santa Barbara's beauty, promoting resource

stewardship, and providing quality recreational and cultural experiences and community services to the public. The Board of Parks and Recreation which oversees the department, formed from the 1990 merger of the 1902 Board of Park Commissioners and the 1929 Recreation Commission, is a seven member board of six qualified electors and up to one individual 16 years of age and older that meet on a monthly basis and serve on four year terms. The Board is charged with advising the City Council on all matters pertaining to parks and recreation, considering the annual budget for parks, recreation, the operations and maintenance thereof, planning park and recreational spaces within the city, promoting such planning efforts to the public and soliciting public input in the planning process.

The Community Events and Festivals Committee, established in 1988, is charged with advising the city council on any and all issues related to the promotion of the community, reviewing proposals and making recommendations for promotion funding and proposals for major off-season festivals, preparing annual reports regarding the funding of community promotion events and off-season festivals, and oversee coordination with the retail organizations, Santa Barbara Chamber of Commerce, and the Conference and Visitors Bureau.

The principal document guiding parks and recreation exist primarily is the Open Space, Parks and Recreation Element of the General Plan, which is centered on the goal of protecting and enhancing the city's livability, accessibility, character, and health by providing a wide selection of accessible public open space environments. The plan touches core themes of variety and abundance, open space acquisition and maintenance funding for public open in the city, and in the aspects of the element which discuss urban city parks, the Open Spaces Element highlights the necessity for a healthy synergy between neighborhood, community, and regional parks as

well as special use facilities such as recreational centers and event spaces in the cultivation of a thriving ecosystem of public spaces for all residents and visitors of the city to utilize.

The usage of public spaces such as parks, plazas, streets, and the paseo network for privately organized community events is not planned at the level of city government, rather, the city merely handles the paperwork and process by which citizens can make use of public space for publicly attended events such as parades, farmers markets, festivals, and the like. The process by which one can request a utilization of space is rather simple,

5. Commerce

Downtown Santa Barbara, while also being a historic commercial district, is the commercial heart of the city, the largest and most developed center of commerce in Santa Barbara County, and its local prominence essentially guarantees the patronage of those working, living, studying, and visiting the greater Santa Barbara area. The geographic reality of Santa Barbara makes it impractical for local and regional customers to travel to larger and more diverse commercial landscapes in the Los Angeles and San Francisco Bay Areas, which consequently results in the Downtown/Pueblo Viejo study area having a greater quantity and diversity of businesses compared to Old Pasadena or Westwood, where a great many competing commercial opportunities are far more practical to reach. As part of the broader effort to revitalize the Downtown area amid increasing competition from digital services, the Downtown Organization of Santa Barbara commissioned a commercial study from Seattle based firm Downtown Works of the blocks fronting State Street from Victoria to Cota Streets in January 2017, and later in June

2019, the City of Santa Barbara commissioned a city-wide commercial study from Manhattan beach-based firm Kosmont Companies.

Commercial Breakdown

As of the June 2019 study, there was 3,100,000 square feet of gross leasable commercial space in Downtown Santa Barbara, with 9% of that space, or 279,000 square feet, stood vacant, a relatively high figure compared to the 3.2% regional average, leading to Q4 2018 net absorption of -27,843 square feet compared to the regional 116,852 square feet. The composition of businesses occupying the remaining 2,821,000 square feet is divided between three major categories of retail business as determined by Kosmont: (1) Shopper Goods, which including the sale of clothing, merchandise, home furnishings, health and personal care products, sporting and hobby goods books, electronics and other niche products; (2) Convenience Goods, consisting of food and beverages sales and varying degrees of food service establishments; and (3) Heavy Commercial Goods, businesses that sell gardening and building materials, motor vehicles and motor vehicle supplies and services, and gasoline stations; however, the 2019 study does not provide a spatial breakdown of those varying business types.

The 2017 study, while not covering the entire study area, provides a detailed breakdown of business types along State Street adjacent blocks, finding that of 175 surveyed storefronts, 137 contained stores, food/beverage establishments, and personal services. Of the 137, 53% were stores, 22% food and beverage operators, 3% personal care and beauty operators, 2% arts and culture establishments, and 20% non-retail uses such as banks, travel, or vacant. The study categorizes the 137 business surveyed into a group of 39 Food and Beverage establishments and

a group of 98 Stores and Personal Care establishments, with the Food and Beverage group consisting of 16 (41%) coffee/tea/yogurt/dessert businesses, 13 (33%) full service restaurants, 7 (18%) fast/casual restaurants, and 3 (8%) bars; and the Stores and Personal Care group consisting of 34 (35%) apparel/shoes/cosmetics/jewelry stores, 21 (21%) miscellaneous businesses including optical, electronics, drugstores, phone, and resale uses, 16 (16%) home and gift based stores, 12 (12%) teen-oriented stores, 7 (7%) tourist centric stores, 5 (5%) personal care operators such as hair and nail salons, and 3 (3%) off-prices stores such as Saks Fifth Avenue and Coach. It is worth noting that despite Downtown Works deeming Downtown Santa Barbara's commercial breakdown as a relatively healthy example of a fine-grained economy to pair with fine-grained urbanism, they criticized the significant number of chain stores and national brands, as well as the sheer length of the commercial corridor of State Street, believing that a more concentrated distribution of primarily locally-owned small businesses would both make Downtowns offerings more distinctive as well as physically accessible in a heavily foot-traffic based central business district.

Additionally, the 2017 conducted a public survey evaluating the physical quality of 135 storefronts concerning five categories: facades, signage, window display, exterior maintenance, and interiors, with each category receiving a score from 1-4 points ranging from "far below standards" to "below standards," "can improve," and "great." Of the 135 surveyed, 28 (21%) scored higher than 16 points (great), 69 (51%) scoring 11-15 (can improve), 33 (24%) with 10 points or less (below standards), and 5 (4%) scoring less than 5 points (far below standards), indicating a variety in the physical upkeep of businesses inasmuch as there is variety in type of business.

Sales Revenue

According to the 2019 study, annual retail sales along the 10 block 400-1300 portion of State Street, which features a total of 1,500,000 sq ft GLA, totaled $400,000,000, an amount the study found was typically generated by GLAs 500,000 square feet smaller than the area surveyed, indicating a potential excess of GLA in relation to annual sales revenue.

Average Rents

As per the 2019 study, the effective retail rent prices for Downtown Santa Barbara in Q4 2018 were $38.64 per square foot, higher than the regional average of $25.32, with asking rents along the 400 to 1300 blocks of State Street ranging from as low as $25-$35 PSF/year to as high as $55-$70 PSFR/year; noting that as rents approach $40 PSF/year, businesses typically need to achieve sales of $400 PSF or higher to support their various costs, including rent.

Parking Revenue and Expenditure

Parking revenue in Downtown Santa Barbara proves a fair indicator of business activity, traffic, and, of course, revenue generated by the City which can be utilized in a myriad of ways within the study area, from maintenance to branding to redesigns and restorations of public space, and even new construction of municipal structures and utilities. According to the 2019 Parking Business Improvement Area annual assessment, the total parking program revenue in Downtown Santa Barbara was $9,434,214, earned between hourly and monthly revenue from the city's 3,200 spaces, residential permits, commuter lots, billed revenue, electric vehicle charging

fees, bicycle parking, environmental services, contracts with Greyhound buses and the Downtown Organization of Santa Barbara, the PBIA assessment fee, and other sources. Expenses exceeded revenue, totaling $9,648,685 for a $214,471 deficit, with expenses covering parking operations and maintenance, employee salaries and benefits, materials and supplies, electricity costs, State Street shuttle operations, the Downtown ambassador program, and more.

6. Culture

Santa Barbara's El Pueblo Viejo combines its cultural and historical assets with dedicated community organizations to craft a cohesive and comprehensive community identity, one fueled by a suite of community-driven programmatic activities and branding elements designed to engage all participants within the historical commercial district, locals and visitors alike. The same high quality of Santa Barbara's built environment carries over into its socio-spatial cultural landscape of non-profit managed branding/advertising/maintenance and plethora of regularly and irregularly scheduled Downtown events and programs. Given the large number of community organizations and events in Downtown Santa Barbara, the following list is by no means extensive.

Community Organizations

Downtown Organization of Santa Barbara (BIDs)

The Downtown Organization of Santa Barbara manages the two BIDs in the Downtown area, and through the annual assessment of fees from businesses part of the Old Town and Downtown BIDs, contributes those funds to the maintenance, beautification, event programming,

and branding of Downtown Santa Barbara. One example of the DSB's contributions is that of the State Street Flag Program, a public art program that selects Santa Barbara based community organizations and nonprofits to design and sponsor a total of 125 flags that adhere to design principles of the EPV Design Guidelines to be displayed for at least one week each year along State Street in Downtown. DSB also produces advertising for businesses within the Downtown area by way of the various maps, advertising banners, and brochures it produces, along with digital exposure on its website and social media outlets. DSB is involved in a number of community events within the Downtown area, both directly as event managers, and indirectly as sponsors or through assistant coordination efforts for the use of space within the area included in their assessment zone.

Santa Barbara Trust for Historic Preservation

The Santa Barbara Trust for Historic Preservation is a longtime fixture in the Downtown area, promoting and interpreting the history and culture of Santa Barbara and its denizens through their educational exhibits and cultural experiences at La Casa de la Guerra and the Presidio de Santa Barbara State Historic Park as well as a number of lectures, concerts, exhibits, film screenings and festivals throughout the year. Notable SBTHP events include the Asian American Film Series, Asian American Neighborhood Festival, Founding Day Festival, and Presidio Pastimes by Candlelight. The SBTHP also conducts and assists with research preservation, restoration, rehabilitation, and reconstruction projects in the city and county of Santa Barbara, and operates the Presidio Research Center, a significant historical, archaeological, sociological and anthropological repository of knowledge and artifacts. The work of the SBTHP

made possible the existence of the Santa Barbara Presidio State Historic Park through land acquisition programs beginning in the 1960s, the meticulous 1980s and 1990s reconstruction of the presidio chapel and its northwest and northeast corners.

Santa Barbara Museum of Art

The Santa Barbara Museum of Art has been Downtown's premier cultural institute concerning the collection, exhibition, and education of fine art since its 5 June 1941 opening in the former Santa Barbara US Post Office on State Street, and today sports a permanent collection of over 25,000 pieces covering over 5,000 years of art practice, including the largest Monet collection on the West Coast, significant holdings in antiquities, 20th century European and American art, Chinese art, Latin American art, and contemporary art. Between the display of its permanent collection and regularly hosting traveling exhibitions from across the US and Europe, the SBMoA attracts some 150,000 visitors annually, and in addition to storing and display fine art, provides a number of art-related educational programs and cultural offerings to over 40,000 children and adults in the Santa Barbara area per year, with free programs and transportation for K-12 students and after-school programs, spending approximately 20% of their annual budget on educational services. SBMoA's educational programs are designed to provide life-enhancing experiences with art that encourage cognitive and emotional growth for the benefit of individuals of all ages and the community at large, which include docent-led tours, studio art classes, art and writing workshops, lectures, discussion panels, and summer art camps for children. With the completion of a six-year long restoration and expansion program in 2021, the latest of many

additions and renovations, the Museum is larger, equipped with the latest amenities and technologies, and ready to serve the community better than ever before.

Santa Barbara Historical Museum

Founded in 1932 as the Santa Barbara Historical Society, the Santa Barbara Historical Museum is a community organization devoted to the research and study of Santa Barbara history, the collection, preservation and display of Santa Barbara historical artifacts, and to inspire deep and meaningful connections to Santa Barbara History. The museum had its first exhibition space in the Courthouse *Mirador,* but as the museum's collection grew too large to be held in a single space, they sought a permanent home, first in a single family residence and alter in rented space within the Santa Barbara Mission, before finally building and relocating to a purpose-built 25,000 square foot adobe downtown as their permanent home in 1965, with the society later renaming itself the Santa Barbara Historical Museum. Today the Museum maintains a publicly available collection of artifacts and documents; operates regularly circulating free public exhibits, maintains two historic adobes as walk through house museums, and hosts a number of history-focused events in the community, including lectures, panels, book signings, courtyard offerings of wine, food, and live music. The SBHM also provides rentable event spaces in their two courtyards, museum building, and two historic homes for events public and private.

Pearl Chase Society

Founded in 1995, the Pearl Chase Society is a non-profit historical conservancy dedicated to preserving the historic built, cultural, and landscape environments of Santa Barbara, and is

named after the very woman who helped Santa Barbara attain its present beauty and character through community organizing, activism, education, and municipal collaboration. The PCS participates in educational and charitable activities throughout the Santa Barbara community to advance the causes of, and generate interest in, preservation, restoration, and historical and cultural awareness. In the 26 years since its founding the PCS has participated in historic surveys, campaigned for environmental remediation, sponsored artistic endeavors, led tours of historic properties, hosted conferences on preservation, and funding the restoration and cleaning of a number of landmarks including the County Courthouse, Pico Adobe, Juarez-Hosmer Adobe, Santa Barbara Junior High School Library, Casa de Maria, and Santa Barbara Natural History Museum.

Visit Santa Barbara

Visit Santa Barbara is the primary organization responsible for promoting and advertising the city to visitors and tourists, and is perhaps best known through its branding of Santa Barbara as "the American Riviera." VSB provides visitors and travel industry professionals with information regarding Santa Barbara, coordinating with travel agents, tour operators, and the entertainment industry via its Film Commission which handles on-site filming in the larger Santa Barbara area.

VSB is a member-based organization open to owners and operators of various local businesses including hotels, retail stores, restaurants, visitors services, with membership benefits including: use of VSB's marketing services; listing of their business/service on the VSB website; inclusion in a network of interconnected business; marketing presence in VSB's *Santa Barbara*

Visitors Magazine—distributed across regional locations such as State Welcome Centers, airports, as well as local site like hotels, the Santa Barbara Visitor Center, and at conference and event venues; referral services for travel and hospitality professionals, joint marketing programs; retail, travel, and hospitality industry workshops; newsletters; access to local and regional advertising, visitor, and occupancy data; and representation at tradeshows.

Community Events

Old Spanish Days Fiesta

The Old Spanish Days Fiesta is one of, if not the oldest community event in Santa Barbara, a week long (excluding the weekend) annual celebration of the "spirit of Old Santa Barbara," consisting of events throughout the city, including a parade running from West Cabrillo Blvd down to the 1500 block of State Street (lined with vertical *rojigualda* banners defaced with a silhouette of the tower of Saint Barbara for the duration of the festival), a nighttime celebration at the County Courthouse, a lively market at De la Guerra Plaza, a horse show and rodeo, arts and crafts show, children's parade, and more. The Old Spanish Days Fiesta was first held in 1924 at the behest of the Community Arts Association in 1924—although today is managed by Old Spanish Days in Santa Barbara, Inc.—and at that time consisted of the historical parade down State Street which continues to this day, featuring large floats celebrating aspects of Santa Barbara and California history and culture, performers dressed in historical costumes, marching bands, horses, representatives of the native Chumash people and Santa Barbara's old *Californio* families, and members of local groups and organizations.

State Street Promenade Market

The State Street Promenade Market is a weekly farmer's market organized by the City of Santa Barbara and the Downtown Organization of Santa Barbara. Every Thursday, the 900-1000 block of State Street between Carrillo and Figueroa Streets—and occasionally additional blocks if need be— is closed off to automobile traffic filled with dozens of vendor stalls staffed by local businesses, individuals, and artists selling a wide variety of wares including food, drinks, art, clothing, and more. Artisans and businesses in the downtown area are allowed to operate stalls free of charge, with spots guaranteed for businesses on the 900-1000 block, and allowed to others via application; with artisans and businesses from outside of the downtown area required to pay a $125 fee once every three weeks.

Santa Barbara International Film Festival

Inaugurated in 1986, the Santa Barbara International Film festival is an annual eleven-day film festival with screenings of roughly 200 films and shorts from across the world in a number of event venues downtown, including the Arlington Theatre, along with lectures, industry panels, and social events attracting a total of some 100,000 attendees by the time the festival has concluded. In addition to hosting the events and screenings of the festival, the SBIFF also presents a number of awards and accolades each year to industry members including actors, directors, and aspiring filmmakers in several categories. The non-profit that manages the SBIFF and shares its name also hosts a number of free film screenings, film classes, camps, seminars, internships and other educational programs to promote the art of film within Santa Barbara.

Downtown Holiday Parade

Santa Barbara's only nighttime parade, the Downtown Holiday Parade has celebrated the arrival of the holiday season on the night of the first Friday in December every year since its 1951 inauguration. Attracting roughly 70,000 visitors, the parade features an assortment of colorful lights, holiday floats, performers, and entertainers, and a Grand Marshall. The parade also grants the titles of "Holiday Prince" and "Fairy" to the winners of holiday themed art competition, and the two lead the parade down State Street and initiate the lighting of the community holiday tree.

Summer Solstice Celebration

The Summer Solstice Celebration is an annual parade and festival dating back to the 1974 establishment of a yearly summer parade celebrating the birthday of local artist Michael Gonzales, which eventually combined with the Summer Solstice Music Festival at the Courthouse Sunken Gardens, an event organized by Michael Felcher and sponsored by the Santa Barbara Museum of Art. Today, the combined SSC involves a lively State Street parade component with over 1,000 participants including floats, puppets, costumes, masks, dancing, music, drumming, dramatic performances, and a children's parade. The festival portion of the celebration, which has since relocated to the larger Alameda Park, revolves around free music performances and a large collection of vendors, with a main stage hosting a number of local and regional bands playing a many genres of music, a techno music DJ and open dance area, public drum circle, rows of local, regional, and national vendor stalls selling food, beverages, clothing, arts and crafts, and a free children's festival. The SCC also hosts a t-shirt and poster design

competition each year, with the sales revenue from the winning t-shirt and poster designs going towards fundraising efforts for the celebration. In addition to the activities and festivities, each iteration of the SCC centers on a unique theme, with past examples including "rhythm and color," "a space oddity," "jungle," "heroes," "the sea," and most recently in 2020, "beautiful earth."

7. Conclusion

A paragon of thematic planning, aesthetic consistency, civic pride, and community-led change, Downtown Santa Barbara stands firmly upon and continues to build from the principles that transformed it from a typical 19th century town into the commercial heart of the "American Riviera." The present conditions of El Pueblo Viejo tell a story of how a community dedicated to history, art, culture, and progressivism can work together to build, maintain, and enhance a space into a place. Through the crucible of a singular architectural and cultural vision of a Spanish Colonial/Mediterranean Revival village inspired by romanticized late-19th/early 20th century notions of early colonial California, the Community Arts Association and Plans and Planting Committee, along with city officials, property owners, and many talented architects, forged an entirely new social and spatial identity for Santa Barbara. The theming of Santa Barbara, while impressive, pales in comparison to its continued enforcement and relevance in the city's built and cultural environments for almost nine decades.

The communal nature of the birth and life of the "new" Santa Barbara can likely be credited for the survival of Downtown Santa Barbara throughout the postwar decades of architectural barbarism, anti-pedestrian urban planning, and a general dissociation from

historicism and traditional aesthetics. Community leaders laid the artistic and theoretical foundations for their vision of Santa Barbara through years of community outreach, then designed and promoted said vision to a community that had then gained sense of its purpose, demonstrated their vision through a handful of illustrative projects, and amidst the aftermath of the 1925 earthquake—which provided an impetus for sweeping change—collaborated with city officials and property owners to make the vision a reality. Yet, critically, the work did not end there, the same leaders and activists continued to promote and educate, and went on to establish institutions, organizations and events that grew into fixtures of the community, thus successfully ensuring the continuation of their vision, and the understanding for its purpose, to future generations of Santa Barbarians, who, as they grew into positions of authority in the community, ensured that the physical aspects of the vision were cemented through administrative controls, and the cultural aspects continued on through the work of community organizations and institutions to this day.

The history and present reality of Downtown Santa Barbara represents a successful exercise in community building, both in the physical and cultural sense, through historic preservation, traditional architecture, and community/cultural practices. Strong communities, those that value their built and social environments and institutions, and wish to see them persist and grow, are best equipped to succeed on all fronts.

VII. CONCLUSION

The entire Westwood development is exemplary of early-mid 20th century suburban development in California, featuring the latest and greatest planning principles of the interwar

era: direct access to major automotive arterials and a rail line, a non-rectilinear street grid, architectural regulations, a centrally located business district, land set aside for public and private schools, public park(s), and a golf course, the more unique inclusions of a major film studio and a university campus, and tragically common practice of racial covenants, preventing people of color from renting or owning business and residences.

Near the exact center of the Westwood development, Westwood Village is wedged between a series of diverse land uses: a university campus, an upper-middle class single family neighborhood, a multi-family student-oriented neighborhood, a national cemetery, and a major boulevard. The Janss, Bartholomew, and Tilden-designed Village originally featured a bespoke aesthetically and axially oriented public realm of wide streets, sidewalks, alleys, two public parks along Wilshire Boulevard, and a lush wide median on Westwood Boulevard, with a notable absent public space done in the interest of maximizing land values.

This veritable canvas of an urban form was then populated by a private realm of buildings initially constructed according to rigid Spanish Colonial/Mediterranean architectural guidelines home to a diversified commercial mix of major retailers and local businesses laid out in an organized manner grouping anchor tenant businesses in core locations interspersed with local and national businesses. The various components of the Westwood development: the Hills, Village, and University, coordinated their physical appearances with one another, the Spanish Colonial/Mediterranean Revival homes and business masterfully complementing the adjacent Lombard-Romanesque style UCLA campus.

As the commercial core of the master planned Westwood development, Westwood Village defies typical historical, geographic, sociological and anthropological trends of urban

settlement and establishment. Rather than being sited in generally defensible location in close proximity to a major trade route, river, or wealth of natural resources characteristic of the organic growth of villages, towns, and cities, the Village was sited, designed, and built by the Janss Investment Company within the center of a residential development then already underway on Spanish-Mexican rancho land purchased by Arthur Letts.

This practice deprived the Village, whether purposefully or indirectly, of many of the social and spatial elements of success that normally form over time in community-centric process of, organic, vernacular settlements as observed by and written on by Sitte, Jacobs, and Tuan.

For Camillo Sitte, the built form of Westwood Village as initially built the Jansses would be both alien and similar, as well as utilizing some aspects of urban design he approved of, and others he despised. During Sitte's lifetime, urban transport in the late 19th century was limited to walking, cycling, horse-drawn carriages/omnibuses/streetcars, electric street railways, subterranean railways, and canals, with the majority of city dweller traveling on foot or via communal transit modes.

Therefore, while the Jansses focus on the automobile and designing the public and private realm around the automobile was a foreign concept to the 19th century, Sitte's theories can still be applied to a holistic evaluation of the Village, finding the impact of the automobile on its public realm absolutely devastating to its success as social and spatial entity. The complete lack of a central public space, wide streets restricted only to automotive traffic and limiting pedestrians to sidewalks, providing quaint narrow alleyways but surrounding them with utilitarian rear façades and devoting their space to parking/deliveries/trash storage, and wasting vast empty plots of land

(and later structural space) to parking, would, per Sitte's views and standards, mark the Village as complete and total failure as a space—implementing the wide streets and axial planes of the Beaux-Arts planning Sitte did not approve of, while at the same time lacking the provision of any public human spaces, be they the grandiose parks and plazas of the Beaux-Arts or the more quaint square of winding medieval European towns.

On the other hand, the imposition of historicist Spanish Colonial/Mediterranean Revival architecture at least to some degree inspired by the Spanish and Mexican past of California as well as the state's climatic characteristics are in line with Sitte's theories, as are the rather unusual and asymmetrical layout of streets and alleyways, bringing some semblance of Sitte's identifying characteristics of potential social and spatial success. However, the postwar alterations to the built environment of the Village are incomprehensible and irreconcilable within Sitte framework, the destruction of historicist architecture, introduction of high-rises and non-traditional architecture, elimination of what little public space existed, and total alteration to the surrounding environment all completely incompatible with a successful space and place.

When applied to the historic and current built environment of the Village, the observations and theories of Jane Jacobs, despite being written nearly a century later than Sitte, would be extremely similar: recognizing the harmful impact the imposition of automotive spaces had and has onto an allegedly human-scaled built environment, albeit without the same dogged opposition to axial design and wide streets of Sitte, viewing vistas as essential to the formation of community character; considering wide streets an asset for additional pedestrian interaction rather than as a generator of isolation and inhospitality through the distancing of structures.

Therefore, apart from its lacking a central public space, being home to several vacant lots, and comprises made in service to the automobile, Jacob's theories characterize the original vision and built environment of the Village as generally spatially successful, although the singular Janss ownership and subsequent limitation of community engagement would, in agreement with Tuan, prevent it from being considered socially successful. In that the postwar developments within Westwood Village decimated its original character and broader spatial contextual placement, Jacob's theories would equally condemn the alterations as anti-pedestrian, catering to corporate America and modern architecture and planning's demand for banal office towers and automotive infrastructure at the expense of traditional, human-scaled environments.

The systemic organization and analysis of space and place created by Kevin Lynch would similarly place the original Village, sans its many vacant lots and absence of a central public space, as a space of high imageability, a cohesive district with well-defined paths and edges, and home to a number of nodes in the form of complex, well-designed vistas based on architectural and height standards, as well as several landmarks of notable and unique verticality, size, massing, bulk, and ornamentation; all of which combine to make a memorable and unique built environment that both exists on its own and flows and interacts gracefully with its surroundings, especially so if the original vision were fully executed.

Were it not for the absence of community control of the built environment, lack of a central space and vacant plots of land created out of the Jansses' poor understanding of land value economics and over-compensational pandering to the automobile following their initial underestimation of parking demand, it would be a phenomenal socio-spatial success as per the methods and analyses of *Image of the City*. However, the poorly coordinated alterations to the

Village over time, conducted in total disregard of the Village's imageability and the qualities therein, produced the modern Westwood Village: a low-cohesion district with well-defined paths, but overly intense edges, making for a stark contrast eliminating the original organic flow between the Village and its surroundings, nodes gutted of their significance due to the blocking of vistas and introduction of inappropriate spatial forms, and the loss of a number of original landmarks due to demolition and replacement or being visually and physically overpowered by new landmarks of an entirely different scale and implementation.

Yi-Fu Tuan's focus on the relationship between space and place, when applied to the past and present socio-spatial circumstances of the Village, reflects similar findings and analyses as the other primary architecture and urban design theoretical literature, critiquing the initial failings of the Janss-era Village as providing a well-designed space readily evolvable into a place due to its unique thematic historicist architecture, several landmark structures, spatial interplay with adjacent developments, and distinct public realm treatments such as colorful sidewalks, a wide central median and two visual gateway parks.

However, several difficulties were ingrained within the design and operation of the fine-grained district that fundamentally obfuscated the smooth transition from the initial Janss space into place: the lack of lacking a central public space, poorly planned automobile and pedestrian compatibility or lack thereof, singular corporate management and accompanying lack of community involvement, and continual adjustment of the built environment beyond the original composition of the public and private realm.

At the end of and during the immediate post-Janss era, sustaining the original space/place dynamic of Westwood Village quickly became impossible due to the myriad of changes within

and adjacent to the Village proper, leaving it in a state of socio-spatial limbo for a number of years, as the original use of thematic architecture as placemaking was not pursued by the Jansses various corporate successors, who took advantage of adjustments to the Los Angeles zoning ordinance to clear out low-density character-filled historicist structures in favor of generic, characterless high-rises, surface parking lots, or monolithic horizontal structures.

Only with the rise of the Westwood Development Corporation and its decidedly anti-aesthetic vision for the Village did a new opportunity for placemaking arrive, one formed by a social and commercial environment tied to entertainment businesses such as theatres, nightclubs, and ancillary/complementary uses. Unfortunately, as the new era of placemaking in the Village became heavily tied to a single factor—entertainment and nightlife—much as in the case of its initial iteration, the departure of a single factor—in that case the Janss management—led to a collapse of a sense of place, albeit one trending more towards the social aspect of socio-spatial than the spatial-oriented collapse of the Janss era.

Home to neither a cohesive built environment nor a cultural one, the Village became a placeless space, one of competing visions resulting in a ideological and socio-spatial conflict with no clear victor, and despite the Specific Plan's attempts to enforce alterations to the built and social environment to create a new sense of place, the disparate parts of Westwood Village could not be assembled to make a cohesive whole, and dissonant planning projects such as a pedestrianized street linked to a decidedly anti-pedestrian garage and one of the most monolithic apartment developments in all of the Westside only further fuel the dissonance, neither of which definitively build upon the strong remnants of any of the Village's past socio-spatial identities.

Today the Village is a confluence of memories and jarring clashes between various failed plans or the lack thereof, and the current characterization of the Village as a Spanish/Mediterranean shopping center and university is one that is more so imposed by past impressions and attitudes of what the Village was, is, or should be, given the unsatisfactory nature of its current condition to all parties involved in its management and evolution. However, the power of parking and land use policy implantation as demonstrated through the works and analyses of Professor Donald Shoup and literature regarding the economic potential of historic preservation as a tool to encourage investment, increase land values, and revitalize stagnant economies, much can and should be done to bring the Village into a more socially and spatially successful state of being.

Only by implementing large scale policy changes met with the ingenuity and willingness of the community at large and individual landowners and businesses can the Village spatially evolve into a well-maintained, human-oriented built environment consisting of attractive human-scaled mixed-use buildings and several public spaces that are informed by as well as inform its history, culture, traditions, and values; and socially evolve into a vibrant community with a culture of collective socialization and a strong attachment to and responsibility towards the community and its built and social environments forged by and between residents, businesses, organizations, and institutions; and then utilize these qualities to protect, preserve, reinforce, enhance, and promote its unique physical and cultural environments through guided historic preservation, infill development, legislation, collective action, community advocacy, education, and branding.

VIII. RECOMMENDATIONS

The revitalization of Westwood Village through historic preservation, traditional architecture/urbanism, and community cultural cohesion is not a task that can be achieved in one fell swoop. As a collection of properties owned by several dozen individuals, as well as larger entries such as the City of Los Angeles or the University of California, Los Angeles, positive change in the Village requires a two-tiered system of (1) broader policies upon which the future restoration and revitalization of Westwood Village can be guided, and (2) individualized interventions implemented the broader guidelines. As an historical commercial district, building the future of Westwood necessitates building upon and learning from the past to achieve an idealized synthesis that is partly a restoration of the pedestrian and Spanish Colonial/Mediterranean Revival character integral to the Village's identity and socio-spatial significance in the interwar period, and partly an entirely new vision informed by the mistakes and successes of the original Village paired against the present and future needs of the community.

A revitalized Westwood Village represents taking a stance against present existential listlessness of the Village to forge a once and future Village utilizing the core design principles of the original Village distilled into their absolute basest forms, and then applying those principles to the context of the Village, its physical context, and the needs of its community as they exist today. The future of Westwood Village in the context of preservation, traditional architecture, and community buildings is not an expression of a Village that was, or even a Village that should have been, but rather, a Village that should have been, if the core aspects which define it were applied today.

1. Policy Guidelines

The history of the Village is one of a struggling compromise between automobile and pedestrian, traditional and modern, strict controls and the lack thereof. The current contents of the Community and Specific Plans impacting the Village are and have been inadequate in reversing the damage done to Westwood Village done by the Janss' pandering to the insatiable hunger of the automobile, loss of cohesion due to unmitigated postwar development, and continued failure or unwillingness of the community to replace the Janss system with one of equal cohesive vision directed by the people of Westwood, rather than by socioeconomic interests who's plans were and are anathema to the cultivation of a unique sense of space and place informed by the historicist and eventually historical built environment assets expressing a foundational vision. The broader policy changes can be categorized into (1) parking, (2) circulation, and (3) land use and urban design.



Diagram of a potential circulation and public space treatment plan for Westwood Village, showcasing the "Village Loop" of peripheral vehicular arterials Le Conte, Hilgard, Lindbrook, Gayley, and associated feeder streets. Dashed blue streets represent Village core arterials with potential as car-free complete streets with public transit buses and shuttles as the only vehicles allowed. Gold streets represent pedestrianized malls or partially-pedestrianized mixed-traffic streets (*woonerven).* Light green indicates a hardscaped paseo network formed from the extant alley system, with dashed lines indicating potential new paseos, and solid shapes representing public plazas. Dark green signifies traditional public park squares.

To once and for all address the impact the automobile has had on preventing the realization of the Village as a true pedestrian-oriented Mediterranean Village, revisions to applicable local plans should be made concerning both parking and the usage of the automobile and motorized transit.

Parking degrades the quality of the built and natural environments of Westwood Village, and as such, the following policy measures are necessary to cultivate the ideal Village built environment: (1) removing all minimum parking requirements; (2) restricting all new parking construction to parcels abutting Village peripheral streets or parcels outside of the Village; (3) mandating or encouraging development of all surface parking lots and low-density garages into mixed-use developments via disincentives, incentives, or other programs; (4) imposing parking maximums to ensure developers to not add excessive parking to new developments on the Village periphery; (5) developing a long-term plan for the phased removal and partial replacement of parking spaces within the Village center to peripheral or extraterritorial parking facilities wrapped by mixed-use developments, with the parking floor area expressly designed for future conversion for human use, (6) operating curb meters every day of the week from morning to midnight; (7) removing any maximums or minimums price caps for demand-based parking on streets and in public garages to allow parking rates to drop as low as free and as high as possible to ensure 80% occupancy in all streets and garages; (8) reducing or eliminating the provided 2 hours of free parking in the city owned Broxton Garage; (9) enforcing a 100% return rate of public parking revenue collected in the Village to be directed into the Village for maintenance and improvement of the public realm and communal fund for the restoration of historic resources; (10) implement a program encouraging or incentivizing businesses to bundle

transit tickets with receipts as a means of promoting alternate modes of transportation; (11) in concert with eliminating parking minimums, mandate the unbundling of parking costs from commercial and residential rents, allowing tenants to pay individually for the spaces they use and property owners to sell use of excess spaces to other tenants or the public; (12) eliminating parking covenants linking developable parcels to specific businesses; and (13) mandating leased and shared parking in all extant private garages to reduce unnecessary waste of valuable land.



Simple diagram showcasing potential public realm treatments in the Broxton Avenue area. Demonstrated are the redevelopment of the Broxton Garage into a public park, alley-paseo conversion, infill developments, and the restoration of the Westwood Boulevard median. Black dashes indicate covered walkways within a structure; grey dashes indicate boundaries of city-owned alleys; dark green circles and stars represent trees and palms, medium green for native grass lawn, light grey as decorative concrete paving, and blue as a water feature.

Automobile and bus traffic in Westwood Village has significantly impacted the pedestrian experience, however, number of policies can be implemented to restructure the flow and relationship of automotive traffic to pedestrian activity to better support human and human-powered transport, including, but not limited to: (1) limiting all or the majority of

automotive traffic to outlying streets—in a potentially one-way loop—of Le Conte, Gayley, Hilgard, Lindbrook, as well as other street such as Wilshire and Veteran; (2) coordinating with relevant transit agencies to restrict bus traffic to border streets and possibly on Westwood Boulevard and Weyburn Avenues in a reduced capacity; (3) implementing traffic reduction programs on automobile circulation exterior streets and full or partial pedestrianization programs on interior streets and alleyways through traffic bans, redesigning streets as mixed-traffic *woonerven*, or limiting auto accessibility hours, particularly for trash and delivery vehicles; (4) permitting and encouraging properties to subdivide spaces into street-facing and alley-facing units while requiring that all delivery and disposal elements to be concealed from public view; (5) working with local transit agencies to increase frequency on local routes linking the Village to the surrounding Westwood area and study the addition of or reconfiguration of routes to provide more comprehensive and convenient public transit as an alternative to automobile trips from the immediate community; (6) coordinating with Village businesses, Westwood residents, and local and regional transit agencies to develop a neighborhood transit card program for Westwood residents providing discounted transit fares potentially in conjunction with business loyalty programs to incentivize community patronization, (7) providing a free local shuttle service to ferry customers from adjacent transit and circulation hubs such as the future Westwood/Wilshire and UCLA Campus metro stations and current or future peripheral parking facilities at UCLA Lots 32, 36, and the West LA Federal Building; (8) restoring the original median on Westwood Boulevard as part of a "complete street" transformation, allocating the space solely to pedestrian, cycle/scooter traffic, and possibly public transit traffic; (9) repaving Village streets and alleys with a unique pavement design compatible with historic sidewalk

designs; (10) installing mid-block crossings on streets open to full or partial automobile or bus traffic as a traffic calming and accessibility measure; (11) restoring historic sidewalks to their original appearance, widths, street tree plantings, and recreating faithful replicas of the Westwood Special electroliers as a historically-informed pedestrian quality of life refocusing measure; (12) encouraging city or university acquisition and conversion of the Le Conte Chevron station into a public green space to reduce traffic and enable pedestrian quality of life improvements; and (13) redeveloping the Broxton garage upon eventual removal as per policy #2 into a central public green square within the Village, or, a smaller public plaza backed by mixed-use development facing Broxton.

Broader policy measures pertaining to land use and urban design in the Village should provide for a more balanced mix of uses to promote day and nighttime pedestrian activation of spaces to ensure a fine-grained economy, and a rigid implementation of architecturally compatible guidelines in-line with the original period of significance for Westwood Village, imposing a tiered system of approved styles with detailed guidelines to ensure high quality, historicist designs. With regards to land uses apart from parking, only a few adjustments to in-place guidelines of the WVSP are needed: (1) eliminating of all current Specific Plan prohibitions banning, limiting, enforcing use ratios, floor area/unit size restrictions, and quantity limitations on bars, nightclubs, live performance venues, dance establishments, hotels, fast food restaurants, etc.; (2) replacing the former system of unilateral restrictions with a case-by case evaluation process involving public input and professional evaluation in order to prevent dissuading new businesses with constrictive limitations while also ensuring the Village maintains a balanced and fine-grained economy; (3) discouraging or limiting national and multinational

fast food chains from operating in Westwood; (4) through community apparatuses, actively seek out and encourage local and regional retailors, services, and food establishments to enter the Village in order to provide a unique mixture of businesses not available at large retail centers and malls; (5) delisting the Welton Becket-designed Bullock's Westwood building from the Village Specific Plan list of contributing structures, given that it was built beyond the interwar period of significance, is of an incompatible massing and style, and prevents structural modifications that could improve the northeast corner of the Village through pedestrian-oriented infill development; (6) implementing a Conservation Zone within the Village, or similar form of stricter aesthetic control, to require Certificates of Compatibility for all new development within the Village; (7) requiring a series of interior and exterior design guidelines to receive compatibility certificates for new construction and modifications to protect, restore, and enhance fine-grained urbanism, with requirements such as new construction incorporating structural forms enhancing the public realm like rear alley setbacks for paseo-adjacent plazas, restoring the appearance of historic resources as part of approved modifications/additions/use changes, encouraging mixed-use for all new infill developments, and restricting new development to traditional architectural styles built during the initial construction of the Village—primarily Spanish Colonial/Mediterranean Revival, but also permitting Art Deco, Streamline, American Colonial and even more modern "good neighbor" and "traditionally-inspired" designs; (8) restructuring the Design Review Board's responsibilities within the Village to apply the conservation zone design mandates or form a new Architectural Review Board to enforce compliance with traditional architectural guidelines; (9) revising height restrictions within the Village to a universal range of 3-5 storey heights, with DRB or ARB controls to ensure placement of larger structures is visually

appropriate, (10) promoting, encouraging, and incentivizing the significant alteration or replacement of non-contributing structures to meet Village built form standards; (11) fostering community events and cultural programs such as parades, festivals, fairs, markets, outdoor cinemas, walking tours to increase engagement with surrounding residential areas, the UCLA community, and extant local institutions such as consulates, cultural institutions, public and private schools, etc.; (12) establishing new local Village-centric institutions such as a Westwood History Museum/Cultural Center to cement and reinforce a strong community identity for Westwood Village, and the greater Westwood area. This comprehensive suite of policy measures provides an excellent framework upon which individual interventions can then bring about the long-term revitalization of Westwood Village into a human-oriented, mixed-use, traditional architecture commercial district.

2. Focused Interventions

Preservation

Example

An excellent example of preservation, the consistent maintenance and upkeep of an historic structure, in the Village is none other than that of the iconic Fox Westwood Village Theatre. Since its 1960s interior remodeling under Skouras' administration of the Fox West Coast Theatre chain, the theatre has been altered to an extremely minor degree, and sports an interior and exterior maintained in excellent condition. While some restoration efforts, particularly restoring the original Spanish tile roofline and façade details of the southern wing of shops along Weyburn have been completed, for the most part the theatre has remained the same,

subject to typical upkeep measures such as minor repairs, cleaning, painting, managing landscape elements, and the like.

Proposal

An excellent candidate for preservation efforts is the University Professional Building at the northwestern corner of Kinross and Broxton, one of the first buildings constructed in Westwood Village. While the UPB is not in need of any extensive restoration to return it to its appearance during the Village's interwar period of significance, it is in major need of simple maintenance and repair efforts to preserve the structure and present a high level of architectural and aesthetic quality. As one of the key "monument" type structures within the Village situated at its grandest intersection, it is particularly prominent to both pedestrians and motorists, and should thus look its best as a representative of the Village's historic built environment.

Repairs and efforts needed include the restoration of sealed-off decorative windows along the Kinross and Broxton façades, a general repainting of primary and trim colors, cleaning of colorful tiles, touching up stencil work and repairs to the coffered ceiling of the archways leading to the central patio, and the reactivation of the former fountain which presently serves as a planter for two palm trees. The patio space is perhaps the most intact interior courtyard remaining in the Village, simply due to the fact that the structure has not seen any major restoration or so-called restorations, and upon proper fixing up, activation of the sidewalk, engaging with pedestrians, and tenant utilization of the patio spaces, could once again shine as a Village gem.

Restoration

Example

Perhaps the greatest example of a comprehensive restoration project in the Village to date is the recent restoration of the Kinross Cornerstone Building, a 1930 Stiles Clements building, and one of the first in the Village, that had been significantly altered over the years, losing a great deal of its original ornamentation, and being outfitted with a number of inappropriate and insensitive façade editions in 1960s and 1970s.

After being purchased in 2013, the new owners began a comprehensive restoration of the structure to its original 1930 appearance, a difficult task considering no original blueprints for the structure remained, forcing preservationists and architects to use photographic evidence of the original building and whatever materials they uncovered while carefully removing exterior façade additions.

The restoration process involved the recreation of the original smooth stucco finish, rebuilding three cylindrical wooden spindle *mashrabiyas*, meticulously recreating extremely detailed Churrigueresque plasterwork reliefs of busts and coats of arms, and reintroducing the original large glass shop windows and entrances capped with wrought iron filigrees.

The project team coordinated with the Department of City Planning for a special Change of Use Permit to prevent them from adding parking upon change of use, as doing so would have destroyed the building, and their stunning work was awarded a Los Angeles Conservancy Preservation Award in 2017, citing the structure as an inspiration for future restoration projects in Westwood and Los Angeles as a whole.

Proposal

The Desmond's Department Store Building at the southwest corner of Weyburn and Westwood was built in 1931 to house one of the original anchor tenants in Westwood Village, Desmond's. A majestic corner building featuring some of the most ornate tilework in Village along its Westwood Boulevard main entrance, a row of five tall, sweeping arched windows along Weyburn, and a unique glass display corner topped with a usable balcony, and, in tribute to the Irish heritage of the store's founder, Danny Desmond, a green mission barrel tiled roof.

Unfortunately, by the late 1930s, the store was in dire need of additional space, and upon its expansion onto the adjacent parking lot to the south on Westwood Boulevard, the building's ornate Spanish Colonial revival appearance was replaced with a New Orleans-style exterior, not unattractive by any measure, but a lesser offering compared to the original. Throughout the 20th century, the building continued to be modified to the point the unfortunate state it stands in today, housing a CVS drugstore, with the Spanish exterior long since smothered and modified through several alterations, and the highly detailed interior of high stenciled wood beam ceilings, tiled floors, extremely ornate wrought iron light fixtures and an extensive complement of Spanish revival furniture long since destroyed.

Restoring the original Spanish appearance of Desmond's would be a very difficult task, involving the reconstruction of a fourth storey tower since removed, the recreation of extremely detailed tilework, relocation of the ground floor entrance and recreation of the glass display corner, opening of arched windows on Weyburn and much more. Nonetheless, it would mark a triumph for one of the most critical intersections in the Village, allow for the preservation of a portion of the New Orleans styled exterior in the form of the expansion along Westwood, and

finally see the building return to a state wherein it can complement its across-Weyburn neighbor, Holmby Hall.



Composite rendering depicting a partially colorized 1931 Desmond's Building superimposed onto a modern Westwood Village Street scene, approximating the appearance of a full restoration. Image produced by Sam Siegel.

Adaptive Re-Use

Example

There are numerous examples of adaptive re-use in the Village, both historical and more recent, primarily due to consistent change in business types and land uses throughout the 20th century as Westwood Village and its surroundings have grown and changed over time. Notable instances of adaptive re-use throughout the Village's history include the 1930s conversion of the student dormitory units on the upper floors of the Janss Building and Holmby Hall into

commercial offices, the 1950s major remodeling and conversion of the Citizens National Bank Building into a retail space, 1960s conversion of a Broxton Avenue retail building into the Laemmle Regent Theatre, the subdivision of the Ralph's Grocery Store into restaurant and theatre space, the conversion of a Gayley Avenue grocery store into a multiplex cinema and then later back to a grocery store, to name but a few.

Among the most successful adaptive re-uses present today in the Village are the Janss Building, Ralph's Grocery Store, Geffen Playhouse, and the Kelley Music Building, with the first two drastically repurposed from their original roles as a real estate office/dormitory and a grocery store into a restaurant/commercial office space and a mixed-use retail/restaurant/commercial office space, respectively. Their interiors, like many in Westwood Village, have been modified and lost a significant amount of their original detail, with the Janss Building being the most intense example in the Village and perhaps on the entire westside; although their exteriors have been mostly restored to their 1930s appearances, save for the cupola on top of the Janss Building and the lack of its original glazed tile roof; and the Ralph's Building save for the absence of its original neon sign, stone-textured exterior, polished stone pilaster bases, and the presence of an incompatible cinema marquee. The latter two are excellent examples of comprehensive adaptive re-use preserving both the interior and exterior of the buildings repurposed, with the Kelly Music Building having made the transition from a retail music store to a restaurant with barely any changes to its character, and the Geffen Playhouse gracefully transitioning from a Masonic Clubhouse to a premier live theatre venue utilizing the original multipurpose auditorium as its principal performance stage, and repurposing the various

ancillary rooms as a lobby, bar, and offices, along with the tasteful addition of a new small auditorium at the rear of the building.

Proposed

The best candidates for adaptive re-use within the Village today involve repurposing structures to better cater to the issues currently affecting Westwood Village and its surrounding community, and in some cases involve the reversal of use changes conducted earlier in the Village's history. Once home to student dormitories, both the Janss Building and Holmby Hall could again see their upper storeys returned to residential use, providing much-needed housing in the Village as well as a healthy influx of new residents to frequent Village businesses and services.

Another ideal implementation of adaptive re-use in the Village is tied to broader policy goals for the pedestrianization of alleys, allowing extant retail properties to subdivide floor area into multiple units facing both the street and alley, providing potential businesses with smaller retail areas as is increasingly popular amid the online retail revolution, as well as allowing smaller local businesses and start-ups to make their home in the Village, whether boutique restaurants and cafes, clothing and apparel stores, arts and crafts, or tech incubators. The adaptive re-use of single tenant buildings into multiple tenant buildings could stand to greatly increase the number, density, and diversity of businesses in Westwood Village, contributing to broader goals of creating a fine-grained economy and built environment, while at the same time providing a significant degree of environmental sustainability through the retention of extant structures, rather than their costly demolition.

Other potential avenues for adaptive re-use include the conversion of retail and/or commercial office space into much-needed evening entertainment venues similar to those present throughout the Village in the 20th century. A revival of the Comedy Store West, albeit in the Village proper, and the return of dance clubs with live performances such as the former Dillon's could be accomplished via new construction or the adaptive re-use of extant historic Village buildings.

Reconstruction

Example

At present, there are no examples of the reconstruction of lost historic structures in Westwood Village, since all Janss-era buildings demolished in the Village were replaced with either large, monolithic buildings or parking lots and structures.

Proposed

The most crucial, and practical building eligible for reconstruction in the Village also happens to have been one of its most prominent original landmarks, Percy Parke Lewis' Sears Building at the southwest corner of the Westwood/Kinross intersection. A monumental structure sharing many architectural cues with Lewis' Village Theatre, including an eclectic streamline tower at the building's corner, the loss of the Sears Building, and its replacement with the completely substandard Cal-American Westwood Village Square Building, has done massive damage to appearance and presentation of the central axial focal point of the Village to both pedestrians and motorists. Whereas every other Janss era buildings facing the intersection has

survived, albeit two in heavily modified forms necessitating extensive restoration, the Sears Building, who's iconic appearance placed it on equal status with the monumental verticality of the Janss Dome, Fox Village and Bruin Theatres and Holmby Hall, is no more.

The building which replaced it is a failure in several senses, it is a completely banal and disinteresting structure, offers no pretenses of human scale or pedestrian orientation, with access to some of its spaces obscured and unclear, and the lack of any distinguishing façade elements, activated ground level storefronts and its overwhelming use of dark red brick effectively transform the entire western side of the block of Westwood Boulevard from Lindbrook to Kinross into a pedestrian and aesthetic dead zone.

A 2011 proposal from Atelier Mark Vaghei envisioned a remediation of the Westwood Village Square Building through an extensive Spanish Colonial/Mediterranean Revival façade redesign; while it is an attractive design, the fact remains that the late 1970s structure has many inherent flaws in its design that cannot be addressed through an aesthetic readjustment. Demolishing at least the northern portion of the building for the faithful reconstruction of the Sears Building would be an incredibly powerful statement for Westwood Village: reaffirming a long lost commitment to embracing the very same sort of unified aesthetic identity that helped to create the Village and define it as a unique space and place, and could do so once again.

The demolition of all or part of an incompatible, pedestrian-hostile structure to restore a lost historic building would prove to the city, state, and nation, the practicality and viability of architectural reconstruction as a way to reclaim civic beauty and community pride from the havoc wrought by institutionalized architectural and planning barbarism of the post-war world.



2011 rendering by Atelier Mark Vaghei demonstrated a façade alteration for the Westwood Village Square building. The footprint of the Sears Building occupied roughly the space from the proposed spire moving right to the corner. Ironically, the Sears Building was much larger than the portion of the WVS Building that replaced it.

The most offensive structure on a block shared by the aesthetically neutral Gayley at Lindbrook Apartments and the wonderfully restored Kinross Cornerstone Building, replacing all or part of the failed Westwood Village Square property would greatly improve the quality of the built environment near the edge of the Village. Both taller and larger than the northern portion of the Westwood Village Square building that replaced it, a reconstructed Sears Building would provide additional leasable area to the Village, and given its striking appearance and prominent corner location, could easily become a prized property to support a major tenant such as UCLA.

New Traditional Architecture

Example

Given the architectural profession's propensity towards modernism, only a handful of properties in the Village, whether as a result of new construction or significant remodeling, are instances of New Traditional Architecture. The most recent, and perhaps best example of a successful execution of new traditional architecture in Westwood Village is the Plaza la Reina Hotel on Lindbrook Avenue. Built on a lot between an entire block of historic Spanish Colonial/Mediterranean Revival apartment buildings and a Wilshire Boulevard highrise, Plaza la Reina is a six-storey masterful execution of the Spanish Colonial/Mediterranean Revival style in the 21st century. Designed by the Pasadena-based firm of Moule & Polyzoides, the hotel is broken up into two distinct massings, an eastern Spanish one, and a western Italian one.



The Plaza la Reina Hotel. The Spanish Colonial Revival massing is visible on the left, transitioning upwards and horizontally to the more Italian-inspired massing on the right. The building reads as two distinct structures bridging the gap between the human-scaled interwar development of the Village's residential components, the traditional commercial urbanism of the Village proper, and the insensitive Wilshire highrises which greatly impacted the context of the former two.

The eastern section is designed to appear as a vertical Andalusian village of white stucco, red tile roofed Spanish Colonial Revival buildings descending towards the adjacent historic SCR-style apartments with an elegant grand stairway leading down from a raised central courtyard plaza; the western portion is a split-mass ochre and sienna colored structure of more Italian influence, with a singular wall façade broken up by a large double-height arched entryway and four storefront entrances interest between large stone pilasters, topped by two plain storeys of rooms, followed by a setback terraced balcony with a trellis supported by six Doric columns, a further setback balcony storey above it, capped by a rooftop open space, with a corner tower ascending upwards directly from the first balcony level.

The two-tiered design mimics the fine-grained urbanism of different, albeit aesthetically compatible structures adjacent to one another, and the skilled usage of distribution of bulk to break up the structure's mass combined with the height variations forms a pleasant curve upwards from east to west, establishing some modicum of transition between the traditional low rise structures of the Village and the towers along Wilshire. The placement of the entrance to its unfortunately excessively large subterranean garage at the rear of the property accessible via the adjacent alley separating it and the historic apartments next door separate automotive and pedestrian activity to enhance the walkability of Lindbrook Avenue, a street burdened by the hostility of its towers adjacent to the more human-scaled offerings of the Village proper.

Proposed

Every non-contributing structure, parking lot, and parking garage in Westwood Village is a viable site for new traditional architecture infill developments completed in styles compatible

with the historic Village aesthetic. However, some sites present a greater urgency for infill development due to a combination of their significant harm to the Village's pedestrian, their complete lack of complete lack density and leasable area, and their continued aiding and abetting of the insatiable hunger of the automobile for evermore space within the human built environment, these are, of course, the Village's surface parking lots and its singular one-storey multilevel parking structure.



Potential infill development sites in the Westwood Village Study Area, with solid blue denoting eligibility for redevelopment, hollow blue for infill or major remodeling, and gold outlines highlighting surface parking lots or low lying multistory garages. Greatest concentration of parking lots can be seen in the northwest corner of the Village, with the Bullock's lot forming a secondary node. NOTE: Not a comprehensive map of all developable sites, does consider UCLA ownership of properties.

The most urgent of these high-potential parking lot development sites are concentrated in the area bound by Gayley, Le Conte, Westwood, and midway into the southern block of Broxton, as they are present within the commercial core and are adjacent to some of the Village's most iconic historic structures, including the Fox Village and Bruin Theatres, Holmby Hall, and significantly detract from the fine-grained street fronts along Broxton and Weyburn.

As illustrated in the earlier public realm treatment diagram of the Broxton Area, a pair of two to three storey Spanish Colonial/Mediterranean Revival style mixed-use developments—up to five with proper bulk distribution—along Gayley and Broxton would bring fine-grained, human-scaled urbanism to two streets currently marred by the scars of parking infrastructure. With a coordinated development plan, developments could set parallel alley setbacks to create a public plaza amid the alley/paseo, providing much-needed public space to the Village and enhancing the quality of the built environment through the creation of unique places and spaces. An intimate plaza and paseo lined with retail and restaurants will discourage the negative loitering which often occurs in the Village's alley system today and instead encourage the utilization of space by customers and residents for dining, socializing, and relaxing in an activated, well-landscaped pedestrian corridor flanked by subdivided paseo-facing retail spaces along either end.

Brand Development

Example

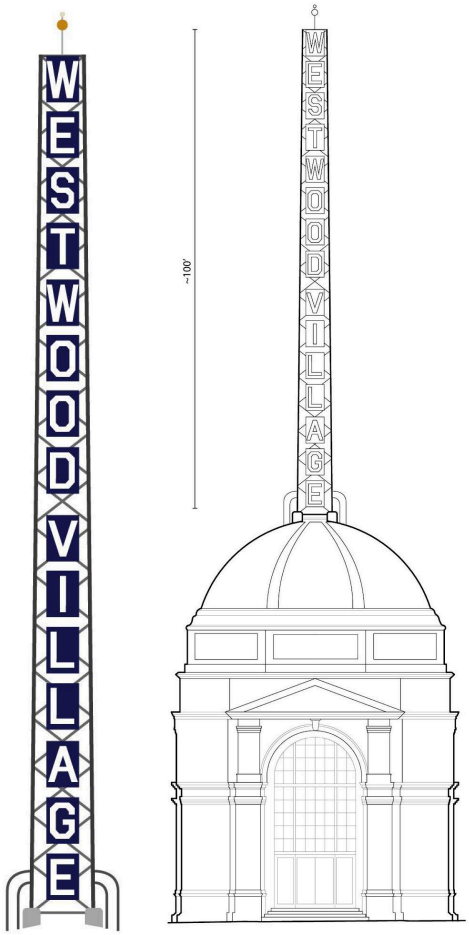
Currently no particularly effective branding campaigns have taken place in the Village, as the absence of unifying elements in the built form, such as adherence to particular styles, a lack

of public spaces and a broad array of events and activities, and close proximity to UCLA, with a very strong branding campaign, make the successful implementation of branding in the Village a rather difficult task. Recent efforts from the WVIA have involved decorating local power transformer boxes and WVIA provided trash bins with colorful posterized pre-war photos of Village landmarks such as the Janss Headquarters and Fox Village Theatre alongside text reading "Welcome to Westwood Village," along with the presence of banners to a similar effect on Westwood Boulevard, but due to the fact that nearly all streetlights in the Village are rather unattractive cobra head lights, and that streetlights on Westwood Boulevard are only present on what little remains on the central median, the impact of the banners for pedestrians is quite diminished.

Proposed

A tremendous opportunity for branding in the Village is that of a major centennial celebration campaign marking 100 years of Westwood Village in 2029. Such a significant milestone can frame a multitude of efforts to reinforce the Village identity through temporary and permanent alterations to the built and social environments of the Village. The first of which is signage, a key factor in formalizing the status of a space as a place, of which there are a number of opportunities to enhance the Village, by far the most visually impactful would be a two-phase exterior alteration and restoration of the Janss Headquarters iconic dome. The first phase would involve the removal of the non-contributing cupola added atop the dome in the late 1970s and the recreation of the original glazed zig-zag tiles that coated the dome and the glazed terra cotta crown that topped it; the second phase would be either temporary or permanent,

involving the addition of a roughly 100' tall navy blue pylon sign reading "WESTWOOD VILLAGE" atop the dome, an homage to the Bank of America sign affixed to the dome from the mid-late 1930s until the late 1970s. The restoration of the dome's glistening and colorful appearance and the return of an iconic sign rebranded to promote the Village itself rather than a single business would make for a dramatic visual presentation proclaiming the Village's presence the neighborhood, providing an excellent "postcard" image and establishing visual balance with the blue and white "FOX" sign atop the Fox Westwood Village Theatre. The sign could be done either as a temporary measure or a permanent one, particularly if it receives a positive response from the community and visitors.



Rendering of "Westwood Village," sign along with an architectural elevation illustrating how the sign would appear atop the dome of the Janss Investment Headquarters Building. Renderings produced by Sam Siegel.

Another key signage effort as part of a centennial branding campaign would be the reintroduction of the Village's original blue and gold street signs, whether affixed to the subpar postmodernist re-interpretations of the Westwood Special electroliers re-painted a more historically accurate green, or ideally, to a Village-wide reinstallation of exact recreations of the ornate and unmistakable original street lights.

Fixed to the Westwood Special electroliers by decorative wrought iron brackets, the unique street signage of the Village helped solidify it as a unique entity within the City of Los Angeles, much in the same way that the distinctive street signs of Santa Monica, Beverly Hills, and Culver City can be utilized as a point of reference for persons traveling in or out of Los Angeles proper, signaling that they have entered a different city.

While the manufacturing of the brackets and signs themselves would be rather simple, the loss of the Village's regularly spaced decorative electroliers poses the greatest issue, as the visual effect of the unique signage would carry little weight in terms of aesthetic or identity when attached to a rather industrial cobra head street light.



L: Recreation of an original Westwood Village street sign and the wrought iron bracket that mounted it to the Westwood Special electroliers, with sign and electroliers colors matched from archival photography. R: Sample of a logo for a Westwood Village centennial, which can serve as a basis for branding opportunities such as apparel, merchandise, and graphic banners. Renderings by Sam Siegel.

Additional centennial campaign measures could include the temporary installation of gateway "arches" spanning major entrances to the Village announcing one's arrival to the Village and its centennial, the production and sale of Westwood Village Centennial apparel and merchandise, the design and placement of custom banners and public artwork throughout the Village as part of a major decorating program featuring street-spanning buntings, blue and gold streamers, string lights on trees, and more, along with coordinated public events such as parades, festivals, design competitions for a Westwood flag and coat of arms, and the like. Whereas these branding efforts and others could theoretically occur at any time, the momentum provided by the centennial is an excellent opportunity to turn a new leaf regarding the branding and identity of the Village, and redoubling efforts to carve out a socio-cultural ideological place to match the physical space of Westwood Village.

Cultural/Event Programming

Example

As outlined in the Culture section of the Westwood Village Case Study, the culture of community and public communal event offerings are somewhat limited in the Village and Westwood as a whole. Due to the Janss Company's failure in establishing any form of unified community administrative entity or organization following the end of their quarter-century rule, Westwood Village's cultural infrastructure and sense of community have been in an overall decline throughout the 20th century, despite the occasional positive outlook for the future of the Village's sense of community and the activities that community provides.

Individual cultural institutions within the Village such as the Geffen Playhouse and Hammer Museum, while contributing to the culture of and programming available within the Village, rarely engage in a form of events programming that involves the community within a broader scale a la engagement in the public realm through regularly scheduled events, and instead utilize their own private realm spaces in their programmatic efforts. Similarly, UCLA, which sports an incredibly large diverse array of cultural organizations, groups, associations, activities and events for the university community, typically conducts these activities on university grounds for a limited audience. The exclusionary or perceived exclusionary nature of UCLA's cultural offerings is typically a result of purposeful restriction of attendees to the university community and/or built environment along the periphery of the campus contributing to a physical and/or social barrier between campus and the Village, a feeling echoed in the offerings of its affiliated institutions such as the Geffen and Hammer. Events on the University campus or in the cultural centers of the Village may very well be public offerings, but they lack accessibility, visibility, and the proper perception.

As such the most recognizable "Village" cultural events which occur are the non-participatory film premieres, which continue Westwood Village's longstanding association with the entertainment industry and cinema, a defining element of Village culture, real or ideal, and one which benefits the district by providing a form of a recognizable aspect of the Village's brand, identity, and "culture." Even if film premieres within Westwood Village fail to contribute to the Village's cultural landscape beyond imagery, reputation, and the promise of the occasional happening, they are noteworthy expressions. The actualized counterpart to the film premieres is

naturally, the Village Farmers Market, a constant public participatory presence that enriches the built environment of Broxton Avenue on a weekly basis.

While relatively diminutive in scope, the Farmer's Market serves as a showcase of the potential for future public events and offerings with the proper adjustments and improvements. The extremely popular Westwood Village Art Show was a highly popular affair sprawling across several blocks of streets closed to automotive traffic; should events such as the Farmer's Market be able to reach similar sizes in a higher quality built environment redoubling the Village's initial commitment to pedestrian-orientation and traditional architecture and urbanism, the Village could become home to many large, regularly scheduled public events and activities on its future paseos, plazas, parks, and pedestrianized streets.

Proposed

Future cultural events and programming within the Village would ideally implement a three-pronged return of regular events previously held in the Village during the 20th century, an amplification of extant events, as well as a new suite of regularly scheduled events to establish a new normal of public event activity levels similar to those in Santa Barbara. While a concentrated focus and recommitment to public events will improve the Village regardless, such efforts will be exponentially more effective upon the implementation of policy and intervention-driven private and public realm improvements. The creation of new public and private realm pedestrian spaces such as parks, plazas, patios, and pedestrianized streets will provide far more real estate for major public events, and restoration, reconstruction, rehabilitation and redevelopment efforts in the private realm of the Village will amplify the

quantity and quality of the built form framing public spaces and increasing businesses visibility and viability during said events.

Parades, festivals, and public events large and small would become far more viable and successful upon establishing a high quality network of pedestrian spaces and reducing or eliminating automobile traffic from much of Westwood Village, becoming a cultural and mainstay of Westwood Village, solidifying it as a place and space for colorful processions of people, performers, and/or floats along Village streets, and gatherings of vendor stalls, activity booths, and outdoor stages populated by local artists, performers, businesses, institutions, and organizations. Be they massive endeavors filling several public spaces and Village streets with throngs of people and extravagant parades, or quaint *mercados* or intimate outdoor film screenings in paseos and plazas, a healthy quantity and variety of events would become a major opportunity for revenue generation for Village shops, proceeds for non-profits and charities, activation of public space, community engagement, cultural education and enrichment, civic pride, and re-building the identity and reputation of the Village as a truly unique and vibrant commercial district—a Spanish-Mediterranean village brimming with excitement and activity. There would generally be two categories of parades/festivals, those for national and international holidays and those for local and regional holidays, events, and celebrations contingent upon current events such as a sports team winning a major title.

For the former, the Village could host parades/festivals for Christmas, New Years, Independence Day, Saint Patrick's Day, Veteran's Day, Easter, Thanksgiving, Juneteenth, Dia de la Hispanidad/Indigenous People's Day, Carnival/Carnevale/Mardi Gras, Gay Pride, Dia de los Muertos, Oktoberfest, Diwali, *La Festa della Repubblica* and/or Italian Unification Day in

collaboration with the *Consolato Generale di Los Angeles* and the *Istituto Italiano di Cultura di Los Angeles*, and Bastille Day in collaboration *Le Consulat Général de France à Los Angeles*, *Le Lycée Français de Los Angeles,* and *L'Alliance Française de Los Angeles*, to name a few options for consideration.

For the latter, the Village could see a return of the UCLA Homecoming parade tradition dating back to 1933, as well as other parades and festivities for UCLA Bruin Day, the UCLA/USC Crosstown Rivalry, UC Charter Day, California Admission Day, and an annual Westwood Village Day celebrating the founding of the Village. Non-thematic local events based more on general programming providing entertainment and additional opportunities for commerce could also benefit from the same expansion of public space and reduction of cars would lead to more grandiose themed celebrations. The extant Westwood Village Farmers Market, afforded additional public space through the transformation of the Village could expand to cover a far larger area with specialized offerings on specific streets/paseos/patios, and the Cinema Under the Stars could relocate to a proper intimate public space or spaces for enhanced viewing experiences and the possibility of screening multiple films.

The improvement of the public realm could easily facilitate the return of the Westwood Art Show spanning across several Village streets, plazas, and parks, allowing local artisans and craftspersons to showcase and sell their work and wares to the public. Future localized events of any and all sizes could include a student film festival with venues in Village theatres and public spaces, a food truck festival, a beer and wine-tasting event, Village restaurant showcase, individual artist musical performances in plazas and paseos, book fairs, small carnivals with portable rides and games, historic walking tours, restaurant and bar crawls, and more.

Parks and Public Space

Example

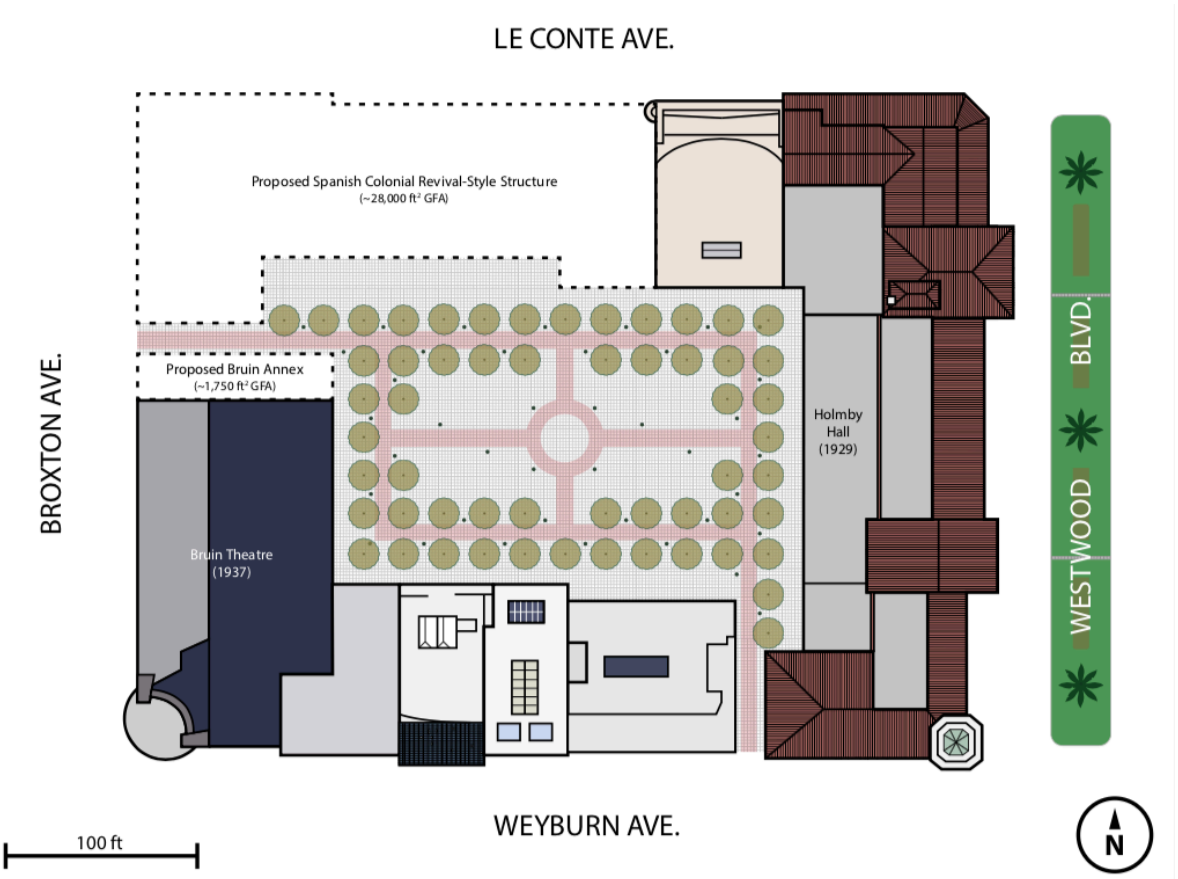
The sole example of parks and public space development in the Village is the Broxton Streetscape, which, as mentioned earlier in this report, falls short in a number of metrics as a public space. Broxton Plaza and the Palm Plazas are simply embellishments of the Village's typical sidewalk infrastructure, rather than true, purpose-designed and built public spaces. While they do provide a number of fairly standard urban design improvements, that is more or less all that they accomplish, being a more well designed street and bulb-outs along two side of a major intersection, and thus do not capture the sense of place and space that a public park or plaza in a historic, pedestrian scaled thematic commercial district deprived of public spaces truly needs. Broxton Plaza can never fulfill its true potential due to the poor choice of placing a city parking garage in the heart of the Village, preventing any attempts to create a true pedestrian mall spanning from Le Conte to Kinross due to the necessity of traffic flow into and out of the garage by Weyburn via Broxton.

The streetscape itself, while quiet pleasant, is merely a street, lacking the sense of vivacity or being as would a true park or plaza, in part due to the constant influx of automobiles hampering pedestrians walking north to Weyburn and the large portion of the facades on the eastern side of the street being visually unappealing and completely inactive due to subpar postmodernist design and retail spaces with ludicrously low ceiling height. While technically an example of the creation of a public space in Westwood Village, when not utilized by community events, it can barely be considered one.

Proposed

One of the greatest opportunities for the injection of genuine public space in Westwood Village lies in the large surface parking lots on the block bound by Le Conte, Westwood, Weyburn, and Broxton. Presently, only the Weyburn and Westwood frontages of the block are fully developed, with roughly half of the Broxton frontage built out, although the buildings that comprise the developed space are true Village landmarks, with the Fox Bruin theatre on the southwest corner of the block, Holmby Hall spanning across Westwood Boulevard, and four pre-war or immediate post-war structures bridging the gap between them for an attractive Weyburn frontage. Two alleyways divide the block, one leading from Weyburn adjacent to the western edge of Holmby Hall upwards in a backwards "r" shape to Broxton, and another L-shaped alley within the center of the block, forming a rectilinear loop of alley access mid block.

This site has some of the greatest potential to direct the future of the Village by utilizing the building blocks of the past, and combining another opportunity for an infill new traditional architecture development within the Village while at the same time making a grandiose provision of a high-quality public plaza which the Jansses would have never planned nor permitted due to their attempt to balance pedestrian and automotive needs, usage of alleyways for parking and utility rather than pedestrian activity, and concerns over creating property value hot-spots huddled against public parks or squares.



A to-scale landscape development plans for "Holdenby Square," a tree-lined public plaza accessible via two open paseos and designed for plaza-facing businesses. The well-shaded plaza can be used for dining for rear facing restaurants or kiosks, a public space to relax and gather, and a community event space. Note the restored Westwood Boulevard median to the right. Plan by Sam Siegel.

By erecting a Spanish Colonial Revival building along Le Conte Avenue, and extending the frontage of the Bruin theatre's storefront component along Broxton, one can hem in the center of the sea of parking that presently occupies in the northwest portion of the block into a veritable urban oasis: a paved plaza accessible by two alleyways turned paseos that will provide a genuine, high quality public space within the Village, with a potential northern access route provided by one or more enclosed passageways in the new Le Conte structure. The rear façade of Holmby Hall, lined with dramatic read arches, provides a perfect interjection point wherein one or more of said archways can be cut open to support a plaza-facing business, entrance, or simpler

built-in kiosk, and the two new buildings necessary to enclose the plaza can be purpose-built with plaza-facing commercial spaces, particularly dining for the large, Spanish Revival structure, which is set back from the plaza to provide dedicated outdoor table space.

A hardscape homage to Holdenby, the hometown of arguably Westwood's founder, Arthur Letts, the "Holdenby Square" features a design in the red, Village sidewalk style concrete mimicking the layout of one of the gardens of the historic Holdenby House manor home, with the plaza's allée of Linden trees calling to the extensive planting of lindens in the town of Holdenby and the mansion grounds, with symmetrically spaced genuine recreations of the original Westwood Special electroliers, rather than the subpar postmodernist interpretations present on Glendon and Broxton.

The plaza could be used day and night for a variety of purposes including simple relaxation, dining space, space for outdoor film screenings, festivals, food truck fairs, *mercados,* and more, as mentioned previously. If necessary, the roughly 20' access points along the two paseos could in theory be enclosed by decorative wrought iron gates affixed to the walls of the adjacent structures, but with adequate activation of the space and monitoring through the WVIA's ambassador program, such efforts would likely not be necessary.

VIII. OUTRO

Commercial districts across California and the United States have been facing unprecedented challenges throughout the 20th century, as the longstanding canon of success informed by the socio-spatial realm has been challenged with the emergence of the digital realm and its offerings of unparalleled retail, restaurant, and entertainment convenience; the Great

Recession of 2008; American societal shift away from the car-culture oriented built and cultural environments of the mid-20th century and beyond back to the more traditional pre-automotive development and lifestyle patterns as young Americans return to cities; and from March of 2020 onwards, the devastation of the COVID-19 pandemic.

These myriad challenges have demonstrated the power of place over space, and that although the socio-spatial realm is no longer the undisputed arena for commerce, historic mixed-use commercial districts with robust physical and social environments can remain vital and vibrant bastions and celebrations of community, culture, socialization, diversity, and beauty within the built environment—genuine articles enriching the human experience through a concentration of goods and services not found anywhere else, within physical locations providing authentic and unique cultural and spatial experiences not available elsewhere to customers.

In this regard, the potential of Westwood Village to once again succeed as a Spanish Colonial/Mediterranean Revival-themed, historic, pedestrian-oriented mixed-use commercial district is nigh limitless. The Village has not truly capitalized on its historic environmental assets and core socio-spatial identity of its interwar origins throughout much of the 20th and 21st century. Straddling the lines between a shopping center a true mixed-use college town neighborhood and, the Village does not implement the same quantity and quality of place-making, branding, event programming or aesthetic controls of its commercial competitors or neighborhood peers, despite having a wealth of historic resources typically unheard of in the former, and a prime geographic location and large university community rare in the latter, the Village lies sleeping, waiting to be awakened to its destiny.

In the span of less than a decade from now, the Metro D-Line's UCLA/Westwood station will be operational, the International Olympic Games will return to Los Angeles, and Westwood Village will celebrate its 100th anniversary. Further in the future, Metro's Sepulveda Line will transform the intersection of Westwood and Wilshire Boulevards into one of the busiest all-service transit hubs on the west coast. Faced with these inevitable changes, the overarching framework of the centennial represents an opportunity for a restoration and revitalization of the Village in a manner that will pay homage to its past, address its present shortcomings, and prepare a clear path for a continuation of its popularity and prosperity well into the future.

As it was in the 1920s and 1930s, Westwood Village could once again become a model for urban planning and design, the *ne plus ultra* for the revitalization of historic commercial districts across the nation currently languishing from economic woes or scarred by the evils of urban renewal, a poster child for a new comprehensive method of applying cultural and historic assets toward broader goals of cultural, economic, environmental and social sustainability.

Who can rouse the slumbering Westwood Village from its long rest, and realign its idealized perception and historical memory as a melodious Spanish-Mediterranean mixed-use human-scaled village with the cacophonous reality that is its disjointed present condition? In this chance for a new wave of development, change, and the imposition of a grand vision, the fate of the Village lies at long last in the hands of the people who work, live, shop, play, and study there—all that remains is taking action.

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