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September 4, 2012

Honorable Antonio R. Villaraigosa
Mayor
City of Los Angeles
City Hall, Room 303
Los Angeles, CA 90012

Attention: Ms. Gaye Williams

Dear Mayor Villaraigosa:

MAYOR'S EXECUTIVE DIRECTIVE NO. 22 DOWNTOWN EVENT CENTER PLANNING

The Executive Directive was issued due to the significance of the Convention and Event Center Project for Los Angeles. The goal is to maximize the contribution of the Farmer's Field project to the economic growth, civic life and livability of Downtown Los Angeles. The Executive Directive set up the coordinated actions of the Departments of City Planning, Transportation, Public Works, Convention Center and Cultural Affairs. The City Departments worked together to ensure that thoughtful design, architecture, and planning are employed in the review of the project. The preliminary goals of the design review are to create an identifiable great district, enhance the LA Event Center facilities, provide inviting public spaces, and ensure connections to the surrounding neighborhoods and the greater Los Angeles area.

Enclosed please find the Event Center Vision Team Report and the Infrastructure Team Report. If you have any questions, please contact Lisa Webber, Deputy Director of Planning, Case Processing Division at (213) 978-1274.

Sincerely,



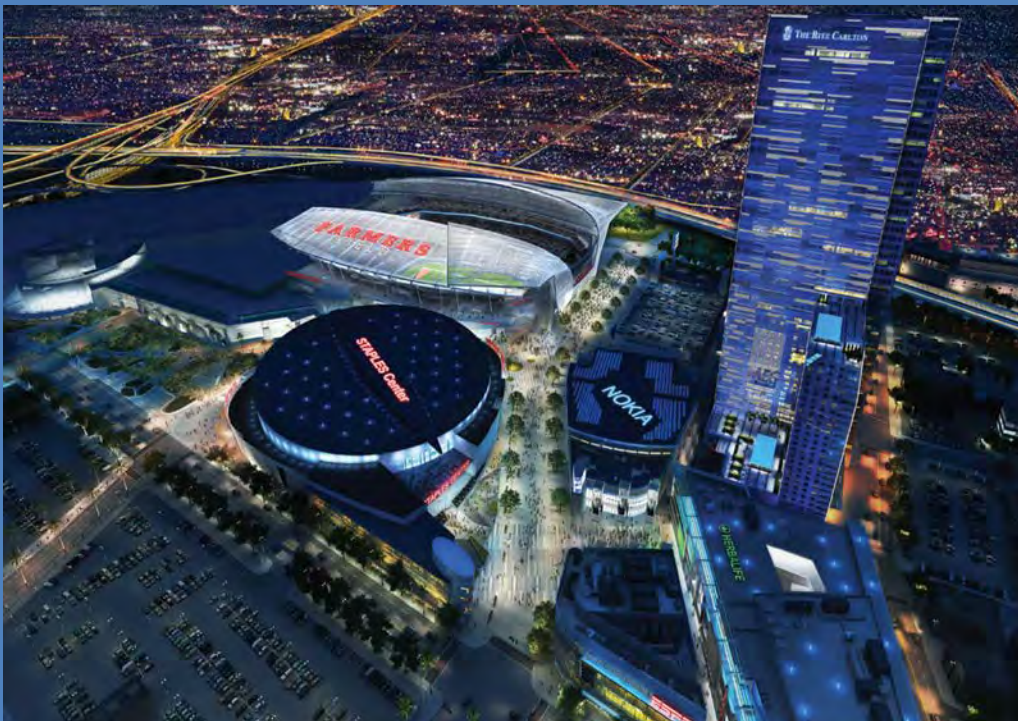
MICHAEL J. LOGRANDE
Director of Planning

Enclosures

cc: Jessica Lail

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LOS ANGELES EVENT CENTER



AUGUST 2012



Los Angeles Convention Center

Los Angeles Event Center

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I. Executive Summary

The renaissance of Downtown Los Angeles is in full swing. Several major projects promise to move the revitalization of Downtown into its next major phase. Given the significance of the Convention and Event Center Project, the Mayor issued an Executive Directive for the City Departments to work together to ensure that thoughtful design, architecture and planning are employed. The preliminary goals of the design review are to Create an identifiable great district, Enhance the LA Event Center facilities, Provide inviting public spaces, and Ensure connections to surrounding neighborhoods and the greater Los Angeles area.

Create a great district

One of the goals of this project is to capture the spirit of this specific locale with conviction. The area has to capture people's imagination and be a city calling card. The identity of the area needs to be iconic, signature Los Angeles and uniquely Southern California. The area needs branding as a district, it needs a presence and it needs to be a place. The whole district is greater than the sum of the parts. The district image needs to be actively linked to Downtown Los Angeles and to the City itself, and to the global community. A strong public art program needs to be developed for the area through an Arts Oversight Committee. The signage program needs to be bolder in parts, integrated into the architecture and connected to public spaces in order to contribute to a cohesive area identity. The district needs a coordinated management plan for the long-term success of the area.

Enhance facilities

The three new major facilities for the area are the Stadium, remodeled Convention Center, and the Parking Structures. Each facility needs further refinement. The Stadium needs a stronger circulation system and attendee management program. The Convention Center's new addition needs further refinement to bring light down to Pico Boulevard, articulation of the west face and the existing Convention Center Concourse needs to be remodeled to connect the interior with Gil Lindsay Plaza in a meaningful way. The form of the parking structures needs to mirror the form of the curve of the South Hall west façade, have strong elements and incorporate enhanced pedestrian and bicycle circulation.

Provide inviting public spaces

Every great city has a great civic square. Make Gilbert Lindsay Plaza the center of this great district. It needs to have the image as the heart of this district and be identified as the center of the area. It should be designed like one. The plaza should be thought of as having three parts: the inner plaza; the outer plaza; and circulation to the surrounding buildings and neighborhood. The building and plaza edges should have active uses and varied attractions extending into the plaza. The area should connect to a series of public spaces by the surrounding streets. The plaza design should be flexible for varied programming, but with identified areas for the local residents and visitors.

Gil Lindsay Plaza should be designed as a much larger space to include the South Hall Plaza and the Pico Boulevard street area. It should be framed by the buildings along the edges of the Convention Center's South Hall and Concourse, Stadium, Staples Center, the streetscapes of Figueroa Street, and over to the building edges along the east side of Figueroa Street.

The design of the various public spaces needs to be simplified to achieve a series of beautiful plazas and streets that conveys clarity of purpose(s), creates enhanced areas for the City, and allows for independent or unified programming. The public spaces need to be identified differently from each other, have public art, and offer flexible design for ongoing programming. The design for the public spaces needs to be integrated into the streetscape for the overall area.

Ensure connections

The interior circulation systems for the Stadium and the Convention Center need to be seamlessly connected to each other, to the exterior public spaces, and the regional transportation network. The public spaces and facilities need to be designed to connect to each other and the surrounding streets. The design and plans for the area need to weave together the pedestrians, bicyclists, automobile drivers, and transit riders (local residents or attendees) to create the greatest flexibility for the area. A plan needs to be developed to integrate delivery vehicles for the facilities.

The proposed pedestrian enhancements need to be extended to a larger area connecting to the north at 7th and Figueroa Streets, to the south at Washington Boulevard and Figueroa Street, to the west at Pico Boulevard, 12th Street, and 11th Street at Albany Street, and to the east at Pico Boulevard, 12th Street, and 11th Street at Hope Street. A way-finding system needs to be created to guide people through and around the area, and to identify the most direct and pleasant routes to key facilities, transit stops, public plazas and neighborhoods.

The Pico Boulevard passage needs enhancement by bringing in natural light, creating clear pedestrian paths, and grand entries to the convention center, and removing or hiding all service uses, and loading docks. The passage should be design as a series of spaces when walking along Pico Boulevard.

II. Background

Mayor's Directive

On November 30, 2011 Los Angeles City Mayor Antonio Villaraigosa issued Executive Directive No. 22 regarding the Downtown Event Center Planning that directed the implementation of the Event Center Vision Team initiative. The Vision Team includes the General Managers of the Departments of City Planning, Convention Center, Cultural Affairs, the Community Redevelopment Agency (CRA) Chief Executive Officer, and the City Architect or their respective designees. The Event Center Vision Team provided advice and coordinated the urban design and facilities review.

The Director of Planning Michael LoGrande chaired the Vision Team with assistance of the Head of the Urban Design Studio. The City Planning Department's Urban Design Studio and its Professional Volunteer Program (PVP) noted Architects and Urban Designers were invited to assist the Vision Team in its review of the Event Center plans and proposals. Over the last year, the Urban Design Studio's PVP has provided a remarkable forum for design professionals working in the private sector. The PVP assists City Planning staff responsible for evaluating plans and proposals and making recommendations to the Council and Mayor. This successful new pilot program was expanded to cover the Event Center. The Special PVP Task Force assisted the Vision Team in identifying opportunities, both on-site and off-site, to provide an inviting and attractive environment with well-planned transit and pedestrian connections, attractive streetscapes, generous public spaces with a mix of uses, and programming affordable for everyone.

LA Event Center Special PVP Task Force:

- Hitoshi Abe, Chair, UCLA School of Architecture & Urban Design
- Rachel Berney, Interim Director – Dept. of Landscape Architecture, USC School of Architecture
- Frank Clementi, Principal, Rios, Clementi, Hale Studios
- Joseph Coriaty, AIA Partner, Frederick Fisher and Partners
- Paul Danna, Skidmore, Owings & Merrill (SOM)
- April Greiman, Principal, Made in Space
- Scott Johnson, FAIA Principal, Johnson Fain
- Norman Millar, Dean Woodbury University School of Architecture
- Lisa Padilla, AIA, LEED AP Cityworks Design
- Simon Pastucha, Head – Los Angeles Urban Design Studio, City Planning Department

With the assistance and informed expertise of this Special Task Force (See Exhibit A for task force biographies), the Vision Team is in a better position to evaluate the submitted plans and proposals for the Event Center. The goal of this exercise is to make sure that:

1. The Event Center and its surrounding environs provide an inviting and attractive environment with a mix of uses and programming affordable for all attendees;
2. The Stadium design reflects Los Angeles; and
3. Facilities are design for use by local residents, as well as for local, state, national and international events.

The recommendations shall be considered for inclusion in the Convention and Event Center Specific Plan, conditions of approval, the Development Agreement, the financing approvals, and other items as appropriate.

Existing Conditions and Project Proposal

The plan for the development of the LA Event Center efficiently places the new Farmer's Field Stadium and the Convention Center's expansion on a very challenging and constrained site. The Convention Center is to remain operational during demolition and construction. A portion of the existing Convention Center (West Hall) will be removed to accommodate the Stadium and a new addition to the Convention Center will be built to create a larger single exhibition space (See Exhibit B). The following sequence must take place in order to not constrain Convention Center operations:

1. The new Convention Center floor area will be added between the existing Convention Center's South and West Halls, spanning over Pico Blvd. (the existing concourse will remain).
2. The existing West Hall will be demolished.
3. A 72,000-seat capacity NFL Stadium will be built directly on the former site of West Hall, due west of the Staples Center.

The proposed building organization is to serve the functional and budgetary goals of both facilities and allow connection between Convention Center and Stadium spaces, to leverage each other to their mutual benefit. Many issues, however, such as the definition of public spaces, connections between the facilities, connections to surrounding communities, goals for public spaces, the display of signage and the continued evolution of the area require special consideration. The existing structures and rights of way, which surround the proposed Stadium site, result in very tight conditions for the facilities. This is compounded by the limited at-grade circulation around the Stadium, which is constricted to three sides, as the south side abuts the Convention Center.

The ways in which these issues and others are resolved will have a significant impact on the development of the Event Center, surrounding neighborhoods, and on the image and impression of downtown, and the greater Los Angeles area.

III. Urban Form Issues for Building Typologies

The purpose of the project is to create two large independent facilities that have the ability to work as one when the demand exists. The two separate facilities of a Convention Center and a sports and entertainment venue are exceptionally large building typologies at the proposed program scale. The Convention Center needs to remain competitive with other facilities throughout the country and the world. The Stadium needs to meet the design standards for hosting an NFL team and other major sporting, convention and entertainment events.

Convention Centers

Convention Centers are large complex structures used for public assembly of large numbers of people. They are powerful economic engines, generating revenue both directly through rentals and indirectly through hotel occupancy and impacts on restaurants, stores, and entertainment. Because of these attributes and the recent evolution into mixed use, they frequently take on the qualities of an entire district with its own identity and energy.

Convention Centers typically include a large exhibit hall as well as a significant number of meeting rooms and ballrooms. Convention Centers located in major cities are typically measured by the amount of exhibition space that they provide and can range in size from 300,000 square feet to well over 1,000,000 square feet. (See Exhibit C for comparisons between LA Event Center and other Convention Center located across the country.)

The new Convention Center remodel will result in 1,100,000+ square feet of rentable area. Convention Centers can have several separate exhibition buildings but there is a movement to create spaces that can be combined into large single functioning exhibit space. Due to their size and need to accommodate several functions at the same time, Convention Centers require expansive loading docks for semitrailer trucks.

NFL Stadiums/Large Sports Venues

Sports Stadiums are large structures used for the seating of a large number of people usually over 60,000 spectators. Stadiums typically have one large playfield surrounded by seating. The design is required to provide the best sight lines for view of the specific playfield thus providing the best overall sport experience for the attendees. Stadiums contain many associated uses such as bars, restaurants, and merchandise concessions. Some include sports museums and other related entertainment. They require well-sized circulation areas for the flow of large number of attendees. Some of these venues are also designed for other uses such as exhibition space, other sporting events, and concerts.

Special Issues for Convention Centers and Stadiums

Large Convention Centers, Stadiums and arenas are major public assembly facilities that bring with them some unique issues.

Building Types

Sports Stadiums are so closely geared to functional requirements (clear sightlines, efficient high-volume circulation, etc.) as are Convention Centers (large rentable exhibition spaces, meeting rooms, control of the space and great flexibility of uses). These are building types where *form* follows almost directly from *function*.

Inward-looking Form

Stadiums and Convention Centers naturally look inward towards the action, turning their backs on their surroundings – The Stadium exterior tends to be an afterthought. The elevation facing the street or surrounding landscape tends to be dull, exceptionally large, and sometimes unwelcoming, often made even more forbidding by safety and other crowd control measures.

Gigantic Scale

While the huge physical scale of a major Stadium may not create problems in an out-of-town environment, it is more difficult to fit into an urban setting. Reconciling the scales of Stadiums and large Convention Centers with those of their surroundings is a difficult challenge.

Inflexible Elements

Stadiums are generally composed of inflexible elements like seating tiers, stairs, ramps, entrances, and roof forms; Convention Centers possess similar elements such as large exhibition halls, large ballrooms, many meeting rooms, multi-use event spaces, and large display areas.

Tough Finishes

Stadiums and Convention Centers must have highly resilient surfaces to withstand, without much maintenance, the worst that weather, uncaring crowds, and vandalism can do to them. All too easily the requirement of resilience tends to translate into finishes that are read as tough and low maintenance.

Idle Time / Intense Activity

Stadiums and Convention Centers stand unoccupied, at times, for long and extended periods, whereas when they are in use, it is so intense they nearly overwhelm their surrounding environment; this is the worst effects of both under-use and over-use.

Multiple-Block Footprint

Stadiums and Convention Centers can be expansive and land-intensive. In the past, often involving the closure of streets, creating “super-blocks,” and enclosing large volumes of space with a single, massive structure. In contrast, current trends suggest that centers should try to accommodate (rather than obliterate) the development pattern of the surrounding area. In the same manner, rather than being inward-focused and wall-like structures, they have become more open with public streets and integrated with the surrounding neighborhoods.

Integration of Bulk

Stadium and Convention Centers remain basically large, long, high-ceilinged boxes enclosing large volumes of space. Treating the edges with architectural expressions, providing different uses, and integrating public spaces can help reduce the impact.

Gateway Potential

Stadiums and Convention Centers are large enough to be visible from a distance, even if they are not towers. These will be located near major entrances to a downtown, with proximity to two freeways. Therefore, it may be possible to give them a role as a “gateway” into the downtown, with an attendant sense of drama and presence.

Co-development Opportunities

Stadiums and Convention Centers have an opportunity to attract into, or adjacent to, their facilities:

Hotels

A “convention headquarter hotel” or “Stadium hotel” of a major, upscale brand often lends cachet and a dynamic image to the district. Convention Centers are most often funded through hotel room taxes. The primary goal of Convention Centers and Stadiums is to infuse the local economy with people from all over the region who purchase goods and services and room nights from a wide array of businesses.

Cultural and Performing Arts

Convention Centers and Stadiums can share common elements with performing arts centers, cultural facilities and other institutions, such as parking and public spaces. By sharing such facilities, the community can create a certain dynamic in which multiple destinations and choices are available in close proximity. The spaces between these structures can serve as a venue for cultural festivals and community celebrations.

Retail Uses

People attending events within a Convention Center or a Stadium have a need for many different types of services, including food (both fast and formal), business centers, dry cleaning, coffee, banks, shoe shine and repair, package delivery, and travel and tour arranging. Convention Centers and Stadiums can also accommodate health clubs, bookstores, magazine shops, and art galleries.

Other Uses

Some Convention Centers and Stadiums include civic uses such as public plazas, cultural monuments, museums, gallery space and libraries. This is a further manifestation of the notion that Convention Centers and Stadiums are no longer just for bringing in outside business or sports enthusiasts. These facilities can be programmed for cultural, civic and community uses and events. They can serve local people as well and become part of the general urban fabric within a downtown area. There is a trend to have Convention Centers and Stadiums be a part of their surroundings rather than be set apart from them.

Large Parking Structures

Stadiums and Convention Centers large enough to occupy multiple city blocks, and particularly those that are intended to accommodate consumer shows, which are more locally oriented, have high parking demands. For urban areas, higher land values usually suggest that this parking be contained in structures next to and/or beneath the center. If structures are freestanding, it is often a challenge to ensure that such structures do not detract from nearby uses. Ground-level commercial uses are one way to do this, but equally important is the architectural treatment. Large, open, horizontal slabs and columns do not usually make good neighbors and can present a further disruption to the context. Ideally, some of the parking demand could be absorbed within existing nearby commercial parking facilities, so that the center does not bear the entire burden. Parking provided within a center should also be available for other uses. As with any structured parking, the high cost of construction can be offset by use throughout the day and night.

Exterior Public Spaces

Convention Centers and Stadiums need to take on characteristics of civic and community buildings, and as such, often include one or more types of public spaces.

Forecourts

These spaces allow for passenger drop-off and pickup. They can also include food vending, seating, artwork, and other amenities.

Plazas

Some Convention Centers and Stadiums offer generous plazas with flexible programming, abundant landscaping, food service, water features, and grassy areas that can be places for peaceful enjoyment of nature or for outdoor special events.

Street-Facing Façades

As with any urban building type, it is important to ensure that a Convention Center fits comfortably within its context and adds positively to the experience of walking and street-level ambience. There are some challenges with Convention Centers, however. They generally do not need windows, and there are often rows of exit doors that allow emergency egress from large assembly spaces. Thus, the nature of Convention Centers often results in a perimeter that lacks active uses or pedestrian entries. Nonetheless, it is possible for a Convention Center to incorporate features that cause it to be a more natural extension of the streetscape.

Windows and Commercial Uses along Key Pedestrian Streets

Lobbies, pre-function spaces, and retail tenants can be placed at the outer perimeter to activate the building and street edges. This is to provide visual links between the interior uses and exterior public realm to allow for daylight, reducing the area blank walls, and provide a sense of safety.

Entrances

Stadiums and Convention Centers have taken on the role of a civic building. As such, they deserve to have entrances that have a grand scale. Like large civic buildings, the entrance is often pushed back somewhat from the street edge to give it a greater prominence and quality. This is an appropriate location for big architectural gestures, large-scale works of art, unique graphics, and lighting.

Ground-Level Features

Along major pedestrian streets, edges of forecourts, and along the edges of plazas, the façade design should incorporate elements that break down the scale, create a sense of openness, and add richness to the experience on foot. This can involve well-detailed storefronts, interesting glazing, overhead weather protection, unique street lighting, street furnishings, trees and landscaping, sidewalk seating for restaurants and coffee bars, tourist-serving kiosks, event programming and public art.

Sustainable Elements

New Stadiums and Convention Centers are increasingly incorporating sustainable elements such as waste recycling, solar power, water and power conservation, rainwater harvesting and reuse. These

help over the long term with reducing operating costs and utility usage. They are creating enhanced pedestrian and bicycle facilities for mobility. Convention Centers and Stadiums are designed with links to all possible modes of travel for maximum transit connectivity.

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IV. Recommendations of the Event Center Vision Team

The vision team with the assistance of the special PVP task force made a series of recommendations on the: Major Structures, Public Spaces, Circulation and Connections and District Identity.

Overall Event Center Identity

Branding/Potential as Iconic Place/Big picture themes:

- This project is primarily about Urban Design and linkages (and the need for both elements to influence the shaping of the public spaces within the site).
- There is a strong need to address the future identity of the larger area, with the subareas of Staples Center, Farmers Field, LA LIVE, Nokia Theater and the Convention Centers.
- The need for public programming through the arts (through DCA).
- Allow for creative solutions.

Presence and Place

What makes this proposal “quintessentially Los Angeles”?, or “uniquely Downtown”?, or Pico Union”? They need to capture the spirit of this specific locale with conviction. This needs to be one of the goals of the project. The Stadium is moving towards this direction but the character of the public spaces surrounding it, feels generic based on the materials provided. Will the public spaces be truly unique? Will we have something that will be a lasting gift to the city? Will it redefine LA architecture and Stadiums more broadly? If you saw it on a postcard, would you know it's in LA?

The initial stage would be to develop a contextually appropriate name for the district area, one that clearly expresses the inspiring diversity that is Los Angeles. The program should include the design of a transparent system of intelligent information and orientation graphics, from the creation of downloadable Smartphone apps, to its public gates and way finding messages and imagery.

In keeping with the significance of the Farmers Field project, its brand image should be ambitious in scope, actively linking Los Angeles to the local, but more importantly, the larger global community. The extent to which these ambitions can be integrated into a single brand / image program is the extent to which the project's identity will gain traction in the public imagination.

At the same time, attention must be given to the existing neighboring Convention Center's brand/image to clarify its relationship to Farmers Field, integrating it into a common message and communications environment serving the Los Angeles community.

Signage

Project identity signage and advertising signage should be carefully considered for both the positive benefits that it could bring to the development, in terms of income generation and visual energy, and the negative impacts that poorly designed signage can have on the long-term life of the city. The existing signage plans seem to attempt to take advantage of every opportunity that exists for signage. Consideration should be given to focusing signage, particularly advertising signage, in certain areas to amplify the benefit that it can bring to certain spaces and limiting it in others, to avoid making the LA Event Center an advertising medium, first and to allow it contribute in a positive way to the built environment of Los Angeles.

The project signage as proposed looks timid, and needs to be much bolder and more dynamic in order to contribute to a cohesive project identity. The signage in the southwest elevation along the curve of the South Hall needs to be unified, large scale and bold, as opposed to being chopped into individual modules. The current proposal is for static and digital signs on the façade. The signs should all be digital and electronically connected to create dynamic images and allow for digital artwork programming.

However, this may be intrusive to surrounding neighborhoods; possible solution measures could include dimmer signage (especially during non-peak hours) and the incorporation of a public art component into the project's digital displays. Offering a package of fewer, larger signs is another option, in order to prevent an inundation of signage.

All signage should be architecturally integrated into buildings, and should be coordinated with lighting, architecture or other methods for aerial identification.

Public Art and Programming

Iconic public art and cultural programming need to be a vital part of project. There are many opportunities in Gil Lindsay Plaza, the glass towers, and Pico Passage for placing iconic art. There is also the need for funding for programming especially the public spaces and possible annual pavilion and art competitions. LA is a leading art center in the world and the value of art and cultural programming for place making and creating a truly LA experience cannot be underestimated.

Major Facilities

Convention Center

The primary concern pertaining to the design of the Los Angeles Convention Center was the extension of the Convention Center over Pico Boulevard. Concerns were raised about the quality of the pedestrian environment within the tunnel. As such, options for the reconfiguration of the Convention Center, such as the relocation of the proposed ballroom should be considered to the extent feasible to meet the program needs and budget constraints of the project.

Relocating the Proposed Ballroom:

- One option is to raise the ballroom to the top of the Convention Center. This would create an identifiable entrance to address the shapeless form of the Convention Center, and allow for the addition of more floor area and kitchen space at the location of the ballroom on current proposed plans. Finally, by doing so, it would provide for greater views of the Los Angeles skyline.

- Another option is to move the ballroom toward to the NW corner of Figueroa and Pico (eliminating most of the existing concourse, and giving up some of the Gil Lindsay Plaza) This would allow for more daylight down to Pico Blvd. and might shorten the tunnel effect under the Convention Center. This would allow the ballroom to provide a better indoor/outdoor transition, and connection to Gil Lindsey Plaza. It would provide opportunity to augment the ballroom with natural light and urban views.

The above suggestions would entail much higher cost, extend the construction time and would require large-scale reconsideration of the project proposal. The above would also be in conflict with the Convention Centers programming requirements. The ballroom/exhibit space is required to be on the same level as the main convention Hall for the greatest rental value and all lighting needs to be controlled within the exhibit space for maximum flexibility. Further recommendations pertaining specifically to Pico Passage can be found in the subsequent section on Circulation & Connections.

The following suggestions would not impact the design program of the Convention Center but would enhance its identity, increase activity and improve circulation for the entire area.

Keeping the Ballroom and Adding Iconic Glass Tower

- Should the ballroom remain as proposed, one possible lower-cost solution would be to construct a glass ceiling to punch through the roof above the common areas between the exhibition space and the ballroom to allow for natural light in the tunnel.
- This could be an element identical to the existing towers above the Convention Center (See Exhibit D). The glass tower could be added at the end of the Convention Center adjacent to the Stadium. It could be a feature between the two facilities and incorporate an enhanced vertical and horizontal circulation system shared between the two facilities. (See the Stadium section for further recommendations on circulation.) It would be similar to and enhance the existing towers. It would create a third glass tower. It could act as a skylight for the common areas between the exhibition space and the ballroom or between the Stadium and the Convention Centers. This could also result in natural light into the Pico Boulevard tunnel.

Creating a Better Connection to Gil Lindsay Plaza and Opening up the Concourse between the Two Iconic Entries

- The existing exterior Convention Center concourse is a serious barrier for the project. Attention needs to be provided on how the Concourse Hall relates to the Plaza at ground level. It blocks access to the southeast corner of the new Stadium. The edge of the concourse along the Gil Lindsey plaza contains no active uses and is only used for emergency exiting and utilities purposes.
- The flat-walled section between the two glass entries could be modified to add an outdoor terrace above the plaza areas. The elements of the existing concourse wall above the Gil Lindsay Plaza provide some interesting relief with shadow patterns and cut outs in the massing (See Exhibit E). Consider these elements as part of future enhancements to shade the interior, provide greater views out, and add an active edge to the plaza such as a terrace or outside concourse.

- A terrace or terraces could run along the façade from the south hall over Pico Boulevard to the Stadium entrance. It needs to connect with the plazas. The ground level area below the terrace could be activated with commercial, tourist-serving and/or cultural facilities. The terrace could be connected to the plaza levels with grand stairs. An iconic glass tower could be added to the remodel if not incorporated into the Convention Center. It could act as an observation point to the downtown skyline, the Stadium and the surrounding area. Such a space would provide a valuable indoor/outdoor transition space for the Convention Center, and would provide a more functional connection between programs within the Convention Center building and on the plaza below.

Creating better Circulation between the Stadium and the Convention Center

- There is an opportunity for better connections between the Convention Center and the Stadium. The addition to the Convention Center and existing concourse appear to compete with one another. They do not connect to the Stadium in a meaningful way to provide additional circulation. Interior circulation is not clear or completely developed as it relates to the Stadium and the Convention Center. Further recommendations regarding to circulation and connections between the Stadium and the Convention Center can be found in the Stadium and Circulation and Connection sections.

Iconic Glass Towers

- The existing glass towers are iconic and should be enhanced. Artwork and architectural lighting for the towers would be far more suitable than fixed signage. Additionally, when signage is affixed on a temporary basis to the towers at present date, the towers ability to convey daylight into the foyers below is significantly hampered. Look at artwork that creates a dynamic interaction with this unique space. Treat this as a gallery space at times, have a yearly competition to design artwork specifically for the space. Similar to the Tate Modern in London.

West Façade

- More information is needed on the proposed West façade of extension of the South Hall wall – Is there any articulation to this façade? Design should be incorporated to break up the blank wall. Possibly use similar treatments to articulate the parking structures.

Some of the above suggestions could require higher costs and extend the time for construction. Revising the existing concourse plus other suggestions could also be incorporated into a future plans for the facility. The success of the public spaces, especially Gil Lindsay Plaza, over time will depend on developing a long term plan for enhancing connections to the facilities, active programming of the public spaces, and investment in the area. The area will evolve and grow. The continued updating and remodel of the Convention Center connections and activation of the edges of Gil Lindsay Plaza and the South Hall Plaza and the surrounding streets and transportation system are vital to the success of the area as a destination in the future.

Stadium

Given the strong desire for an NFL team in Los Angeles, it is anticipated that the proposed Stadium will become a popular destination bringing thousands of patrons to watch games and/or participate in related events. Successfully managing the flow of people in and around

the Stadium is critical to its success as it is, in equal measure, to the success of the surrounding urban area.

The seating areas of the Stadium have been divided into four separate sections in an effort to reduce the visual mass of the Stadium. Four public entrances serve these seating areas; the entrances located on East (from the Convention Center) and the northeast are expected to accommodate the highest volume of visitor ingress and egress.

The overall circulation concept, which would articulate how visitors move around the Stadium, access their seats/sections, and are then ushered out of the event center has not been made sufficiently clear in the documents received to date or in the previous presentations. It is important to clarify the circulation concept in order to adequately address potential problems. Below, two typical scenarios are described and the potential problems associated with both are articulated:

Option A: Visitors circulate around the Stadium to an assigned entrance which has been designated based on their seating section and proceed to their seats. Post-game, visitors would exit following the same route and point of ingress/egress.

Issue

The current limited access around the Stadium (3 sides) and unreasonably sized pedestrian walk on the West Side (LA Live Way) do not seem sufficiently sized to accommodate the volume of people that would be exiting en mass, post-game.

Proposed Solutions:

- Assigned parking garages/areas relative to seating section in order to minimize pedestrian volume along LA Live Way.
- Provide clear signage, directing visitors to their assigned entrance.
- Minimize Main Concourse Level (300) footprint in order to create a larger circulation path along the west side of the Stadium.
- Enlarge the pedestrian connections between the Convention Center and the Stadium. Allow visitors to circulate through the Convention Centers Level 250 and the Stadium 400 Mid Suite Level (EL. 249'). This will allow ingress and egress over Pico Boulevard and circulation to the south hall entry.

Option B: Visitors enter the Stadium through non-assigned entrances, then circulate through the 300 Main Concourse Level (EL. 236") to their seating section and proceed to their assigned seats. Post-game, visitors exit following the same route and point of ingress/egress, or take an alternate.

Issue

Because there is not a continuous concourse that loops around the entire Stadium, unrestricted access through all entrance points would result in some visitors needing to exit and re-enter the Stadium to access their designated seats.

Proposed Solutions:

- Provide a continuous concourse, providing access to all seating areas.
- Assign entrances based on seating section (as described in Option A).
- In order to alleviate constriction around the Stadium, specifically on the West side and South side, options that could be considered are as follows:
 - Allow access to LA Live Way Parking Garage along the North side of the garage by creating an exterior stairwell with a direct connection to the intersection with Chick Hearn Court,

- Expansion of the pedestrian bridge over LA Live Way, and
- Moving the elevator bank and stairs in the parking structure to be directly adjacent to the cross walks at 12th Street and LA Live Way. This would allow for a greater circulation area along the West side of the Stadium as it would eliminate the overlap between vehicular (North-South) and pedestrian (East-West) circulation and create clear connection between the pedestrian entrances and the designated crosswalks on the streets.

Parking Structures

The parking structure façades that line the freeway are large, tall structures that will have a significant impact on the experience of all those approaching downtown on the adjacent freeways. If skillfully designed, these elements have the potential to create a new gateway for downtown and Los Angeles. If poorly designed, without recognition of their size and location, these structures could generate a negative image of Los Angeles, Downtown and the LA Event Center.

The façades currently do not look like they have anything to do with the Stadium, the Convention Center nor Los Angeles. The elevations look unfinished and independent from the structures they serve. The Convention Center's South Hall has an existing elegant curve to the façade. The west side of the parking structures could be modified to mirror this curve and create a connection between the buildings. Exterior treatments on the parking structures should be large scale, iconic, and bold, and should relate well to the passersby on the adjacent freeway. There is a need for façade treatment or screening to enhance, add interest, and unify the form. There are many examples of façade screening and enhanced lighting in Southern California and around the world (See Exhibit F). The ground floor of the garages should be activated with elements like: entrances, offices, and other active uses at points connecting to the pedestrian circulation along Pico and LA Live Way.

Photo arrays and signage on the parking structures should be implemented now and incorporated into the façade treatments. Signs on façades of parking structure walls should be architecturally integrated with the building and façade treatment. Signage along the façade should be used to enhance the branding of the project (see section on Overall Event Center Identity).

Public Spaces

Gil Lindsay Plaza

Expand the edges of the plaza and think of it as a great plaza by connecting and using design elements from the existing Sports and Entertainment Specific Plan (See Exhibit G). The existing Los Angeles Sports and Entertainment Streetscape Plan have elements such as: paving materials; design for double row of trees; and along sidewalks, and specific tree species that should be incorporated into the plaza design. Gil Lindsay Plaza should not be confined by the public right of way. It should be viewed as being a much bigger space that incorporates the South Hall plaza as well as Pico Blvd itself. It should include the adjacent sidewalk areas, and extend across to the existing and future building of the East side of Figueroa.

Think of the Convention Center, Staples Center, and the buildings on the East side of Figueroa as the real edges of the plaza. The streets should be a part of the plaza space. The barriers in

the middle of Pico should be removed, and Pico should be designed similar to Chick Hearn Way. The South Hall Plaza and Gil Lindsey Plaza should be seen as one single space and be able to function as one during special events. Incorporation of the public right-of-way into the Plaza's design concept could provide the ability to be closed off from traffic circulation during major events. Design the street in a way that reads as part of the plaza, using hardscape surfaces that allow the area to read as a single space. If thoughtfully planned and skillfully designed, this space has the potential to be an important and vibrant open space for the Event Center, Downtown, and Los Angeles.

The new Gil Lindsay Plaza should not replicate the character or uses of Nokia Plaza, but should bring different uses and character to the area:

- Walkway material and design elements should be consistent with that used for the Los Angeles Sports and Entertainment Streetscape Plan and Pico Passage to promote consistency and continuity and pedestrian connectivity.
- Make this area have at least one LA postcard shot, a place where people take their souvenir photos. The corner of Pico and Figueroa will have a view of the Convention Center, Farmers Field, Staples Center, and LA skyline. The area should have a strong Los Angeles backdrop, Southern California feel and iconic LA elements. It should have large scale, iconic and bold art and Architecture.
- Lighting should be in character and compatible with the LA Event Center. It could work together with gateway lighting and or contrast with it.
- Provide a lawn area in shape and size of approximately 17,500 square feet, similar to the lawn behind the LAPD Headquarters. Set this portion of the plaza aside for local community space and not to be used for event space or exhibition space. Use the remainder of the area for exhibition and special event programming.
- Design and use of the space should be simple, intuitive and inviting to visitors with clear views across the space. Avoid over-designing or integrating a multitude of spaces that convolute the plaza's actual purpose and limit its ability to provide for a multitude of uses.

Program and Planning Goals

The existing design brings into question whether the goals for this potentially important urban space are well defined and prioritized. If so, are the respective goals compatible? What should this space be: a park, a Convention Center, or a community space? How many of these goals can this space successfully and simultaneously achieve?

The programming of the new plaza/park should be clarified and its design simplified to achieve a beautiful space that conveys clarity of purpose(s), creates a grand space for the City, and allows for varied programming. The conceptual design appears spatially unclear and unguided as to its bigger design idea.

Flexible and ongoing programming such as a yearly pavilion or kiosk design competitions, annual festivals and celebrations, should be considered.

Plaza Design

The design seems overly specific to have the flexibility required of a multi-use exhibition and event space. It also seems conflicted in its desire to be both a park space and an important civic space.

- Include welcoming elements and movable furniture in addition to fixed benches, flag and light poles on the plans.
- Need more information on how the plaza interacts with sidewalks – Visual and physical access barriers into the park space from the sidewalk should be minimum.
- Identify sustainable landscape strategies. The City obtained a \$2.8 million State Prop 1C grant for implementing stormwater management at this site – these strategies need to be integrated with the plaza design.
- This space should set aside an area to accommodate everyday activities and encourage people to inhabit it as a tangible neighborhood place in Downtown (not just a place that belongs to the Convention Center). A café could be a good start and allow conventioner/visitors and locals to mix easily. This is a feature of all great public spaces. Consider NYC's integration of "Shake Shack" and kiosk service in their neighborhood/urban parks as good examples. A transit hub, with bicycle rentals, bicycle station, Metro pass sales, etc. would also be an appropriate use in or adjacent to the plaza.

The plaza design lacks a meaningful connection to the existing Concourse of the Convention Center. Creating a stronger connection (programmatically and spatially) between the Concourse and the Plaza, either at ground level or the second level could help to animate the plaza space and the Concourse and integrate the entire development together in a positive way.

South Hall Plaza

The plaza space to the south of Pico Boulevard should become a part of Gil Lindsay Plaza. Thinking of the open spaces on either side of Pico (as well as the section of Pico between these two open spaces) as a unified space will help the overall development become a more cohesive whole and will increase the potential for this area to become a significant civic space. This could also help in resolving the challenges of the Pico Passage, by giving more prominence to the east entry to the passage. The South Hall Plaza should be redesigned to be more consistent with proposed Gil Lindsay Plaza designs.

Streetscapes and Building Edges

There needs to be a more cohesive design vocabulary that is consistent within this district. The current design appears to respond mostly to the various grid geometries of the existing buildings. Plans for streetscape improvements proposed at the LA Event Center development should be coordinated and linked to other nearby streetscape improvement plans to create a unified and well-conceived pedestrian network for this area of downtown.

Consistency in the proposed design should also be considered: the public sidewalk patterns/materials are varied for reasons that aren't obvious. Why is LA Live Way more simple and straightforward? Why is Chick Hearn Court using a looser and angled geometry (and again

at the far Figueroa/Pico corner)? They should be either be more related or have a clearer purpose/meaning for the person on the ground.

Overall, the project should contribute to a better pedestrian environment, with enhanced streetscape, better lighting, and healthy shade trees. They should enhance the urban forest so that each street that links to their plaza/park and main public spaces is inviting to walk along. These public basics are a necessity and must stretch into the adjacent neighborhoods when the Stadium is built – they are needed now, not later.

The pedestrian/streetscape plans should be enlarged (See Exhibit H).

- The general zone of the street improvements related to the Event Center should extend along Pico Boulevard, 11th Street, and 12th Street, under the freeway to Albany Street on the west, include Flower Street on the east, from Olympic Boulevard to Venice Boulevard. Figueroa Street and Venice Boulevard should be considered another important portal to this neighborhood.
- Streetscape improvements implemented in conjunction with Gil Lindsay Plaza and to the north on Figueroa should be continued to the south to Venice Boulevard to unify the overall development and to complete improvements along the Figueroa Corridor.

Figueroa and Pico

Look at options for reconfiguring and activating the area below the concourse. Consider activating the corner of Pico and the Plaza by adding retail use, customer service center, bicycle center, building entrances or to open up the corner under the concourse to promote pedestrian connectivity to and from Pico Passage. Consider other options for the future in this area such as new pavilions that are separate from the Convention Center, doing small additions to add active retail spaces, grand sculpture, dynamic lighting, shade structures, flag poles etc.

The LA Event Center design should incorporate ideas and programming suggested in the My Figueroa Plan. Figueroa and Pico are great streets. Where they intersect should be celebrated in the LA Event Center Plans. Make strong connections to allow for features to animate the street along the plazas.

LA Live Way and Pico Boulevard

LA Live Way could benefit from activation. While the Event Center has two main access points off LA Live Way there are no features to animate the street along the Stadium side. There is an opportunity to put user-friendly activities along the street edge, including the west side of the street to make the site active along LA Live Way. Otherwise, the scale of the parking structures and the Stadium will overwhelm the street.

- Enhance the entrance and the connections to the pedestrian path along Pico Boulevard where it connects to LA Live Way (Northeast corner of Pico and LA Live Way). It needs to be treated with elements to bring in a pedestrian scale, transparency and lighting, connections to gateways elements, people attending events, and people walking through the area.

- Move some of the services such as bus parking and loading docks from Pico Boulevard to LA Live Way.

Chick Hearn Way and Pico as Plazas

The traditional curb and gutter along Chick Hearn Way between the Nokia Plaza and Staples Center and on Pico between Gil Lindsay Plaza and the South Hall Plaza should be considered for a unique exemption from typical “Curb, Gutter Sidewalk” requirements. Chick Hearn Way is frequently closed and turned into a pedestrian area. The curbs act as a barrier for large crowds to move smoothly across the space. Designing the area without curbs and using bollards and large planters as vehicle barriers could create a unique sidewalk edge treatment.

Human Experience

Given the scale of the proposed Event Center, The design teams need to narrate and illustrate the experience of someone on the ground using pedestrian views that include:

- Walking around and across the campus (and through the tunnel) from the adjacent Pico-Union neighborhood.
- Arriving by Metro at both the Pico Station (Expo and Blue Lines) and the Metro/7th Station (Red and Purple Lines) and walking to the major venues.
- Walking from Downtown as a resident/employee.
- Arriving by Metro Bus.
- Arriving by bicycle.

This is a simple and understandable way to show the vision for the area. There is a strong need for more than bird’s eye view to show the everyday pedestrian and user experience for the area.

Circulation and Connections

Great Boulevards

Los Angeles is a city of great east to west, and north to south boulevards that radiate from downtown to beyond City boundaries. Figueroa, Olympic, Pico and Venice touch the area that includes the Convention Center Stadium complex.

It is in the City’s best interest to protect the legacy of these streets. The LA Event Center could be the beginning or ending of a great journey on these streets. Pico Blvd. should not be treated as solely a service street as it passes under this complex. Creating more entrances at Pico and Figueroa, Pico Passage, and Pico and LA Live Way, might address concerns about internal circulation and allow for entrance to the Stadium.

Potential Problems, Possible Solutions: Time Sharing

The master plan relies on time-sharing and the implementation of road blocks in order to successfully manage and accommodate the high pedestrian volume within the constricted site. Without such measures, the Stadium and Event Center could not properly function.

Issue

Time-sharing will limit the usage of the Event Center whereby only one component (Stadium, Staples Center or Convention Center) could be operational at a given time. This extreme under-utilization will reduce the vitality of the site and significantly impact the quality of public spaces surrounding the center.

Proposed solutions include:

- Create larger circulation and overflow areas on the Main Concourse Level 300 of the Stadium;
- Introduce smaller aggregate events and activities to maximize visitor volume; and
- Provide for greater access between Convention Centers and the Stadium from the South Hall entry, the Pico passage entries, and the former West Hall entry.

Further, there is concern that this place will be inactive other than event days. There needs to be an equal balance between day and night time functions, not just a nightlife function. The Convention Center is completely disconnected from the street, and the Stadium needs to create more diverse uses.

Pico Passage

The planning of the Pico Passage is one of the most difficult design challenges facing the LA Event Center design team. (See Exhibit I) Covering a public street is an element of many large Convention Centers around the United States as shown earlier in the report. (See Exhibit C) If the vehicular planning and functional uses of the design are to remain unchanged, bold thinking should be brought to the pedestrian experience of moving through and under the project from along Pico Boulevard from Figueroa Street and LA Live Way. The tunnel is a flaw in the proposal from an urban design perspective, and should be re-evaluated once more based on its current proposed design. While larger design reconsiderations are suggested at the beginning of this document, this section addresses the reality of the Pico Boulevard enclosure and discusses design interventions that could help to mitigate the urban design impacts associated with what is essentially a 900-foot tunnel intended for pedestrian passage, vehicular circulation, utility and loading uses, and Event Center access

Opportunities to improve this experience could come by opening the passage to natural light from above and using lighting, graphics and/or exhibit programs in creative ways to turn the passage into a positive pedestrian experience. The pedestrian experience may also be improved by creating inviting entries to the passage and by considering all of the environmental qualities of the space and the experience of pedestrian and vehicular users of the space.

Due to the length of the passage, it needs to be animated in a way that allows pedestrians traveling through and convention goers being dropped off, to feel as though they are not in the bowels of the service area for the entire complex. While public art can be integrated here, it must be recognized it is not a solution unto itself. The animated paving pattern and LED lighting are not enough to make this space read as part of the streetscape. Provide architectural elements and streetscape that will promote pedestrian activity. Some visual access to natural daylight and fresh air seems critical. Enhancing pedestrian safety is also a priority:

The following are a series of alternative options to consider:

- Provide a clearly delineated pedestrian passageway on one side of Pico Boulevard, and limit vehicular access points to the other side of the street.

- Widen the sidewalks along Pico Boulevard and provide clear sidewalk areas, continuous pedestrian scale lighting and pavement materials to show a clear path of travel. It is similar to looking at pedestrian paths over a bridge.
- Every street corner crossing within the LA Event Center area should have dual curb ramps and enhanced crosswalks.
- The diagonal paving patterns look overwrought and do not provide clarity for pedestrians, or differentiate various zones very well - simple is better when so many activities are being mixed.
- Provide controlled crossings where trucks and/or buses are moving near people. Clarify what safety devices will be integrated to make sure the walk is safe.
- Make any vehicle driveways as narrow as possible - 24' wide max if 2-way.
- Bus loading: This area needs to be designed with the pedestrian as a priority. Design the bus parking, drop off areas to function and read as entrance points when no buses are around. The pedestrians' circulation needs to connect to the clear pedestrian path throughout the passage. Clearly define the bus drop off locations and demands.
- Use sound reducing asphalt in the roadway and all vehicle areas.
- Design the entrances and drop off points in the Passage as elegant forecourts to celebrate the arrival at the Convention Center and provide a break in the linear passage.
- Rethink service elements to make pedestrian needs more primary. Bus parking and service entry should be designed to address pedestrian usage and safety.
- Relocate or elevate the design of the delivery entrance to be seen as an amenity or as part of the entrance areas when not in use. Set it back from the pedestrian circulation paths along Pico.
- Relocate the loading functions to an alternative location such as along LA Live Way or internal to the Convention Center.
- Possible for cars, buses, and service trucks to be grade-separated below, so just people and cars are allowed at street-level?
- Consider moving bus loading area out to the street edge along Pico. Does Pico still need 3 lanes each direction? If it can be reduced to 2 lanes each direction then bus loading can move out to the curb lane, allowing more space for a protected pedestrian path.

If the tunnel cannot be avoided, it must become a better, safer, protected path for neighborhood residents who are walking to the Metro Blue Line Station and Figueroa bus stops to get to school or work every day. The Passage should be designed to promote pedestrian activity along Pico. It can be better than what is shown on the current drawings – where people must navigate around the Convention Center buses, and service trucks. The pedestrian experience should be primary in the design of the Pico Passage, and the other functions should be designed around, it not vice versa.

Connections to Transit

The anticipated 20%(+) transit mode share requires very strong pedestrian connections through the site (connections along streets is critical) to the success of the project and creating added value for the local residents. A clear connection to nearby public transit is a critical component of this project. It is important that the project provides a clear line of sight, path of travel and pedestrian scale lighting and amenities between the Pico-Union neighborhood and the Pico/Flower Metro Station. This is especially critical through the Pico Passage, which, as proposed is the primary connection between these two locations. In addition, a comprehensive plan for a streetscape network or way finding strategy should be considered to connect

pedestrians to both the Pico/ Flower station (Expo and Blue lines) and 7th/Figueroa station (Red and Purple lines).

- More and better bicycle facilities and easier/clearer linkages to transit are a basic requirement for what is being invested in the Stadium. These are simple things to do that will help the area. Bicycle parking should be easy to locate from primary streets and should not be relegated to car parking garages.
- Integrate a bicycle station in the plaza – it could provide bike rental and storage, and help activate the plaza even without a convention. There's no reason the City should forfeit the \$1.6 million grant awarded by Metro for implementing a bike station at this corner.
- Way-finding signage should be installed in regular intervals directing both patrons and passersby to and from Metro stations.

Connections to Surrounding Neighborhoods

Integration and Mending

Any vision for this area with the new Stadium should strive to be the best example for integrating large-format entertainment and convention activities into an existing and established neighborhood and Downtown. A healthy vision would include mending any broken linkages, and contribute in meaningful ways to the surrounding neighborhood (not just the existing Staples Center and LA Live).

The Pico-Union area needs to have clear identification, way finding, pedestrian enhancements and streetscape west of the 110 Freeway (See Exhibit H). Careful considerations should be given to streetscape improvements and enhanced connections to the Pico Union neighborhood (especially in light of the project's impacts to Pico Boulevard). While it seems that improved streetscapes linking the areas on either side of the freeway would be positive improvements, possibly resulting in economic opportunities for the Pico-Union community, strong consideration should be given to the community's desire to mitigate potential negative impacts of the development such as unwanted pedestrian and vehicular traffic.

Clearly these connections are important. There is a need to moderate the scale of the complex with the surrounding neighborhood. It would appear that LA Live Way would be completely dead on both sides of the street, as there is no connection to the community from the Stadium and parking structures. Is there a way to integrate elements that make the complex more activated and multifunctional on all sides? In order for there to be a connection to the local community, there needs to be project elements that provide opportunities for people to interact with the complex on a pedestrian level.

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Exhibits A – I

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Exhibit A – LA Event Center Special PVP Task Force Biographies

Hitoshi Abe

Chair, UCLA School of Architecture & Urban Design



Since 1992, when Dr. Hitoshi Abe won first prize in the Miyagi Stadium competition, he has maintained an active international design practice based in Sendai, Japan, and Los Angeles as well as a schedule of lecturing and publishing, which place him among the leaders in his field. Known for architecture that is spatially complex and structurally innovative, the work of Atelier Hitoshi Abe has been published internationally and received numerous awards in Japan and internationally, including the 2011 Japan Society for Finishing Technology Award for the F-town building, 2009 Contractworld Award for Aoba-tei, 2009 Architectural Institute of Japan Award for the K-Museum, 2009 the Architectural Institute of Japan Education Award, 2008 SIA-Getz Prize for Emergent Architecture in Asia, the 2007 World Architecture Award for M/Kanno Museum, the 2005 Good Design Award for Sasaki Office Factory for Prosthetics, the 2003 Architectural Institute of Japan Award for Reihoku Community Hall, 2003 Business Week and Architectural Record Award for Sekii Ladies Clinic, 2001 Building Contractors Society Award for Miyagi Stadium, and 1999 Yoshioka Award for Yomiuri Media Miyagi Guest House. Principal of his own firm, he worked with Coop Himmelblau in Los Angeles from 1988 -1992 before founding Atelier Hitoshi Abe in 1993 in Sendai, Japan. He recently opened a second office in Los Angeles, to work on a series of projects outside of Japan including invited competitions and an exhibition installation.

Some of his key projects located in Japan include the Aoba-tei restaurant, the Sasaki Office Factory for Prosthetics, F-town, which is an eat-and-drink building filled with bars and restaurants in Sendai, the Miyagi Stadium in Rifu, SSM/Kanno Museum in Shiogama, the 9-tsubo House "Tall" in Kanagawa, and the Reihoku Community Hall in Kumamoto.

A monograph *Hitoshi Abe Flicker* (TOTO) accompanied an exhibition of his work at the Gallery MA in Tokyo in 2005. He is the subject of the Phaidon Press monograph *Hitoshi Abe* released in 2009. Dr. Abe has a decade-long distinguished career as a leader in education, which began at the Tohoku Institute of Technology (Sendai, Japan) where he taught from 1994 to 2007. He was the Friedman Professor at the University of California, Berkeley. At Tohoku University, Dr. Abe served as Professor in charge of the Architecture and Urban Design Laboratory and Director of the Architectural Design Education Committee, where he established an international network of architectural training, offering workshops and exchange programs with several foreign universities. Dr. Abe earned his M.Arch. from SCI-ARC in Los Angeles in 1988 and his Ph.D. from Tohoku University in Sendai, Japan in 1993. In 2007, he was appointed professor and chair of the UCLA Department of Architecture and Urban Design. In 2010, he was appointed Paul I. and Hisako Terasaki Chair in the Study of Contemporary Japan as well as Director of the UCLA Paul I. and Hisako Terasaki Center for Japanese Studies. New projects include a new departmental building for the Vienna University of Economics and Business in Vienna, Austria and a duplex, Hotlinks, for Brad Pitts' Make It Right Foundation in the lower Ninth Ward in New Orleans. In 2010, SCI-ARC featured an exhibition on the work of Atelier Hitoshi Abe entitled *lentic-u-lar-is*. In 2011 he served as director of the Little Tokyo Design Week Los Angeles and served as director at large for the International Architectural Education Summit (IAES) held in Madrid.

Rachel Berney

Interim Director-Department of Landscape Architecture, USC School of Architecture
BLA, University of Washington; MCP, University of California, Berkeley; Ph.D. in Landscape Architecture and
Environmental Planning, University of California, Berkeley



Dr. Berney has taught courses in introductory design and drawing, community design and planning, and ecological and sustainable design and development. Her research interests include sustainable urban design and development, social and cultural factors in design, and community planning and university-community partnerships. Her dissertation research focused on sustainable urban development (SUD) in Latin America, where she examined SUD processes and projects in Bogotá, Colombia's public spaces.

Dr. Berney has worked in a volunteer capacity with groups that support community and public space development, including Urban Ecology in the San Francisco Bay Area and the Verde Coalition in Los Angeles. Her work has been exhibited in many municipalities and at the Oakland Museum of California. Her research has been presented at diverse conferences including those of the Council of Educators in Landscape Architecture (CELA) and the Association of Collegiate Schools of Planning (ACSP). Her illustrations have appeared in a variety of publications, including Randolph T. Hester's *Design for Ecological Democracy* (MIT Press, 2006), the *Journal of Urban Design*, and the City of Seattle's *Making Streets That Work*.

Frank Clementi

Principal, Rios Clementi Hale Studios



Frank Clementi's contribution to Rios Clementi Hale's body of work is prolific and diverse. Since joining the firm in 1990, he has been involved in the design of projects ranging from offices, child care centers, theaters, residential commissions, parks, institutional and municipal works, to furniture, exhibition and graphic design and product design. Frank has recently started focusing his time on designing for notNeutral and strengthening the firm's product portfolio.

From 1984 to 1986, Frank lived in Milan, Italy, joining members of MEMPHIS, Ettore Sottsass and Matteo Thun, in aesthetic experiments with product, graphics and packaging, ceramics, tableware and architecture. This work appeared in several publications and resulted in a traveling hypothetical skyscraper exhibition originating at the Academy of Applied Arts in Vienna. Before joining Rios Clementi Hale, Frank spent the years from 1986 to 1990 with Hodgetts + Fung.

Frank has taught at USC, Art Center College of Design, UNLV and currently teaches at Woodbury University. His classes focus on design that bridges the traditional distinctions of architecture or product or interiors or landscape. He lectures widely on the firm's work, ideas and theories to a wide variety of groups; his energetic and passionate presentations captivate and inspire nearly all who listen. Frank received his Bachelor of Science in Architecture from the California State Polytechnic University, Pomona.

Joseph Coriaty, AIA

Partner, Frederick Fisher and Partners



As a principal at the Los Angeles-based Frederick Fisher and Partners, a "green" architectural firm with an emphasis on academic and museum spaces, Coriaty has designed iconic structures such as PS1 MOMA in New York City, and the Sherrerd Hall at Princeton University, as well as an extensive renovation at the Flint Institute of Arts.

A registered architect since 1983, Coriaty received his Bachelor of Science degree in Architecture from the University of Detroit and his Master's of Architecture from USC. In addition to the American Institute of Architects (AIA), he is a member of the Live-Work Task Force of Santa Monica, and the Society of College & University Planners (SCUP).

He leads projects on legacy campuses, such as Princeton University, Caltech, and Oberlin, as well with such long-term clients as the Hillstone Group.

Paul Danna

Skidmore, Owings & Merrill (SOM)



Paul's buildings have been recognized for the highest level of detail and intelligence, earning national and local awards from distinguished institutions including the American Institute of Architects (AIA) and Urban Land Institute (ULI). Paul is recognized as a design leader in the realm of campus and workplace design. His established reputation is supported by an extensive portfolio that includes numerous distinguished commissions over the last decade including: the headquarters for The RAND Corporation (Santa Monica, CA), the Korea Development Bank Headquarters (Seoul, South Korea), BMC Software, Inc. Headquarters Campus (Houston, TX), General Electric's Asia Headquarters Campus (Shanghai, China), and most recently the Headquarters for the Los Angeles Police Department, LAPD (Los Angeles, CA). His work has appeared in publications worldwide and has been exhibited in the US and abroad.

Paul graduated with distinction from the University of Michigan, after which he studied at the Institute for Architecture and Urban Studies, in New York. He earned his Master of Architecture degree and graduated with distinction from Harvard University's Graduate School of Design. While still a graduate student, Paul was awarded the prestigious SOM Traveling Fellowship for design excellence and upon completion of his degree was awarded one of Harvard's highest honors for architectural design, the James Templeton Kelly Prize.

Following graduation from Harvard, Paul joined SOM where he worked with Design Partner, Richard Keating from 1986 until 1990. Prior to that, he studied and worked closely with several renowned architects including Harry Cobb of Pei Cobb Freed, Jorge Silvetti and Rudolpho Machado of Machado Silvetti and Ron Krueck of Krueck and Sexton. The mid-late 1980s were boom years for Los Angeles firms seeking to make their mark in the Pacific Rim, and Paul's work helped SOM's LA studio successfully capture the attention of media and clients alike.

April Greiman

Principal, Made in Space



April Greiman is a designer, artist and thinker whose transmedia projects, which address all areas and scales of design from communications to textiles, from architecture to new media, together with her innovative use of advanced digital technology, have made her a leader in the design world.

Originally from New York, April studied design and painting at the Allgemeine Kuntgewerbeschule (Arts Trade School) in Basel, Switzerland, and graphic design and photography at the Kansas City Art Institute in Kansas City, Missouri. In 1976, she moved to Los Angeles where she established her multi-disciplinary practice, Made in Space. Her radical visual identity and publication projects for such progressive schools as California Institute of the Arts—where she was chair of the Visual Communications program from 1992-1994—and the Southern California Institute of Architecture are notable for their pioneering use of early Macintosh computers and software, as well as their emphasis on video, digital and virtual explorations.

April Greiman actively challenges interdisciplinary boundaries, investigating parallels and intersections between art and design in all aspects of her work, which has appeared in print in *Newsweek*, *Time*, *The New York Times* and *USA Today*, among others; on television networks including CNN, PBS, and ESPN; in monographs *April Greiman: Floating Ideas into Time and Space* and *It's not what April you think it Greiman is*, *Hybrid Imagery: The Fusion of Technology and Graphic Arts*, and *Something from Nothing*, among others. April's work has long had a relationship to architecture and has collaborated with such renowned architects as Frank Gehry and RoTo architects to produce signage, exhibitions, and color palettes for both interiors and entire building complexes.

A growing interest in the built environment has led to close collaborations with architecture firms such as Barton Myers Associates, Aecom and RoTo Architects. Her singular expertise is focused recently on color-surfaces-materials consulting and transmedia identity and branding projects for such clients as Fresh and Easy, Coop Himmelblau Architects, Amgen, Dosa 818 and the new Madame Tussauds by Roto Architects. A recent 8,200 square foot public art commission has been implemented for the new mixed-use project and subway station, at the corner of Wilshire and Vermont in Los Angeles, on an Arquitectonica building, collaborating with Merry Norris, art consultant. Currently April is the consultant for color, identity and signage/wayfinding for the Great Park of Irvine, CA, working alongside Ken Smith Landscape Architect and the Great Park Design Studio and the recently opened Pacoima Neighborhood City Hall.

Greiman's work has been recognized with numerous awards including the Medal of the American Institute of Graphic Arts, the Chrysler Award for Innovation and is in the permanent collections of The Museum of Modern Art; Cooper-Hewitt, National Design Museum; and the Library of Congress.

Greiman's digital photography and transmedia work have been the subject of recent solo exhibitions at the Visual Arts Museum at the School of Visual Arts, New York (2008) and the Pasadena Museum of California Art (2006). In 2007, Greiman completed her largest single work to date: a public art mural, *Hand Holding a Bowl of Rice*, that spans 7 stories of two building facades marking the entrance to the Wilshire Vermont Metro Station in Los Angeles. A video-still/offset-lithography project, *Does it Make Sense*, *Design Quarterly* #133 was on display in the Elle at the Pompidou exhibition thru May 2010.

Scott Johnson, FAIA
Principal, Johnson Fain



One of the most highly regarded architects in California, Scott Johnson is also one of the few architects who is well-known to the general public and the design profession alike. A prolific designer of residential, commercial and institutional building projects, a number of his best known designs have been widely published and have become local landmarks, including three high rise buildings in Century City, California, the Opus One and Byron Wineries in the Napa Valley and Santa Barbara County, respectively, Rincon Center in San Francisco, and the Capitol Area East End Complex in Sacramento.

Born in California and educated at Stanford University, the University of California at Berkeley (AB in Architecture) and the Harvard Graduate School of Design (Master in Architecture), Johnson worked variously at The Architects Collaborative in Cambridge, Mass, the Los Angeles and San Francisco offices of Skidmore Owings Merrill and the office of Philip Johnson and John Burgee in New York City. For the latter firm, he served as Design Associate for some of Johnson Burgee's most notable projects, including the Dade County Cultural Center, Houston's Republic Bank Center, 33 Maiden Lane, 885 Third Avenue in New York City, and the Times Square Renewal project. During his tenure there, Scott Johnson also served as an assistant to Arthur Drexler in curating the 'Three Skyscrapers' exhibition at the Museum of Modern Art in New York (1981).

Joining Pereira Associates in Los Angeles in 1983 as Principal and Design Director, he and William Fain acquired the firm now known as Johnson Fain in 1987. In addition to designing nearly 100 built projects in the past 20 years, Johnson has also taught and lectured at various universities. He served as Director of the Master of Architecture Programs at the University of Southern California's School of Architecture from 2004 through 2007. He is the author of the recent *The Big Idea: Criticality and Practice in Contemporary Architecture*, *Tall Building: Imagining the Skyscraper*, as well as *Tectonics of Place: The Architecture of Johnson Fain*.

As Design Partner, Mr. Johnson is responsible for the direction and quality of the firm's architectural and interior design projects.

Norman Millar

Dean of Woodbury University School of Architecture and Professor
Master of Architecture, University of Pennsylvania School of Design



Norman Millar is an educator and practicing architect. He has been a registered architect since 1983, licensed to practice architecture in California, Washington and Hawaii. He established his Los Angeles practice, Norman Millar Architects, in 1985. His work has been widely published and awarded. He has led the growth the architecture programs at Woodbury University since 1999 during which time enrollment has nearly tripled in size and several new graduate programs have been established. Prior to joining Woodbury, he taught at several Los Angeles institutions including the Southern California Institute of Architecture (SCI-Arc), USC, Pasadena Art Center, and UCLA.

In 2006 on sabbatical leave, he earned a Certificate from The Ross Minority Program in Real Estate at the Lusk Center for Real Estate in the Marshall School of Business at the University of Southern California (2006). Norman has served as an accreditation team member on several NAAB accreditation visits. He is a regent for the California Architectural Foundation. He also serves on the *Hollywood Design Review Advisory Board*, the advisory board for the *Los Angeles Forum for Architecture and Urban Design*, and the board of the *Los Angeles Chapter of the AIA*.

Norman's academic interests are in the areas of critical practice, alternative practice and urban forestry, and everyday urbanism. Many of his critical essays have been published; including one on the plight of Los Angeles street vendors, which was included in [Everyday Urbanism](#), edited by Margaret Crawford, John Chase, and John Kaliski and published by Monacelli Press of New York in 1999 and again in 2009.

Lisa Padilla, AIA, LEED AP

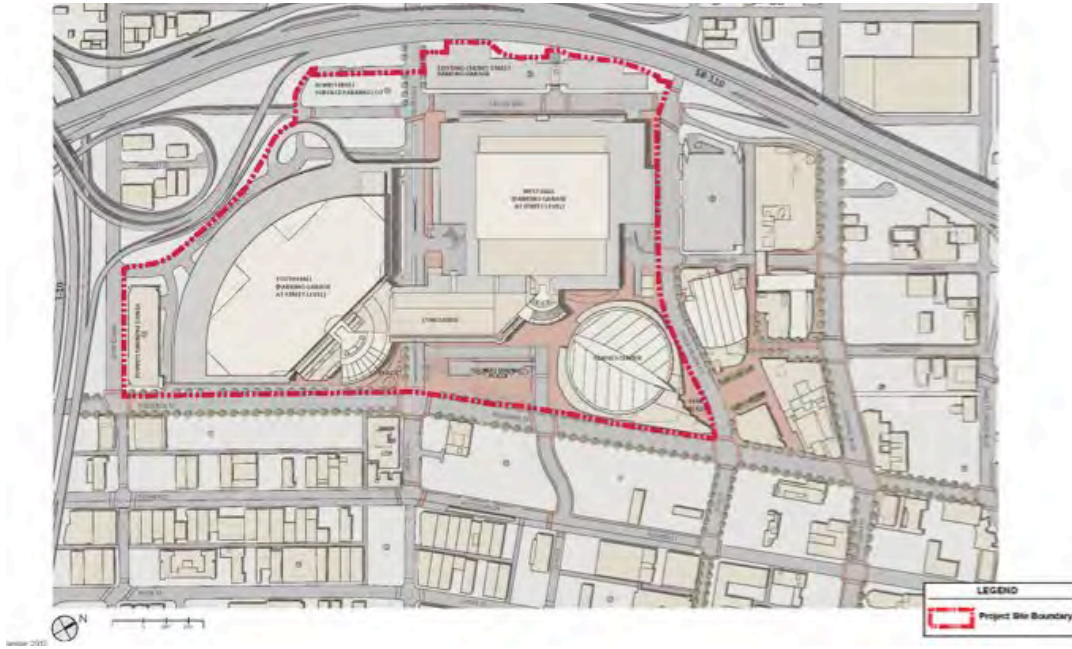
Cityworks Design



Lisa Padilla, AIA, LEED AP, brings over 20 years of experience in urban design and architecture. Prior to launching Cityworks Design, she worked in such notable firms as Zimmer Gunsul Frasca Partnership, Esherick Homsey Dodge and Davis, and Arquitectonica, where she gained experience in the design and management of a variety of urban, public, commercial, residential, and retail projects. She has contributed to the design and implementation of several major Los Angeles projects including the master plans for Exposition Park, City of West Hollywood's Santa Monica Boulevard, Metro's Pasadena Gold Line, the Mid-City Exposition Light Rail Transit Project, and the Figueroa Corridor. Her contributions to Exposition Park and the City of West Hollywood Santa Monica resulted in AIA National Urban Design Awards of Excellence for ZGF where she recently served as Principle and Senior Urban Designer. Lisa has also led major public projects in San Francisco, San Diego, Phoenix and Honolulu. She has considerable experience working with city agencies, elected officials, and local stakeholders to achieve consensus and advance projects that achieve multiple objectives. As a member of the American Institute of Architects (AIA), she recently served as a juror for the 2005 National AIA Institute Honor Award for Regional and Urban Design, and on the AIA National Steering Committee for regional Urban Design. At the state level she has served on the Editorial Board of ArcCA, the California chapter's quarterly publication devoted to architectural design and practice. In the Fall of 2006, Lisa will begin to serve as a National Peer Reviewer for federal design projects at the invitation of the General Services Administration.

Exhibit B – LA Events Center

Existing



Proposed

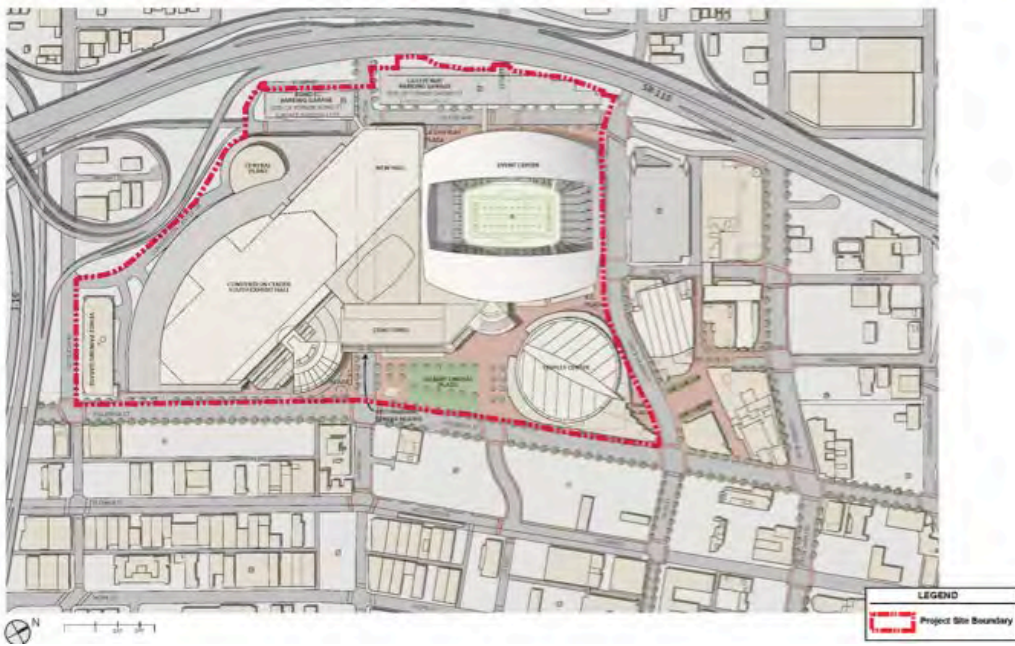


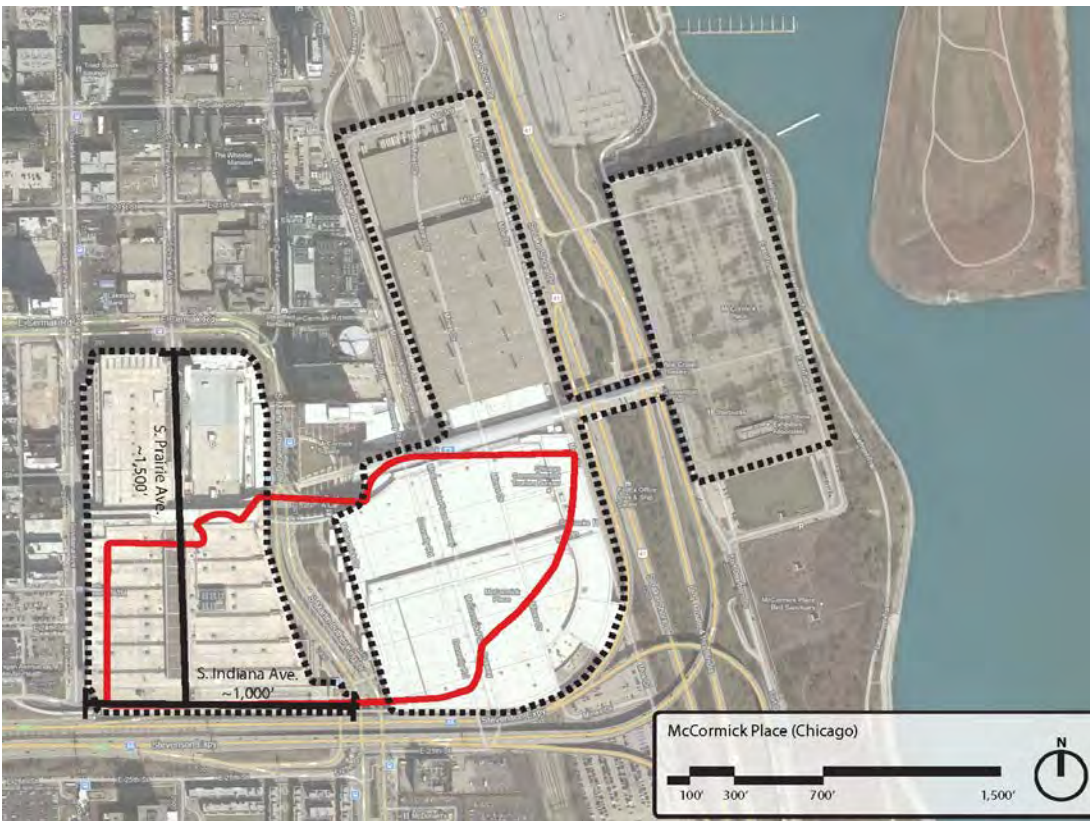
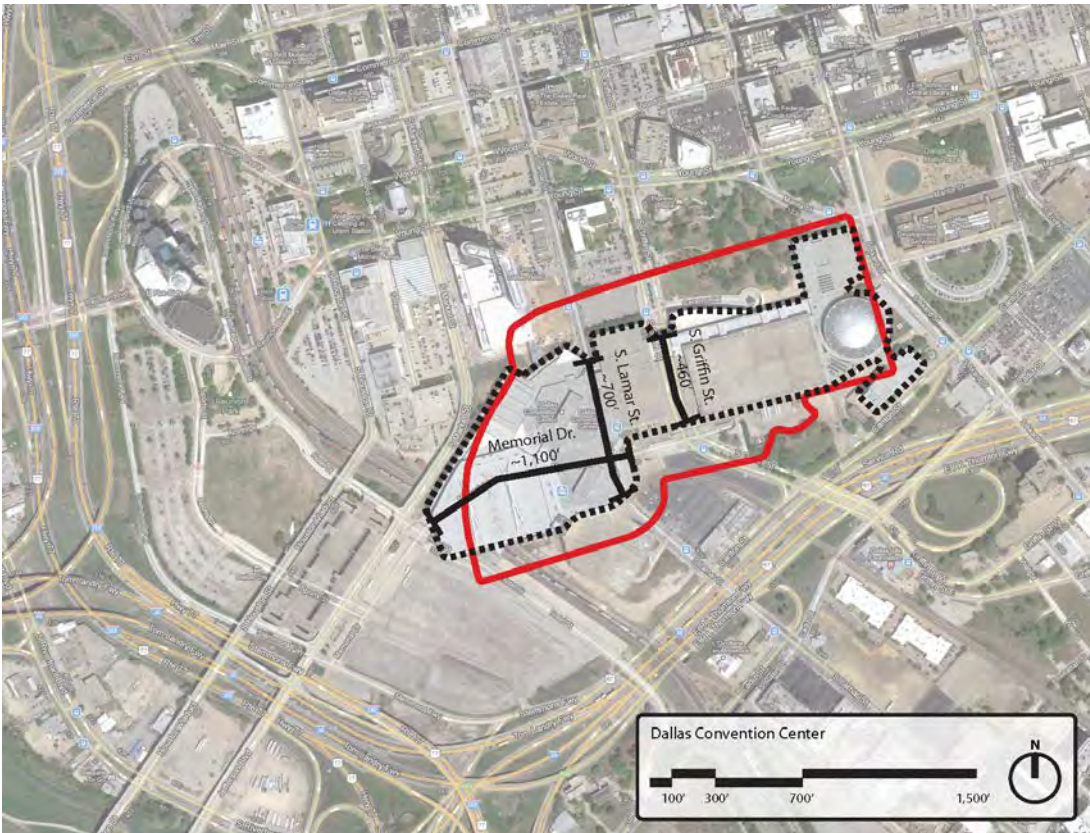
Exhibit C – Convention Center Comparisons

The following images show the proposed Convention and LA Event Center building footprint overlaid on existing Convention Centers across the United States. Also the length of streets covered by the other Convention Center buildings.

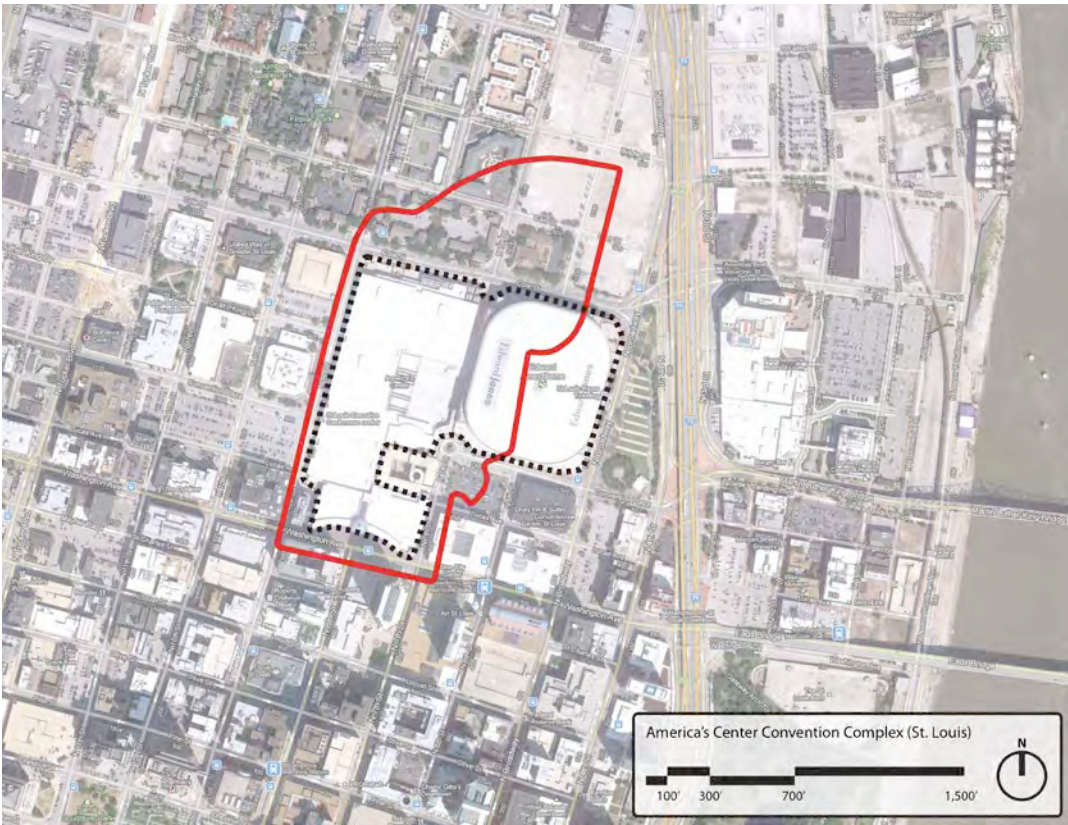
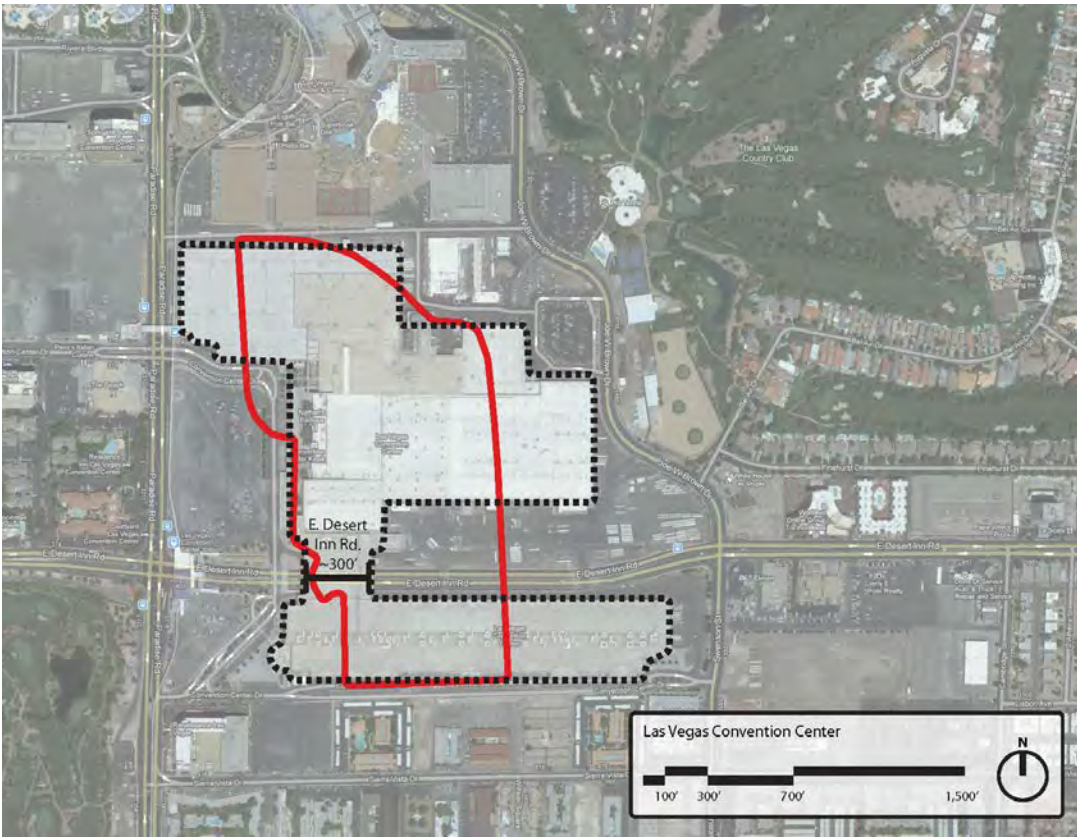
- Dallas Convention Center – Dallas, TX
- McCormick Place – Chicago, IL
- Javits Center – New York City, NY
- Georgia World Congress Center – Atlanta, GA
- Las Vegas Convention Center – Las Vegas, NV
- America’s Center Convention Complex – St. Louis, MO
- Anaheim Convention Center – Anaheim, CA
- Henry & Gonzalez Convention Center – San Antonio, TX
- Phoenix Convention Center – Phoenix, AZ
- George R. Brown Convention Center – Houston, TX
- Ernest N. Morial Convention Center – New Orleans, LA
- Baltimore Convention Center – Baltimore, MD



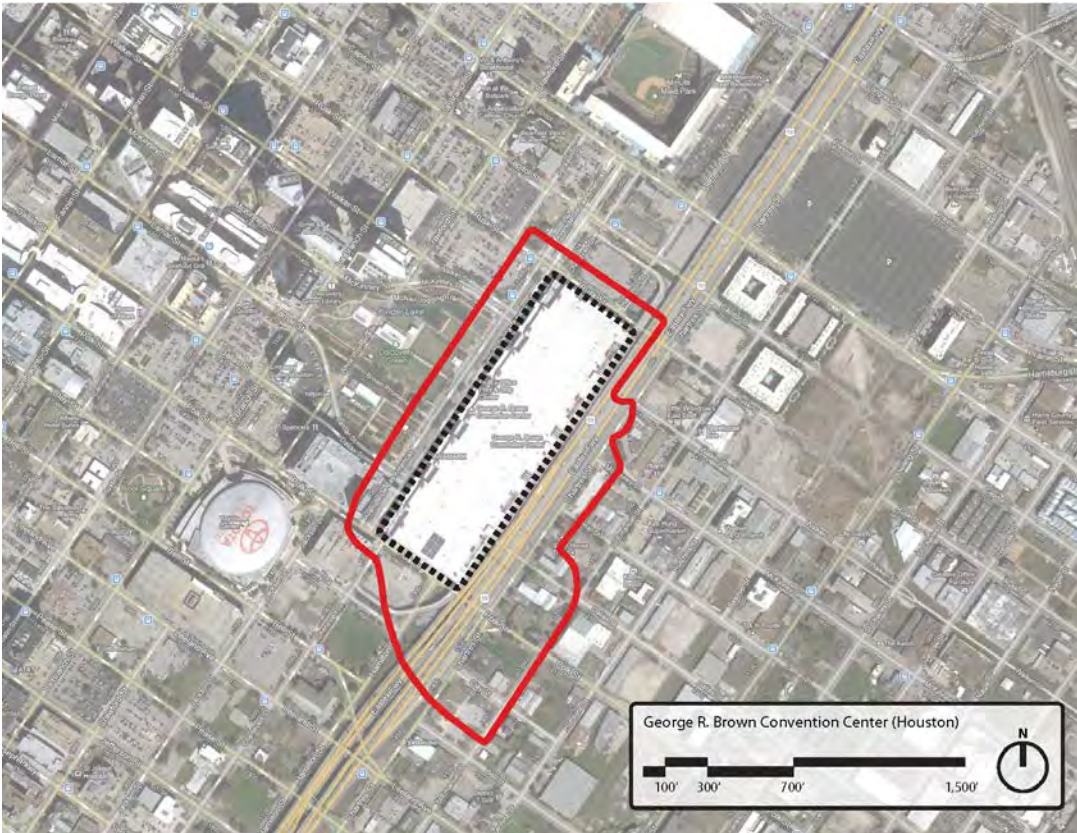
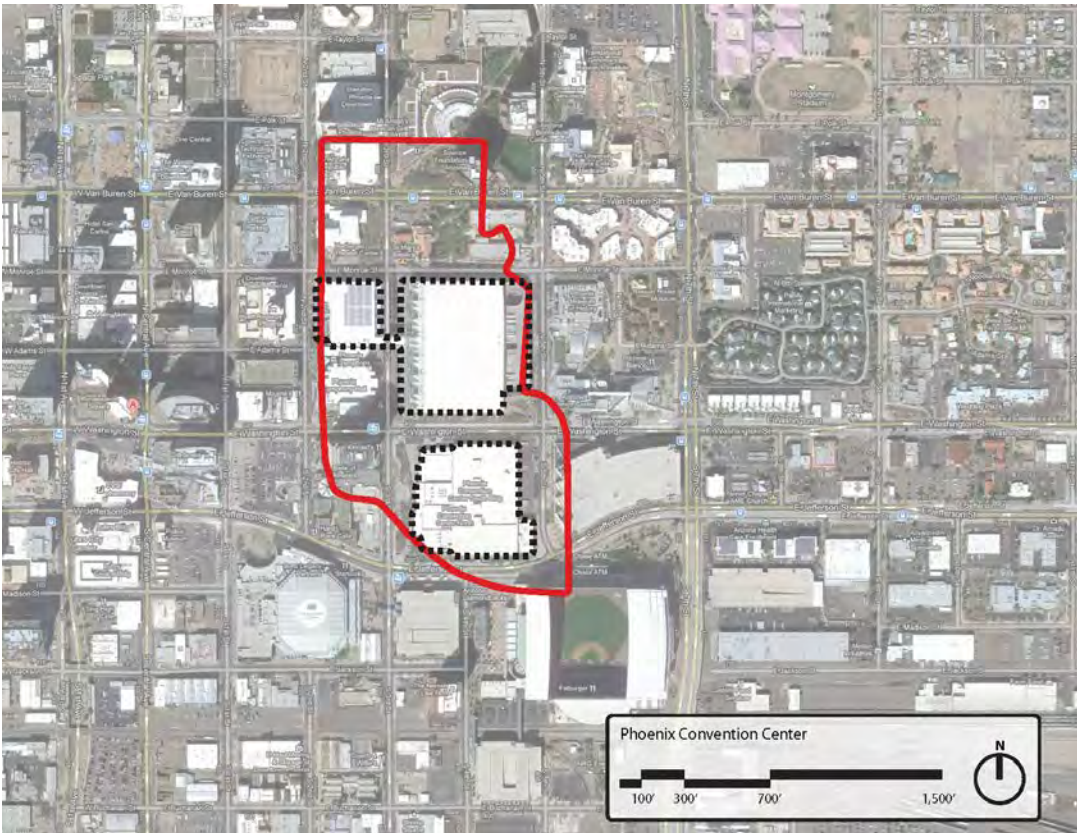
Shown above in Red is the building footprint for the proposed Convention and LA Event Center building, also shown is the distance of street covered by the structure.











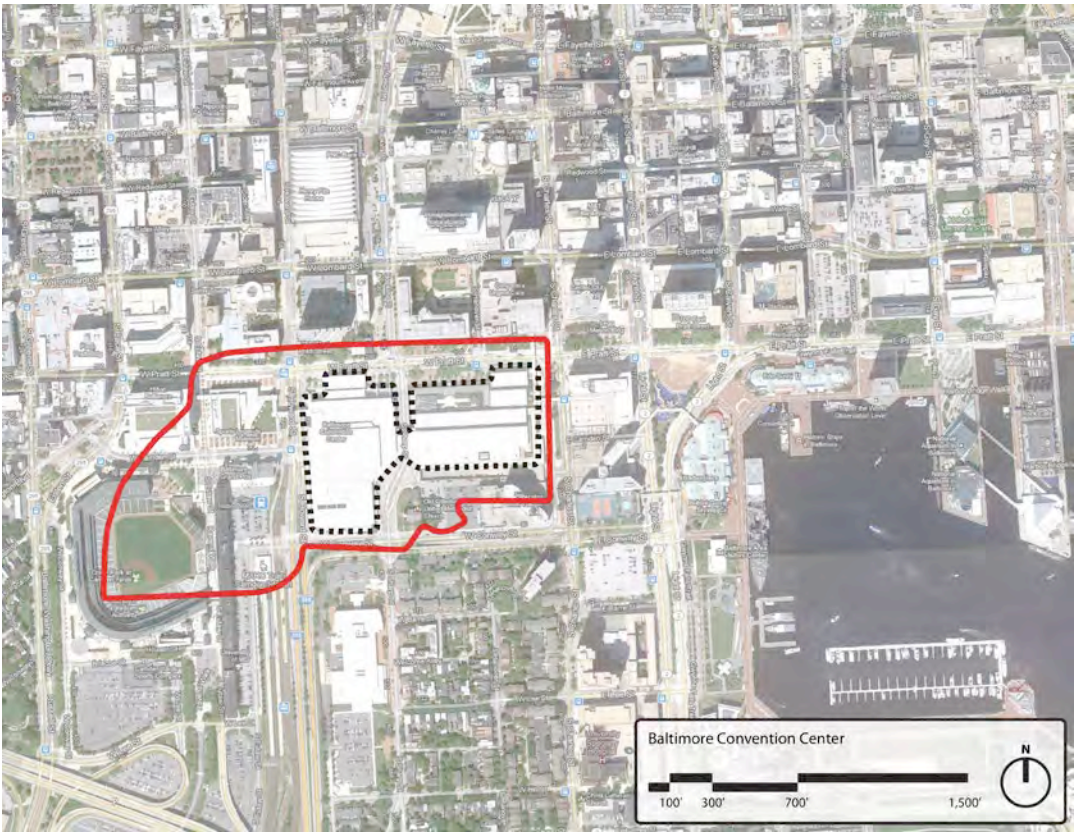


Exhibit D – Convention Center Glass Towers



Los Angeles Convention Center



Exhibit E – Convention Center Concourse Façades

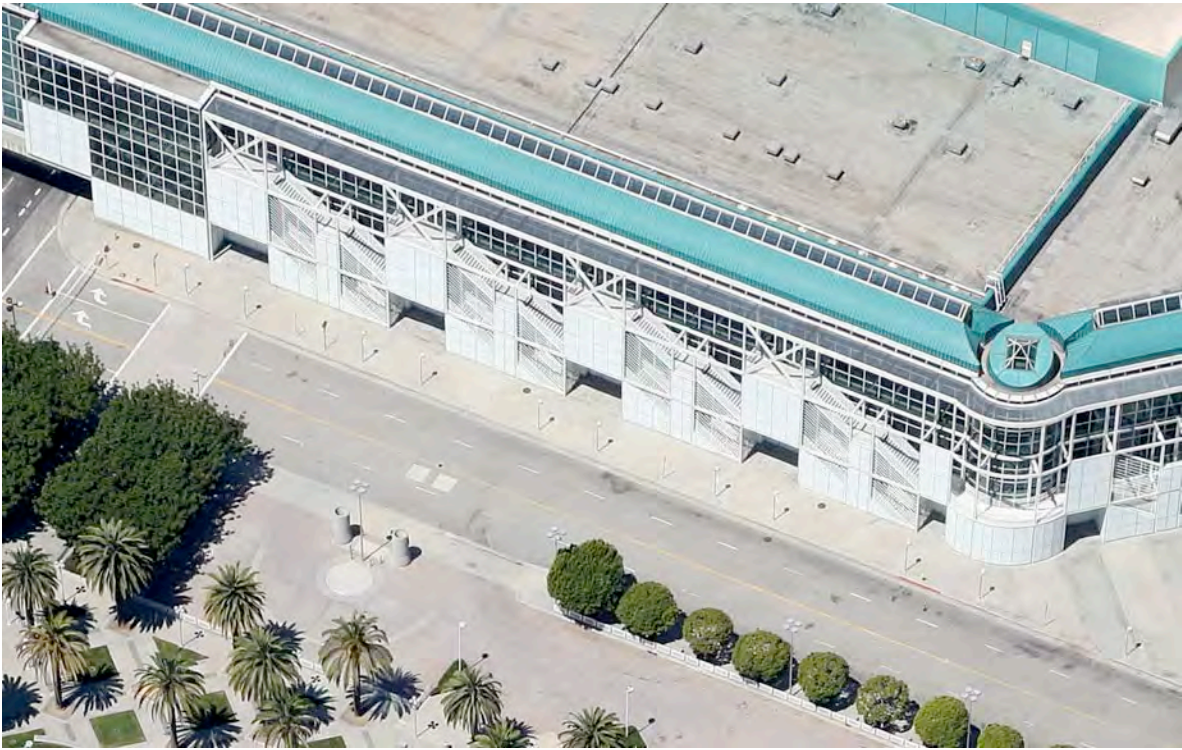
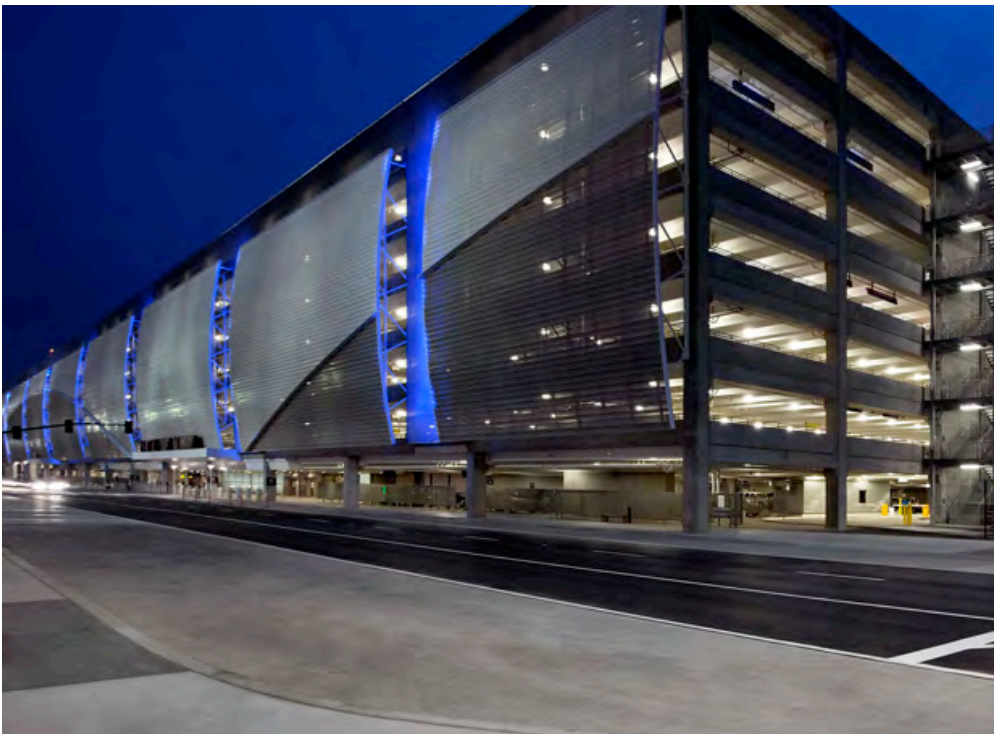


Exhibit F – Enhanced Parking Structure Examples

The following are a series of images to consider for the overall shape and exterior walls of the parking structures.



San Jose Airport – Parking Garage; San Jose, CA





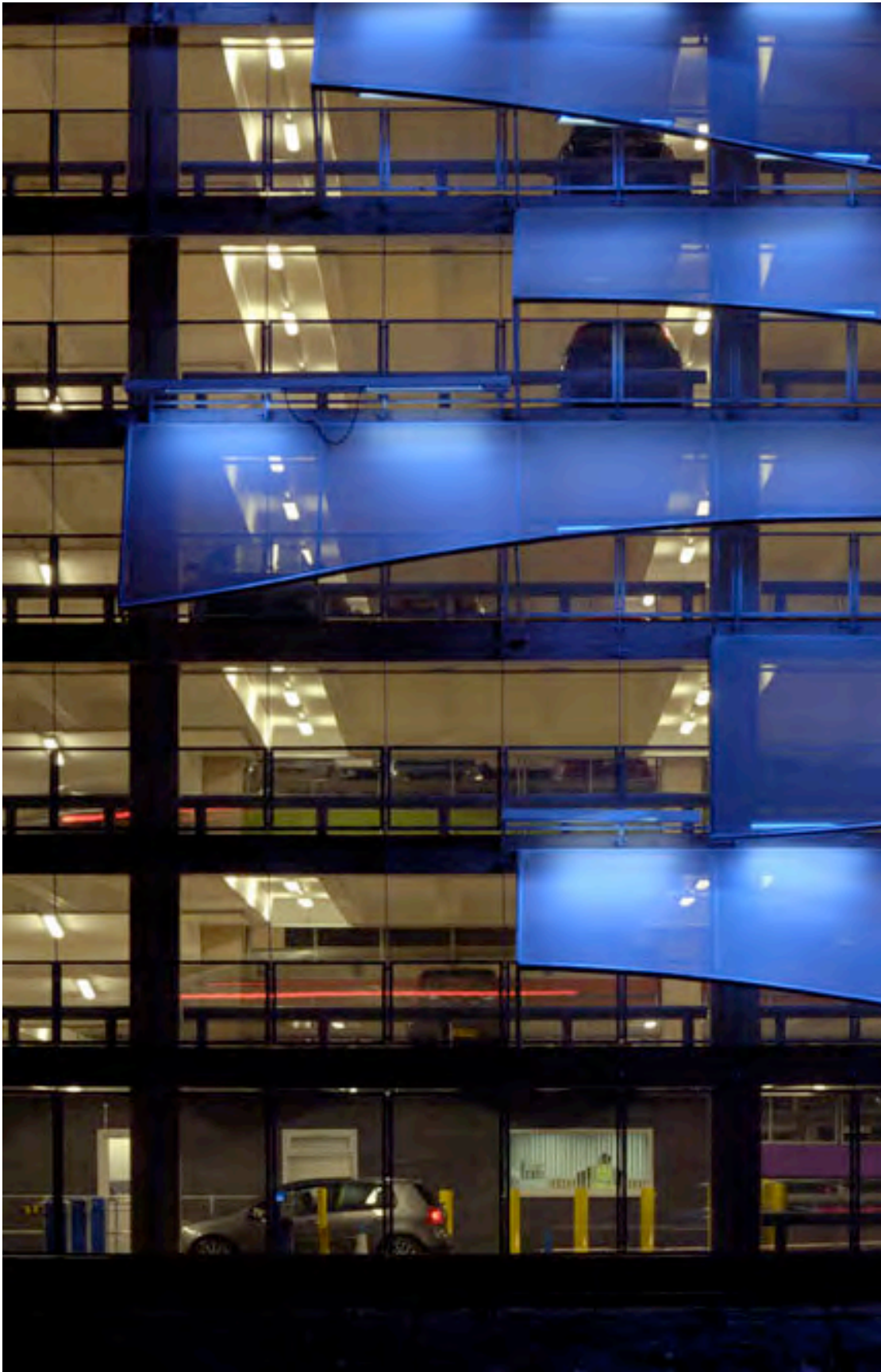
UC San Francisco, Mission Bay Block 27 Parking Structure – San Francisco, CA





Cardiff Bay Parking Garage – Cardiff, England







Santa Monica Civic Center Parking Structure – Santa Monica, CA





GEICO Parking Garage, AMWAY Center – Orlando Florida





SIEMENS Building Technologies Division HQ Car Park – Zug, Switzerland



Exhibit G – Plazas Comparisons

The following images of Gilbert Lindsay Plaza show the inner and outer plaza areas. The plaza area footprint is overlaid on existing plazas or squares from around the world.

- Piazza San Marco, Venice, Italy
- Praça do Comércio, Lisbon, Portugal
- Old Town Square, Prague, Czech Republic
- Pioneer Courthouse Square, Portland, Oregon
- Place Vendôme, Paris, France

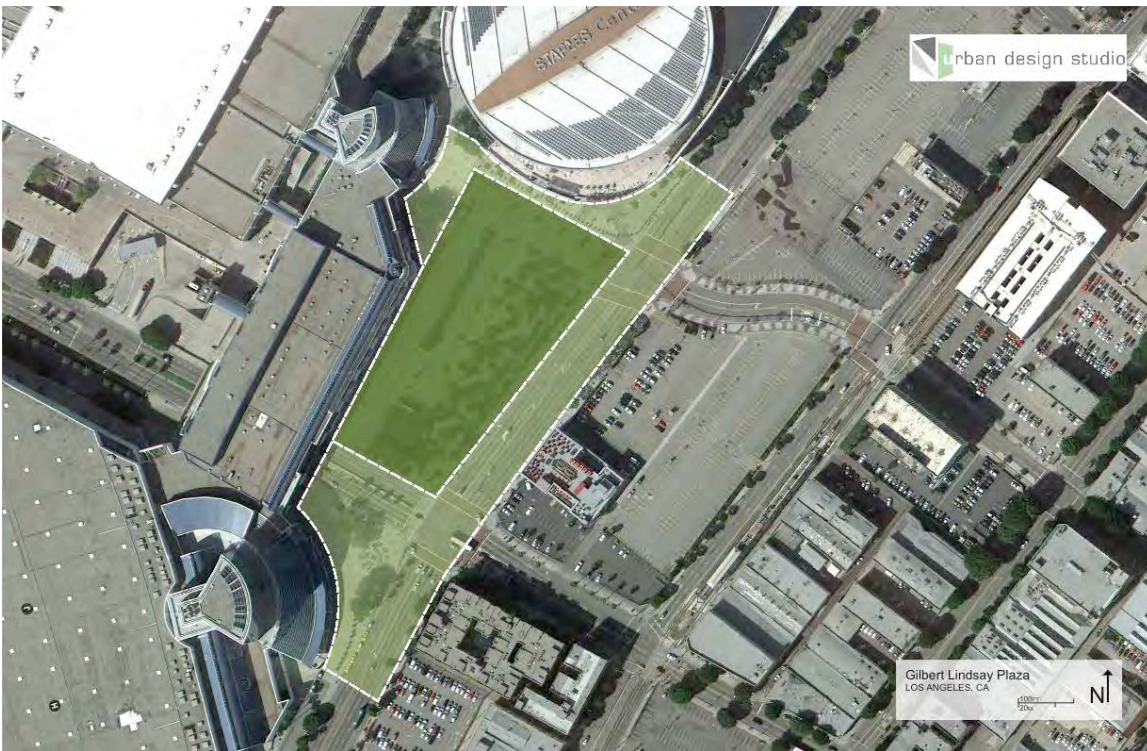








Exhibit H – LA Event Center Streetscape Area

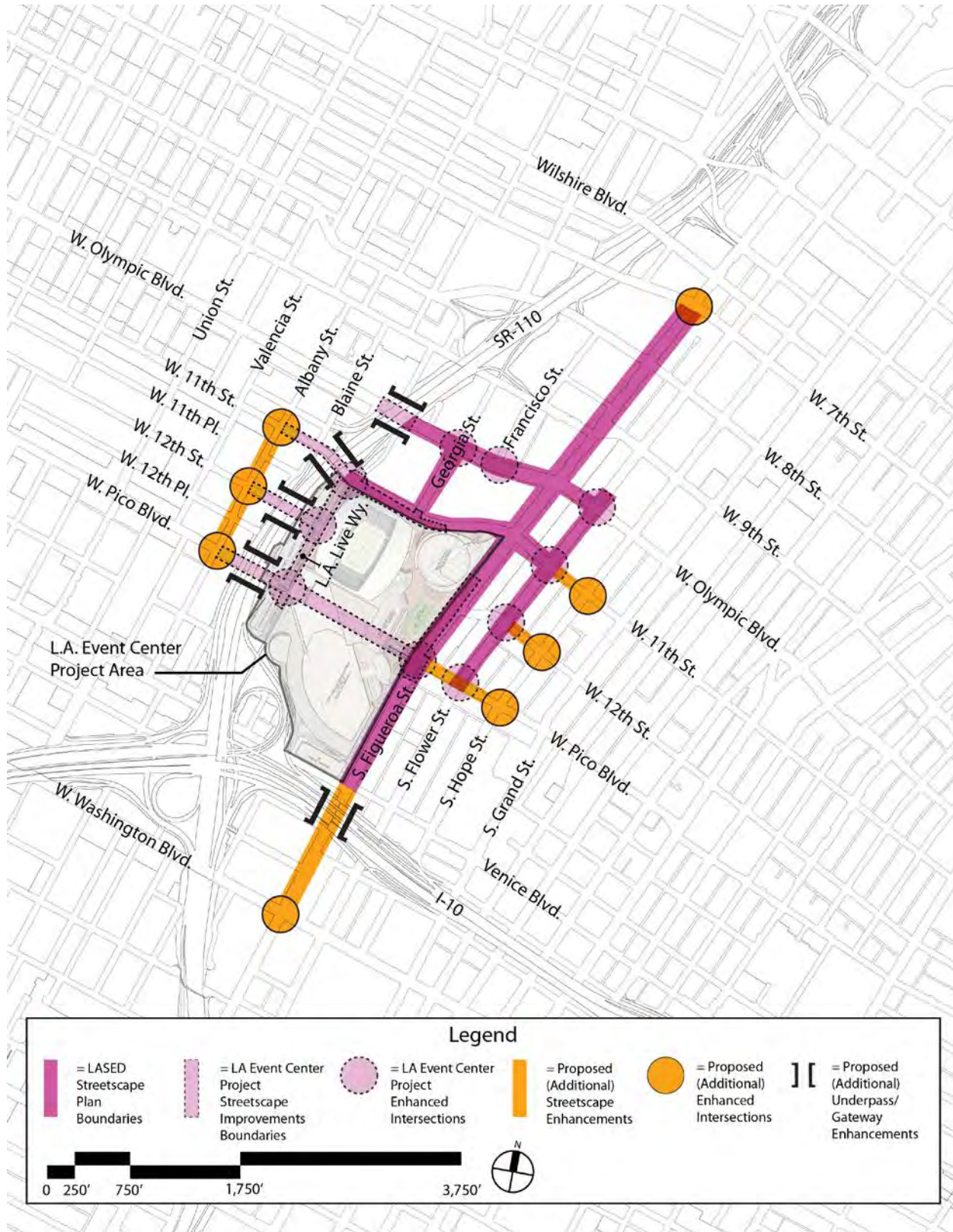
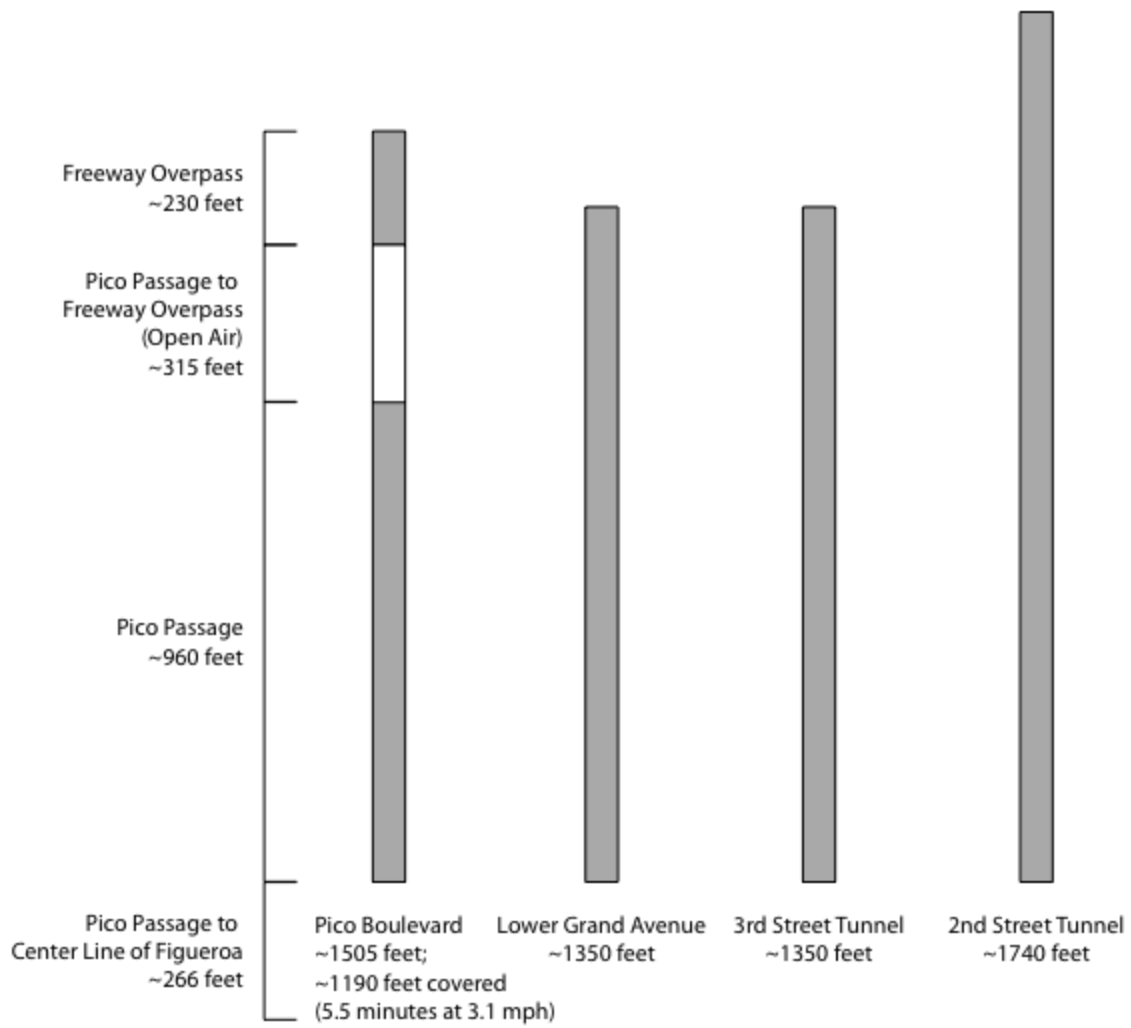


Exhibit I – Pico Passage Comparison



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**LOS ANGELES EVENT CENTER
INFRASTRUCTURE TEAM REPORT
AUGUST 2012**

On November 30, 2011, Executive Directive No. 22 was issued with the expressed intent of informing City Departments as to their participation in the review and coordination of the Convention and Event Center project, which includes the Los Angeles Convention Center Modernization and the development of the Event Center (Farmer's Field). The Executive Directive identified two working groups that were to be established in this effort to review the urban design plan and proposals under the direction of a Vision Team, and to review impacts identified by the Environmental Impact Report and the mitigation of public infrastructure facilities, public transit systems, and other City resources under the coordinated effort of an Infrastructure Team.

The Infrastructure Team

The inaugural meeting for the Infrastructure Team was held on February 10, 2012, with representatives from various City Departments, including the Department of Public Works (Bureaus of Engineering, Sanitation, Street Lighting, and Street Services), Department of Transportation, the Los Angeles Convention Center, Los Angeles Fire Department, and the Los Angeles Police Department. While not mentioned in the Executive Directive, the Planning Department invited representatives from the Los Angeles County Metropolitan Transportation Authority (Metro) to partake in the discussions given the proposed changes to the Pico Metro Station and Flower Street improvement, and the anticipated need for coordination with the Department of Transportation.

The Director of Planning, Michael LoGrande, facilitated the first meeting, introduced the Mayor's Directive to the team members, and provided additional insight as to the process to be undertaken and reiterated the objective of identifying recommendations for the Mayor under the direction of the Department of City Planning.

A subsequent meeting, held on February 22, 2012, involved the participation of the applicant, including representatives from AEG, ICON, and their consultants PSOMAS, The Mobility Group, and KPFF. This meeting allowed the applicant to present the project design, goals, and objectives to date on the Convention and Event Center Project. The additional detail allowed City representatives to not only receive more information about the project, but ask specific questions regarding the proposed operations to assess anticipated impacts to resources and services.

The meetings that followed facilitated City representatives to meet internally to learn about how each department was preparing for the Convention Center renovation and Event Center development, including street closures, infrastructure improvements, and anticipated demands on personnel and other resources.

At these meetings, it was determined that the **areas of most concern** related to:

- Pedestrian Safety: Capacity to accommodate pre- and post-event movement of pedestrians from project site to transit stations, parking facilities, and along sidewalks and rights-of-way;
- Crowd Control: Ability to easily move, and move through, pedestrians during special events, parades, or protests/riots, etc. within and surrounding the project site;
- Venue Schedule Coordination: The assumptions of the traffic analysis were contingent on the blackout of Staples or certain venues when the Convention Center and the Event Center are at capacity; need for assurances that venues are properly coordinated and non-operations under these circumstances;
- Increased Costs of Public Safety Personnel: Due to fiscal concerns, need for assurances that costs associated with additional personnel and resources of public safety departments (LAPD, Fire), as well as street closures (DOT), are recovered;
- Inter-Agency Command Center: Need for an appropriately sized and located command center to better coordinate LAPD, Fire, and DOT personnel/resources for the project site and neighboring LA Live; and
- Security Threat Assessment: Additional information on potential attack scenarios at the project site, with particular concern for the Pico Passage/Tunnel.

To address these concerns, a Sub-Committee was formed to more closely discuss these issues with the expectation that it would report back to the broader Infrastructure Team. Based on the areas of concern, the Sub-Committee consisted of representatives of LAPD, LA Fire, DOT, and Metro. In follow-up meetings, the Sub-Committee met internally and on one occasion with the applicant's transportation consultant (Michael Bates, The Mobility Group), to gain clarity on the traffic analyses and projected pedestrian flows that were prepared and to coordinate internally about addressing concerns. Extensive deliberation was had on the coordination between the DOT and LAPD to direct pedestrians to transit services, off-site parking facilities, and discussions took place regarding scenarios where heavy crowds may compromise public safety. Calvin Hollis from Metro was helpful in informing the group about the proposed Pico Station improvements and its third party agreement with AEG on security, and their preliminary efforts to create a method by which event tickets can be grouped together

with, or serve as, Metro transit passes. Tomas Carranza from DOT was able to inform the group on the analyses that were prepared to coordinate street closures based on occupancy levels at the Convention Center, Event Center, Staples, and LA Live, as well as interim measures meant to mitigate safety concerns between vehicular traffic and pedestrian movement, including departmental coordination with the LAPD. In addition, Mr. Carranza shared some preliminary conditions developed to address SB 292, which requires that the Event Center engage in carbon neutrality and trip reduction programs. In concert with the applicant, measures were to be identified to help the Event Center achieve the Best NFL Trip ratio, ensuring the Event Center is reducing private vehicular trips to/from the site. This information was helpful to all departments as it is anticipated that vehicular traffic may affect emergency services, pedestrian movement, and infrastructure.

The final sub-committee meeting was held on April 19, 2012, whereupon a final list of recommendations was prepared and presented to the final Infrastructure Team meeting on July 12, 2012. The Infrastructure Team deliberated the merits of the recommendations; whereupon a finalized list was agreed upon.

These **recommendations** include:

Pedestrian Safety/Crowd Control

- Need for additional design features along sidewalks and rights-of-way at major intersections and near the Pico Transit Station;
- Removable and/or temporary bollards (permanent bollards were not recommended), and K-Rails, or similar pedestrian segregation barriers, including temporary pedestrian bridges (similar to those used during the X Games). The use of these measures should be further studied and analyzed for their effectiveness; and
- Improved access within the Convention and Event Center facilities to allow for better crowd flow between venues and use of Convention Center access points and interior pedestrian paths, when available, to facilitate ingress and egress to the Event Center

Venue Schedule Coordination

- Provide a mechanism between the applicant, the Convention Center, DOT, LAPD, and Fire, or an accessible calendar which notifies said City agencies about venue schedule and projected attendance should be developed.

Increased Personnel Costs

- Through the Development Agreement, Conditions of Approval, or a separate agreement, include a mechanism to capture costs associated with additional Police, Fire, and DOT resources utilized to service the Project site and associated special events.

Unified Command Center

- The applicant has agreed to provide a command center near the intersection of Chick Hearn Court and LA Live Way. Need for additional information about the size of the space, and for an inter-agency command system that will allow all City resources to communicate during operation of Farmer's Field/LA Live events. There is a concern that the facility proposed may not be adequate in size to sufficiently accommodate the coordinating departments.

Security Threat Assessment

- An analysis addressing potential bomb/terrorist attack scenarios is currently being prepared by the applicant and should be able to address how the architecture will withstand certain threats and identify a security plan or include measures to ensure the safety of the project site, employees, and the public. This Threat Assessment is now required as a mitigation measure in the project EIR.

Conclusion

With the development of these recommendations, the Infrastructure Team was able to provide the Planning Department with insight as to the needs of other City Departments. The Infrastructure Committee noted the benefit of having high ranking staff meet to review the various issues, discuss options, and develop consensus. It was suggested that the Mayor officially recommend to his successor to re-engage the Infrastructure Committee after the Event Center is operational to evaluate any recommendations offered here and permitted to work with the Event Center operator to identify any additional public infrastructure needs and to further develop possible solutions that may be implemented to the benefit of the City and the public welfare.

Meeting Dates

February 10, 2012

February 22, 2012

March 14, 2012

March 21, 2012

April 5, 2012

April 19, 2012

July 12, 2012