

Angels Gate Cultural Center Master Planning Meeting #2

Saturday, June 2, 2007, 10:00am – 12 Noon

Juliann Wolfgram: This is a workshop, an outreach meeting, inviting the community for their input into the Master Planning process for Angels Gate Cultural Center and Angels Gate Park as a whole. My name is Juliann Wolfgram, you probably didn't hear so I am reintroducing myself. I am the Chair of the Master Plan Steering Committee and I am also a member of the Board of Director's for Angels Gate Cultural Center. I am very pleased to see all of you here today, because we do want and need your opinions and input in this process before we can actually go forward. And my job is to make sure we go forward...so there we go, alright? This is the second of the community public outreach workshops. The first solicited input in general about the site, the topography, the structures that are on this site, the connectivity to this site, the signage, etc. And with that information in mind, with that input from the first public workshop, we sent our consultants off to incorporate that into some concepts. And that's hopefully what they are going to be presenting today. So that is the stage we are at, and at the end of today's meeting I'll let you know what the next step is going to be based upon today's outcome.

So let me right now go ahead and introduce our consultants, Jim Faul with Huitt-Zollars, Inc., in the blue shirt, his associate Peter Bernard, and Mark Yin, with Sasaki Associates. And I believe that Mark is going to be doing this part right here. OK? The conceptual processes, the analysis of the information that was collected at the last meeting, and then potential alternatives for those. So Mark?

Mark Yin: Thank you. Good morning. Thank you all for coming. I wanted to open and say it is really a great honor to be able to be here in front of you to work with you the community. I think we have generated a lot of nice ideas. We've built on things that you have seen before. One of the things that we will be referencing today is the vision plan which was prepared in June of last year. That has set the format or the basis for a lot of what we are addressing here as part of the Master Plan for the Cultural Center.

To my right, we have a plan right here hanging on the pipe, that is identifying all of the users, all of the tenants, all of the spaces within the Angels Gate Park. And, if you take a look at the pink area, that is essentially the limit of work or the boundary of the Cultural Center. So you can see by comparing the two, the blue area and the pink, you can kind of get an idea of the context of the Cultural Center within the park itself. And, we'll invite you later, and I think some of you already have, to come up closer to take a look at the relationship of your space, or if you are a neighbor or a person who uses the programs here at the Cultural Center, you'll get a better understanding of relationship, I should say the inter-relationship, of all of the users.

Why don't we go over here. At the last workshop, which I wasn't able to make it to, we talked about the analysis we go through whenever we approach a project of this sort. It's important, as you can probably understand, certainly understand, to really be able to assess what you are dealing with before you start to try to change it. The first assessment is talking about the physical characteristics of the property. In this plan, which we called the landscape zones and topography, we are investigating strictly the physical characteristics of the site. In these yellow bands, we are capturing or identifying the slopes of the site. As you know, we're on a really

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excellent promontory. I guess it would have to be so if the harbor defenses were to be set up here. Some of the best properties, right, are at the mouths of harbors and bays. Being able to look and identify what these contours mean. By contours I mean what is going on with topography. We have flat areas, we're built upon including Building H, which is where we are now. Directly adjacent to the Marine Exchange, to the north we have the LAUSD. You can see that despite boundaries or limitations or lines, we can get a better understanding of what the site is doing overall.

Down below on the next step where the Korean Friendship Bell is, there is another strip of fairly flat land. You can see there is terracing going down, this will figure in very importantly to the site. Looking at the ways in which the military has been able to capitalize on these physical characteristics, we can find new uses and a whole range of other things that open up in terms of possibilities. Things which include walkways, overlooks, new development or the enhancement of existing development. All of these things now can be made to take advantage of these characteristics.

So now we will start talking about the alternatives and these boards, which are kind of like a game show, isn't it? We're going to proceed through alternatives, there going to get more...take more commitment as we go through. We are going to become more...there will be much more scope. This Master Plan Alternative One really is representing the site as you see it today...as you see it right now. In the process of going through this, in terms of regulations, a no project alternative, is what we call it, is one of the legal alternatives that we deal with. And that is to assume that if there is are certain limitations or obstacles that we cannot overcome, then what happens to the project. This is the first alternative...nothing would happen, nothing would take place. Oh...Jim, sorry, before we do that, I just wanted to point out that this is an enlargement area now of that pink zone, and now we are talking strictly about the Cultural Center. Thank you.

Now we start to add layers into the idea of how we redevelop Angels Gate Cultural Center. One of the first things that we see is how do we create a gateway entry. How do we give identity and significance to the entry point to Angels Gate Cultural Center? To describe the state of the existing entry, I think would be to describe the history of the Cultural Center over the past 35 years. We have layers and layers of signage and identification has gone in and by all appearances it is a little less organized, or has been done without the benefit of a Master Plan. So, one of the first levels of work then that could take place would be to improve the identity of the gateway, improve the roadways that takes us up to the Cultural Center, in the auspices of what I would describe as streetscape which is a term you have probably heard with all of the recent development that has been going on in San Pedro. The streetscape menu, so to speak, would include roadway improvements, so that might mean widening roadways in order to accommodate things such as emergency access for fire vehicles, or other vehicle of that sort, improving the ability of the roadway to hold vehicles of certain weight...depending on what happens up here. Or, as you were just suggesting, widening the roadway to improve access, or maybe even include parking along the side. Streetscape improvement includes the provision for a walkway. I think on the greatest characteristics being the topography also makes accessibility

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a very important issue. How do we get everyone here...how can we provide accessibility for the entire community? So that is part of...that is another component. Then there is lighting, site lighting, adequate lighting for walkways, for orientation, particularly if it is later in the evening in the winter, or at night, and then of course, allowing people to be able to get around, how do you tell them where to go? You have to provide them with signage and wayfinding. That would take place from the entry, all the way into the heart of the Cultural Center, and would represent the first layer of work that could actually take place in developing the Cultural Center.

Then this next scheme...this next scheme is one you have seen in a different form. I had mentioned earlier the Vision Plan which was developed by Roto Architects in 2006, and what we've done here is to translate that into the format of this Master Plan. The Vision Plan, if you look at it in terms of scale, it is really dealing with a much broader idea. And now with the Master Plan ideas or concepts, we're starting to get closer in...we're starting to hone in to very specific relationships. What we have done is we have taken the idea of connectivity, which is something...which is one of those urban design components of any successful development...whether you want to call it a city, or town, campground, a Cultural Center. How do you get around? Can you get around easily? Can you see where you are going, or do you know where you're going to go? The connectivity shown here is represented by these blue lines which are walking paths. The blue lines necessarily bring one from South Gaffey and up the entry drive, but also allows you to connect to any and all of the uses within the Cultural Center itself. This walkway can take many different characters. It could just be a walkway beside a widened road or parking lot, or it could also be a perimeter trail which capitalizes on the long views from the top of the slopes, or even trails that are developed as raised (we are seeing here) wooden walkways with widened areas like verandas where you can actually stop and sit. In some cases, we have these verandas adjacent to uses. We are looking at the ability to accommodate some sort of food service up here. The shape that you see here is predicated on the idea of a restaurant facility with a 150 person capacity, maybe 50 outside. And still...it's all concept. But that will be tied into improvements in green spaces. And I have seen earlier that we look back into what we have in terms of the physical site, but we also have cultural aspects, the use of this site as a military defense location. How can we reuse what is existing within Angels Gate, and that then starts to get towards the...well definitely towards the historical aspects, but also what sorts of things do we need to do now to make it more meaningful and relevant to life as we know it today. One of the main aspects that we look at in terms of planning this is sustainability. Sustainability in terms of storm water for instance, how do you collect that and where does it go. Sustainability in terms of acknowledging cultural precedence, the military museum, other uses in the past, but also sustainability in terms of what the center functions as, what new uses come in, what new audiences, or what new users will there be to come in...how do we make this a sustainable place from all aspects?

So as you can see, we've labeled this pretty well...in case I've miss anything, let me just go through quickly about some of the components we see here. There is an enclosed theatre situated in this western gun emplacement which would be accessed from the center through the existing roadway path. You would enter in through a berm and emerge out into the open bowl of the former emplacement. On its partner site, we have an exhibition site, or it could be a gallery,

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it could be a setting for a large art shows or performances. And these two being out on the perimeter gives this place extremely high level of quality in terms of light and access to views.

If we go back in then, we start to talk about the more private aspects of the Center, where the artists are, where the offices are, where clubs may be conveying or other community groups. This segregation into those different zones is part of creating a more distinct place. So we have the public area, we have the private area. It not unlike the way our homes are developed...right? We have living room and kitchen all together and the bedrooms are usually in the quieter zone. I think we should look at it in that way.

Now the Cultural Center of course, is that small red area within the blue. What that suggests is that we are surrounded by neighbors. We have a lot of other people in the park. How can we share resources in terms of accessibility, and being able to have visitors or even tenants and staff members who are here have access to the rest of the site. So what we are suggesting here with this arrow, which is another one of those blue walking paths, is how can we tie into our neighbors, for instance Fort MacArthur Military Museum? One idea is to have a historical interpretative walk. Now that is something that can generate a level of meaning throughout the entire park since it was its former use. This could be a walk...it could be self-guided, it could be tours... the idea being that we could transverse the site and understand what the uses were historically. We also have the ability to transverse down the slopes and tie into the Korean Friendship Bell zone where there is also the Hostel and the Izaak Walton League. That plan over there, when you get a chance, really gives you an idea of the concentration or the density of the neighboring uses are.

There is one item up here which is not labeled, it is the old cistern which is just out the window. This would be transformed into an exhibition space, there is some outdoor space associated with that, and there could be some other support building if that is something that seems appropriate.

There are some purple zones which are on the perimeter of the site, those we have termed as flex uses. Those are relatively flat areas that don't have a roadway, don't have parking, and don't have buildings on them. For a place like the Cultural Center, that's really expensive property so to speak. That is to say that there are things that can happen there which would enhance the programming of the Cultural Center. In turn, they could also provide support for community needs such as emergency staging zones for police, fire, military, or of whatever relief efforts that need to take place for the community of San Pedro.

Let's see...Jim, have I missed anything? OK. Yes Madam.

Audience Member: I was asking whether we had some further interest in the more remote history with the native population and what regard we are playing to the site just outside the window here, whether you could address that briefly.

Mark Yin: Yes, thank you very much. The native history or the remotely historical ancient history is yet another component that needs to be folded into this plan. Whether it is that

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particular location or if there is a better location, I think that is something the Master Plan and the community together can figure out, but it is not something that needs to be, well certainly not be ignored. I think that we all acknowledge that is an important part of the history of the site. Thank you.

Now we are going to move into Alternative Number Three. And the major difference that you will note between the two occurs in the development zone...and I am referring to the existing building stock. What we see here are buildings...now this is all conceptual still and I know they are drawn rather hard line...and sometimes it is hard to get away from that as architects and planners. But the idea here is that we are looking at building new. This scheme and number two was looking at all the advantages that could be had by keeping the existing buildings as they are...by cleaning them up, making them accessible, restoring them, insulating them, making them more purpose built in terms of what the likely tenants or the tenants are. OK, so that is the idea here, it maintains the character of the site as it is, an old military site that has been transformed, and there are certainly precedence for that.

This next scheme is looking at the idea of building new buildings which are more purpose built. Dimensions of the buildings are not for barracks, they actually for artist studios, or they are actually for classrooms, or offices. The efficiency in planning buildings, as you know, is one of the aspects that many tenants look for in terms of being able to attract a certain type of tenant, or whether it is environmental centers or more cultural centers, more users to enhance the Cultural Center. But it is also starting to look at the site not as just a military museum, in terms of the framework presented by these buildings, but lets take advance of the area that has been built upon but create more of a campus. The campus which has negative space and positive space, the negative space being the circulation and plazas and open space, which into the buildings, which is the positive space, can be oriented. So, that is what I would say we should take away when we look at this is transforming the campus as it is now into one that is more purpose built.

The circulation aspect, you see the blue lines which are the walkways, the improvement of the roadway coming up, those all remain the same as in Alternative 1A and Alternative 2. The idea here though is that we start to address the possibility that maybe there is something else that can be done with the area of the building in terms of crafting a campus, as contrasted with repurposing an existing building layout. It may be difficult for you to see from where you are, but at the bottom we have some narrative points here which are talking about the characteristics of the space becoming more community oriented. Anything that we add to this space is for the users and for the community. There is a public space and flex space throughout this area. So that would be the main plaza for the trail system that connects all of the buildings and uses. The idea that everything is an exhibition, everything is art...a very open definition of what art is or what art can be. And we have the quiet areas versus the more public area. Then we have the idea that we're being sensitive from a sustainable standpoint, something that I touched on briefly earlier. In terms of new design, which a scheme such as this in which we build new buildings, become more green I guess you could say, more sustainable...both from the materials that are used to construct it, to the quality of the spaces within, to the impacts it has to the site itself. So the idea is that we become much more environmentally sensitive. And then the last big thing

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was how do we get people outside. There is plenty of open space, but there isn't necessarily defined walkways to get on. It is nice to be able to course and transverse over the site, but I think there are many advantages to be had in actually crafting that sequence you go through as a pedestrian through all the spaces, as you connect to all the uses within the Angels Gate Cultural Center. So now I am going to rely once more on Jim in terms of anything I might have missed.

Juliann Wolfgram: Mark this is an absolutely wonderful idea. I have to admit that I am a little bit biased because I am a university educator. The idea of a campus that unifies not just the Cultural Center, but the entire Park, that at a university campus...and I will get on...this is my bias but I am going to give it to you anyway, you have different departments. You don't just have an art department at a university, you have a science department, you've got an economics department, you have a math department, and they represent all aspects of our community. I am thinking about the Park as a whole. So not only do we have cultural activities, but we may have educational activities and enlightenment activities. We can simply have the green open spaces to preserve the wild life and the natural vegetation that is up here at this site. Keep it open for the entire community as a whole. And that is what university campus' try to do. Now many of them aren't successful, especially those that are in the big cities, but I would like to task everybody to think about that aspect because this connectivity...the idea that we want to connect with our neighbors that already tenants here, and to invite new departments...and I am going to put it into the terms of a university...to invite new departments to join the university in our campus setting because they serve or provide a service to the community, that we can then incorporate them into this overall idea of the campus.

I mean this to me sounds like a perfect thing to do in terms of Master Planning the whole Park and thinking of our role visa via the rest of the tenants, the rest of the future users, the current and future users of the Park, at the same time maintaining, as Mark mentioned, sustainability. I do want to reiterate that the Board has unanimously decided that they really want to go green on anything that we do up here. That is one of the most important community inputs not just for the Board but the Master Plan Steering Committee. And I was at a meeting last night with the artists on-site and that was overwhelmingly a desire—to maintain the open space and the wildlife that is up here. So, think about that. I am asking you to think about the idea of a campus and the idea of all of us being able to work together even though you may be a mathematician, and I might be an artist, but we are still on the same campus, and we are still providing a service to the community as a whole. That idea, I think, is what...this is what our consultants are giving to us, and I really like that...I am excited about it... nobody is smiling, nobody is laughing, nobody is saying, yeah...this sounds great!

Audience Member: Question is inaudible.

Juliann Wolfgram: And that is true. So again, this is all part of the vision, and this is part of what we want your input on today. To take that one step further, I am going to ask Mark to go back on stage again.

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Mark Yin: Thank you Juliann. So yes, the comment we just heard was about keeping the existing building stock.

Audience Member: Refurbishing the existing structures and keeping the same footprint that we have now, I think is extremely important. Because I think a lot of us who have been in San Pedro all of our lives have seen situations where historic buildings have been raised and left vacant for years on end, and I would hate to see that happen here. I think also that, in terms of the other usages, that we can incorporate the gun batteries for entertainment. We just need to be a little imaginative and creative in the way we use the existing structures.

Mark Yin: Thank you very much. Part of what we will be doing for this Master Plan is to look specifically at what the buildings are doing now in terms of structural analysis. We have to understand if they are...actually, we just have to understand what is going on with them. I don't think that has been done before. Yes sir...in the back.

Audience Member: My thoughts kind of represent what Andrey just said...I was sitting here wondering how are...if you take financial considerations off the table for a minute...how will decisions be made between Alternatives One and Two, that is maintaining existing structures versus scrapping those structures and moving Alternative Three? What goes into that decision process?

Mark Yin: That is a good question. Thank you. The decision process for determining how the existing building stock or existing campus of the military barracks and buildings..if we take the money features off the table, then we start to look at if this is the most advantageous way to organize the Cultural Center. When I say Cultural Center of course, it is the tenants that we have now, and maybe also the tenants that we don't know yet that may be joining. I think that sort of analysis, where we take a look at relationships...what is most advantageous or best for these uses or tenants...those are the things that get weighed.

Audience Member: Question is inaudible.

Mark Yin: The question was who makes the final decision? That will be done with community input, but the decisions will be made by the Steering Committee and the Board of Directors. So, there is a definite process for that.

Audience Member: Excuse me, but have you done a hazardous material assessment of any of these structures?

Mark Yin: That's one of the things that will need to be done..yes. There is the necessity for the structural analysis, but yes there is definitely evaluations that need to be done for toxicity.

Audience Member: Well, you have asbestos cladding on the side of most of your buildings, you got...most likely lead based paints. Before you do any planning at all, you need to know what it is going to cost to bring these structures up to an acceptable standard. You do have a

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liability in using structures like this, which is a civil liability. Somebody could take advantage of that.

Mark Yin: Yep...yep...Yes that is right Sir. Nathan, did you want to say something?

Nathan Birnbaum: We are not completely in the dark about all of that. There is some technical stuff that we want to do in terms of engineering analysis, but we are aware of the lead paint, the asbestos, and we even costed it out a little bit of what the hazardous clean-up would cost. So, we have done some of that work. It's not that we have no idea about any of those questions. Did you have a comment directly on this?

Audience Member: Regardless of whether we tear these buildings down, you are still going to have to contain the hazardous substances when you tear 'em down and build something else. So that is all part of the cost of whatever you do. Who has jurisdiction, is it the State or is it the Parks and Rec. I am confused on that issue...who has jurisdiction over the situation.

Mark Yin: It is the Recreation and Parks Department that have the jurisdiction. But I wanted to say that the assessments you have both been touching on in terms of toxicity, materials, and the buildings, and anything that would need to be done to retrofit the buildings, renovate them for different uses, that is part of what we are looking at in this Master Plan. The stage we are in now, we are just coming up with concepts. But as Nathan was suggesting, there is still the cost assessment that is underway. Is that accurate to say, Jim?

Jim Faul: Please keep in mind that this is a Master Plan process. We are not into the construction document stage. We are not talking about tearing down facilities at this point. We are looking at big picture...future of this whole big site which is a beautiful site up here. It would be a shame to micromanage it and not take advantage of master planning it out. The other thing to remind everybody is that it is a consensus process, just like with all the other items that is going on in San Pedro. The other is that if you look...if you go back to if were not working on the buildings...we could still go back to here and still do improvements to the area up here. You could somewhere in between there. What we really want to do is to get public comment and get everyone to provide your input at this stage...the details, hazardous materials, structural analysis, structural assessment, those are coming out through the process, so to speak, but nothing is being talked about of being torn down at this very second. It is big picture planning concept. I really appreciate everyone thinking that.

Audience Member: I am from the Fort MacArthur Museum down the hill here, and for about the past 20 years we have been working to try to preserve and protect some of the historic elements certainly on this hillside. And it has been our contention to try and draw these structures and facilities up here in a more thematic district that includes the National Historic Site down on Pacific Avenue, the state historic site that's up at White's Pointe, along with the two national registered historic sites that are actually up here on this property as it is today. I think most of the changes you are talking about making here are in the end going to trigger a Section 106 Review. And my question is, have you looked into those requirements at this point?

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Because most of the construction changes you are talking about here, even if it is on a wide view at the moment, are going to require the Federal Government to be involved, they are going to be requiring the Department of the Interior's approval for most of these changes. So has these been looked into so far?

Mark Yin: The components of what would need to be done in terms of those next steps, those are identified, but I think as Jim was just stressing, we are talking about the context of the larger idea. Not to discount the idea, or the fact that we still need to deal with something down the road when we get there, but we need to first capture the idea that resonates with the community, and with the needs of the Cultural Center. Thank you for your question. Oh...I don't know who is first.

Audience Member: Have the goals for this project already been established, or are you still developing those, and what is the intention of the square footage of the art studios and galleries?

Mark Yin: The question was, what are the goals of the project...I am going to paraphrase here...what is the vision for the square footage of the artist studios that will be provided? Is that pretty accurate? The goals of this project are to provide better services to the community...that would be one way to put it. And the community includes artists, other tenants that are on-site, the clubs, the organizations that share this space, but it also in terms of serving the community who comes out to use the space, to use the facilities and resources of the Cultural Center. In terms of the square footage and the spaces that will be planned into the Cultural Center for artist studios, I am not able to answer that exactly right now because that is not something that we have done. But generally speaking...oh here...I think Nathan will speak a lot better to that.

Nathan Birnbaum: Thanks Mark. I can tell you a couple of things quickly about your question. We can't know what our square footage requirements are yet. We're not there yet, that will happen in an architectural phase when we have determined what the more general concepts that we need in the space are. There are a lot of questions that go into that, as we understand the process, we're are not yet ready to say how many square feet exactly. We have a very general notion that we have a certain amount of square feet right now, and we are hoping to add certain amount...and a certain percentage of that on top of that. And that is all we know about square footage. But we are certainly are committed to having artist studios...we've always had artist studios and those rentals are a major part of our programming. So that is all we know about that. As far as the earlier question about the goals, the sustainability of the Cultural Center over the longer term, we now have a 30 year lease, has got to be the overriding goal. A facility that allows us to create programs that will have program participation and allow us to raise funds to bring people to the site for a variety of programs. Those are really the overriding goals. There are certain great difficulties that the Cultural Center has had over the last 25 years doing that. And, part of it is upkeep of buildings which have got hazardous material problems and space needs. For example, our performing arts needs are not met by the current situation, and the structure of the buildings is part of that problem. For example in this room, you can't hang a lighting grid because the building won't take it. So, we have experienced extreme limitations for years that we really need to address. And I think the business of bringing the public up here for

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more programming and more public spaces is equal to that...in terms of our goals. Does that address the question?

Audience Member: In your final design, I hope that you consider lighting or light blight, we are already exposed to huge amounts of it from the Harbor and it would be my hope...I am just putting it out there that there is not a whole lot of lighting here at night. Maybe it is one or two feet off the ground, not these big neon...thank you. And also the parking that you're showing, sidewalk and parking going up there that is still view corridor and I think that would be a shame to put cars where views are. And maybe if they are parking there it could be tucked back behind the buildings or something. I know it is more of a long walk, but perhaps you have a shuttle service, electric car shuttle service or something. Thank you. Oh...and power poles would probably blighted...we are blighted with all of these power poles out here, that don't have any historical significance...they sit there and take out views...if we could chop them out first thing...that would be great.

Mark Yin: Thank you very much.

Audience Member: Good Morning. My name is Adrian Novotny, I am a Professor of Anthropology at Long Beach City College and Cal State Long Beach. I used to live in Huntington Beach about 30 years ago and I watched the transformation of that beach while I lived there. It is now a commercial center. Talk to the people who have surfed there their whole lives about how they feel about that commercial center that has developed along Huntington strip. I don't even want to go there anymore, I don't think I can afford to park if I go there anyway. I would be very sad to see this beautiful hilltop transformed into a commercial campus, or whatever you want to call it. I have been working with native people...thank you...I have been working with native people for about fifteen years here. Every corner in Los Angeles has a Christian church or Synagogue. Where do the Native People go to pray...the original inhabitants of this land? That's one of the prime uses of this hilltop and I haven't heard a single word addressing these structures that are here now and are threatened with destruction. Because they are just what...pieces of wood...and native people come up here, largely powerless people. They're not key players in the decisions that are being made here and they need to be...they need to be...their more than 60,000 full blooded Indians in Los Angeles County, and thousands more who are beginning to recognize their own Indian ancestry...where do they go for their events? If this is transformed into a commercial center, believe me, it will lose the spirit that it now has. Native people come up here to see nature not buildings and campus' They want to see what is left of nature here. Also I understand that there is a Federal Law that says that when a federal agency seize to use land, it reverts to native people, what happened to that law. I want you to know those of you participating in a commercial development up here are treaty breakers, not treaties in the 18th and 19th Century, 20th Century we are still doing it. Why isn't somebody asking Elder's of the native community to speak at these types of meetings? And see what their interests are? I'm not saYin that it should be native only, the residence of San Pedro definitely love this place too, and many use it. Why can't we factor in the native use of the land as well? Thank you. (Audience applause)

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Audience Member: Good Morning, my name is Ken Park, I am the Chairman of the Board of Director of the Korean Friendship Bell Preservation Committee. We come from L.A.. I believe this is the second public hearing but we were just invited to this meeting. I do not know what happened in the first meeting, I don't know who made the decisions, but I am glad that I am here. They spend so much time and money for this Master Plan, but I think this Plan is flawed. Let me tell you why. Just as the gentleman has talked about, this Plan doesn't consider anything about Native American site. At the same time, it doesn't reflect anything about the Korean Community in L.A. or their Preservation Committee. I believe that this Steering Committee formed 2006, but we were never told about, never invited about, we never joined anything about. This whole project's core factor is Friendship Bell, which was given by the Korean Government and the Korean people to the cooperation of the 200 years American Independence...to the American people, to the American government...not only the people of San Pedro, but the whole nation. So therefore, it has to reflect our view, we have to participate to input our idea to make it more better, more master, Master Plan. Thank you. (Audience applause).

Mark Yin: Thank you. I want to give a short response to the last two speakers, and that is...regarding the native peoples. I think we did talk about this early on in this session here. It is imperative, I think that is what we just agreed while speaking with this lady, that the native peoples are recognized here. It is a site historically used, and there are many of the same qualities that were sought out then, that still remain. So that is something that will have to be protected within this Master Plan. It may not necessarily, as I was saYin earlier, sit within a particular location at this point. But I think with the proper community input, the correct sites will be found and it will be compatible with all the users of the Cultural Center. And then back to the Friendship Bell, what we are really looking at right here, we do look at it in context with the rest of Angels Gate Park. But we're really concern with the Master Plan of the Cultural Center which is a much smaller area within that pink zone...one of them is the Friendship Bell, the other is LAUSD, there is Fort MacArthur Military Museum, but right now we are looking at the Cultural Center. OK...I'm not counting very well but yes....

Juliann Wolfgram: We are still in the process of collecting input from the current tenants, the Association for the Korean Friendship Bell, that even includes Rec and Parks because they are also part. But we are still in the process of collecting information, handing out questionnaires, so that has to be incorporated. Today's meeting is for the public, the general public to come and give their input. We are specifically going out to these various groups, and certainly those groups that are represented here today are on our list of people we have contacted and we will continue to contact. Just to let you know, we are not done with that process yet, we are still collecting information from the current users and the potential users.

Audience Member: Good morning. My name is Hector Perez-Pacheco. (inaudible) I am a member of a Native American Organization, Can everybody hear me? Testing...testing... OK there we go. My name is Hector Perez-Pacheco, I'm a (sp?) Getcuneata from the Confederation of the (sp?) Nowanconsueyu. I am a speaker of the Harmony Keepers, we are a Native American Organization, and we've been involved with the Iron Circle Nation for over 13 or 14 years, since the beginning of the Gathering of the Elders. Before all of this, I would like to

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welcome all of you to native land, indigenous land, the land that our ancestors stepped on for thousands of years. We are not gone, we are alive. You are seeing a 100 percent native person. We are not gone, we are still here and we will be here until the end of time. So we welcome all of you to our land. And this site here is a sacred site, a site that the native people use to do ceremonies for thousands of years. And since the Gathering of the Elders has taken place, this ceremony has lifted our community, it has reached thousands of people, youth, children, individuals, that had little knowledge about their ancestral history and culture have open doors and windows where they have knowledge...and looked into themselves and found meaning to who they are. Within all those plans, I have not heard one word about the sacred site here, whatsoever. And on the decision making body here, there is not one native person, indigenous people, even though this here has always been native, indigenous land. So it tells me that the process is not over. But the process has not respected the native, indigenous people, to include them in the process. Because the first meeting...the individuals that were involved, the tribal members, (sp?) for the Gabriellino as well as the Iron Circle Nation, they were involved in this process. They were involved with none of this input, to my understanding. So it is real important to realize the even though much of the history in elementary, junior high school and high school doesn't speak about us, we are still here and we will be here. We demand respect, we demand input, and contribution to this process. (Audience applause).

Audience Member: May I say something? Hello, Hi, I am Laura Lowring. I am actually on the Board and I just wanted to make a statement for myself and other board members that are working on this project. First of all, this project is not designed at all. This is a very preliminary...those graphics you see in front of you are basically to illicit conversation, to look at scales and what the site can hold. Decisions have not been made as to what is going to occur on this site yet. We are here today to talk to all of you, to respect all of your positions, and make this a beautiful project for everybody that is here and the whole community. I also want to say that I am a lead designer, and that is one of the reasons that I chose to be on this Board. I care about this site, I care about the natives, nature, the history, and we are going to have a green site. It is going to be natural and more cultural, and more everything you want it to be, than it is now. The fort atmosphere basically destroyed some of the original nature. So we have to figure out how to put some of that back, how to go back and look at the Native Americans, and what they have brought this site and what we need to keep on the site. That is why we are here. We appreciate so much your input, but I just ask everybody to remember that no decisions have been made and we are here to respect you and hear you. And, this is going to be a beautiful place and we appreciate all of your help and involvement. Thank you. (Audience applause).

Nathan Birnbaum: If it is OK, I would like to just quickly also address one point of the history since not everybody may be aware that for some years...Marshall are you...the Gathering of the Elders...

Marshall Astor: Comment inaudible.

Nathan Birnbaum: '92. OK, so around 1992 we began annual co-hosting of Powwows which is called the Gathering of the Elders on this property out here which is generally about four days

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in October and that program continues and there certainly is nothing in our plans or anybody else's to suggest that that would not continue. That remains a really terrific co-hosting, you might say program, of the Cultural Center. And, this area is designated as flex in the area in which it has taken place in the past, and we would assume would continue to.

Audience Member: Hello. The last three speakers said some things that might clear a little bit up. I see that it does say flexible uses, so we of the indigenous community would like to ask that during this process that is now taking place, that we continue to be consulted...maybe even put somebody up there as a consultant, those who make the final decisions, to constantly have someone consulting from the native community. Because it does have flexible usage...so a flexible suggestion would be to leave it alone. (audience laughter). Maybe put a little gate around it, something there, it is part of our historical past, it is a part of our ancient past, it is a part of our community. Something that more than my people can learn from. We talked about education, it was mentioned that education was something that might be interesting to the community...or at least to some. Those sticks that are standing out there are not just sticks. That is our university right there. That is where we gather every year, not in our historical, ancient past, put in the present day today. We still gather there every year and we pass down our knowledge and history and our wisdom of our Elders. We have a tradition of respect for our Elders, for our old, and the experiences that they have. And we honor them in this way. We have them come from all over the country, even as far as Hawaii, because the native population over there in Hawaii are also our people. And they will come across the ocean to come speak with us here...their Elders, our Elders gathering. And they will pass down the knowledge, the wisdom, the history, the philosophies. And it is open to the public, you are all welcome to come. It happens every year...I don't know if everyone knows that it is open to the public...it is not only for our people, it is for everybody. Our old have something to pass down to all people. Even those of other races, those of other nations, their Elders, your Elders also have this knowledge. Some of it has been lost in some of our communities, but it something we would like to keep and maintain. You are all welcome to come. The other parts that you see...the sticks, those dome shapes, that is where we pray...not in our past, not in our ancient history. As was mentioned in the one sentence that was brought up earlier...it was only one sentence...historical and ancient...this is our present...like the brother said, we are still here, our activities are still taking place. What is historical is a tradition of relocating the natives when they are in the way. Anybody who would like to take part in the process of deciding to relocate the natives will be contributing to that tradition of relocating the natives. So, since this is a process and looks like we are going to be breaking up into groups to gain more input, that all of you who are taking part in this historical process, please consider that. To be a part of saving a native site rather than relocating the native site. Thank you. (Audience applause).

Audience Member: I would like to ask a question and then suggest a proposal of inclusion for this plan at this stage. Being a neighbor here, I often walk up here and do appreciate the open space and the wildness of it. It is a bit funky, but I still love it. I am looking at a manicured illustration, a conceptual image that impacts me as being overly manicured and problematic planning for what might happen as pop art in the since that we are talking about art on the present. My proposal is that with this plan being a part of the city, whether there's a percent for

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the arts planning initiative, I would like to suggest that they do go through the L.A. Cultural Arts (CAC or whatever planning they do for public art), they include a Native American team in the landscape art aspect of this, an individual or team of artists. Many Native American artists in the public now that have the credentials to do something like this, and we are all familiar with what can happen with the blight of art in a natural setting. And I am concern about that natural setting. Thank you.

Audience Member: Hello, my name is Jack Mendez, I am the Vice President with Peninsula Dog Parks. In 1997, there was a committee formed to decide what to do with White Pointe. We went through that process and tried to get some property there and were denied. We eventually ended up on Knoll Hill, and I am sure if you have been following in any local papers, we are in danger of losing that site. In 1999, when the final analysis was done on White Pointe, the Citizen's Committee went to Rec and Parks for the approval of its current use as a nature preserve. We went there, and the soccer people also went, and initially they were denied the use as a nature preserve until soccer found a spot (which they have), and all we got was a piece of paper saying we will look for a place for you. We are here today to ask you to include us in your plans, and we would like to use, if possible, Joan Milke Park which is currently used as an off-leach dog park which is illegal, but we would like to have it as a legal park. Thank you.

Mark Yin: Thank you. Before we continue our agenda...OK...OK...we'll take one more question, and then after this we are going to breakout into smaller groups so we can register all of your comments, the comments you have already given as well as the comments you may not have made already. One more? One more over here?

Audience Member: My name is Slobodan Dimitrov. Can you hear me? And I am a former board member of Angels Gate Cultural Center for a period of eight or nine years. And I was a board member during the mid-eighties through the mid-nineties. To clarify the relationship with the Native American presence here, is that originally it started with Iron Circle Nation who came to us and asked us if they could use a space to have their meetings. That is what it was. Out of that, there was a search that took place around the country for a site for the four-year cycle of holding events such as this on outside...OK? And out of the Iron Circle presence, we talked to the group that was putting together this event...this four-year event, and we said that they could use this space right here. This was at a time when Iron Circle Nation couldn't get an office, couldn't get a site, they had one area in Torrance I believe, but at the time Rec and Park wouldn't talk to them, the City Council's Office wouldn't talk to them, nobody would talk to them to allow them to have a presence up here. Angels Gate did...OK? We were a friendly neighbor that allowed them to come up here to use this space which in turn became this space right here. Now originally, this space was a four-year cycle...OK? And that is what it was nationally. They would travel around the country in four-year cycles to have gatherings to address the whole community's needs around the country...not just this peninsula. This is what I went through as a board member attending these meetings, some documented, some not, and this is how we came to this decision. Alright? So if there is any, how would you call it, gaps in people's memories, I would be glad to refresh them because I attended all of these meetings and I knew what was said at the time. Thank you.

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Mark Yin: Thank you very much. Why don't we...I am going to hand this over to Juliann.

Juliann Wolfgram: Do you have a question?

Audience Member: Just one more comment?

Juliann Wolfgram: OK...the reason why...I mean we have gone into a comment session, and it is best to document this in our breakout groups. So unless you have a specific question regarding the presentation of the analysis and the concept....

Audience Member: Inaudible.

Juliann Wolfgram: Other people have had their hands up as well. OK...we will take one more comment Ernie and then we will move into our breakout groups so that we can document these comments.

Audience Member: Well I thank you and appreciate that. My name is Ernie Lee and I'm a Co-Executive Director of the Korean Friendship Bell Preservation Committee. And I thank you all for the opportunity for me to come and speak with you. And, I wouldn't be exaggerating if I told you that if it weren't for the efforts and the allied relationship between the United States and South Korea, most likely I wouldn't be here today speaking before you. We have an allied-tied and blood relationship. Hundreds of thousands of lives were lost protecting the liberties and the tradition of democracy that could survive as a striving community today here in Los Angeles as well as in South Korea. So, this site that was presented to symbolize that is a tremendously important symbol for both of our communities. And I have two children that are growing up here, a four-year old and a seven-year old, who I would love to have enjoy and embody the idea of democracy and the liberty that this country represents for everybody who comes here. So in that sense, I would like to make sure that in all future discussions and the master planning part of it...that while we take a look at all of the Parks, some type of thematic recognition that ties in all of the histories, all of the cultures, all of the people that have inhabited this land. I mean one of the things that I remember distinctly from my high school days in Los Angeles is that one of the comments is that the land does not belong to us, but rather that we belong to the land. And we are probably sojourners in this place, and I am really glad to be sharing this time and place and space with you. But in some ways recognizing the past so it emboldens us to look at the future and preserve our identity for posterity Thank you very much. (Audience applause).

Juliann Wolfgram: Thank you. As we've gone into the commentary section, and that is really wanted the breakout groups for so that we can record and document all of those comments in writing. We have three table sections set-up, so if you wouldn't mind just picking one of those, we can divide into three, and raise all of these same issues in those breakout groups. We will have breakout monitors; I have members of the board here who will help with recording all of this documentation. If we could do that quickly because we are a little behind in our time schedule right now.

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I thank all of you for making the comments. Are also interested in what the next step will be. I don't want you miss that, OK? The couple of announcements that I have: one, this information presented today will be posted on our website, and our website is www.angelsgateart.org. And as we did with the first community workshop, we would also like to post all of the information that was recorded. I mean this is a community process and so please take a look at the website, look at the input that was not just generated by your own group, but from all of the three breakout groups. What we are going to be asking our consultants to do is to take that information, like we did in the first public workshop, and to incorporate into the next process...that is, we are still working on it. We have been personally been sending out mail, and this is regular mail, not email, talking to the tenants that are currently leasing park of the Park, and to potential future tenants, and we also need that input. We are also working with the Department of Recreation and Parks because they to have facilities up here that would impact any development of Angels Gate Park. So we are still in the process of collecting information.

At this point, tentatively, the next workshop will be scheduled for the week of July 16th, OK? So I am asking that everyone please, you know, keep your ears open, your eyes open, and look for the announcement of the exact and specific date for that next public workshop. But, oh yes, we will post it and we will be sending out flyers and emails. I know that this meeting did not get into our local papers, I don't know why that happened, but I will personally apologize for that because we are trying to get it out. Our first public workshop was announced through the media, I don't know why this one didn't make it.

The week of July 16th. Most likely a Saturday. I would prefer 10 through noon on a Saturday morning, so that would be what? July 21st? But it is tentative! It all depends on how far we can get with that input, how far the consultants can get with, not only the input that is coming in, but today's input as well. So that is why I said it is tentative. It is tentatively scheduled for that week, please pay attention so when we do send out the announcement we'll have the exact date. I would prefer it is a Saturday morning, like today.

I have one more announcement. The only other thing I want to say is that we did provide maps today, on the table as you came in, of the site. And hopefully you can take a walk around and look at the buildings, take a look at the grounds, look at the vegetation, look at the grounds, and maybe get to see some of the wildlife that comes out, although with this many people tromping around they generally don't come out. I also want to mention that today the Port is sponsoring free historic tours. You can catch a bus at the Fort MacArthur Military Museum to take a tour of historic San Pedro. Please do that...that is available. That is a part of the connectivity that we want to generate at this site. OK? Nathan?

Nathan Birnbaum: It is important to me to make my correction of something we spoke of earlier, and a lot of folks have left, so we will repeat this at the beginning of the next meeting. The Cultural Center has raised funds to master plan our lease area, and it has raised additional funds to, in effect, add to that the master planning of the entire park, which has been needed for so many years. But the final decision on the acceptance of any planning concepts that we put

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forward rests with the City of Los Angeles. The Department of Recreation and Parks has a Commission, the Park Commission, those folks are the ones who decide whether to accept a plan...whether to approve a plan or not...not the Cultural Center. What we are doing is we are paying for the consultants and trying to put together a plan, but we're not going to make a final decision about whether that plan is approved or not...the City of Los Angeles will. I just wanted to clarify that. Thank you all so much for coming, and it will be pretty quick when we come back in.