



Appendixes (Volume 1)

# Final Environmental Impact Report for the Balboa Park Plaza de Panama Project

Project No. 233958  
SCH No. 2011031074

May 3, 2012



THE CITY OF SAN DIEGO

# APPENDIXES

## VOLUME 1

- A: Notice of Preparation and Comments
- B-1: Historical Preservation Technical Report
- B-2: Cultural Resources Technical Report
- C: Centennial Bridge Photographic Survey
- D-1: Traffic Impact Analysis (***bound under separate cover***)
- D-2: Parking Demand Study
- D-3: Parking Structure and Transportation System Financial Projections
- E: Air Quality Technical Report

## VOLUME 2

- F: Biological Resources Letter Report
- G: Geotechnical Investigation
- H: Greenhouse Gas Emissions Analysis
- I: Phase I Environmental Site Assessment
- J: Preliminary Drainage Study
- K: Noise Technical Report
- L: Public Service Letters
- M: Water Demand Analysis
- N: Sewer Study
- O: Waste Management Plan
- P: Water Quality Technical Report

## **APPENDIX A**

### **Notice of Preparation and Comments**



**THE CITY OF SAN DIEGO**

**DEVELOPMENT SERVICES DEPARTMENT**  
Date of Notice: March 23, 2011  
**PUBLIC NOTICE OF THE PREPARATION OF A  
ENVIRONMENTAL IMPACT REPORT  
AND  
PUBLIC NOTICE OF AN ENVIRONMENTAL IMPACT REPORT  
SCOPING MEETING**  
IO: 21002440

---

**PUBLIC NOTICE:** The City of San Diego as the Lead Agency has determined that the project described below will require the preparation of an Environmental Impact Report (EIR) in compliance with the California Environmental Quality Act (CEQA). This Notice of Preparation of a project EIR and Scoping Meeting was publicly noticed and distributed on March 23, 2011. This notice was published in the SAN DIEGO Union Tribune and placed on the City of San Diego website at the following location on March 23, 2011, <http://www.sandiego.gov/city-clerk/officialdocs/notices/index.shtml>.

**SCOPING MEETING:** A public scoping meeting will be held by the City of San Diego's Development Services Department on **Thursday, April 14, beginning at 5:30 PM and running no later than 9:00 PM at The Balboa Park Ballroom, located at 2144 Pan American Road, San Diego Ca, 92101. Please note that depending on the number of attendees, the meeting could end earlier than 9:00 PM.** Verbal and written comments regarding the scope and alternatives of the proposed EIR will be accepted at the meeting.

Written/Mail-in comments may also be sent to Elizabeth Shearer-Nguyen, City of San Diego Development Services Department, 1222 First Avenue, MS 501, San Diego, CA 92101, or e-mailed to [DSDEAS@sandiego.gov](mailto:DSDEAS@sandiego.gov) referencing the Project Name (Balboa Park Plaza de Panama) and Project Number (233958) in the subject line within 30 days of the receipt of this notice/date of the Public Notice above. Responsible agencies are requested to indicate their statutory responsibilities in connection with this project when responding. An EIR incorporating public input will then be prepared and distributed for public review and comment.

**PROJECT NAME/NO.:** BALBOA PARK PLAZA DE PANAMA/233958

**COMMUNITY AREA:** Balboa Park

**COUNCIL DISTRICT:** 2 (Falconer) and 3 (Gloria)

**PROJECT DESCRIPTION:** BALBOA PARK MASTER PLAN AMENDMENT, CENTRAL MESA PRECISE PLAN AMENDMENT and SITE DEVELOPMENT PERMIT (SDP) to implement the Balboa Park Plaza de Panama Project ("proposed project"). Project goals include rehabilitation of the Plaza de Panama consistent with the original vision of a ceremonial plaza and gathering space by eliminating vehicle traffic from Plaza de California, El Prado, Plaza de Panama, and the Esplanade. Project elements include:

1. **Plaza de Panama.** Eliminate automobile traffic from the Plaza de Panama and adjacent promenades and remove parking from the Plaza.



2. **El Prado and Plaza de California.** Allow for pedestrian use of El Prado and Plaza de California by re-routing traffic to the bypass road.
3. **Bypass Road and Bridge.** Construction of a new two-way bypass road starting at the east end of the Cabrillo Bridge and continuing through the eucalyptus grove around the southwest corner of the Museum of Man to the Alcazar Parking Lot.
4. **Alcazar Parking Lot and Walkway.** Redesign the Alcazar Parking Lot to provide additional accessible parking as well as passenger drop-off, museum loading, and valet.
5. **Esplanade & Pan American Road.** Reclaim both the Esplanade and Pan American Road for pedestrian access by rerouting vehicle traffic west of Pan American Road.
6. **Parking Structure and Roof-top Park.** Construct a new parking structure with a roof-top park and garden at the location of an existing Organ Pavilion surface parking lot. The new multi-level underground structure would consist of 265,242 square-feet with 785 parking spaces on three levels. The new rooftop park would consist of 97,000 square-feet.

**Applicant:** Park and Recreation Department, City of San Diego and Plaza De Panama Committee

**Recommended Finding:** Pursuant to Section 15060(d) of the CEQA Guidelines, it appears that the proposed project may result in significant environmental impacts in the following areas: **Land Use, Transportation/ Circulation/Parking, Historical Resources, Air Quality/Odor, Biological Resources, Energy, Geologic Conditions, Greenhouse Gas Emissions, Health Safety/Hazardous Materials, Hydrology, Noise, Paleontological Resources, Public Services and Facilities, Public Utilities, Visual Effects/Neighborhood Character/Landform Alteration, Water Quality, and Cumulative Effects.**

**Availability in Alternative Format:** To request the City's letter to the applicant detailing the required scope of work (EIR Scoping Letter) in alternative format, call the Development Services Department at (619) 446-5460 immediately to ensure availability. This information is ALSO available in alternative formats for persons with disabilities; to request this notice in alternative format, call (619) 446-5446 or (800) 735-2929 (TEXT TELEPHONE).

**Additional Information:** For environmental review information, contact Elizabeth Shearer-Nguyen at (619) 446-5369. The Scoping Letter and supporting documents may be reviewed, or purchased for the cost of reproduction, at the Fifth floor of the Development Services Department. For information regarding public meetings/hearings on this project, contact the Project Manager, Michelle Sokolowski, at (619) 446-5278.

Cecilia Gallardo, AICP  
Assistant Deputy Director  
Development Services Department

**DISTRIBUTION:** See Attached.

**ATTACHMENTS:** Figure 1: Regional Location Map  
Figure 2: Project Vicinity map  
Figure 3: Conceptual Master Plan  
Figure 4: Site Plan  
Scoping Letter

Distribution:

FEDERAL

U.S. Fish and Wildlife Service (23)

STATE OF CALIFORNIA

CALTRANS, District 11 (31)  
California Department of Fish and Game (32)  
Department of Toxic Substance Control (39)  
Office of Historic Preservation (41)  
Regional Water Quality Control Board, Region 9 (44)  
Native American heritage Commission (222)  
State Clearinghouse (46A)  
CALTRANS, Division of Aeronautics (51)  
Native American Heritage Commission

CITY OF SAN DIEGO

Mayor's Office (91)  
Councilmember Lightner, District 1 (MS 10A)  
Councilmember Faulconer District 2 (MS 10A)  
Councilmember Gloria, District 3 (MS 10A)  
Councilmember Young, District 4 (MS 10A)  
Councilmember DeMaio, District 5 (MS 10A)  
Councilmember Zapf, District 6 (MS 10A)  
Councilmember Emerald, District 7 (MS 10A)  
Councilmember Alvarez, District 8 (MS 10A)  
City Planning and Community Investment Department  
    Long-Range Planning  
Development Services  
    EAS  
    DPM  
Park and Recreation Board, Design Review Committee (77)  
Fire and Life Safety Services (79)  
Library, Government Documents (81)  
City Branch Libraries (81A – 81KK)  
Park & Recreation Board (83)  
Real Estate Assets (85)  
Historical Resources Board (87)  
Park & Recreation, Jeff Harkness (89)  
City Attorney [2 Copies] (MS59)

OTHER AGENCIES, ORGANIZATIONS AND INDIVIDUALS

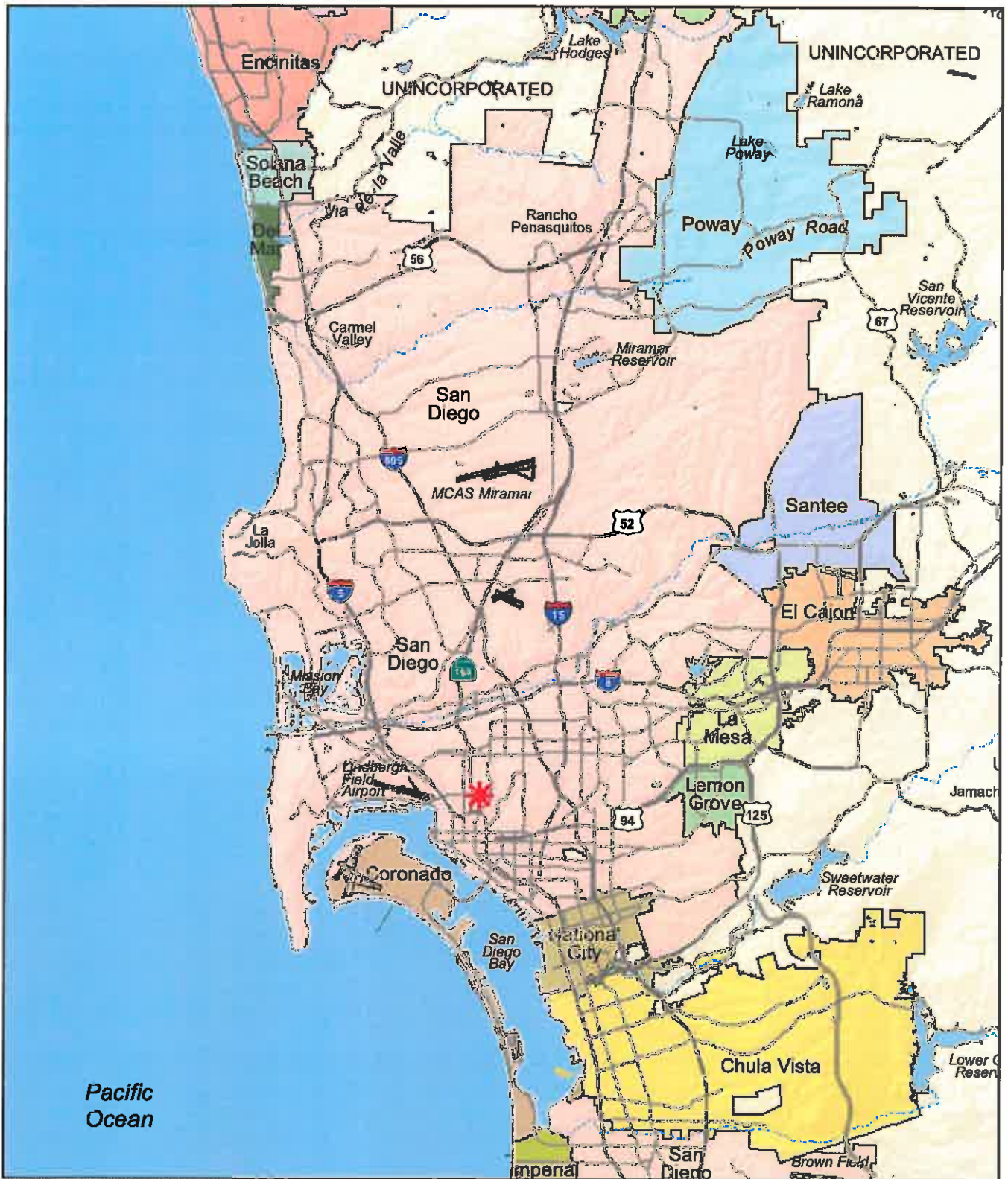
San Diego Association of Governments (108)  
Union Tribune City Desk (140)  
San Diego Chamber of Commerce (157)  
San Diego Convention & Visitors Bureau (159)  
Sierra Club (165)  
San Diego Natural History Museum (166)  
San Diego Audubon Society (167)  
Mr. Jim Peugh (167A)  
California Native Plant Society (170)  
Citizens Coordinate For Century 3 (179)  
Endangered Habitats League (182A)  
Community Planners Committee (194)  
Carmen Lucas (206)  
South Coastal Information Center (210)  
San Diego Historical Society (211)  
San Diego Archaeological Center (212)  
Save Our Heritage Organisation (214)  
Ron Christman (215)  
Louie Guassac (215A)  
Clint Linton (215B)  
San Diego County Archaeological Society, Inc. (218)  
Kumeyaay Cultural Repatriation Committee (225)  
Native American Distribution [Public Notice and Exhibits Only] (225A-R)  
Balboa Park Committee (226)  
Balboa Park Committee (226A)  
Balboa Club (223B)  
San Diego City College (238)  
Centre City Development Corporation (242)  
Centre City Advisory Committee (243)  
Greater Golden Hill Planning Committee (259)  
Hillcrest Business District (262)  
North Park Planning Committee (363)  
Burlingame homeowners Association (364)  
North Park Community Association (366)  
Middletown Property Owner's Association (496)  
Uptown Planner (498)

INTERESTED PARTIES (NOTICE AND EXHIBITS ONLY)

Committee of One Hundred  
Friends of Balboa Park  
Balboa Park Cultural Partnership  
Centro Cultural de la Raza

Marston House  
Museum of Photographic Arts  
Reuben H. Fleet Science Center  
San Diego Air & Space Museum  
San Diego Art Institute  
San Diego Automotive Museum  
San Diego Hall of Champions  
San Diego History Center  
San Diego Railroad Museum  
San Diego Museum of Man  
San Diego Museum of Art  
Timken Museum of Art  
Veterans Museum and Memorial Center  
World Beat Center  
Bon Temps Social Club  
Civic Dance Arts  
Marie Hitchcock Puppet Theater  
San Diego Civic Youth Ballet  
San Diego Junior Theatre  
San Diego Youth Symphony  
Spreckels Organ Pavilion  
Starlight Theatre and Starlight Bowl  
The Old Globe  
Balboa Park Carousel  
Balboa Park Miniature Railroad  
Balboa Park Visitors Center  
House of Pacific Relations Int'l Cottages  
Photographic Arts Building  
San Diego Zoo  
Spanish Village Art Center  
United Nations Building  
1935 (Old) Cactus Garden  
Alcazar Garden  
Australian Garden  
Botanical Building  
California Native Plant Garden  
Casa del Rey Moro Garden  
Children's Ethnobotany Garden  
Desert Garden  
Japanese Friendship Garden  
Marston House Garden  
Palm Canyon  
Rose Garden

San Diego Botanical Garden Foundation  
San Diego Floral Association  
San Diego Zoo Botanical Collection  
Veterans Memorial Garden  
Zoro Garden  
Balboa Park Activity Center  
Balboa Park Golf Complex  
Balboa Park Senior Lounge  
Balboa Tennis Club  
Lawn Bowling  
Morley Field Sports Complex  
Municipal Gymnasium  
Play Areas and Picnics  
San Diego Mineral and Gem Society  
Naval Medical Center San Diego  
The Prado at Balboa Park  
Albert's Restaurant  
Café in the Park  
Daniel's Coffee Cart  
Dinosaur Café  
Flight Path Grill  
Galileo's Café  
Home Plate Bar & Grill  
Lady Carolyn's Pub  
SDMA Sculpture Court Café by Guiseppe  
Snack Carts  
The Tea Pavilion  
Village Grill  
San Diego City College  
San Diego Archers  
Roosevelt Middle School, Dr. Arturo Cabello



M:\JOBS\416095\common\_gis\fig1\_nop.mxd 3/15/2011

 Project Location



City of San Diego – Development Services Department

**FIGURE 1**  
Regional Location





M:\W054\6055\common\_gis\fig2\_nop.mxd 3/17/2011

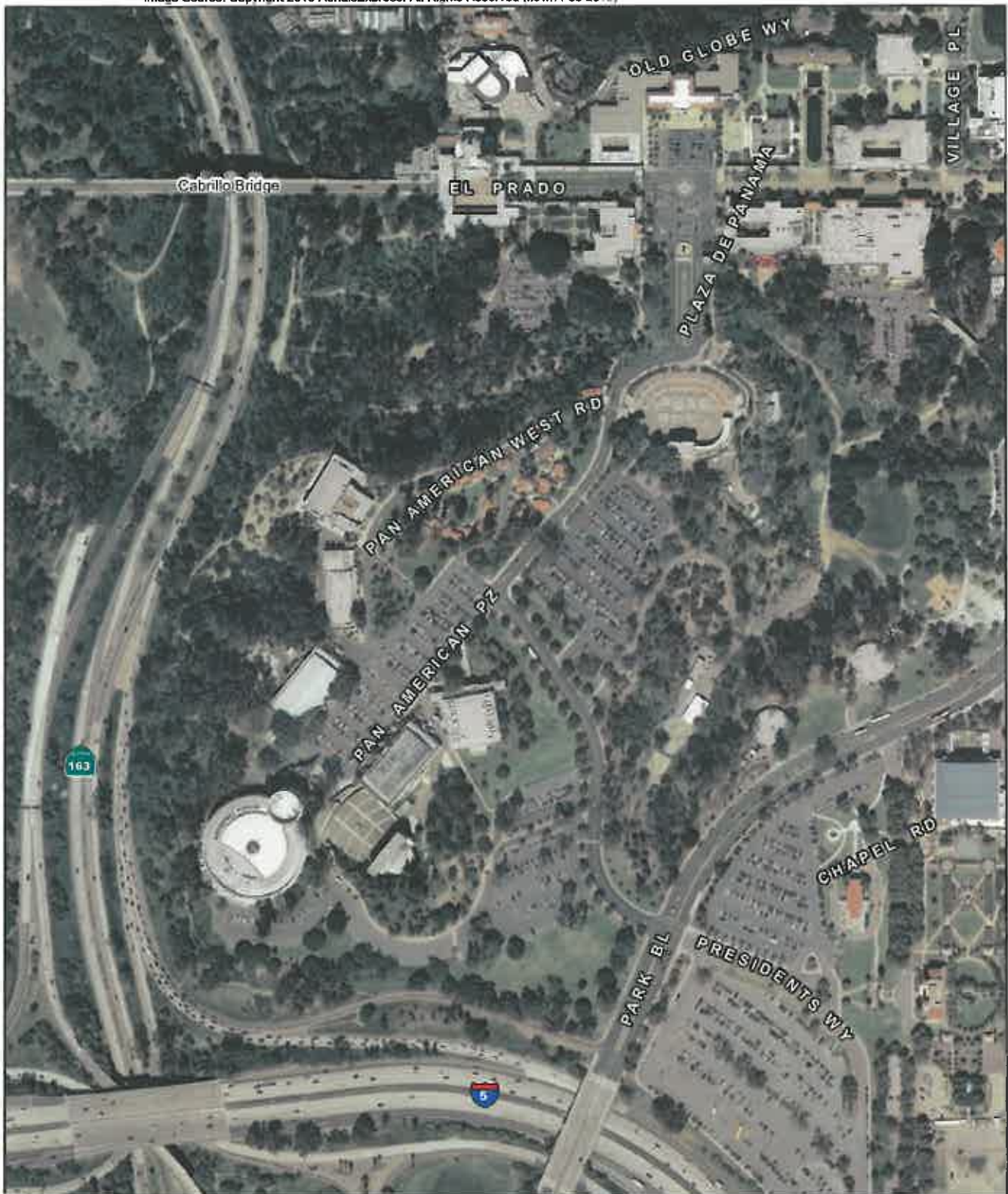


 Project Area



**FIGURE 2**  
Project Vicinity





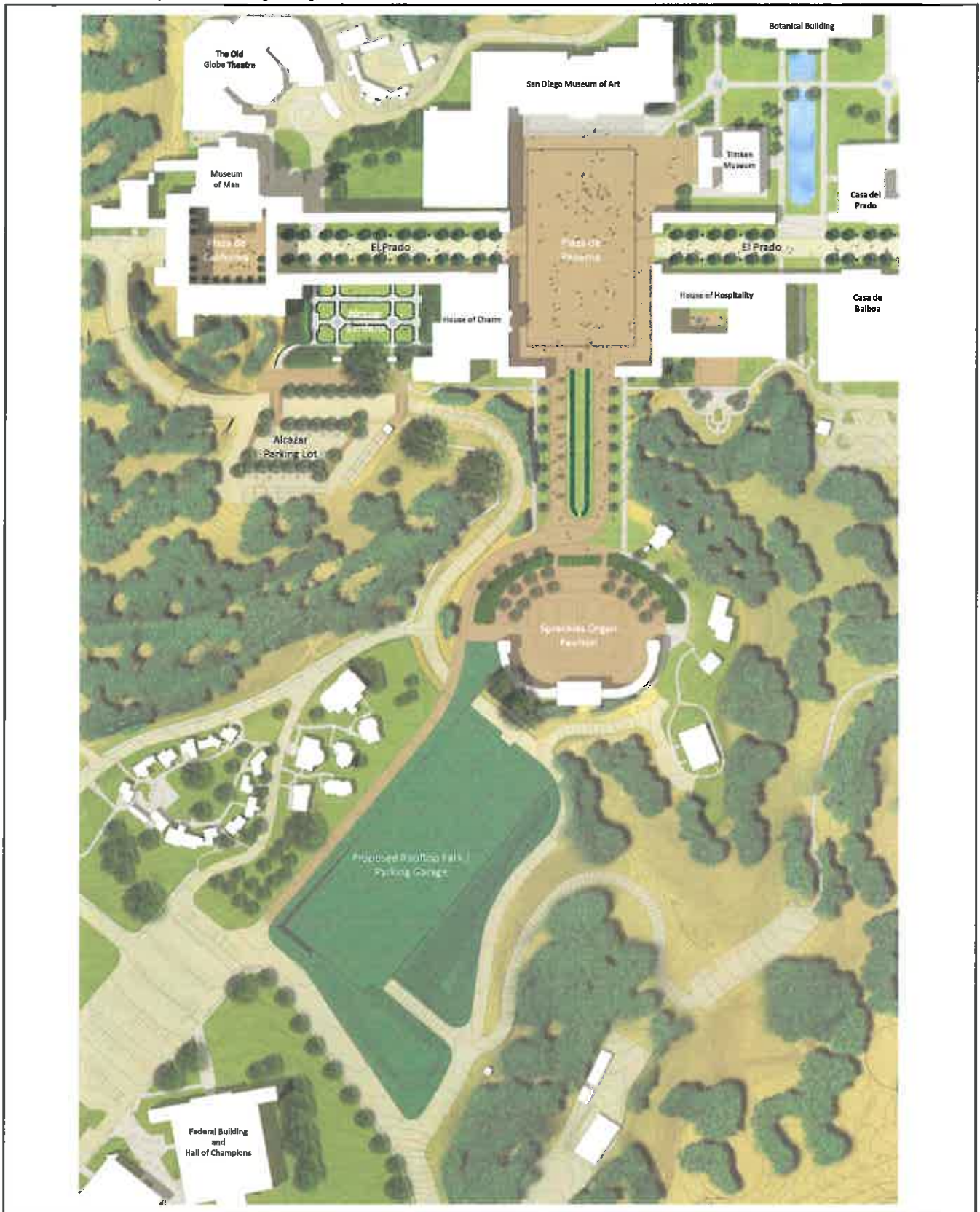
M:\JOBS\46095\common\_gis\fig2\_nop.mxd 3/15/2011



FIGURE 2  
Project Vicinity



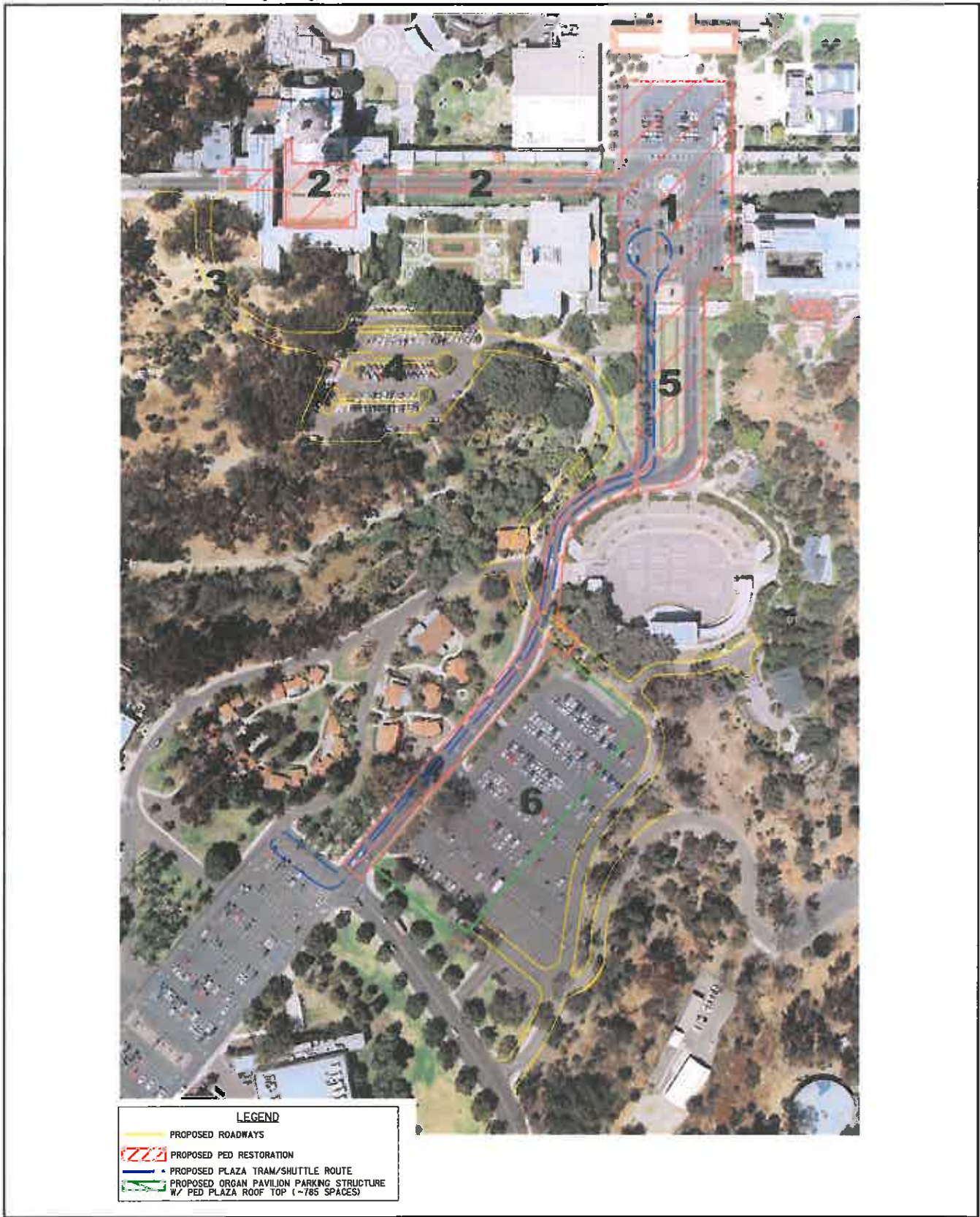
Map Source: Rick Engineering, March 2011



No Scale 







- 1 Plaza de Panama
- 2 El Prado and Plaza de California
- 3 Bypass Road and Bridge

- 4 Alcazar Parking Lot and Walkway
- 5 Esplanade and Pan American Road
- 6 Parking Structure and Rooftop Park

No Scale



**FIGURE 4**  
Site Plan





**THE CITY OF SAN DIEGO**

March 23, 2011

Mr. Mike While, P.E.  
Rick Engineering Company  
5620 Friars Road  
San Diego, CA 92110

**Subject: Scope of Work for an Environmental Impact Report for the Balboa Park Plaza de Panama Project - (Project No. 233958)**

Dear Mr. While:

Pursuant to Section 15060(d) of the California Environmental Quality Act (CEQA), the Environmental Analysis Section (EAS) of the City of San Diego Development Services Department has determined that the proposed project may have significant effects on the environment, and the preparation of an Environmental Impact Report (EIR) is required. Staff has determined that a project EIR is the appropriate environmental document for the Balboa Park Plaza de Panama project.

The purpose of this letter is to identify the specific issues to be addressed in the EIR. The EIR shall be prepared in accordance with the attached "City of San Diego Technical Report and Environmental Impact Guidelines" (Updated December 2005). A Notice of Preparation will be distributed to the Responsible Agencies and others who may have an interest in the project as required by CEQA Section 21083.9(a)(2) for projects that may have statewide, regional, or area-wide environmental impacts. A scoping meeting has been scheduled for Thursday, April 14, 2011. Changes or additions to the scope of work may be required as a result of input received in response to the Scoping Meeting and Notice of Preparation. In addition, the project may be adjusted overtime by the applicant and these changes would be disclosed in the EIR.

Each section and issue area of the EIR should provide a descriptive analysis of the project followed by a comprehensive evaluation. The EIR should also include sufficient graphics and tables to provide a complete description of all major project features.

The project that will be the subject of the EIR is briefly described as follows:

BALBOA PARK MASTER PLAN AMENDMENT, CENTRAL MESA PRECISE PLAN AMENDMENT and SITE DEVELOPMENT PERMIT (SDP) to implement the Balboa Park Plaza de Panama Project ("proposed project"). Project goals include rehabilitation of the Plaza de Panama consistent with the original vision of a ceremonial plaza and gathering space by eliminating vehicle traffic from Plaza de California, El Prado, Plaza de Panama, and the Esplanade. Project elements include:

1. **Plaza de Panama.** Eliminate automobile traffic from the Plaza de Panama and adjacent promenades and remove parking from the Plaza.
2. **El Prado and Plaza de California.** Allow for pedestrian use of El Prado and Plaza de California by re-routing traffic to the bypass road.
3. **Bypass Road and Bridge.** Construction of a new two-way bypass road starting at the east end of the Cabrillo Bridge and continuing through the eucalyptus grove around the southwest corner of the Museum of Man to the Alcazar Parking Lot.
4. **Alcazar Parking Lot and Walkway.** Redesign the Alcazar Parking Lot to provide additional accessible parking as well as passenger drop-off, museum loading, and valet.
5. **Esplanade & Pan American Road.** Reclaim both the Esplanade and Pan American Road for pedestrian access by rerouting vehicle traffic west of Pan American Road.
6. **Parking Structure and Roof-top Park.** Construct a new parking structure with a roof-top park and garden at the location of an existing Organ Pavilion surface parking lot. The new multi-level underground structure would consist of 265,242 square-feet with 785 parking spaces on three levels. The new rooftop park would consist of 97,000 square-feet.

## **EIR FORMAT/CONTENT**

The EIR serves to inform governmental agencies and the public of a project's environmental impacts. An EIR also proposes mitigation measures and alternatives that may reduce or avoid significant environmental impacts. The EIR must be written in an objective, clear, and concise

manner. Use graphics to replace extensive word descriptions and to assist in clarification. Conclusions must be supported with qualitative information, to the extent practicable.

Prior to the distribution of the draft EIR, Conclusions, which are attached at the front of the draft EIR, will also need to be prepared. The Conclusions cannot be prepared until an approved draft has been submitted and accepted by the City. The EIR shall include a title page that includes the Project Tracking System (PTS) number (233958) and the date of publication. The entire EIR must be left justified and shall include a table of contents and an executive summary of all of the following issues areas.

A. INTRODUCTION

Introduce the project with a brief discussion on the intended use and purpose of the EIR. Describe and/or incorporate by reference any previously certified environmental documents that address the project site. Briefly describe areas where the proposed project is in compliance or non-compliance with assumptions and mitigation contained in these previously certified documents.

B. ENVIRONMENTAL SETTING

The EIR shall describe the precise location of the project and present it on a detailed topographic map and regional map. Provide a local and regional description of the environmental setting of the project, as well as the zoning and land use designations of the site and its contiguous properties, area topography, drainage characteristics and vegetation. Include any applicable jurisdictional boundaries, land use plans and overlay zones that affect the project site, such as the City of San Diego General Plan. This section shall also discuss the provision of emergency services.

C. PROJECT DESCRIPTION

The EIR shall include a detailed discussion of the goals and objectives of the project and a project description. The description of the project shall include an overview of all major project features and phasing, including land use, grading quantities and locations, retaining walls (number of retaining walls and their individual heights and lengths), landscaping, drainage design, improvement plans, including any off-site components, vehicular access points, and parking areas associated with the project. The project description shall provide a discussion of all applicable discretionary actions required for the project (e.g. Site Development Permit), as well as a discussion of all permits and approvals required by federal, state, and other regulatory agencies.

D. HISTORY OF PROJECT CHANGES

This section of the EIR shall outline the history of the project and any physical changes that have been made to the project in response to environmental concerns raised during the City's review of the project.

E. ENVIRONMENTAL ANALYSIS

The potential for significant environmental impacts must be thoroughly analyzed and mitigation measures identified that would avoid or substantially lessen any such significant impacts. The EIR must represent the independent analysis of the City of San Diego as Lead Agency; therefore, all impact analysis must be based on the City's current "Guidelines for the Determination of Significance." Below are key environmental issue areas that have been identified for this project, within which the issue statements must be addressed individually. Discussion of each issue statement shall include an explanation of the existing project site conditions, impact analysis, significance determination, and appropriate mitigation. The impact analysis shall address potential direct and indirect impacts that could be created through implementation of the proposed project. Impacts of both scenarios shall be addressed in this section of the EIR.

LAND USE

- Issue 1: Would the proposal require a deviation or variance, and the deviation or variance would in turn result in a physical impact on the environment?**
- Issue 2: Would the proposal result in a conflict with the environmental goals, objectives, or recommendations of a General and/or Community Plan?**
- Issue 3: Would the proposal result in land uses that are not compatible with existing or planned surrounding land uses?**
- Issue 3: Would the proposal result in land uses that are not compatible with an adopted airport Comprehensive Land Use Plan?**

The project is located within the Balboa Park Community Plan area, bounded on the west and north by the Uptown Community Plan area, the Centre City Community Plan area to the southwest, the Greater Golden Hill Community Plan area to the southeast, and the Greater North Park Community Plan area to the east and northeast. The EIR will evaluate the proposed project's relationship with the land use policies and guidelines relative to the City's General Plan (2008), the Balboa Park Master Plan, and the Central



Mesa Precise Plan, as well as other relevant planning documents and applicable zoning ordinances. In addition, this section will address community character and the land use compatibility issues associated with the proposed project. The EIR will discuss the proposed amendments to the Balboa Park Master Plan and the Central Mesa Precise Plan.

The potential for any off-site compatibility and community character effects will also be analyzed. This analysis shall build upon the visual impact evaluation in the Aesthetics section of the EIR and would further describe the compatibility of scale and mass of the project elements with the surrounding area. The interface of the proposed project components with other existing park uses will be addressed through a compatibility analysis based on the analyses presented in the noise, air quality, historic, traffic, and aesthetics sections of the EIR. This section shall also describe the physical impacts resulting from the changes to Park operations as a result of the proposed project and develop recommendations for mitigation measures to reduce potentially significant impacts.

#### TRANSPORTATION/CIRCULATION/PARKING

- Issue 1:**        **Would the Proposal result in an increase in projected traffic, which is substantial in relation to the existing traffic load and capacity of the street system?**
- Issue 2:**        **Would the proposal result in a substantial impact upon existing or planned transportation systems and/or substantial alteration to the present circulation movement?**
- Issue 2:**        **Would the Proposal result in an increased demand for offsite parking and/or effects existing parking?**
- Issue 3:**        **Would the Proposal project result in an increase in traffic hazards to motor vehicles, bicycles or pedestrians?**

The analysis in this section of the EIR shall identify potential impacts to the traffic and circulation system. A traffic study, consistent with the City's Traffic Impact Study Manual and approved by City staff, will be prepared and included as an appendix to the EIR. A summary of the approved traffic study shall be included in the body of the EIR. It shall address the effect the proposed project would have on the Park's internal circulation system as well as its' effect on the existing and future surrounding circulation system. The analysis shall focus on segment and intersection conditions for near term

and future conditions, with or without the project. Quantified volumes shall be provided for existing, existing plus cumulative projects, existing plus cumulative projects plus project and horizon year without and with project traffic conditions. The traffic section shall also compare the existing and proposed parking facilities and the potential for the new facilities to affect the circulation system.

HISTORICAL RESOURCES (ARCHEOLOGICAL AND BUILT ENVIRONMENT)

- Issue 1:**        **Would the Proposal result in an alteration, including the adverse physical or aesthetic effects and/or the destruction of a prehistoric or historic building (including architecturally significant building), structure, or object or site?**
- Issue 2:**        **Would the Proposal result in any impact to existing religious or sacred uses within the potential impact area?**
- Issue 3:**        **Would the Proposal result in the disturbance of any human remains, including those interred outside of formal cemeteries?**

Balboa Park is a National Historic Landmark (NHL) with two distinct districts: the Palisades and El Prado. Because Balboa Park is listed on local, state, and national registries as well as being a NHL, any work within the Park must be in compliance with existing state and national environmental policies and guidelines for rehabilitation must be followed for any work within the Park. The Secretary of the Interior's *Standards for the Treatment of Historic Properties* and *Standards for Rehabilitation* have been developed to guide work undertaken on historic properties. The EIR section shall be based upon a historic resources technical report prepared in conformance with the requirements of *Standards for Rehabilitation* as well as the requirements of CEQA as they relate to historical resources. The EIR shall analyze the potential for any impacts to historic resources resulting from the proposed project and identify mitigation measures to address those impacts.

In addition, the project site may be within proximity of recorded archaeological sites. An archaeological record search shall be conducted for the project area (area of potential effect) to access any recently recorded sites that may be adversely impacted by the development proposal. A report shall be prepared in accordance with the *City of San Diego's Land Development Code Historical Resources Guidelines* (amended April 30, 2001) and shall be summarized within the EIR. This report shall assess the project's potential for impacting prehistoric resources through grading activities (e.g. bridge abutments and parking structure), and discussed in the EIR. If appropriate, the EIR shall identify

requirements for archaeological monitoring during grading operations and specify mitigation for any discoveries.

AIR QUALITY/ODOR

- Issue 1: Would the proposal conflict with or obstruct the implementation of the applicable air quality plan?**
- Issue 2: Would the proposed project violate any air quality standard or contribute substantially to an existing or projected air quality violation?**
- Issue 3: Would the proposed project expose sensitive receptors to substantial pollutant concentrations including air toxics such as diesel particulates?**

The EIR shall describe the region's climate and the San Diego Air Basin's current attainment levels for state and federal ambient air quality standards. An air quality technical analysis shall be conducted and included as an appendix to the EIR. The air quality analysis shall discuss the proposed project's impact on the ability of the San Diego Air Basin to meet regional air quality strategies and the project's consistency with the California Air Resources Board Air Quality and Land Use Handbook. The section and technical report shall discuss both the potential stationary and non-stationary (i.e., vehicular) air emission sources associated with construction and operation of the proposed project. The technical report and EIR section shall include estimates of total project-generated air pollutant emissions, discussion of potential dust generation during construction, evaluation of carbon monoxide hot spots, and any proposed emissions reduction design features or dust suppression measures that would avoid or lessen emissions or dust-related impacts to sensitive receptors within the area.

BIOLOGICAL RESOURCES

- Issue 1: Would the Proposal result in a substantial adverse impact, either directly or through habitat modifications, on any species identified as candidate, sensitive, or special status species in the MSCP or other local or regional plans, policies or regulations, or by the California Department of Fish and Game (CDGF) or U.S. Fish and Wildlife Service (USFWS)?**
- Issue 2: Would the proposal result in a substantial adverse impact on any Tier I Habitats, Tier II Habitats, Tier IIIA Habitats, or Tier IIIB Habitats as**

**identified in the Biology Guidelines of the Land Development Manual or other sensitive natural community as identified in local or regional plans, policies, regulations, or by the CDFG or USFWS?**

**Issue 3: Would the proposed project interfere substantially with the movement of any native resident or migratory fish or wildlife species or with established native or resident migratory wildlife corridors, including linkages identified in the MSCP, or impede the use of native wildlife nurseries?**

**Issue 4: Would the proposed project result in the introduction of invasive species of plants into the area?**

**Issue 5: Would the proposed project conflict with the provisions of an adopted Habitat Conservation Plan (HCP), NCCP, or other approved local, regional, or state habitat conservation plan, either within the MSCP or in the surrounding area?**

Vegetation and sensitive wildlife directly or indirectly affected by the proposed project shall be fully discussed in this section of the EIR. A biological resources report for the site will be prepared in accordance with the City of San Diego's *Biological Review References* (July 2002) and will be included as an appendix to the EIR. The report must identify any MSCP covered and narrow endemic flora and fauna that exist or have a potential to exist in the area of the project site, and any impacts to sensitive flora and fauna, as well as discuss proposed mitigation measures for any impacts.

#### ENERGY

**Issue 1: Would the construction and operation of the proposed project result in the use of excessive amounts of electrical power?**

**Issue 2: Would the Proposal result in the use of excessive amount of fuel or other forms of energy (including gas, oil, etc.)?**

CEQA required that potentially significant energy implications of a project be considered in an EIR to the extent relevant and applicable to the project. Particular emphasis on avoiding or reducing inefficient, wasteful, and unnecessary consumption of energy should be included in this section. Address the estimated energy use for the project and assess whether the project would generate a demand for energy (electricity and/or natural gas) that would exceed the planned capacity of energy suppliers. A

description of any energy and/or water saving project features should also be included in this section (cross reference with the Greenhouse Gas Emissions and Land Use [Conservation Element] sections as appropriate). Describe any proposed measures included as part of the project or required as mitigation measures directed at conserving energy and reducing energy consumption. Ensure that this section addresses all issues described within Appendix F of the CEQA Guidelines.

#### GEOLOGIC CONDITIONS

- Issue 1:** Would the Proposal expose people or structures to geologic hazards such as earthquakes, landslides, mudslides, ground failure, or similar hazards?
- Issue 2:** Would the Proposal result in a substantial increase in wind or water erosion of soils, either on- or off-site?
- Issue 3:** Would the Proposal be located on a geologic unit or soil that is unstable or that would become unstable as a result of the project, and potentially result in on- or off-site landslide, lateral spreading, subsidence, liquefaction or collapse?

The project site is located in a seismically active region of California where the potential for geologic hazards, such as earthquakes and ground failures exists. Therefore, a geologic technical report shall be prepared in order to assess any potential geotechnical constraints associated with the proposed project features (e.g., grading necessary for a new bypass bridge and road and excavation for the new parking structure). According to the City of San Diego Seismic Safety Study (1995 edition), the project site is located within Geologic Hazard Zones 51 and 52. Zone 51 is characterized as "level mesa – underlain by terrace deposits and bedrock, nominal risk", while Zone 52 is described as "other level areas, gently sloping to steep terrain, favorable geologic structure, low risk". The EIR shall be based on the geotechnical study and shall include a description of the geologic and subsurface conditions in the project area and the general setting in terms of existing topography, geology (surface and subsurface), tectonics, and soil types. The constraints discussion shall include issues such as the potential for liquefaction, slope instability, and landslides.

#### GREENHOUSE GAS EMISSIONS

- Issue 1:** Would the Proposal generate greenhouse gas emissions, either directly or indirectly, that may have a significant impact on the environment?

**Issue 2: Would the Proposal conflict with any applicable plan, policy or regulation of an agency adopted for the purpose of reducing the emissions of greenhouse gases?**

The EIR shall analyze the project's contribution to emissions of greenhouse gasses associated with vehicle trips, the typical energy and water use, and other factors associated with the proposed project. The City of San Diego currently does not yet have adopted greenhouse gases (GHG) Thresholds of Significance for CEQA. Therefore, the City of San Diego is utilizing the California Air Pollution Control Officers Association (CAPCOA) report "CEQA & Climate Change" dated January 2008 as an interim guideline to determine whether a GHG analysis would be required. The CAPCOA report references the 900 metric ton guideline as a conservative threshold for requiring further analysis and mitigation. Therefore, the proposed project will be analyzed to determine whether it exceeds the 900 metric ton screening threshold. Based on this screening guideline, the proposed construction may be required to complete a GHG Emission analysis in order to determine what, if any cumulative impacts would result through project implementation. An analysis of existing versus proposed emissions shall be completed. A technical report shall be prepared and will be included as an appendix to the EIR. The EIR shall summarize the results of the report, including identification of the net GHG emissions identified. In addition, the project may also be required to implement project features to reduce the emission by 28.3 percent (consistent with the 2020 "Business-As-Usual" model from the California Air Resources Board [CARB]).

HEALTH AND SAFETY/HAZARDOUS MATERIALS

**Issue 1: Would the proposed project be located on a site which is included on a list of hazardous materials sites compiled pursuant to government code section 65962.5 and, as a result, create a significant hazard to the public or environment?**

**Issue 2: Would the proposed project impair implementation of or physically interfere with an adopted emergency response plan or emergency evacuation plan?**

The EIR shall address the potential for hazardous materials on-site. A Phase I Environmental Site Assessment (ESA) is required and shall be discussed within this section of the EIR. The assessment shall consist of an evaluation of the potential presence of hazardous materials and the expected nature of these materials that may be

on the site and within a one-mile radius of the subject site. The assessment shall also recommend appropriate mitigation if necessary. The EIR shall also include a discussion of emergency evacuation and emergency vehicle access.

#### HYDROLOGY

- Issue 1: Would the proposed project result in an increase in impervious surfaces and associated increased runoff?**
- Issue 2: Would the proposal result in a substantial alteration to on and offsite drainage patterns due to changes in runoff flows rates or volumes?**

A hydrology/drainage study consistent with the City's Storm Water Standards (adopted March 2008) shall be prepared to address the proposed project's potential (e.g. bypass bridge and parking structure) for impacting the hydrologic conditions within the project area and downstream and recommend drainage design techniques to reduce runoff volumes and velocities, if appropriate. The report shall include examples of potential best management practices (BMPs) and outline programs that can be used during and post-construction and discuss the project's compliance with the City's Storm Water Standards. The findings in the report and required mitigation measures shall be reflected within this section of the EIR and the report shall be included as an appendix to the EIR.

#### NOISE

- Issue 1: Would the proposed project result in a significant increase in the existing ambient noise levels that would expose sensitive receptors to noise levels which exceed the City's adopted Noise Ordinance?**
- Issue 2: Would the proposed project result in the exposure of people to current or future transportation noise levels, which exceed standards established in the Transportation Element of the General Plan?**

A noise technical study shall be prepared and included as an appendix to the EIR. The analysis in this section of the EIR shall identify the potential for project construction and operations to adversely affect nearby Park uses. The analysis must also calculate the traffic noise levels associated with the proposed new bypass bridge and roadway and the parking structure in the build-out condition and identify mitigation measures, as appropriate. The project's potential impacts to existing ambient noise levels within the project area shall be discussed.



#### PALEONTOLOGICAL RESOURCES

**Issue 1: Would the proposed project require over 1,000 cubic yards of excavation in a high resource potential formation or over 2,000 cubic yards of excavation in a moderate resource potential formation that would result in the loss of significant paleontological resources?**

The geological formations underlying the project areas are considered moderately paleontologically sensitive and may contain well-preserved, rare, and significant paleontological fossil materials that could provide important information about the evolutionary history of our area. There is a potential for grading operations (i.e., parking structure excavation) to impact previously undisturbed portions of these formations and impact unknown fossil deposits. The EIR shall discuss the planning area's geologic composition as it relates to fossiliferous potential and include paleontological monitoring as a mitigation measure, if determined to be required.

#### PUBLIC SERVICES AND FACILITIES

**Issue 1: Would the proposed have an effect upon, or result in a need for a new or altered governmental services in parks or other recreational facilities, Police Protection, Fire/Life Safety Protection, or maintenance of public facilities (including roads)?**

The EIR shall include discussions of potential impacts to City of San Diego public services as a result of implementation of the proposed project. Please refer to the City of San Diego's Significance Determination Thresholds for further clarification on specific questions related to the issues. This section shall also discuss impacts to water supplies resulting from the increased irrigation water demands resulting from the landscaping improvements. This section should reference a Water Supply Assessment (WSA) if applicable. This section should also discuss the project's construction and operational effects on the City's ability to handle solid waste.

#### PUBLIC UTILITIES

**Issue 1: Would the proposed project result in the need for new systems or require substantial alterations to existing utilities including water infrastructure, wastewater infrastructure, storm water drainage, water conservation, energy or solid waste disposal?**

The EIR shall include discussions of potential impacts to City of San Diego public utilities as a result of implementation of the proposed project. Public utilities to be analyzed within this section include water, sewer and landfills. This section shall also discuss impacts to water supplies resulting from the increased irrigation water demands resulting from the landscaping improvements. This section should reference a Water Supply Assessment (WSA) consistent with Senate Bill 610, if applicable. This section should also discuss the project's construction and operational effects on the City's ability to handle solid waste.

VISUAL EFFECTS/NEIGHBORHOOD CHARACTER/LANDFORM ALTERATION

- Issue 1:** Would the project affect the visual quality of the area, particularly with respect to views from public viewing areas, vistas, or open spaces as identified in the community plan?
- Issue 2:** Would the proposal have an architectural style or use of building materials in stark contrast to adjacent development where the adjacent development follows a single or common architectural theme?
- Issue 3:** Would the proposed project result in a substantial change to natural topography or other ground surface relief features, or result in the loss, covering, or modification of any unique physical features such as a natural canyon or hillside slope in excess of 25 percent gradient?

The EIR shall include an analysis of the extent to which the components of the proposed project represent a significant change in the nature of the Balboa Park visual setting and context. Notably, the proposed bypass road and bridge and parking structure shall be addressed within this section. The discussion shall incorporate visual simulations of these and other project features in order to more accurately depict the existing and proposed aesthetic appearance. This section of the EIR shall discuss the height, bulk, and scale of new components (e.g. the bypass road/bridge and parking structure), the proposed architectural design and new landscaping elements.

The visual quality discussion would be closely tied to, and would reference, discussions found within the Land Use section of the EIR and would discuss project consistency with the Balboa Park Master Plan and Central Mesa Precise Plans. Similarly, this section should closely relate to the Historic Resources section of the EIR and reference discussions appearing in that section relative to consistency of the proposed architecture and landscaping with the historic fabric of the Park. The EIR shall also include an

evaluation of potential impacts on the natural landforms within the project site due to the proposed grading (e.g. bridge abutments and excavation for the parking structure).

#### WATER QUALITY

**Issue 1: Would the Proposal result in an increase in pollutant discharge, including downstream sedimentation, to receiving waters during or following construction, including discharge to an already impaired water body?**

A water quality technical report consistent with the City's Storm Water Standards (adopted March 2008) shall be prepared and included as an appendix to the EIR. Increases in impervious surfaces could potentially result in significant erosion and subsequent sedimentation downstream. Water quality is affected by sedimentation caused by erosion, by runoff carrying contaminants, and by direct discharge of pollutants (point-source pollution). As land is developed, the impervious surfaces send an increased volume of runoff containing oils, heavy metals, pesticides, fertilizers, and other contaminants (non-point source pollution) into adjacent watersheds. Therefore, the EIR shall discuss how the proposed project could affect water quality within the project area and downstream.

F. SIGNIFICANT ENVIRONMENTAL EFFECTS WHICH CANNOT BE AVOIDED IF THE PROPOSED PROJECT IS IMPLEMENTED

This section shall describe the significant unavoidable impacts of the projects, including those significant impacts that can be mitigated but not reduced to below a level of significance.

G. SIGNIFICANT IRREVERSIBLE ENVIRONMENTAL CHANGES

In conformance with CEQA Section 15126.2(b) and (c), the EIR shall discuss the significant environmental effects which cannot be avoided if the proposed project is implemented; and the significant irreversible changes that would result from the implementation of the proposed project. Address the use of nonrenewable resources during the construction and life of the project.

H. GROWTH INDUCEMENT

The EIR shall address the potential for growth inducement through implementation of the proposed project. The EIR shall discuss the ways in which the proposed project could foster economic or population growth either directly or indirectly. Accelerated

growth could further strain existing community facilities or encourage activities that could significantly affect the environment. This section need not conclude that growth-inducing impacts, if any, are significant unless the project would induce substantial growth or concentration of population.

I. CUMULATIVE IMPACTS

When the proposed project is considered with other past, present, and reasonably foreseeable projects in the project area, implementation could result in significant environmental changes which are individually limited but cumulatively considerable (i.e., substantially contribute to global climate change due to emissions of greenhouse gasses). Therefore, in accordance with Section 15130 of the CEQA Guidelines, potential cumulative impacts shall be discussed in a separate section of the EIR.

J. EFFECTS FOUND NOT TO BE SIGNIFICANT

The City of San Diego as Lead Agency has determined that the following issue areas are not potentially significant with the proposed project and do not require analysis in this EIR: Agricultural Resources, Energy Conservation, Mineral Resources, Population and Housing, and Public Services. However, if these or other potentially significant issue areas arise during the detailed environmental investigation of the project, consultation with EAS staff is required to determine if these or other issue areas need to be addressed within the EIR. Additionally, as supplementary information is submitted, the EIR may need to be expanded to include additional areas.

K. ALTERNATIVES

The EIR shall place major attention on reasonable alternatives which avoid or reduce the project's significant environmental impacts. These alternatives shall be identified and discussed in detail, and shall address all significant impacts. The alternatives analysis shall be conducted in sufficient graphic and narrative detail to clearly assess the relative level of impacts and feasibility. At a minimum, the following alternatives shall be considered:

No Project (No Development) Alternative: The No Project Alternative shall discuss the existing conditions of the site at the time of the Notice of Preparation is published. Therefore, this alternative shall consist of the maintenance of the site in its current condition and would be equivalent to the existing environmental setting.

No Project (Development Consistent with the Adopted Central Mesa Precise Plan)

Alternative: This Alternative shall examine what would be reasonably expected to occur in the foreseeable future if the proposed project and corresponding Central Mesa Precise Plan Amendment were not approved and future improvements to the Park would proceed based on the policies of the adopted Central Mesa Precise Plan. Pursuant to the Precise Plan, this alternative would provide an underground garage at the Organ Pavilion parking lot and would remove parking from Plaza de Panama. However, this alternative would allow traffic to use the Cabrillo Bridge and Plaza de Panama to access the new garage. Vehicles would be re-routed on a new road between the garage and the Organ Pavilion, giving vehicle access to the Alcazar Lot.

Pedestrian Only Cabrillo Bridge Alternative: This alternative shall analyze a project in which vehicular traffic is removed from Cabrillo bridge. Like the proposed project, this alternative would make Plaza de Panama, El Prado, and the Espalanade pedestrian only and would provide a parking structure at the Organ Pavilion parking lot. However, no cars would be allowed on Cabrillo bridge, thus, there would be no need for the bypass bridge. The Alcazar parking lot would provide ADA, drop-off, and valet parking, but, because there would be no vehicular access to the park from the west, the Alcazar lot becomes a "cul-de-sac with no through traffic.

If, through the environmental analysis process, other alternatives become apparent which would mitigate potential impacts, these options should be discussed with EAS staff before including them in the EIR. It is important to emphasize that the alternatives section of the EIR should constitute a major part of the report. The timely processing of the environmental review will likely be dependent on the thoroughness of effort exhibited in the alternatives analysis.

L. MITIGATION, MONITORING, AND REPORTING PROGRAM (MMRP)

For each of the issue areas discussed above, mitigation measures should be clearly identified, discussed, and their effectiveness assessed in each issue section of the EIR. A Mitigation, Monitoring and Reporting Program (MMRP) for each mitigation measure must be included. At a minimum, the program should identify: 1) the city department or other entity responsible for the monitoring; 2) the monitoring and reporting schedule; and 3) the completion requirements. The separate MMRP should also be contained (verbatim) as a separate chapter within the EIR.

Page 17 of 17  
Mr. Mike While, P.E.  
March 23, 2011

M. OTHER

The EIR shall include the references, individuals and agencies consulted, and certification page.

Until the screencheck EIR is submitted, which addresses all of the above issues, the environmental processing timeline will be held in abeyance. Contact Elizabeth Shearer-Nguyen, Associated Planner at (619) 446-5369 if you have any questions.

Sincerely,

A handwritten signature in black ink, appearing to read 'Cecilia Gallardo', with a stylized flourish at the end.

Cecilia Gallardo, AICP  
Assistant Deputy Director  
Development Services Department

Enclosures: City of San Diego Technical Report and Environmental Impact Report Guidelines

cc: Elizabeth Shearer-Nguyen, DSD  
EAS Seniors, DSD  
Project File  
Bobbi Herdes, RECON Environmental Inc.  
Lance Unverzagt, RECON Environmental Inc.



JERRY BROWN  
GOVERNOR

STATE OF CALIFORNIA  
GOVERNOR'S OFFICE *of* PLANNING AND RESEARCH  
STATE CLEARINGHOUSE AND PLANNING UNIT



Notice of Preparation

March 23, 2011

To: Reviewing Agencies  
Re: Balboa Park Plaza De Panama/233958  
SCH# 2011031074

Attached for your review and comment is the Notice of Preparation (NOP) for the Balboa Park Plaza De Panama/233958 draft Environmental Impact Report (EIR).

Responsible agencies must transmit their comments on the scope and content of the NOP, focusing on specific information related to their own statutory responsibility, within 30 days of receipt of the NOP from the Lead Agency. This is a courtesy notice provided by the State Clearinghouse with a reminder for you to comment in a timely manner. We encourage other agencies to also respond to this notice and express their concerns early in the environmental review process.

Please direct your comments to:

Elizabeth Shearer-Nguyen  
City of San Diego  
1222 First Avenue, MS-501  
San Diego, CA 92101

with a copy to the State Clearinghouse in the Office of Planning and Research. Please refer to the SCH number noted above in all correspondence concerning this project.

If you have any questions about the environmental document review process, please call the State Clearinghouse at (916) 445-0613.

Sincerely,

Scott Morgan  
Director, State Clearinghouse

Attachments  
cc: Lead Agency



**Document Details Report  
State Clearinghouse Data Base**

**SCH#** 2011031074  
**Project Title** Balboa Park Plaza De Panama/233958  
**Lead Agency** San Diego, City of

---

**Type** NOP Notice of Preparation

**Description** Implement the Balboa Park Plaza de Panama Project. Project goals include rehabilitation of the Plaza de Panama consistent with the original vision of a ceremonial plaza and gathering space by eliminating vehicle traffic from Plaza de California, El Prado, Plaza de Panama, and the Esplanade. Project elements include:

1. Plaza de Panama
2. El Prado and Plaza de California
3. Bypass Road and Bridge
4. Alcazar Parking Lot and Walkway
5. Esplanade & Pan American Road
6. Parking Structure and Roof-top Park

---

**Lead Agency Contact**

**Name** Elizabeth Shearer-Nguyen  
**Agency** City of San Diego  
**Phone** (619) 446-5369 **Fax**  
**email**  
**Address** 1222 First Avenue, MS-501  
**City** San Diego **State** CA **Zip** 92101

---

**Project Location**

**County** San Diego  
**City**  
**Region**  
**Cross Streets** El Parado and Plaza de Panama  
**Lat / Long**  
**Parcel No.** 534-450-0800  
**Township** **Range** **Section** **Base**

---

**Proximity to:**

**Highways** SR 163  
**Airports** San Diego Int'l  
**Railways**  
**Waterways**  
**Schools** Roosevelt MS, San Diego HS, San Diego City College  
**Land Use**

---

**Project Issues** Aesthetic/Visual; Air Quality; Archaeologic-Historic; Biological Resources; Drainage/Absorption; Geologic/Seismic; Noise; Public Services; Solid Waste; Vegetation; Water Quality; Wildlife; Landuse; Traffic/Circulation

---

**Reviewing Agencies** Resources Agency; Office of Historic Preservation; Department of Parks and Recreation; Department of Water Resources; Department of Fish and Game, Region 5; Native American Heritage Commission; Caltrans, Division of Aeronautics; California Highway Patrol; Caltrans, District 5; Department of Toxic Substances Control; Regional Water Quality Control Board, Region 9

---

**Date Received** 03/23/2011 **Start of Review** 03/23/2011 **End of Review** 04/21/2011

---

Note: Blanks in data fields result from insufficient information provided by lead agency.

Resources Agency

- Resources Agency  
Nadell Gayou
- Dept. of Boating & Waterways  
Mike Sotelo
- California Coastal Commission  
Elizabeth A. Fuchs
- Colorado River Board  
Gerald R. Zimmerman
- Dept. of Conservation  
Jonathan Martis
- California Energy Commission  
Eric Knight
- Cal Fire  
Allen Robertson
- Central Valley Flood Protection Board  
James Herota
- Office of Historic Preservation  
Ron Parsons
- Dept of Parks & Recreation  
Environmental Stewardship Section
- California Department of Resources, Recycling & Recovery  
Sue O'Leary
- S.F. Bay Conservation & Dev't. Comm.  
Steve McAdam
- Dept. of Water Resources  
Resources Agency  
Nadell Gayou

Conservancy

Fish and Game

- Depart. of Fish & Game  
Scott Flint  
Environmental Services Division
- Fish & Game Region 1  
Donald Koch

- Fish & Game Region 1E  
Laurie Harnsberger
- Fish & Game Region 2  
Jeff Drongesen
- Fish & Game Region 3  
Charles Armor
- Fish & Game Region 4  
Julie Vance
- Fish & Game Region 5  
Don Chadwick  
Habitat Conservation Program
- Fish & Game Region 6  
Gabrina Gatchel  
Habitat Conservation Program
- Fish & Game Region 6 I/M  
Brad Henderson  
Inyo/Mono, Habitat Conservation Program
- Dept. of Fish & Game M  
George Isaac  
Marine Region

Other Departments

- Food & Agriculture  
Steve Shaffer  
Dept. of Food and Agriculture
- Depart. of General Services  
Public School Construction
- Dept. of General Services  
Anna Garbett  
Environmental Services Section
- Dept. of Public Health  
Bridgette Blinning  
Dept. of Health/Drinking Water

Independent

Commissions, Boards

- Delta Protection Commission  
Linda Flack
- Cal EMA (Emergency Management Agency)  
Dennis Castrillo
- Governor's Office of Planning & Research  
State Clearinghouse

- Native American Page  
Comm.  
Debbie Treadway
- Public Utilities Commission  
Leo Wong
- Santa Monica Bay Restoration  
Guangyu Wang
- State Lands Commission  
Marina Brand
- Tahoe Regional Planning Agency (TRPA)  
Cherry Jacques

Business, Trans & Housing

- Caltrans - Division of Aeronautics  
Sandy Hesnard
- Caltrans - Planning  
Terri Pencovic
- California Highway Patrol  
Scott Loetscher  
Office of Special Projects
- Housing & Community Development  
CEQA Coordinator  
Housing Policy Division

Dept. of Transportation

- Caltrans, District 1  
Rex Jackman
- Caltrans, District 2  
Marcelino Gonzalez
- Caltrans, District 3  
Bruce de Terra
- Caltrans, District 4  
Lisa Carboni
- Caltrans, District 5  
David Murray
- Caltrans, District 6  
Michael Navarro
- Caltrans, District 7  
Elmer Alvarez

- Caltrans, District 8  
Dan Kopulsky
- Caltrans, District 9  
Gayle Rosander
- Caltrans, District 10  
Tom Dumas
- Caltrans, District 11  
Jacob Armstrong
- Caltrans, District 12  
Chris Herre

Cal EPA

Air Resources Board

- Airport Projects  
Jim Lemer
- Transportation Projects  
Douglas Ito
- Industrial Projects  
Mike Tollstrup

- State Water Resources Control Board  
Regional Programs Unit  
Division of Financial Assistance

- State Water Resources Control Board  
Student Intern, 401 Water Quality Certification Unit  
Division of Water Quality

- State Water Resources Control Board  
Phil Crader  
Division of Water Rights

- Dept. of Toxic Substances Control  
CEQA Tracking Center

- Department of Pesticide Regulation  
CEQA Coordinator

Regional Water Quality Control Board (RWQCB)

- RWQCB 1  
Cathleen Hudson  
North Coast Region (1)
- RWQCB 2  
Environmental Document Coordinator  
San Francisco Bay Region (2)
- RWQCB 3  
Central Coast Region (3)
- RWQCB 4  
Teresa Rodgers  
Los Angeles Region (4)
- RWQCB 5S  
Central Valley Region (5)
- RWQCB 5F  
Central Valley Region (5)  
Fresno Branch Office
- RWQCB 5R  
Central Valley Region (5)  
Redding Branch Office
- RWQCB 6  
Lahontan Region (6)
- RWQCB 6V  
Lahontan Region (6)  
Victorville Branch Office
- RWQCB 7  
Colorado River Basin Region (7)
- RWQCB 8  
Santa Ana Region (8)
- RWQCB 9  
San Diego Region (9)

Other \_\_\_\_\_

**OFFICE OF HISTORIC PRESERVATION  
DEPARTMENT OF PARKS AND RECREATION**

1725 23<sup>rd</sup> Street, Suite 100  
SACRAMENTO, CA 95816-7100  
(916) 445-7000 Fax: (916) 445-7053  
calshpo@parks.ca.gov  
www.ohp.parks.ca.gov

February 11, 2011

Cathy Winterrowd  
Principal Planner/CLG Liason  
The City of San Diego  
202 C Street, MS 5A  
San Diego, CA 92101-3865

Dear Ms. Winterrowd:

**RE:** Balboa Park Plaza de Panama, Circulation & Parking Structure Project.

Thank you for your recent submission of information in regard to the Balboa Park Plaza de Panama, Circulation & Parking Structure Project. Please note that absent any regulatory role, the Office of Historic Preservation (OHP) does not review and comment on issues and criteria being developed for adoption by local jurisdictions, agencies, or entities.

OHP supports local efforts to develop criteria and encourages compliance with the Secretary of the Interior's Standards for the Treatment of Historic Properties (SOIS) for all projects involving historic and cultural properties. The office also has the ability to consult on general issues in regard to the application of the Standards and other state and federal regulations including the California Environmental Quality Act (CEQA).

While OHP supports and commends your efforts in regard to conforming to the SOIS on the National Register listed Balboa Park Landmark and National Historic Landmark District Project, we respectfully decline to provide specific comments on the design criteria at this time. However, we would strongly discourage any major construction projects that would have significant adverse impacts on the Landmarks or remove any historic fabric from contributing elements such as the Cabrillo Bridge. We urge you to adopt criteria that will enhance the contributing elements and remain balanced with the original setting and character of the Landmarks.

We thank you for the opportunity to comment on the above project.

Sincerely,

A handwritten signature in black ink, appearing to read "Milford Wayne Donaldson".

Milford Wayne Donaldson, FAIA  
California State Historic Preservation Officer

Cc: Elaine Jackson-Retondo, Ph.D., National Park Service  
Alana Coons, Save Our Heritage Organization

## NATIVE AMERICAN HERITAGE COMMISSION

915 CAPITOL MALL, ROOM 364  
SACRAMENTO, CA 95814  
(916) 653-4082  
(916) 657-5390 - Fax



April 7, 2011

Elizabeth Shearer-Nguyen  
City of San Diego  
1222 First Avenue, MS-501  
San Diego, CA 92101

RE: SCH# 2011031074 Balboa Park Plaza De Panama/233958; San Diego County.

Dear Ms. Shearer-Nguyen:

The Native American Heritage Commission (NAHC) has reviewed the Notice of Preparation (NOP) referenced above. The California Environmental Quality Act (CEQA) states that any project that causes a substantial adverse change in the significance of an historical resource, which includes archeological resources, is a significant effect requiring the preparation of an EIR (CEQA Guidelines 15064(b)). To comply with this provision the lead agency is required to assess whether the project will have an adverse impact on historical resources within the area of project effect (APE), and if so to mitigate that effect. To adequately assess and mitigate project-related impacts to archaeological resources, the NAHC recommends the following actions:

- ✓ Contact the appropriate regional archaeological Information Center for a record search. The record search will determine:
  - If a part or all of the area of project effect (APE) has been previously surveyed for cultural resources.
  - If any known cultural resources have already been recorded on or adjacent to the APE.
  - If the probability is low, moderate, or high that cultural resources are located in the APE.
  - If a survey is required to determine whether previously unrecorded cultural resources are present.
- ✓ If an archaeological inventory survey is required, the final stage is the preparation of a professional report detailing the findings and recommendations of the records search and field survey.
  - The final report containing site forms, site significance, and mitigation measures should be submitted immediately to the planning department. All information regarding site locations, Native American human remains, and associated funerary objects should be in a separate confidential addendum, and not be made available for public disclosure.
  - The final written report should be submitted within 3 months after work has been completed to the appropriate regional archaeological Information Center.
- ✓ Contact the Native American Heritage Commission for:
  - A Sacred Lands File Check. **USGS 7.5 minute quadrangle name, township, range and section required.**
  - A list of appropriate Native American contacts for consultation concerning the project site and to assist in the mitigation measures. **Native American Contacts List attached.**
- ✓ Lack of surface evidence of archeological resources does not preclude their subsurface existence.
  - Lead agencies should include in their mitigation plan provisions for the identification and evaluation of accidentally discovered archeological resources, per California Environmental Quality Act (CEQA) §15064.5(f). In areas of identified archaeological sensitivity, a certified archaeologist and a culturally affiliated Native American, with knowledge in cultural resources, should monitor all ground-disturbing activities.
  - Lead agencies should include in their mitigation plan provisions for the disposition of recovered artifacts, in consultation with culturally affiliated Native Americans.
  - Lead agencies should include provisions for discovery of Native American human remains in their mitigation plan. Health and Safety Code §7050.5, CEQA §15064.5(e), and Public Resources Code §5097.98 mandates the process to be followed in the event of an accidental discovery of any human remains in a location other than a dedicated cemetery.

Sincerely,

Handwritten signature of Katy Sanchez in black ink.

Katy Sanchez  
Program Analyst  
(916) 653-4040

cc: State Clearinghouse

## Native American Contact List

San Diego County

April 7, 2011

Ewiiapaayp Tribal Office Robert Pinto, Chairperson 4054 Willows Road Alpine, CA 91901 wmicklin@leaningrock.net (619) 445-6315 - voice (619) 445-9126 - fax	Diegueno/Kumeyaay	Viejas Band of Kumeyaay Indians Anthony R. Pico, Chairperson PO Box 908 Alpine, CA 91903 <b>jrothauff@viejas-nsn.gov</b> (619) 445-3810 (619) 445-5337 Fax	Diegueno/Kumeyaay
La Posta Band of Mission Indians Gwendolyn Parada, Chairperson PO Box 1120 Boulevard, CA 91905 gparada@lapostacasino. (619) 478-2113 619-478-2125	Diegueno/Kumeyaay	Kumeyaay Cultural Historic Committee Ron Christman 56 Viejas Grade Road Alpine, CA 92001 (619) 445-0385	Diegueno/Kumeyaay
Manzanita Band of Kumeyaay Nation Leroy J. Elliott, Chairperson PO Box 1302 Boulevard, CA 91905 ljbirdsinger@aol.com (619) 766-4930 (619) 766-4957 Fax	Kumeyaay	Campo Kumeyaay Nation Monique LaChappa, Chairperson 36190 Church Road, Suite 1 Campo, CA 91906 <b>(619) 478-9046</b> miachappa@campo-nsn.gov (619) 478-5818 Fax	Diegueno/Kumeyaay
Sycuan Band of the Kumeyaay Nation Danny Tucker, Chairperson 5459 Sycuan Road El Cajon, CA 92021 ssilva@sycuan-nsn.gov 619 445-2613 619 445-1927 Fax	Diegueno/Kumeyaay	Jamul Indian Village Kenneth Meza, Chairperson P.O. Box 612 Jamul, CA 91935 <b>jamulrez@sctdv.net</b> (619) 669-4785 (619) 669-48178 - Fax	Diegueno/Kumeyaay

This list is current only as of the date of this document.

Distribution of this list does not relieve any person of the statutory responsibility as defined in Section 7050.5 of the Health and Safety Code, Section 5097.94 of the Public Resources Code and Section 5097.98 of the Public Resources Code.

This list is only applicable for contacting local Native Americans with regard to cultural resources for the proposed SCH# 2011031074 Balboa Park Plaza De Panama/233958; San Diego County.



**Native American Contact List**  
San Diego County  
April 7, 2011

Kumeyaay Cultural Heritage Preservation  
Paul Cuero  
36190 Church Road, Suite 5 Diegueno/ Kumeyaay  
Campo , CA 91906  
(619) 478-9046  
(619) 478-9505  
(619) 478-5818 Fax

Manzanita Band of Mission Indians  
ATTN: Keith Adkins, EPA Director  
PO Box 1302 Kumeyaay  
Boulevard , CA 91905  
(619) 766-4930  
(619) 766-4957 Fax

Kumeyaay Cultural Repatriation Committee  
Steve Banegas, Spokesperson  
1095 Barona Road Diegueno/Kumeyaay  
Lakeside , CA 92040  
(619) 742-5587 - cell  
(619) 742-5587  
(619) 443-0681 FAX

Campo Kumeyaay Nation  
ATTN: Fidel Hyde, EPA Supervisor  
36190 Church Road, Suite 1 Kumeyaay  
Campo , CA 91906  
fhyde@campo-nsn.gov  
(619) 478-9369  
(619) 478-5818 Fax

Ewiiapaayp Tribal Office  
Will Micklin, Executive Director  
4054 Willows Road Diegueno/Kumeyaay  
Alpine , CA 91901  
wmicklin@leaningrock.net  
(619) 445-6315 - voice  
(619) 445-9126 - fax

Ipai Nation of Santa Ysabel  
Clint Linton, Director of Cultural Resources  
P.O. Box 507 Diegueno/Kumeyaay  
Santa Ysabel, CA 92070  
cjlinton73@aol.com  
(760) 803-5694  
cjlinton73@aol.com

Ewiiapaayp Tribal Office  
Michael Garcia, Vice Chairperson  
4054 Willows Road Diegueno/Kumeyaay  
Alpine , CA 91901  
michaelg@leaningrock.net  
(619) 445-6315 - voice  
(619) 445-9126 - fax

Sycuan Band of the Kumeyaay Nation  
Sydney Morris, Environmental Coordinator  
5459 Sycuan Road Diegueno/Kumeyaay  
El Cajon , CA 92021  
smorris@sycuan-nsn.gov  
(619) 445-2613  
(619) 445-1927-Fax

This list is current only as of the date of this document.

Distribution of this list does not relieve any person of the statutory responsibility as defined in Section 7050.5 of the Health and Safety Code, Section 5097.94 of the Public Resources Code and Section 5097.98 of the Public Resources Code.

This list is only applicable for contacting local Native Americans with regard to cultural resources for the proposed  
S...# 2011031074 Balboa Park Plaza De Panama/233958; San Diego County.

**Native American Contact List**  
San Diego County  
April 7, 2011

Manzanita Band of the Kumeyaay Nation  
Nick Elliott, Cultural Resources Coordinator  
P.O. Box 1302                      Kumeyaay  
Boulevard     , CA 91905  
nickmepa@yahoo.com  
(619) 766-4930  
(619) 925-0952 - cell  
(919) 766-4957 - FAX

Kumeyaay Cultural Repatriation Committee  
Bernice Paipa, Vice Spokesperson  
P.O. Box 1120                      Diegueno/Kumeyaay  
Boulevard     , CA 91905  
(619) 478-2113

Manzanita Band of the Kumeyaay Nation  
Leroy J. Elliott, Chairperson  
P.O. Box 1302                      Diegueno/Kumeyaay  
Boulevard     , CA 91905  
(619) 766-4930  
(619) 766-4957 - FAX

Kumeyaay Diegueno Land Conservancy  
M. Louis Guassac, Executive Director  
P.O. Box 1992                      Diegueno/Kumeyaay  
Alpine             , CA 91903  
guassacl@onebox.com  
(619) 952-8430

Viejas Kumeyaay Indian Reservation  
Frank Brown  
240 Brown Road                      Diegueno/Kumeyaay  
Alpine             , CA 91901  
FIREFIGHTER69TFF@AOL.  
619) 884-6437

This list is current only as of the date of this document.

Distribution of this list does not relieve any person of the statutory responsibility as defined in Section 7050.5 of the Health and Safety Code, Section 5097.94 of the Public Resources Code and Section 5097.98 of the Public Resources Code.

This list is only applicable for contacting local Native Americans with regard to cultural resources for the proposed SCH# 2011031074 Balboa Park Plaza De Panama/233958; San Diego County.



*Linda S. Adams*  
Acting Secretary for  
Environmental Protection



## Department of Toxic Substances Control

Leonard E. Robinson  
Acting Director  
5796 Corporate Avenue  
Cypress, California 90630



*Edmund G. Brown Jr.*  
Governor

April 19, 2011

Ms. Elizabeth Shearer-Nguyen  
The City of San Diego Planning Department  
1222 First Avenue, MS-501  
San Diego, California 92101

NOTICE OF PREPARATION (NOP) FOR BALBOA PARK PLAZA DE PANAMA/233958  
(SCH# 2011031074)

Dear Ms. Shearer-Nguyen:

The Department of Toxic Substances Control (DTSC) has received your submitted Notice of Preparation Report for the above-mentioned project. The following project description is stated in your document: "Implement the Balboa Park de Panama Project. Project goals include rehabilitation of the Plaza de Panama consistent with the original vision of a ceremonial plaza and gathering space by eliminating vehicle traffic from Plaza de California, El Prado, Plaza de Panama, and the Esplanade. Project elements include:

1. Plaza de Panama
2. El Prado and Plaza de California
3. Bypass Road and Bridge
4. Alcazar Parking Lot and Walkway
5. Esplanade and Pan American Road
6. Parking Structure and Roof top Park".

Based on the review of the submitted document DTSC has the following comments:

- 1) The EIR should evaluate whether conditions within the project area may pose a threat to human health or the environment. Following are the databases of some of the regulatory agencies:



- National Priorities List (NPL): A list maintained by the United States Environmental Protection Agency (U.S.EPA).
  - Envirostor (formerly CalSites): A Database primarily used by the California Department of Toxic Substances Control, accessible through DTSC's website (see below).
  - Resource Conservation and Recovery Information System (RCRIS): A database of RCRA facilities that is maintained by U.S. EPA.
  - Comprehensive Environmental Response Compensation and Liability Information System (CERCLIS): A database of CERCLA sites that is maintained by U.S.EPA.
  - Solid Waste Information System (SWIS): A database provided by the California Integrated Waste Management Board which consists of both open as well as closed and inactive solid waste disposal facilities and transfer stations.
  - GeoTracker: A List that is maintained by Regional Water Quality Control Boards.
  - Local Counties and Cities maintain lists for hazardous substances cleanup sites and leaking underground storage tanks.
  - The United States Army Corps of Engineers, 911 Wilshire Boulevard, Los Angeles, California, 90017, (213) 452-3908, maintains a list of Formerly Used Defense Sites (FUDS).
- 2) The EIR should identify the mechanism to initiate any required investigation and/or remediation for any site that may be contaminated, and the government agency to provide appropriate regulatory oversight. If necessary, DTSC would require an oversight agreement in order to review such documents.
- 3) Any environmental investigations, sampling and/or remediation for a site should be conducted under a Workplan approved and overseen by a regulatory agency that has jurisdiction to oversee hazardous substance cleanup. The findings of any investigations, including any Phase I or II Environmental Site Assessment Investigations should be summarized in the document. All sampling results in which hazardous substances were found above regulatory standards should be clearly summarized in a table. All closure, certification or remediation approval reports by regulatory agencies should be included in the EIR.

- 4) If buildings, other structures, asphalt or concrete-paved surface areas are being planned to be demolished, an investigation should also be conducted for the presence of other hazardous chemicals, mercury, and asbestos containing materials (ACMs). If other hazardous chemicals, lead-based paints (LPB) or products, mercury or ACMs are identified, proper precautions should be taken during demolition activities. Additionally, the contaminants should be remediated in compliance with California environmental regulations and policies.
- 5) Future project construction may require soil excavation or filling in certain areas. Sampling may be required. If soil is contaminated, it must be properly disposed and not simply placed in another location onsite. Land Disposal Restrictions (LDRs) may be applicable to such soils. Also, if the project proposes to import soil to backfill the areas excavated, sampling should be conducted to ensure that the imported soil is free of contamination.
- 6) Human health and the environment of sensitive receptors should be protected during any construction or demolition activities. If necessary, a health risk assessment overseen and approved by the appropriate government agency should be conducted by a qualified health risk assessor to determine if there are, have been, or will be, any releases of hazardous materials that may pose a risk to human health or the environment.
- 7) If it is determined that hazardous wastes are, or will be, generated by the proposed operations, the wastes must be managed in accordance with the California Hazardous Waste Control Law (California Health and Safety Code, Division 20, Chapter 6.5) and the Hazardous Waste Control Regulations (California Code of Regulations, Title 22, Division 4.5). If it is determined that hazardous wastes will be generated, the facility should also obtain a United States Environmental Protection Agency Identification Number by contacting (800) 618-6942. Certain hazardous waste treatment processes or hazardous materials, handling, storage or uses may require authorization from the local Certified Unified Program Agency (CUPA). Information about the requirement for authorization can be obtained by contacting your local CUPA.
- 8) DTSC can provide cleanup oversight through an Environmental Oversight Agreement (EOA) for government agencies that are not responsible parties, or a Voluntary Cleanup Agreement (VCA) for private parties. For additional information on the EOA or VCA, please see [www.dtsc.ca.gov/SiteCleanup/Brownfields](http://www.dtsc.ca.gov/SiteCleanup/Brownfields), or contact Ms. Maryam Tasnif-Abbasi, DTSC's Voluntary Cleanup Coordinator, at (714) 484-5489.

Ms. Elizabeth Shearer-Nguyen  
April 19, 2011  
Page 4

If you have any questions regarding this letter, please contact me at [ashami@dtsc.ca.gov](mailto:ashami@dtsc.ca.gov), or by phone at (714) 484-5472.

Sincerely,



Al Shami  
Project Manager  
Brownfields and Environmental Restoration Program

cc: Governor's Office of Planning and Research  
State Clearinghouse  
P.O. Box 3044  
Sacramento, California 95812-3044  
[state.clearinghouse@opr.ca.gov](mailto:state.clearinghouse@opr.ca.gov)

CEQA Tracking Center  
Department of Toxic Substances Control  
Office of Environmental Planning and Analysis  
P.O. Box 806  
Sacramento, California 95812  
[ADelacr1@dtsc.ca.gov](mailto:ADelacr1@dtsc.ca.gov)

CEQA # 3183

NATIONAL  
TRUST  
FOR  
HISTORIC  
PRESERVATION  
Western Office

April 28, 2011

The Honorable Jerry Sanders  
Mayor of San Diego  
City Administration Building  
202 C St., 11th Floor  
San Diego, CA 92101

Via email: [JerrySanders@sandiego.gov](mailto:JerrySanders@sandiego.gov)

Re: Balboa Park Plaza de Panama Project (Project Number 233958)

Dear Mayor Sanders,

On behalf of the National Trust for Historic Preservation, I am writing to express our concern about the proposed Balboa Park Plaza de Panama Project and its effects on the Balboa Park National Historic Landmark District. While we are pleased that Project proposes to rehabilitate and reclaim important historic spaces such as the Plaza de Panama and El Prado, the National Trust remains concerned about the effects of the proposed bypass bridge and road originating from the Cabrillo Bridge and the 785-space parking structure proposed for the area behind the Spreckels Organ Pavilion.

The National Trust for Historic Preservation is a non-profit membership organization bringing people together to protect, enhance and enjoy the places that matter to them. Chartered by Congress in 1949, the National Trust for Historic Preservation provides leadership, education, advocacy and resources to a national network of people, organizations and local communities committed to save America's diverse historic places and revitalize communities.

Given the national significance of Balboa Park, the National Trust strongly discourages any project that would adversely affect the integrity of the National Historic Landmark District and its contributing features and landscapes. We especially discourage any project that would remove or destroy historic fabric from contributing elements such as the Cabrillo Bridge.

It is our understanding that City of San Diego has determined that the Balboa Park Plaza de Panama Project as currently proposed does not meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. We urge the City of San Diego to pursue a project that rigorously complies with the Standards and that both enhances the historic environment at Balboa Park and avoids adverse effects to intact features and landscapes. There is room for sensitive change in historic environments, but a nationally significant site like Balboa Park - one so well-known and well-loved nationwide - demands particularly careful consideration and treatment.

Thank you for your consideration, and please do not hesitate to contact me with any questions or concerns about the issues raised in this letter. The National Trust looks forward to following the ongoing project planning and review processes for the Balboa Park Plaza de Panama in the coming months.

Sincerely,



Anthea M. Hartig, Ph.D.  
Director

cc: Elizabeth Shearer-Nguyen, City of San Diego Developmental Services Department  
Cathy Winterrowd, Senior Planner, Planning Department/Historic Resources Board  
M. Wayne Donaldson, State Historic Preservation Officer  
Cindy Heitzman, Executive Director, California Preservation Foundation  
Bruce D. Coons, Executive Director, Save Our Heritage Organisation  
Elaine Jackson Retondo, National Historic Landmarks Program Manager, National  
Park Service Pacific West Region



**San Diego County Archaeological Society, Inc.**  
Environmental Review Committee

28 March 2011

To: Ms. Elizabeth Shearer-Nguyen  
Development Services Department  
City of San Diego  
1222 First Avenue, Mail Station 501  
San Diego, California 92101

Subject: Notice of Preparation of a Draft Environmental Impact Report  
Balboa Park Plaza de Panama Project  
Project No. 233958


Dear Ms. Shearer-Nguyen:

Thank you for the Notice of Preparation for the subject project, received by this Society last week.

We are pleased to note the appropriate inclusion of historical resources in the list of subject areas to be addressed in the DEIR, and look forward to reviewing it during the upcoming public comment period. To that end, please include us in the distribution of the DEIR, and also provide us with a copy of the cultural resources technical report(s).

SDCAS appreciates being included in the City's environmental review process for this project.

Sincerely,

  
James W. Royle, Jr., Chairperson  
Environmental Review Committee

cc: SDCAS President  
File



April 14, 2011

To: City of San Diego, Scoping Meeting for project Environmental Impact Report

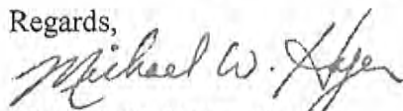
**Support for the Existing Plaza De Panama Plan:**

- Two way traffic from the west is essential for the sustainability of cultural organizations.
- Removing cars from the west El Prado, Plaza De Panama and the Esplanade is critical for safety and an enjoyable visitor experience.
- Returning 6.3 acres to pedestrian use is important for the visitor experience and the 2015 Celebration.
- Replacing parking taken by the creation of pedestrian space is crucial and the additional parking of the Organ Pavilion garage is extremely important.
- Creation of a 2 acre rooftop park instead of the existing Organ Pavilion parking lot greatly enhances the ability of the Organ Pavilion and International Cottages to hold events and to expand festivals and celebrations into that space.
- A public/private partnership capable of paying for the project
- A project that can be completed before 2015 Centennial Celebration

**Any suitable alternative needs to address:**

- Maintaining two-way traffic on Cabrillo Bridge
- Pedestrian use only for El Prado, California Plaza, Plaza de Panama and the Esplanade
- Increased parking at the edge of the cultural core
- A project capable of completion before 2015, including construction and financing
- All projects must find a suitable solution to interim parking during construction, especially considering the Old Globe parking needs.

Regards,



Michael W. Hager, Ph.D.  
President & CEO, San Diego Natural History Museum  
President, Balboa Park Cultural Partnership

TO: ENVIRONMENTAL IMPACT GROUP

FROM: Mark Claar, President Southern Boarders Archery Association

A Division of California Bowman Hunters/State Archery

Association, an active member of the San Diego Archers

SUBJ: IMPACT OF THE BALBOA PARK PLAZA DE PANAMA ON THE  
RUBE POWELL ARCHERY RANGE

The San Diego Archers Club was established in 1938 and has been promoting the sport of Archery at the Rube Powell Archery range in Balboa Park for over 50 years. Archery is not only a means for hunting wild game, but is used by many, many people as a recreational sport, a way of relaxation and or competition. The Powell range is host to approximately 1000 participants a month. These range from elderly to the very young.

This range not only provides a peaceful natural setting but is host to two tournaments a month, averaging 40 to 200 participants. The range is available for use 365 days a year, and is the only public access Field Archery range in Southern California. Youth organizations (ie JOAD- Junior Olympic Archery Development) also use this range for training how to shoot archery and to prepare for State and National tournaments.

The proposed "By-Pass" option for the Plaza de Panama project would cause a total disruption if not terminal affect on the Archery range. The plan removes the public restroom available to this portion of the park. This item alone would be a major deterrent to the many women and men that



use the range. It would also affect the range's 4 Star rating with the NFAA (National Field Archery Association) and make it a 3 Star rated range.

The proposed plan would also eliminate the parking area adjacent to the range, which would then require a walk of  $\frac{1}{4}$  to  $\frac{1}{2}$  mile or more to access the range, Alcazar gardens, and the nature trail in the adjacent canyon.

Environmentally this option will eliminate many trees and make a major change to the landscape in this area of the park. This will affect the archery range's usable field targets or shut down the ability of the public to use the range in its entirety.

### Reasons to have a field range in Balboa Park:

1. This is a family sport that the whole family can come and enjoy for an afternoon in the park and that brings families into the park.
2. It is economical for the family which is especially good since most families are looking for something to do that will not break the bank.
3. It is centrally located so that many people can come and will not have to travel too far to actually participate in a field round.
4. It is the only field round course in San Diego County that is open to the public.
5. Balboa Park is a very historic park and the field course there has been a part of the park for years.
6. The field course is laid out so that we can hold State level field tournaments on it and there is not another range in San Diego that qualifies to do that.
7. Safety has never been a problem.

Archery offers a great deal that other sports simply lack in comparison. Although the individual reasons someone likes Archery may vary, almost everyone agrees with the following five benefits:

1. It is something novel and original. With so many hobbies and activities to choose from, archery certainly is a unique choice. Many people have not experienced archery since their days of past summer and scout camps. For this reason, the opportunity to try out this sport will get your creative juices flowing as you try to learn how to shoot like the best. With currently only few people experienced with archery, you are sure to have an interesting conversation topic when people find out you have taken up the sport.

2. It lets you try your luck as a modern day Robin Hood. For traditionalists, archery is a great way to see how past ancestors lived while trying their luck with a bow and arrow. This can be an initially humbling experience which will give you a new found respect of what your past ancestors have done, but also great satisfaction in knowing you too can master this skill.

3. It is not as physically intensive as some other sports. Although archery does require some physical strength, compared to other sports, it is less physically intensive. Many people who have lost the use of their legs have been able to stay active because of archery. This aspect of the sport has great appeal for those who like to compete, but aren't necessarily as interested in risking injury or a serious sweat in more physically intensive activities.

4. Several options to choose from to match your own competitive desires and interests. Archery enthusiasts can take up target archery, archery hunting, field archery, or even bowfishing. Target archery allows you to shoot at bulls-eye targets and possibly compete in contests with other archers. Archery hunting allows you the chance to take down a big buck or bear with a bow. Field archery lets you shoot at different 3d targets of animals and other blocks and cubes for points at vary distances. Finally, bowfishing lets you go fishing with a bow. As you can imagine, each of these activities is slightly different, but they do offer you a chance to find one that best fits your personality and interests.

5. It can be challenging or it can be for fun. You get to control how competitive and challenging you want the sport to be. You can enter into contests that match your talent against other archers or you can practice for fun and not keep score. Whatever your competitive desires are, you will be sure to like the advantage of being able to go outdoors and let a few arrows fly. What you do beyond this, will be up to you.

The joy of archery is in its simplicity and complexity. At its base level, it is simply a bow and arrow, but to use these tools well, takes practice and a desire to improve. This fascinating dichotomy is what pulls more and more people into the sport each year and is why you will end up enjoying it too.



April 4, 2011

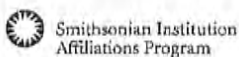
Elizabeth Shearer-Nguyen  
City of San Diego Development Services Dept  
1222 First Avenue, MS 501  
San Diego, CA 92101

Dear Ms Shearer-Nguyen:

On behalf of our San Diego Air & Space Museum Board of Directors, our Staff and our Volunteers, I'm writing to provide unqualified support for to re-vitalize the Balboa Park *Plaza de Panama*. We are especially supportive of a key element, pedestrian use-only of the Plaza. Additionally, we embrace Project 233958, the plan to re-route/bypass Cabrillo Bridge vehicular traffic to accommodate the pedestrian free Plaza concept, and believe continued vehicular access into the Park from the west entrance an essential element to your plan (just as it has been for 90 years). Also, inclusion of an expanded public parking complex using the current Organ Pavilion lot as a nexus from which to imaginatively create added parking capacity is sorely needed, which in your proposal as well provides additional Park recreation space over the complex. Clearly, your vision and resultant plans are consistent with *The Secretary of the Interior's Standards for Rehabilitation* and *The Secretary of the Interior's Standards for the Treatment of Historic Properties*.

As a modification to the Balboa Park Precise Plan (and a myriad of other Master Planning processes over the years), the willingness of many to work collaboratively to create important and needed park use (utilitarian) improvements, with a multitude of special interest organizations and the general public is commended. As everyone is aware, there is a small faction believing we should as a community, only return the park to as it was (and functioned) in 1915. We do not support a wholesale assumption such as that; but favor a 'looking-ahead' approach to Park planning, using the Park's rich past as a guide, but not an impediment to positive, progressive projects, benefitting our region's citizens and visitors to San Diego. Our community's earliest visionaries, when creating Balboa Park as a regional and national treasure, clearly never said, "Well, I guess we're done improving the Park forever." And of course, we're all aware of many key additions/improvements during the Park's continued maturation, especially those in 1935...the second major exposition for the Park. Now we have the impending 2015 Celebration and a further need to plan and build Park use improvements. Accordingly, as our community grows and Park needs change or arise, we must demonstrate a clear, solution focused vision, and plan smartly future improvements to the Park, ensuring always those modifications match the excellence of the original designers and qualitatively enhance Park use. This project facilitates that process! Other future improvements must also take place, as we enhance Park utility and concurrent beautification.

We are including information in our newsletter regarding the Plaza project and ensuring our membership is particularly aware of its advantages to the overall park



Accredited by the American Association of Museums (AAM)



experience. With further definition, we will highlight the planned Park use improvements on our website.

We're truly appreciative of the team responsible for initiation of this qualitative improvement to Balboa Park and our entire San Diego region. It's only through direct, personal involvement, that we as a community can initiate and execute meaningful, long term improvements.

Please don't hesitate to contact me anytime to provide further comment or assistance in approval.

Warmest regards,

James G. Kidrick  
President & Chief Executive Officer

CC: Mayor Jerry Sanders



# THE OLD GLOBE

April 19, 2011

Elizabeth Shearer-Nguyen  
City of San Diego  
Development Services Department  
1222 First Avenue, MS 501  
San Diego, CA 92101

RE: Balboa Park Plaza de Panama: Project Number 233958 ("Project")  
Notice of Preparation Dated March 23, 2011 ("NOP")

Dear Ms. Shearer-Nguyen,

The Old Globe Theatre is located on El Prado between the Museum of Man and the Museum of Art in Balboa Park. The three Old Globe theatres annually produce 630 performances of 15 shows for 250,000 attendees. In addition, The Old Globe annually provides more than 20 different community and education programs to nearly 50,000 people. It is the sixth largest professional regional theatre in the United States. As a result, public access and adequate, convenient parking are vital for The Old Globe's continued success.

The Old Globe believes the Project goal of providing additional parking within the core proximity of our theatres is laudable in concept, however, the Project must allow for Old Globe patrons to have readily accessible parking and easy, unfettered access to our three theatres at all times. The construction proposed for the Organ Pavilion parking lot and Alcazar Garden parking lot as described in the NOP will eliminate nearby parking for nearly two years. The theatres must have convenient parking and public access for The Old Globe to remain economically and financially viable.

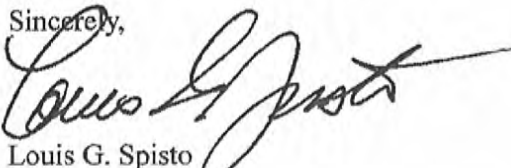
The Old Globe believes the Project's proposed environmental impact report ("EIR") should analyze the impacts on Balboa Park parking and traffic circulation that will be caused during the construction of each Project element listed as Items 1 through 6 in the NOP Project Description. In addition, the EIR should analyze the parking, traffic and any other potential impacts caused by any construction mitigation measures, such as shuttles or reserved parking. Finally, the EIR should analyze the feasibility of any proposed construction-related mitigation measures to determine whether they will actually work and whether the proposals, such as reserved parking, are legal in Balboa Park.

April 19, 2011  
Elizabeth Shearer-Nguyen  
Page 2

If the proposed construction mitigation measures are not feasible or not sufficient to eliminate the construction impacts, The Old Globe believes the EIR should identify and analyze a project alternative that would fully mitigate the construction impacts.

The Old Globe appreciates the opportunity to comment on the NOP and looks forward to reviewing the Project draft EIR.

Sincerely,



Louis G. Spisto  
Executive Producer

CC: Donald Cohn  
Elaine Bennett Darwin  
Harold W. Fuson Jr.  
Kathy Hattox  
Conrad Prebys  
Sandra Redman  
Darlene Shiley  
Anthony S. Thornley  
Harvey White  
Hon. Jerry Sanders, Mayor  
Hon. Todd Gloria, Councilmember, District 3



# THE COMMITTEE OF ONE HUNDRED

Dedicated to the Preservation of Spanish Colonial Architecture in Balboa Park



April 18, 2011

Elizabeth Shearer-Nguyen  
City of San Diego Development Services Department  
1222 First Avenue, MS 501,  
San Diego, CA 92101

Re: Balboa Park Plaza de Panama Project #233958

## EXECUTIVE COMMITTEE

Michael Kelly	President
Nancy Rodriguez	Vice President
James T. Bonner	Treasurer
Richard Bregante	Officer
Paul Rucci	Recording Secretary
Betsey Frankel	Secretary

## DIRECTORS

Ronald Buckley  
Charlotte Cagan  
Karl Christoph, Jr.  
Marjorie M. Crandall  
Quintous Crews, Jr.  
Darlene Davies  
David Frost  
Pamela Hartwell  
Thomas Jackson  
Gladys Jones-Morrison  
Welton Jones  
Mary Jane Koenig  
Gerald Kolaja  
Jack Krasovich  
Richard Lareau  
Joy Ledford  
Vincent Marchetti  
Peggy Matthews  
Pamela Miller  
Nancy Moors  
Fern Murphy  
Douglas L. Myrland  
Culver Parker  
Ross Porter  
Kay Rippee  
Kendall Squires  
Robert Wohl

The Committee of One Hundred was organized in 1967 for the preservation of Balboa Park's Spanish Colonial architecture. We have been instrumental in preserving the four remaining temporary buildings, all of which were eventually reconstructed (Casa del Prado, 1971; Casa de Balboa, 1982; House of Charm, 1996; House of Hospitality, 1997) the reconstruction of two El Prado arcades, the restoration of the Spreckels Organ Pavilion (1983) and other projects.

The Committee of One Hundred fully supports the goal of reclaiming the public spaces of Balboa Park's Plaza de Panama, west El Prado, Plaza de California, and Esplanade from the automobile. We are particularly concerned about the environmental impacts of project elements #3 and #4:

3. Bypass Road and Bridge.
4. Alcazar Parking Lot and Walkway.

## Transportation/Circulation/Parking:

The proposed bypass bridge is likely to increase the number of cars crossing the Cabrillo Bridge.

An increase in the number of visitors to Balboa Park, because of the Park's wide acclaim, will continue to increase traffic on the Cabrillo Bridge.

The Cabrillo Bridge will become more hazardous for pedestrians, bicycles, and even motor vehicles because of an increase in traffic congestion, the two-way turnoff at the connection of the Cabrillo Bridge to the bypass, and pedestrians crossing the roadway in the Alcazar parking lot.

A traffic-congested Cabrillo Bridge will limit the benefits of a public tram across the bridge. A tram stopped in busy traffic would not provide the desired service.

Crossing the Cabrillo Bridge by foot, wheelchair, stroller, bicycle, or tram could be a thrilling experience for San Diegans and visitors alike, given a Cabrillo Bridge free of traffic.



### Air Quality

Air quality in Balboa Park will be worsened with more private automobiles visiting the Park.

The City should discourage driving through the Park for convenience.

The City should encourage public transportation to and from Balboa Park, linking the trolley and nearby neighborhoods with streetcar connections or dedicated Balboa Park buses on both east and west sides of the Central Mesa.

Tour buses, the Old Town Trolley, and other tour vehicles should drop off and pick up visitors on either the 6th Ave side of the Bridge or along Park Blvd. There should be no through traffic and no idling of parked vehicles.

A well-designed and well-managed tram system is critical to the success of any plan to remove traffic and parking from the public spaces that we hope to reclaim. Reliable and convenient trams to and from their destinations will make peripheral parking practical for employees, volunteers, and Park visitors. Replacing private autos with electric trams in the Central Mesa will reduce air pollution created by "hunting" for parking spaces.

Reclaiming the parking lot in the Pan American Plaza would reduce circling and "hunting" for parking on the Central Mesa and take advantage of this unique opportunity to reclaim another important, historic public space.

### Historical Resources

Construction of the proposed bypass bridge is not in keeping with the historic character and designation of Balboa Park as a National Register Historic District. That trees will block views of the bypass bridge is a transparent argument. Trimming the trees now would allow us to see the historic views we stand to lose.

The proposed bypass bridge will alter historic views of the Cabrillo Bridge, canyons, and our "Dream City."

The Alcazar parking lot was an attractive informal lawn and garden in 1915 with a rustic arbor. Routing traffic through this area will forever preclude its restoration.

### We believe it is time for the City of San Diego to close the Cabrillo Bridge to vehicular traffic.

This simple and inexpensive alternative avoids several environmental problems. Closing the Bridge would add to the Plaza de Panama Project's reclaimed public space and eliminate the need for a bypass bridge altogether.

Sincerely,

Michael Kelly, President  
The Committee of One Hundred  
michael.kelly@c100.org



**Balboa Park - Scoping Vision and Goals**  
Edited, reworded, and amended by:  
**The San Diego Council of Design Professionals**

The Council of Design Professionals questions the wisdom of an aggressive alteration to Bertram Goodhue's century-old West Entry to Balboa Park and we challenge the premise, or goal, of eliminating all cars from the Plaza de Panama. Instead, we offer a refinement to the 1992 Master Plan which builds upon the work of the past.

In this selected area of Balboa Park the "enemy" is parking, not polite tours by car. The parking problem was solved by the 1992 Master Plan, adopted after a multi-year, public, process.

We designers fear that by modernizing the classical approach from Laurel Street directly across the Cabrillo Bridge and through the arches that have stood for 100 years, our Balboa Park would become less "important" over time, and that trendy ideas or solutions to the unintended consequences of informality will inevitably cloud the theme of Balboa Park as a park, ...and as a concrete illustration of the significance of city planning itself.

## **Project Vision and Goals as proposed by the Plaza de Panama Committee:**

1. Rehabilitate the Plaza de Panama consistent with the original vision of a ceremonial plaza and gathering space.
2. Eliminate vehicle traffic from Plaza de California, El Prado, Plaza de Panama, and the Esplanade.
3. Increase open, accessible parkland by creating new opportunities for park venues.
4. Provide for displaced parking, create additional parking for visitors and staff.
5. Improve traffic circulation and transportation systems to increase efficiency.
6. Limit pedestrian-vehicular conflicts for comfort and safety.
7. Improve transportation systems; provide accessibility improvements.
8. Build on previous park planning while addressing new opportunities.
9. Achieve the improvements by December 31, 2014.

## **Project Vision and Goals modified to suit the 1992 Master Plan, by the Council of Design Professionals:**

1. Design the Plaza de Panama and the Pan-American Plaza to suit the formality and function of the existing buildings and return the Alcazar parking lot to passive park use.

Two art museums form the northern boundary of the Plaza de Panama and the Prado. They shelter fine art. A formal fore-court is contemplated, sized to accommodate gatherings but not so large as to intimidate daily users and thus to render the plaza empty between major events. It is understood that bridge closures for civic purposes would continue.

2. Eliminate vehicle parking in the three central surface lots; the Plaza de Panama, the Pan-American Plaza and the Alcazar lots.

Limited touring by car is not the enemy of this formal area of the park. Unlimited, free parking is. Replace the surface parking in the core areas with a Parking Structure to contain the "search and park" function. Restore the Art Museum forecourt by denying entry to all cars, return the Alcazar parking lot to quiet, green, parkland, and restore the Pan-American Plaza to its original ceremonial use. Note the generous drop-off and Valet zones at the Houses of Charm and Hospitality.



**3. Increase open, accessible parkland by creating new opportunities for park venues.**

In addition to the new park venues at the Alcazar and Palisades areas, the Parking Structure roof could accommodate uses such as information kiosks, restrooms, food service, benches, tables and shade structures, all at surrounding grade. Thus, some eleven acres of parkland is restored.

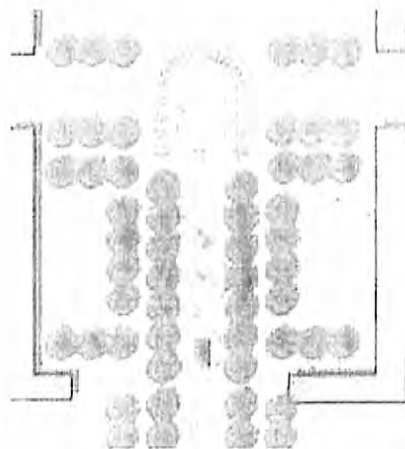


**4. Provide for all displaced parking and create additional parking for visitors and staff.**

The new parking structure must hold the close-in parking which now fills both plazas and the former sloping park area south of Alcazar Garden. Handicapped spaces and an additional buffer for the future is envisioned, thus liberating those many acres of asphalt.

**5. Improve access to parking and provide multi-modal transportation from parking to venues.**

The four lanes of Park Boulevard would feed the larger volume of core users directly into the central parking structure. A tram would serve the various venues. Valet service and drop-off zones remain in place, but are landscaped along an allee of trees.



**6. Limit pedestrian-vehicular conflicts for safety and comfort.**

In contrast to the new and efficient flow of traffic from Park Boulevard into the proposed garage, a calm and courteous "scenic" tour through the century old arches and into the park from the west is preserved. The heavy flow of cars into the core parking building and the slower flow across the Cabrillo Bridge enhance the comfort and safety of the two, vastly different, functions. The "slow tour" street would be designed to allow for pausing out of the flow of traffic onto a side swale.



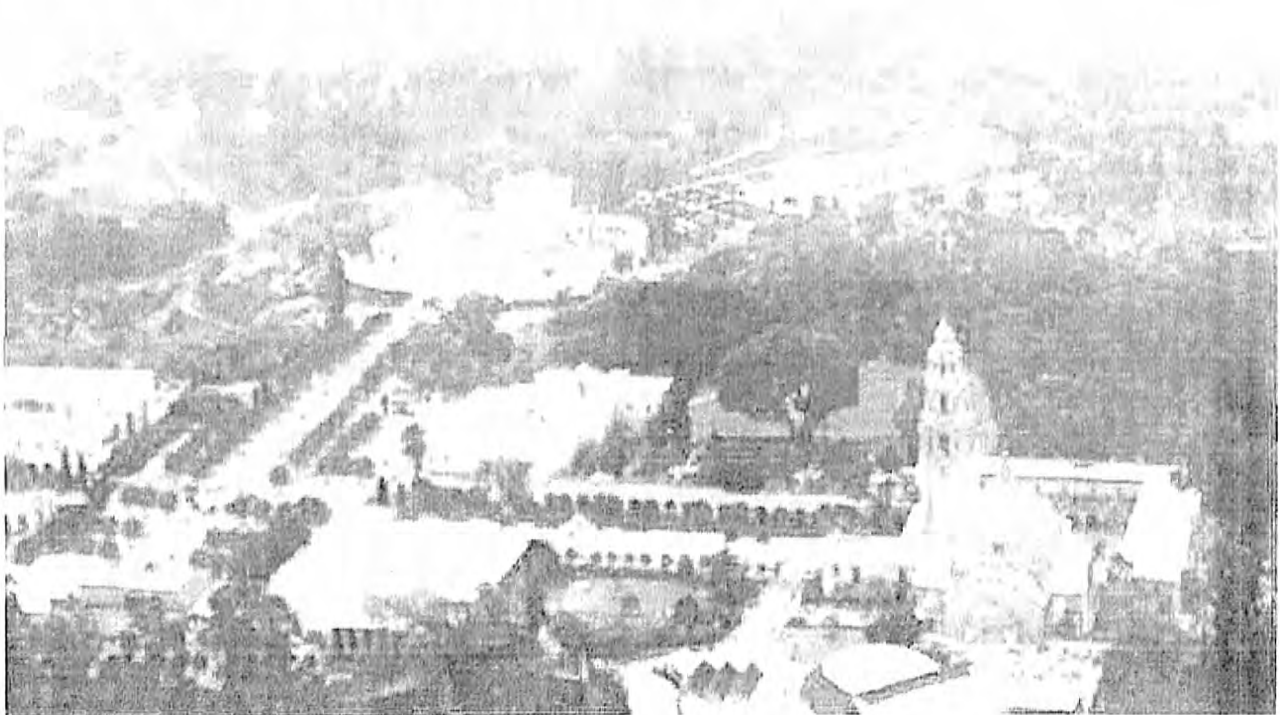
**7. Build on previous park planning while addressing new opportunities.**

The 1992 Master Plan rejected the Bartholomew Plan which was seen as an aggressive alteration to the classical and majestic west entry sequence. Thus was a San Diego icon preserved, as have numerous other important plans around the world been saved by a sympathetic citizenry.

**8. Optimize sustainability.**

Introduce water management, solar, minimize land shaping and discourage through-park traffic.

**9. Minimize adverse impacts on Balboa Park operations.**





## 8. Optimize Sustainability.

Following recognized sustainable environmental design criteria, any and all future improvements to the Balboa Park Lands shall provide for:

- Healthy Species and Ecological Communities
- The Restoration of Habitat or Wetlands and Water Bodies and their Conservation
- Agricultural Land Conservation and promote additional Agricultural Opportunities and Local Food Production to serve the park, the zoo and visitors
- Floodplain Avoidance and Management
- The Restoration of Brownfield sites
- Reduce Automobile Dependence in and around the Park
- A more user-friendly Bicycle Network and provide for Ample Storage and Showers
- Walkability of the Park
- Minimize the Impact of Vehicular Streets
- A Reduced Parking Footprint
- A Variety of Public Transit Facilities in the Park
- Increased Accessibility to Buildings and Public Spaces and Recreation Facilities
- Universal Design Measures to increase Visitability
- Ongoing Community Outreach and Involvement
- Increased Tree-Lined and Shaded Streets
- New and Renovated Certified Green Buildings
- Increased Building Energy Efficiency
- Increased Building Water Efficiency
- Increased Water-Efficient Landscaping
- Renovation of Existing Buildings to Increase their Remaining Useful Life
- Historic Resource Preservation and Adaptive Reuse
- Minimized Site Disturbance in Design and Construction
- Heat Island Reduction
- Stormwater Management
- Upgraded Wastewater Management and Recycling
- Upgraded Solid Waste Management Infrastructure
- On-Site Renewable Energy Sources
- Heating and Cooling through Cogeneration and Alternative Energy Solutions
- Upgraded Infrastructure Energy Efficiency
- The use of Recycled Content in Infrastructure and Buildings
- Light Pollution Reduction throughout the Park
- Innovative Design Practice Promoting Exemplary Performance



50

## CITIZENS COORDINATE FOR CENTURY 3

5252 Balboa Ave, Suite 207  
San Diego, CA 92117-7005  
Phone 858.277.0900  
E-mail c3sandiego@sbcglobal.net

### DIRECTORS

Susan Riggs Tinsky  
President  
Jay Corrales  
Drew Hubbell  
Charles Kaminski  
Roger Lewis  
John Lomac  
Dahvia Lynch  
Nick Marinovich  
Paul McNeil  
Brian Mooney  
Betsy Morris  
Luisa Schultz  
Evelyn Shields  
Mike Stepner  
Jay Turner

### FRIENDS

Daniel & June Allen  
Simon Andrews  
Richard C. Brasher  
Kurt Chilcott  
Joan Dahlin  
George & Cynthia Driver  
Ronald Getoor  
Charles R. Gill  
Stephen Haase  
Allen Jones  
Chuck Kaminski  
John Lomac  
Bill Lund  
Margaret Marston  
Walter Munk  
Barbara & Rod Orth  
Ramona Salisbury Kiltz  
San Diego County  
Water Authority  
Kathy G. Schwartz  
Tom Scott  
Jeffrey Shorn  
Michael & Sharon  
Singleton  
Judith A. Swink  
Susan Riggs Tinsky  
Stephen B. Williams  
Don J. Wood

### CORPORATE SPONSORS

American Assets  
Dudek  
H.G. Fenton  
Marrokal

### BENEFACTORS

Diane B. Coombs  
Clare & Loch Crane  
Joan & Montague Griffin

April 17, 2011

TO: Elizabeth Shearer-Nguyen, City of San Diego Development Services Dept.

PROJECT # 233958 PROJECT NAME: "Balboa Park Plaza de Panama, Circulation and Parking Structure Project"

**Citizens Coordinate for Century 3 has had an integral relationship with Balboa Park throughout the 50 years of the organization's existence and a C-3 Balboa Park Committee took an especially active role during the more than 10 years of developing the Balboa Park Master Plan, adopted in 1989, and the Central Mesa Precise Plan, adopted in 1992. C-3 members have continued to participate in Balboa Park, serving on the Balboa Park Committee and Park & Recreation Board, as well as during the SD Zoological Society "Park Promenade" plan development and the 2004 "Land Use, Circulation & Parking Study".**

**The following comments include recommended alternatives for study during the environmental review of the "Balboa Park Plaza de Panama, Circulation and Parking Structure Project" (the Plan) and indicate areas in which detailed plans and data should be fleshed out to assist understanding of the proposed Plan elements and alternative possibilities to the Plan.**

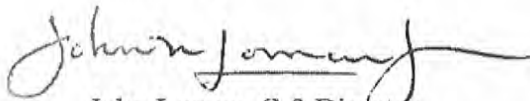
1. Include the 2004 *Land Use, Circulation and Parking Study* recommendations as an alternative to proposed plan.
2. Include evaluation of phased/managed closure of Cabrillo Bridge at peak hours/days [for example: bridge closed 9:30 a.m. – 5:30 p.m.], with vehicles transiting SW corner of Plaza as an alternative.
3. Include roadway access from extension of Quince Street along slope of Cabrillo Canyon and under Cabrillo Bridge as an alternative; consider especially environmental impacts of slope grading/construction and possible loss of palm grove below Old Globe.
4. Address visual impacts on slope of Cabrillo Canyon from Cabrillo Freeway and from the west mesa across the Cabrillo Canyon. Cabrillo Freeway is City of San Diego Historic Resource #441 Cabrillo Freeway/State Route 163, at Balboa Park, and is eligible for State and National historic designataion.
5. Include assessment of parking availability along Balboa Drive & Sixth Avenue, as it is today and with a change to angled parking along Balboa Drive.

6. Discuss impacts on the National Historic Landmark District & the Cabrillo Bridge structure, including permanent bypass bridge vs. removal/trimming of existing trees currently obscuring view of the California Building, under the *Secretary of the Interior's Standards* for historic landmarks,
7. Project description should include clear statement that paid parking will be required to finance the garage structure. Address potential impacts from paid parking in only one area of the park; this may cause parking and traffic circulation impacts within the park and in the surrounding neighborhoods. The decision on whether to require paid parking is a discretionary action and therefore is a "Project" to be evaluated under CEQA. If paid parking causes significant impacts, mitigation measures should be proposed and any impacts of those mitigation measures analyzed.
8. Include evaluation of a parking structure at Inspiration Point instead of Organ Pavilion. Evaluation should look at costs of Inspiration Point structure compared to Organ Pavilion structure, including costs of creating parkland & gardens on top of a structure of commensurate sizes. Look at costs of 1) Organ Pavilion parking structure as proposed with gardens on top; 2) costs for Inspiration Point structure; and 3) gardens only (no structure) at present Organ Pavilion lot, no parking structure.
9. Evaluate logistics, benefits/issues of disruption to circulation, parking and public access to area around Organ Pavilion during construction; compare to logistics, benefits/issues of disruption if structure built at Inspiration Point.
10. Evaluate issues related to traffic seeking free parking before parking in structure with emphasis on impacts in Palisades & Federal Building lots from drivers seeking free parking; consider circuitous route needed to reach east side of park for those entering from west and seeking free parking; consider potential impacts on free parking lots behind Casa de Balboa & other east side lots.
11. Evaluate impacts on and interactions between vehicles & pedestrian & bicycle traffic across Cabrillo Bridge at intersection with bypass bridge, with particular focus on pedestrians, bicycles on south edge of Cabrillo Bridge.
12. Evaluate cost/benefits of removing parking from Palisades lot in conjunction with current proposal, replacing with landscaped pedestrian mall as called for in the adopted Central Mesa Precise Plan.
13. Evaluate impacts in Alcazar lot and on Alcazar Garden of increasing traffic over time, with combination of through traffic and waiting queue for drop-off & pick-up and valet parking stops; include air quality impacts, noise impacts, interactions between vehicles and pedestrians using handicapped parking spaces.
14. Provide clear scaled drawings and evaluation of impacts of proposed roadway plan on Palm Canyon.
15. Include difference in number of parking spaces today in Alcazar lot and number of spaces if reconfigured for handicapped/drop-off & pick-up/valet parking.


16. Incorporate evaluation of the various routes existing today for arriving into Central Mesa: I-5; SR-163; Sixth Avenue @ Laurel; Park Blvd. @ President's Way.
17. Incorporate potential tram routes and schedules along with anticipated costs; include a plan that looks at a tram route which circles through Inspiration Point lot and has one or more additional tram stops (it's a long long way from the south end of this lot to Park Blvd.).
18. Evaluate impacts of Organ Pavilion parking structure on existing mature landscaping (trees, camellias, azaleas) between Organ Pavilion and OP parking lot. If these are to be removed, how will the loss of this well-established landscaping and the substantially changed view from the Organ Pavilion south into the parking lot area be mitigated.
19. Evaluate parking on Arizona landfill with tram as has been done in the past by the Zoo for major events.

We appreciate the opportunity to submit these scoping comments for the environmental review report on the "Balboa Park Plaza de Panama, Circulation and Parking Structure Project".

Sincerely,



John Lomac, C-3 Director  
Co-chair C-3 Parks & Open Space  
Committee



Judith A. Swink  
Co-chair C-3 Parks & Open Space  
Committee

## Italia Gray

---

**From:** Michael Stepner1 <stepner1@gmail.com>  
**Sent:** Monday, April 18, 2011 2:45 PM  
**To:** DSD EAS  
**Cc:** Michael Stepner  
**Subject:** Balboa Park Plaza de Panama (Project Number 233958)

ATTENTION: ELIZABETH SHEARER-NGUYEN

Reference: Notice of EIR Scoping Comments

The following is a restatement of comments made at the April 14, 2011, scoping meeting.

### Project Description

The "project" needs to be retitled to "Return the Plaza to People." The goal of eliminating vehicles from the Plaza limits the ability to look at alternatives that may allow cars to move through the Plaza.

### Project Extent

The project's review of alternatives must look not only at the Plaza and the proposed related roads and parking garages but, also, must assure inclusion of the entire central mesa, the Park, and the adjacent neighborhoods.

### Phased Approach

As has been suggested, include a phased approach in the alternatives. Investigate alternatives that return the Plaza to pedestrian use but do not require the bypass and the related roads. Only after those alternatives are tested can it be determined whether the bypass and related "improvements," as currently proposed, are necessary or helpful.

### Parking Management

Include alternatives that eliminate parking in the Plaza and close the Plaza and the Cabrillo Bridge on specified weekend hours, special events, etc. (Review the City's earlier studies of this issue.)

### Traffic Analysis

Any traffic analysis of the "project" must recognize that traditional traffic studies are inappropriate in a park setting if they are even appropriate in a typical land use analysis (see SB375). A typical traffic analysis will not provide an accurate picture of how traffic really works.

Note: The traffic counts that have been done to date on the "project" do not take into account how we, as Californians, drive. We prefer to believe if we just drive around a parking lot long enough, we will find a parking space close to where we want to be. This is the basis of many of the trips that occur in the Plaza de Panama today.

### Pedestrian Safety

The alternatives must look at pedestrian safety and movements not from a typical traffic analysis perspective. The alternatives must compare potential pedestrian conflicts. The movement of cars and pedestrians in an open plaza are entirely different from those that will occur where cars are making turns onto and off the proposed bypass.

### Pay Parking

The proposed project's financing is based on the imposition of fees for parking in the new parking structure. The environmental impact of this must be part of the analysis. Whether we should pay for parking is an issue that will be part of the Plan Amendment process; but, in addition, the environmental impact that will occur must be discussed also.

Will people drive around looking for a free parking space in the Park, thereby generating additional automobile pollution?

The Emotional Importance of the Park to the People of San Diego

As part of the urban design analysis of any of the alternatives, how people enter the park must be considered. The Park is a magical place. As one crosses the bridge from the west, his mindset begins to change and this is enhanced as one goes under the arch at the Museum of Man, whether in a car or on foot. This important emotional facet of the Park will be lost by a bypass that has as its principal purpose the movement of traffic through the Park.

In addition to the historic preservation impacts and the impacts to the natural environment, please consider these comments in the scoping of the EIR analysis.

Thank you.

Michael Stepner, FAIA  
619-234-2112

P.S.: Also include in your analysis the statement by Ms. Ernie Bonn at the scoping meeting, "The bridge is not sick; it does not need a bypass."

## Italia Gray

---

**From:** Gregory May <gregory\_may\_jr@yahoo.com>  
**Sent:** Wednesday, April 27, 2011 10:51 PM  
**To:** DSD EAS  
**Subject:** LEAVE THE PARK ALONE!

I do not agree with ANY of the proposed MESS to Cabrillo bridge and Balboa park regarding traffic and parking. IT IS FAR TO DESTRUCTIVE to the park. Holes, ditches, cement... The park is beautiful the way it is. Don't mess it up. Keep it's architectural integrity. The money would be better spent rebuilding one or both of those buildings that was demolished in the '60s!

—Gregory May



## Italia Gray

---

**From:** Mike Kelly <jmkelly@cox.net>  
**Sent:** Thursday, April 14, 2011 8:40 PM  
**To:** Shearer-Nguyen, Lilia; DSD EAS  
**Cc:** Braun, Gerry  
**Subject:** EIR Balboa Park Plaza de Panama Project Number 233958

Liz,

We were disappointed with the Scoping meeting tonight—why was there no presentation regarding the EIR?

I have been unable to find the larger document regarding the City's request for a response to EIR issues. Can you provide it or direct me to it?

Mike

Michael Kelly, President  
The Committee of One Hundred  
"Protecting Balboa Park's historic buildings, gardens, and public spaces since 1967."  
[www.C100.org](http://www.C100.org)  
619-981-4521

## Italia Gray

---

**From:** Allen Hazard <a.hazard@cox.net>  
**Sent:** Wednesday, April 27, 2011 5:26 PM  
**To:** DSD EAS  
**Subject:** EIR - Balboa Park (Plaza de Panama), "bypass bridge" - Project # 233958

Dear Ms. Elizabeth Shearer-Nguyen

City of San Diego Development Services Department, 1222 First Avenue, MS 501, San Diego, CA 92101  
RE: EIR - Balboa Park (Plaza de Panama), "bypass bridge" - Project # 233958

Please use the EIR on the Balboa Park, Plaza de Panama, so-called "Jacob's Plan" (bypass bridge and parking garage) Project Plan # 233958 to explore other options.

I am strongly opposed to the proposed "Jacob's Plan" in terms of the proposed bypass bridge off Cabrillo Bridge and the parking garage.

I implore you to explore real options that others have offered, including Save Our Heritage Organisation (SOHO) and the Committee of 100. Their proposals include having Cabrillo Bridge serve as a pedestrian only bridge (no motor vehicles).

I support the Jacob's Plan for removing cars from the 1915-16 Plaza de Panama, however I oppose a proposed "bypass" bridge for many reasons, including the destruction of the western and main entrance into the National Register 1915 Spanish Colonial buildings and the Cabrillo Bridge.

The EIR on the Jacob's proposal must include an analysis on

1. the cutting of trees from 1915-16, 1935-36.
2. the impact of this proposal with comments from; a. National Parks, b. California State Preservation Office, c. National Trust, d. SOHO and e. Committee of 100
3. the impacts of a bypass bridge to Cabrillo Bridge
4. Full cost of project should be disclosed in EIR
5. visual effects of a new bypass bridge and parking garage
6. impact on view sheds
7. effects of special events (December Nights) upon a new bypass (drop off traffic behind the A Gardens
8. costs of parking - how much will it really cost and who will receive this money (which city funds, or will it go to private parking companies such as ACE?)

I am also concerned about: 1. eliminate parking, use electric trams and 2. the Plaza de Panama - NOT more trees, foundations into plaza

Please enter my comments from a January 2011 Balboa Park, Plaza de Panama meeting below:

I support the goal of a Plaza de Panama free of cars. Bertrum Goodhue's goal was to create a "great open space" modeled after those found in Italy and Spain - a place that creates energy as visitors wander and dine outdoors amidst the historic buildings.

However, I am strongly opposed to the bypass bridge and road off the historic Cabrillo Bridge and around the Goodhue Spanish Colonial buildings and open spaces - this proposal is NOT compatible with the Secretary of the Interior's Standards for the Treatment of Historic Properties and would forever destroy the main entrance into the historic core of the Park.

The bypass would destroy the view from Cabrillo Canyon and the relationship between the 1915 buildings and the surrounding spaces, these views are mostly still present today. Goodhue wrote about the "charm of the approach" to the great spaces in Europe and how important this was; this plan will destroy the visitor's experience entering the historic core.

Goodhue described the relationship between the Administration Building, the California Quadrangle and the Cabrillo Bridge as "varied symmetry" – this plan would also destroy this important architectural relationship. Visit any major US or European city, architecture, especially historic architecture is important for many reasons, including heritage tourism.

Goodhue stated that the Cabrillo Bridge would "By night, be a thing of mystery with its towering soft gray arches contrasted against the cobalt sky" – the bypass proposal reminds me of what happened in Chicago with the 1924 Solider Field Stadium after it's infamous "remodel", it was de-listed from the National Register.

I am also concerned about a parking garage that would increase traffic into the historic core. I support closing the Cabrillo Bridge and having visitors park in the former Naval Hospital parking lot, visitors can walk to the Plaza or take a tram over. This will encourage walkability, a key objective for all planning decisions. Lets bypass the bypass and protect our city's crown jewel.

Thank you,

Allen A. Hazard  
1824 Sunset Blvd  
San Diego CA 92103  
619-574-6247

## Italia Gray

---

**From:** Dale Hess <dhes@mindspring.com>  
**ent:** Thursday, April 21, 2011 2:57 PM  
**To:** DSD EAS  
**Cc:** Leo Wilson; Don Liddell  
**Subject:** EIR for Balboa ParkPlaza de Panama - Project #233958

Attention; Cecilia Gallardo, Assistant Deputy Director  
Development Services Department

I am writing to suggest that the EIR for the Balboa Park Plaza de Panama Project #233958 address the possible impact on parking and both vehicle and pedestrian traffic in the Bankers Hill/Park West neighborhood if not already included in the scope of the project review. Assessing such impact is particularly important if the alternatives calling for closure of the Cabrillo Bridge and/or creating a Quince Street approach to the Park were to be adopted.

The study needs to recognize that not only has the area of Bankers Hill/ Park West closer to the Park become more residential in the last few years, but also that up to 500 new residential units are currently planned to be added in the next decade. As a result there is and will be additional pedestrian and vehicle activity not only by the residents and their visitors but also by the patrons of services such as restaurants and shops that cater to the residents and the numerous businesses, professional offices and institutions in the neighborhood.

S. Dale Hess  
2626 Sixth Avenue #40  
San Diego, CA 92103

[dhes@mindspring.com](mailto:dhes@mindspring.com)  
.19-723-6578

CC: Leo Wilson, Chair, Bankers Hill/ Park West Community Association  
Don Liddell, Member, Balboa Park Committee & Chair, West Mesa Sub-Committee

Re: Environmental Impact Report Scoping

I am from Edinburgh, Scotland - a City of 477,000 people

that attracts 500,000 visitors each year in the single month of the Festival.

In the center of Edinburgh is a Castle dating back to 1100 A.D. with an untouched Esplanade, Drawbridge and Moat - literally undisturbed and able to accomodate all the visitors to Edinburgh each year. The Drawbridge is aproximately 30 ft. wide similar to the entrance to Balboa Park - and accomodates visitors very well.


In addition I live in a house built in 1913 and cannot imagine destroying the main entrance - tearing down the Craftsman Porch entrance - and building a cement facade entrance - never.

The majority of San Diego County residents are not aware of your disturbing plan and need to be allowed the opportunity to voice their opinions on this matter.

I strongly oppose the changes you have planned and ask that you reconsider it and leave the entrance to Balboa Park and the Museums exactly as they are now.

Please reconsider and redesign plans for any new parking structures.

Sincerely,

  
Veronica McGowan  
1635 Penasco Rd.  
El Cajon, CA.92019

619-442-4118

## Italia Gray

---

**From:** RRichardscot@aol.com  
**Sent:** Thursday, April 14, 2011 1:22 AM  
**To:** bruce.coons@sohosandiego.org  
**Cc:** DSD EAS  
**Subject:** Improper Meeting Notification of Balboa Scoping Meeting EIR Documents

Bruce-

The DSD environmental notice sent out by DSD on 3/23/11 did not include on the distribution list SOHO, community planning boards or private citizens who have attended the meetings at Balboa Park. Balboa Park belongs to all the residents of San Diego not just to the nearby residents and museums. The 2/11/11 letter from the California State Historic Preservation Officer (let alone SOIS) would give grounds for bringing suit against any approval of the bypass bridge.

Jarvis

RE: EIR scoping meeting at Balboa Park April 14th 5:30 P.M.



## BALBOA PARK 041411 NON-AGENDA

Chairman and committee members Jarvis Ross district 2 resident.

First of all I question proper noticing of this meeting. DSD claims it was noticed on the city website. However when one searches the city clerks public notices for March 23, 2011 only five come up and none of them refer to this meeting. Then DSD lists a handful of Planning committees and Homeowners Associations however the Peninsula Community Planning Board and my 263 unit HOA were not notified. Need one remind that Balboa Park belongs to all the residents of San Diego.

On December 18, 2008 a report from the Balboa Park Committee titled The Future of Balboa Park: Funding, Management and Governance raised some serious concerns. In the executive summary it raised the question can the City of San Diego support Balboa Park today and in the future?

Part of the answer is in today's and recent issues of the Union-Tribune. This mayor is talking about practically shutting down Libraries and rec centers and reducing park maintenance.

Recently City Council Member Gloria stated the deferred maintenance backlog at the park was estimated a couple of years ago to be \$250 million. Common sense would dictate that one doesn't add a bypass bridge and a parking garage to the current list of items that will require costly maintenance let alone their other negative attributes. Obviously the city with it's current backlog of deferred maintenance will not be of help.

The general public supports SOHO's plan unlike the handful that have been bought off by a so called philanthropist that wants to circumvent the Department of Interiors Federal guidelines for preservation of historical structures and landscapes.

The majority of the public supports removing parking from the plaza however as documented by Historian Richard Amero automobiles were in Plaza De Panama in 1914 through 1915 and beyond. My handout documents that.

## THE MAKING OF THE PANAMA-CALIFORNIA EXPOSITION, 1909-1915

by Richard W. Amero *Researcher and Writer on the history of Balboa Park*

Goodhue designed a bridge to span Cabrillo Canyon with three gigantic arches, similar to the Alcántara Bridge at Toledo, Spain.<sup>79</sup> Thinking Goodhue's design too costly, exposition directors chose instead a seven-arch, aqueduct-type bridge designed by Frank P. Allen, Jr. and engineered by Thomas B. Hunter. Work on the bridge commenced in September 1912 and ended on April 12, 1914, when the first car was driven across with Franklin D. Roosevelt, Assistant Secretary of the Navy, G. Aubrey Davidson, and Mayor Charles F. O'Neill as passengers.<sup>80</sup>

The main exposition entrance was at Laurel Street and West Park Boulevard. The buildings rose east of Cabrillo Bridge

On Invalid's Day, October 14, (1915) volunteers drove automobiles loaded with invalids into the Exposition. The invalids saw marines drill on their parade grounds, applauded a concert at the Organ Pavilion, and enjoyed attractions at the Indian Village.

The most exciting day in October was October 29 when inventor Thomas A. Edison, in his 68th year, and automobile manufacturer Henry Ford, in his 52nd year, visited the Fair together. Edison was in favor of and Ford against national preparedness for war. When the automobile bearing the pair entered the Plaza de Panama, about 12,000 schoolchildren buried Edison in flowers.

The Liberty Bell from Philadelphia arrived at the Santa Fe Depot on the afternoon of November 12. A combined civilian/military escort loaded it on a special car and took it to the Exposition. A platform had been set up to receive it in the Plaza de Panama.

San Diego Day, November 17, brought forth an outpouring of civic spirit. The day began with an organ recital by Dr. Stewart, followed by a parade of decorated automobiles from the north gate to the Plaza de Panama.

The last day of the Panama-California Exposition, December 31, began with a combined review of officers and men of the 2nd Battalion, 4th Regiment, U.S. Marines, the First Cavalry and the Coast Artillery held in the Plaza de Panama.

>So much for the claims that there were no cars in the Plaza De Panama in 1915<

submitted 4/14/11



# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

### Comments:

I commend the Planners on their efforts to pedestrianize the Plaza. Their methods however, are flawed. The by-pass bridge needs to be re-examined. The parking structure as proposed involves extensive cut and fill. There is an adjacent canyon which could be used to minimize cut.

I was surprised at the use of speeded up video of supposed vehicular/pedestrian conflicts. That was melodramatic & unprofessional. Parking stacks should indicate trends and not just figures from 2 years.

Name  
Please print

JIM DALT

Signature

ARCHITECT/URBAN & REGIONAL PLANNER

Address

4525 Bonhurst Ave San Diego, CA 92122



# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

Comments: I think the plan is a very practical plan, and addresses the problem of removing vehicular traffic from the core of the park. My concern is with the design of the "by-pass bridge" - Why can't the bridge be designed to fit with the design of the existing bridge. I feel the public would accept the project more readily if some consideration is given to not part of the project done with a historical reconstructive addition to what is presently there. We have one chance to get the project done well. Let's not waste it!

Name  
Please print

THOMAS HEMLOCK

Signature

Thomas Hemlock

Address

3729 8th AVE. S.D. 92103





# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

### Comments:

There has to be a better way.

Don't eliminate restrooms

Is there a better way?

restroom problem has been discussed

community input - not enough time for each speaker

Examine all alternatives

Reconsider very carefully the parking structure.

Name  
Please print

CAROL SPONK

Signature

*Carol Spink*

Address

5770 CAM. JEFFERSON 43-27



# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

### Comments:

I SUPPORT CLOSURE OF THE CABRILLO BRIDGE AS THE BEST OPTION, AND THIS OPTION SHOULD BE RESEARCHED, WITH FEASIBILITY OPTIONS.

AS A SECOND OPTION I WOULD SUPPORT THE PLAN AS PROPOSED, WITH BYPASS.

THE ELIMINATION OF TRAFFIC IS ~~THE~~ A BENEFIT THAT FAR OUTWEIGHS THE NEGATIVES OF THE BYPASS BRIDGE.

Name  
Please print

MATHIEU GREGORIS

Signature

Address

3629 ARNOLD AV - SD, CA 92104.





# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

Comments: The EIR should consider alternative plans by organizations such as SDHO, Assoc. of Design Professionals and more.

The Alternative to close Cabrillo Bridge should be given full and fair consideration.

For the proposed alternative, the project's impact on Pan American Plaza traffic and safety need to be studied, since cars will circulate around the free parking in ~~the~~ the Pan American Plaza in order to avoid the paid parking in the new garage.

Another area that will need lots of study is the possibility of pedestrian and bicycle conflicts with cars making right turns onto the (over)

Name  
Please print

Larry Hogue

Signature

Address

3590 STEVEN AVF. SAN DIEGO CA 92122

bypass bridge. The possibility of a stop sign at this point should be studied so that ~~the~~ bicycler can continue straight into the park without being hit by cars making left-hand turns from the bypass bridge to the Cabrillo Bridge.



# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

Comments:

Significant work and public input went into the existing precise plan (prepared by Estrada Land Planning)

That proposal should be fully evaluated as an environmental alternative

Name  
*Please print*

George Franck

Signature

Address

3545 Inez St, SD 92106



# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

**Comments:** The Cabrillo Bridge was not designed for the number of cars, sizes of cars, and population of pedestrians and bicycles that use Balboa Park now and in the future. A bypass bridge as proposed does not solve the existing and future visitor experience to Balboa Park. Closure of Cabrillo Bridge to automobiles and identifying alternative parking locations and train/shuttles serving the visitors and employees of Balboa Park.

- 1) Close Cabrillo Bridge, Plaza de California, West Prado, Plaza de Panama, and Palisades Parking, Oregon Pavilion Parking to Automobiles.
- 2) Build a parking garage with multiple access for Autos at Inspiration Pt. that uses LED's and signage for parking.
- 3) Develop and implement an electric tram system serving the Park, including the Inspiration Pt parking garage, using a tunnel under Park Blvd.

Name  
Please print

Kevin Swanson

Signature

Address

6576 Bougainville Rd, San Diego, CA 92139



- 4) Develop & implement an external shuttle system between existing off-site parking and Balboa Park that eliminates the need to park at Balboa Park. The shuttle system should have flexibility for the shuttles to be used for other events within the San Diego Region.
- 5) Incorporate plans for the 2015 and 2016 Centennial Celebrations to allow for sizable crowds visiting Balboa Park, the Zoo within Balboa Park and the surrounding communities.
- 6) Incorporate titanium dioxide for environmental sustainability purposes into the concrete paving system.
- 7) Incorporate fun art pieces such as the use of colored concrete hexagonal pavers in Biotopical designs within the plazas and golden yellow in the streets/promenades between the plazas. Pavers could inscribe their origins and legacy for the future in their native languages with electronic connections to a database and their paver's geolocation. These could be released through a reverse auction.
- 8) Allow for future expansion and building of structures.
- 9) Don't build the organ pavilion parking garage. It has high potential for deterioration, crime, homeless attraction, and significant negative impact on the amount of earth removal required while bringing more autos into the heart of the park.
- 10) Create flexibility within the plan that allows for multiple uses of the spaces within the park, including lighting that is appropriate for the park on a permanent basis, as well as temporary lighting and spaces for events.
- 11) Allow for flexible use of new technologies.



# CITY OF SAN DIEGO

DEVELOPMENT SERVICES DEPARTMENT  
ENVIRONMENTAL ANALYSIS SECTION (EAS)

## PUBLIC SCOPING MEETING

BALBOA PARK PLAZA DE PANAMA

(PROJECT NO. 233958)

THURSDAY, APRIL 14, 2011

This meeting is being held to give the public and interested parties an opportunity to submit comments regarding the potential environmental impacts of the proposed project. This information will be used to develop the scope and content of the Environmental Impact Report (EIR) for the project to be described at this meeting. Please record your comments in the space provided below and submit this form to City staff at the conclusion of the meeting. Thank You.

### Comments:

A basic problem with discussion of the proposed bridge is the lack of a 3D rendering or model to show the public what the proposed bridge would look like if built. Either a simple rendering or a detailed 3D rendering would do a lot to sway the public's opinion towards a more favorable stance. The model should show the adjacent Cabrillo Park building.

Name  
Please print

Andrew Bowen

Signature

Andrew Bowen

Address

2500 Mission Street

San Diego, CA



AREA CODE 619  
TELEPHONE 563-5404  
FAX 563-0756  
haroldayer@sbcglobal.net

**HAROLD G. AYER**  
A Professional Law Corporation  
SUITE 1610  
3131 CAMINO DEL RIO NORTH  
SAN DIEGO, CALIFORNIA 92108

OUR FILE NUMBER

January 12, 2011

Shannon M. Thomas  
Deputy City Attorney  
Office of the City Attorney  
1200 Third Avenue, Suite 1100  
San Diego, CA 92101

Re: Plaza de Panama Fountain

Dear Shannon:

Enclosed please find a letter from my client, Gaye North. Gaye and her mother donated a substantial amount of money 15 years ago to build the Plaza de Panama fountain. She is very concerned that pending plans to build a parking structure and reroute the car traffic in Balboa Park might cause the fountain to be destroyed. We believe that the pending plans can be accomplished quite well without disturbing the fountain since it will fit in very nicely with the new plan to eliminate cars in that area and make it a walking area. We also believe that the fountain fits in with the general architecture of the park since it was designed to do so both in terms of style and building materials.

I am enclosing a copy of the six page Agreement which was entered into on February 21, 1995 for your records. I would direct your attention to paragraph six which indicates that the City accepted the fountain "in perpetuity." The reasonable interpretation of this clause is that the gift was meant to be a permanent memorial in Balboa Park. The City approved the design and materials so that it would fit in with the general theme of the park. We would expect that the City Attorney's Office will take whatever legal action is necessary against anyone or any organization that tries to destroy the fountain.

We would appreciate it if you would bring Gaye's letter to the attention of persons involved in the design phase of the remodeling of Balboa Park.

Sincerely,

  
HAROLD G. AYER

HGA:jra  
Enclosure  
cc: Gaye North

San Diego City Mayor, Jerry Sanders  
Laird Plumleigh, Tile Artisan  
Vicki Estrada, Estrada Land Planning

submitted 4/14/11

GAYE NORTH  
Golden Living of Point Loma  
3223 Duke Street, No. 42  
San Diego, CA 92110

January 11, 2011

Shannon M. Thomas  
Deputy City Attorney  
Office of the City Attorney  
1200 Third Avenue  
San Diego, CA 92101

Re: Plaza de Panama Fountain

Dear Shannon, the City Attorney's Office or To Whom It May  
Concern:

Please be both apprised and on record as having received  
from me on this date, January 11, 2011, the following enclosed  
legal letter documenting further reasons the Plaza de Panama  
Fountain should not be relocated:

Enclosed herewith for your review and information, please  
find the following enclosed reasons, as arrived at by Theresa  
Rufin, my friend and landscape architect with the architectural  
firm of John Hanna and Associates of Solana Beach. Although the  
above firm has recently disbanded due to economic and job crunch  
developments, Ms. Rufin took her valuable time to review this  
matter greatly concerning me and offer, as I stated, reasons The  
Fountain at issue should "not" be relocated. Ms. Rufin, with a  
Bachelor of Arts degree in design, arrived at the following  
preservative analogies:

1. The Plaza de Panama Fountain "blends perfectly with the  
surroundings and with the existing architecture, primarily,  
because of the selection of tiles chosen and the shape of The  
Fountain. It, definitely, is not a modern fountain. According  
to Noel Riley in her book entitled "Tile Art - A History of  
Decorated Ceramic Tiles" page 43, "A look into the history of  
ceramics shows the decisive influence of Spain in the birth and  
evolution of ceramic tiles, adapting their contribution to the  
Arab culture beginning in the 11th century. And because the  
Egyptians were making tile with blue glazed brick in the 4th  
millennium B.C., there is a pronounced correlation between  
Spanish and Mediterranean tiles. It was from Mesopotamia and

Persia that the art of tile making reached its peak of excellence in both the Mediterranean countries and Southern Spain in the 11th century, as it was from those regions that it eventually bread through to the Western world." Consequently, there is historical confirmation that a "blending" of Spanish and Mediterranean art of tile making effectively linked one country to the other, with both worlds spreading their eastern wares *further into Europe.* Therefore, there appears to be ingrained in history the interrelationship between both countries, lending complementary techniques on tile making to the influential sphere of this tin glazed, hand crafted art.

2. The Plaza de Panama Fountain "replicates" the "Woman of Tehuantepec Fountain" located in the El Prado courtyard in front of the restaurant, both in character and formation, utilizing both "pointed and curved" design implementation. Ms. Rufin stated, "It's like family" one fountain to the other - the look of both fountains being very similar.

3. The "cord" surrounding The Fountain appears to possibly need replacing or removed entirely when the area becomes a pedestrian zone in the future. Then at that time, there will be no need to keep children from enjoying The Fountain. Perhaps an attractive interlocking chain link protective fence could be *installed* installed in the interim. Presently, fencing around Fountain does not appear to be aesthetically pleasing.

4. Because the Plaza de Panama Fountain is a public fountain and the El Prado fountain in the courtyard is a secured, private fountain, fountain at issue, remains subject to vulnerability regarding possible impending innovative changes. But because the Plaza de Panama fountain is in Vicki Estrada's city architect on retainer with the City of San Diego, "Master and Precise Plans," by which the San Diego City Council is "forced" to adhere to, is a definite plus in my ongoing battle to protect The Fountain's location.

5. Aesthetically speaking, perhaps steps of some kind leading into The Fountain itself could be implemented, accenting the opportunity for children to both enjoy and play with the water feature The Fountain sets forth.

The above documentation, as offered to me, by Ms. Rufin appear to be points of analogy well taken and appear to both evidence and support reasons why said Fountain should "not be relocated.

Thanking you for your time in reviewing enclosed letter and your cooperation at the City Attorney level in any attempts they should/could make in my behalf. Please forward enclosed letter to the appropriate City officials and City Attorneys who will be

January 11, 2011  
Page 3

addressing said issue in the future. You will be apprised momentarily of any new developments.

Most Sincerely,

*Gaye North*

GAYE NORTH  
Golden Living of Point Loma  
3223 Duke Street, No. 42  
San Diego, CA 92110  
619-222-2003  
619-222-1109  
Fax 619-222-8468

cc: Harold G. Ayer, Esq.  
619-563-5404  
619-227-4357  
Fax 619-563-0756

*San Diego City Mayor, Jerry Sanders  
Laird Plumleigh, Tile Artisan  
Jodi Estrada, Estrada Land Planning*

December 17, 2010

OFFICE OF THE MAYOR OF SAN DIEGO, CALIFORNIA

ATTN: Mayor Jerry Sanders

202 "C" STREET 11TH FLOOR

San Diego, Ca. 92101

OFFICE 619 236 6336

Fax 619 236 9228

Dear Sir or to whom it may concern,

Please Be on Record and apposed of the Following  
Formal Request To have THE CONTRACTS PERTINENT TO  
The plaza de Panama Fountain and secondarily The contract  
For THE directional garden situated directly in front  
of The Fountain sent To Harold G. Ayer Jr. Esq Trust and  
Probate attorney and certified specialist in estate planning:

3131 Camino Del Rio North

Suite 1610

San Diego, Ca 92108

Office 619 563 5404

cell phone 619 227 4357

Fax 619 563 0756

E-mail Harold.ayer@SBC  
GLOBAL.NET

and myself

Gaye North

Golden Living of Point Loma

3223 Duke St. Rm 42

San Diego, Ca 92110

Office 619 222 1109

Rm phone 619 222 2003

Fax 619 222 8468



The contracts were signed, as I remember, in 1995  
in the office of the mayor at the time. The monies were  
given to the city for erection of both projects. Susan  
Goldring was mayor at that time with a slight possibility  
it could have been Maurice O'Connor. A young lady, an  
attorney, from the city attorney's office also signed <sup>- the contract</sup> in addition  
to several city officials. It is my understanding the  
contracts are to be found <sup>in</sup> the city's archives. Mr. Ayer and  
myself will be visiting the city attorney's office Monday  
Dec 29, 2010. I, being a benefactor, of the Plaza de Panama  
Fountain hold well justified concerns regarding the potential  
threat and prospect of Mr. Edwin Jacobs coming onto the  
scene to completely dismantle the fountain, removing it in its  
entirety and <sup>re</sup> positioning it elsewhere in  
the park in a much less desired location. Naturally,  
being relocated <sup>just possibly</sup> in a place of no real value or importance  
is not congruent with <sup>the reason</sup> why my mother gifted the city  
with the fountain - to summerize - its prime location.



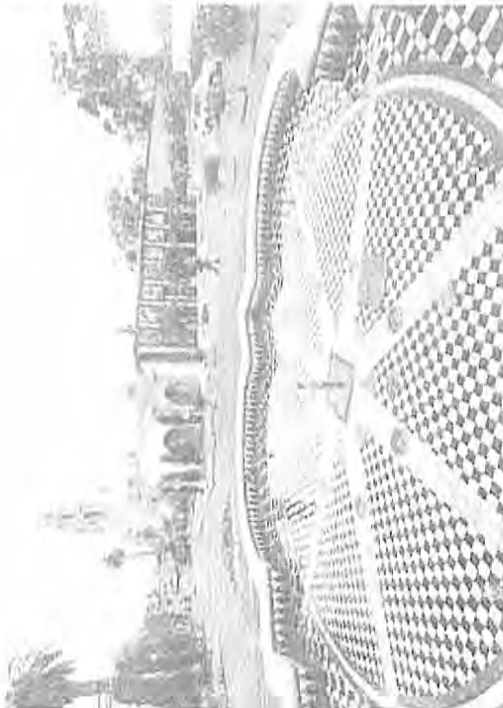
Inscribed on a Plaque situated in front of the Fountain is the crest representing the Panama Exhibition in 1915 which was "strategically" placed there for the "sole purpose" of commemorating the Bicentennial of said "historically endowed" Fountain which history has proven to be commensurate with a "legacy" marking its FIFTIETH year anniversary, consequently, the historical value of the Fountain and its appropriate placement in the Park cannot be denied.

The potentially planned demise of the Fountain will be necessarily met up front, straight across the Board with IMPARTIAL legal strategy <sup>aimed</sup> at the opposition in their attempt to annihilate the Plaza de Panama Fountain <sup>in its present placement.</sup> Thanking you, in advance, for your input, time and cooperation concerning said issues. Your attention to enclosed REQUEST would be greatly appreciated. Sincerely,  
cc: Harold G. Ayer Jr. Esq  
City Attorney's Office  
Gaye North



### Former commissioners praised for work

Environment of Health Goals... Pfeiffer, former San Diego Port Commission...



A plan to keep cars out of Balboa Park's Plaza de Panama with construction of a bypass road and an intersection has both fans and critics.

the major shortcoming. One has to wonder when you look at a map of National City redevelopment zones...

Interstate 805 is considered a transit-park zone. National City's interpretation of highest transit values...

Bill Goulet, National City... Traffic surcharge ends... Charles to Supply Drive...

San Diego... National City and redevelopment... Gary Buchanan...

creation and destruction through... Historic District Plan...

Moreover, the creation of a park plaza from existing... and a hard left turn...

At a time when we should be... in providing public transit, the park does just the opposite...

Dan Soderberg... Stall no boon for Santee... City Councilworth of Preserve...

When the Santee Town... Center and State Route 52 were being designed...

Roger Jaggard... The San Diego City Council wants to spend a half-million dollars...

Henry Herdley... Streets, not stadiums... The offer to park patrollers...

Bill Goulet... Traffic surcharge ends... Charles to Supply Drive...

Gary Buchanan... National City and redevelopment... Gary Buchanan...

San Diego... National City and redevelopment... Gary Buchanan...

San Diego... National City and redevelopment... Gary Buchanan...

San Diego... National City and redevelopment... Gary Buchanan...

San Diego... National City and redevelopment... Gary Buchanan...



# ZIEBARTH ASSOCIATES

April 23, 2011

City of San Diego  
Development Services Department  
Environmental Division  
1222 First Ave. MS 501  
San Diego, CA 92101

Attn: Elizabeth Shearer-Nguyen

Re: Notice of Preparation Scoping—Balboa Park Plaza De Panama PTS 233958  
IO. 21002440

Dear Ms. Shearer-Nguyen:

The following are comments pertaining to the Notice of Preparation for the Environmental Impact Report for Balboa Park Plaza De Panama PTS 233958:

**Goals & Objectives:**

Goals and objectives need to be carefully developed such that they do not preordain a specific solution but rather address a broader issue.

Below are Goals and objectives that have previously been presented by the applicant.

1. Rehabilitate the Plaza de Panama consistent with the original vision of a ceremonial plaza and gathering space.
2. Eliminate vehicle traffic from Plaza de California, El Prado, Plaza de Panama, and the Esplanade.
3. Increase open, accessible park land by creating new opportunities for park venues.
4. Provide for displaced parking; create additional parking for visitors and staff.
5. Improve traffic circulation and transportation systems to increase efficiency.
6. Limit pedestrian-vehicular conflicts for comfort and safety.
7. Improve transportation systems; provide accessibility improvements.
8. Build on previous park planning while addressing new opportunities.

**Comments:**

I support Goal 1.

Goal 2 states “Eliminate vehicle traffic from the Plaza de Panama.” This predetermines that any alternative that allows vehicular circulation through the Plaza de California, El Prado, Plaza de Panama, and the Esplanade would be eliminated from consideration. Yet this question is the subject of significant public controversy. Rather, Goal 6 “Limit pedestrian-vehicular conflicts for comfort and safety” addresses the root issue, which is reduction of pedestrian and vehicular conflicts. This concern may be adequately

ARCHITECTURE / PLANNING

2900 FOURTH AVE STE 204 SAN DIEGO, CA 92103 PHONE 619.233.6450 FAX 619.233.6449

addressed by simply eliminating public parking in the Plaza de Panama (needs evaluation) or by going further and eliminating all vehicular circulation through the Plaza de Panama. These impacts are for the EIR to analyze. To satisfy Goal 6, another alternative would be to eliminate parking in the Pan American Plaza/ Palisades Area. This should be analyzed.

I support Goal 3.

Goal 4: I would propose that the goal be split with the first part being modified to read: "Provide for displaced parking." I would propose that the second part should state "Provide additional parking for visitors and staff where practical and feasible." The EIR needs to analyze if paid parking is feasible and practical. Further, the EIR needs to analyze whether a paid parking structure to handle just the displaced parking from the Plaza de Panama and the Organ Pavilion parking lot will create adverse traffic impact in the free parking lot of the Pan American Plaza/ Palisades Area.

I would recommend that Goal 5 and 7 be consolidated. A good goal would be "to improve the traffic circulation and multi-modal transportation systems within the park to increase efficiency and provide greater accessibility."

I agree with Goal 8.

I would recommend adding three additional goals:

- a. To optimize opportunities for sustainability."
- b. To minimize adverse impacts on Balboa Park operations during and after construction.
- c. To avoid enhancing the use of vehicular circulation as a short cut through the park.

#### **Goals and Objectives Recommendations:**

Therefore, my recommended Goals and Objectives are:

1. To rehabilitate the Plaza de Panama consistent with the original vision of a ceremonial plaza and gathering space.
2. To limit pedestrian-vehicular conflicts for comfort and safety.
3. To provide alternate parking for displaced parking.
4. To create additional parking for visitors and staff where practical and feasible.
5. To increase open, accessible park land by creating new opportunities for park venues.
6. To improve traffic circulation and multi-modal transportation systems to increase efficiency and provide greater accessibility.
7. To avoid enhancing the use of vehicular circulation as a short cut through the park.
8. To improve sustainability
9. To minimize adverse impacts on Balboa Park operations.
10. To build on previous park planning while addressing new opportunities.



## **Project Phasing**

### **Proposed:**

At the recent Balboa Park Committee, the applicant identified 4 phases to the project's approach:

- Phase 1 Eliminate parking in the Plaza de Panama.
- Phase 2 Develop and construct alternate parking options/ parking structure to handle displaced parking including alternative accessible parking.
- Phase 3 Test closing the bridge on a permanent basis.
- Phase 4 Construct a by-pass bridge around the south side of the Museum of Man.

### **Recommended:**

I recommend modifying this approach slightly as an alternative to be considered.

- Phase 1 Developing parking options to handle displaced parking including accessible parking should be developed before any parking is eliminated in response to proposed Goal 9: "To minimize adverse impacts on Balboa Park operations during and after construction."
- Phase 2 Should analyze the alternative of eliminating parking in the Plaza de Panama and the Pan American Plaza/ Palisades Area as well as limit the Alcazar Parking to strictly drop-off/ valet/ accessible parking.
- Phase 3 Should trial test closing of Cabrillo Bridge on an event/ weekend basis.
- Phase 4 Test closing Cabrillo Bridge on a permanent basis if the results of Phase 3 are insufficient. Many people who do not have time to enjoy the park as a pedestrian enjoy the pleasure of a leisurely drive through the park. Also the impact of traffic on surrounding roadways around the park as well as "green house gases," air quality, and energy resources need to be analyzed if the Cabrillo Bridge is closed to vehicles. What is the impact of a person who lives and works in Bankers Hill and who needs to go to the Aerospace Museum or the Balboa Park Club if the Cabrillo Bridge is permanently closed?
- Phase 5 If the closure of the Cabrillo Bridge on an event or weekend basis is inadequate to limit vehicular and pedestrian conflict and the permanent closure of the Cabrillo bridge is unacceptable, then as Phase 5 construct a by-pass bridge could be constructed around the south of the Museum of Man to the Alcazar parking.

### **Parking alternatives to be studied as Phase 1:**

- a. Modify street parking to angle parking on west side of Cabrillo Bridge to provide for the displaced parking in the Plaza De Panama.
  - i. Minimize cost to achieve parking.
  - ii. Provide adequate parking to accommodate displaced parking in the Plaza de Panama.

- iii. Avoids need for paid parking that could adversely affect free parking and traffic circulation on the Central Mesa.
- b. Reconfiguration of Alcazar parking to provide only accessible parking, drop off, and valet parking.
  - i. By limiting parking to these uses, traffic circulation into this area can be minimized.
- c. Parking structure south of the Organ Pavilion.
  - i. How much dirt will be removed?
  - ii. Logistics: How is parking handled during construction?
  - iii. How much useable park land will be reclaimed?
  - iv. Is potential park land lost to achieve natural ventilation in the parking structure?
  - v. Does the multi-modal transportation system minimize conflicts between vehicular and pedestrian circulation?
  - vi. Does the multi-modal transportation system optimize the maximum flexibility of creating useable park land?
  - vii. What is the impact on free parking areas and traffic circulation as a result of the paid parking structure?
  - viii. What is the potential for sustainability such as solar panels to charge electric tram or electric cars?
  - ix. What is the impact on air quality and greenhouse gases?
  - x. What is the impact of storm water and drainage? Will a pump system be required? What are the energy and utility demands of the system?
  - xi. How much displaced parking can be handled? Plaza de Panama? Alcazar? Pan American Plaza/ Palisades?
- d. Parking structure along west side of Gold Gulch.
  - i. How much dirt will be removed?
  - ii. Logistics: How is parking handled during construction?
  - iii. How much useable park land will be reclaimed?
  - iv. Is potential park land lost to achieve natural ventilation in the parking structure?
  - v. Does the multi-modal transportation system minimize conflicts between vehicular and pedestrian circulation?
  - vi. Does the multi-modal transportation system optimize the maximum flexibility of creating useable park land?
  - vii. What is the impact on free parking areas and traffic circulation as a result of the paid parking structure?
  - viii. What is the potential for sustainability such as solar panels to charge electric tram or electric cars?



- ix. What is the impact on air quality and greenhouse gases?
  - x. What is the impact of storm water and drainage? Will a pump system be required? What are the energy and utility demands of the system?
  - xi. How much displaced parking can be handled? Plaza de Panama? Alcazar? Pan American Plaza/ Palisades?
- e. Parking structure spanning Gold Gulch.
- i. How much dirt will be removed?
  - ii. Logistics: How is parking handled during construction?
  - iii. How much useable park land will be reclaimed?
  - iv. Is potential park land lost to achieve natural ventilation in the parking structure?
  - v. Does the multi-modal transportation system minimize conflicts between vehicular and pedestrian circulation?
  - vi. Does the multi-modal transportation system optimize the maximum flexibility of creating useable park land?
  - vii. What is the impact on free parking areas and traffic circulation as a result of the paid parking structure?
  - viii. What is the potential for sustainability such as solar panels to charge electric tram or electric cars?
  - ix. What is the impact on air quality and greenhouse gases?
  - x. What is the impact of storm water and drainage? Will a pump system be required? What are the energy and utility demands of the system?
  - xi. How much displaced parking can be handled? Plaza de Panama? Alcazar? Pan American Plaza/ Palisades?
  - xii. Evaluate the loop vehicular circulation from a new access point on Park Boulevard into the parking structure and back along President's Way.
- f. Parking at Inspiration Point
- i. Will a parking structure be required? Above ground or below?
  - ii. Logistics: How is parking handled during construction?
  - iii. How much useable park land will be reclaimed?
  - iv. Is potential park land lost to achieve natural ventilation in the parking structure?
  - v. Does the multi-modal transportation system minimize conflicts between vehicular and pedestrian circulation?
  - vi. Does the multi-modal transportation system optimize the maximum flexibility of creating useable park land?

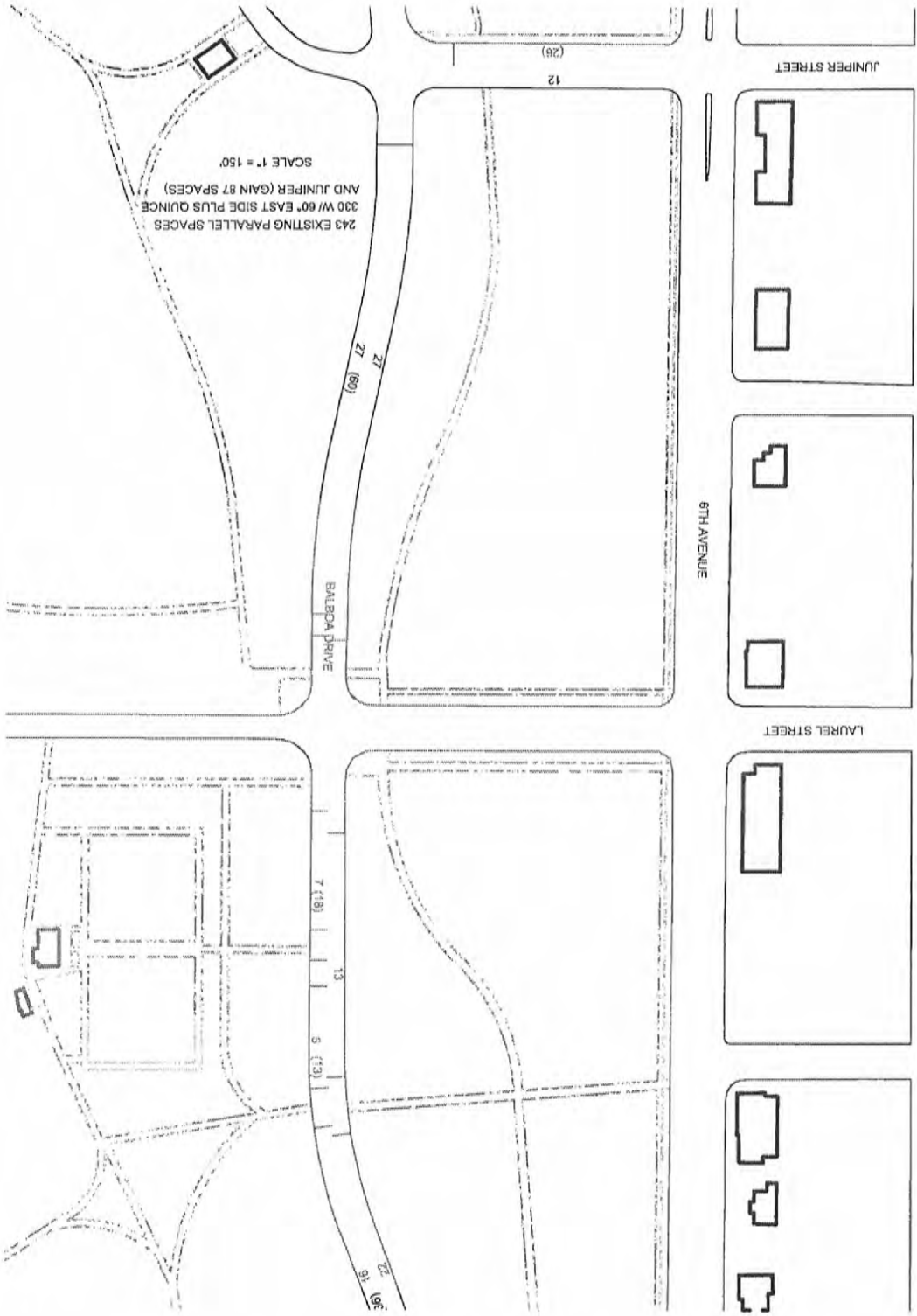
- vii. What is the impact on free parking areas and traffic circulation as a result of the paid parking structure?
- viii. What is the potential for sustainability such as solar panels to charge electric tram or electric cars?
- ix. What is the impact on air quality and greenhouse gases?
- x. What is the impact of storm water and drainage? Will a pump system be required? What are the energy and utility demands of the system?
- xi. How much displaced parking can be handled? Plaza de Panama? Alcazar? Pan American Plaza/ Palisades?

The preceding paragraphs provide specific alternative goals and objectives with rationale for them which address public concerns and avoid preordained design solutions. Alternatives for parking need to be thoroughly analyzed based on detailed development. Attached are drawings that look at the alternatives including parking on the west side of the Cabrillo Bridge and the two alternatives in Gold Gulch. Please include these comments and alternatives into the final EIR. Thank you for your consideration of these comments.

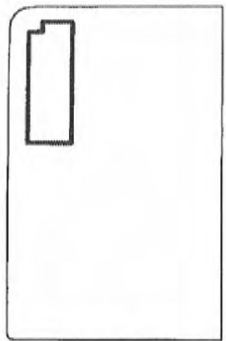
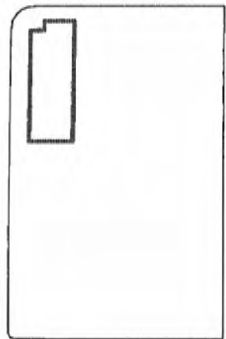
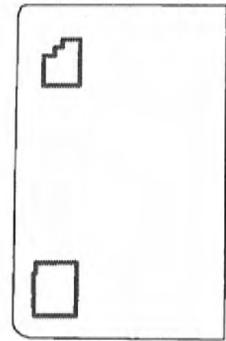
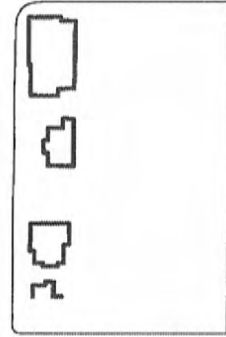
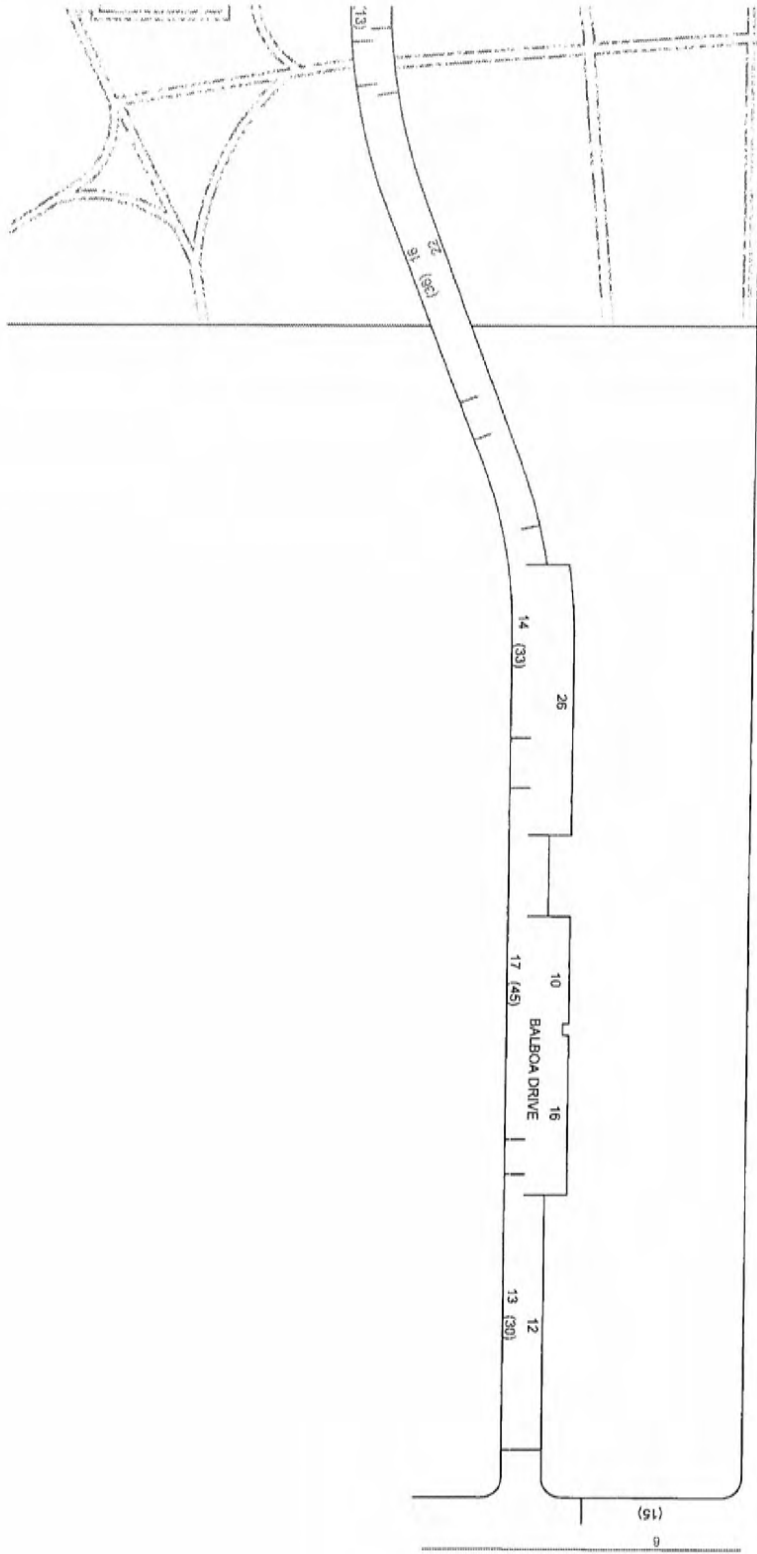
Respectfully,

John C. Ziebarth, AIA, LEED AP

BALBOA PARK  
WEST MESA  
PARKING ALTERNATIVE



BALBOA PARK  
WEST MESA  
PARKING ALTERNATIVE



QUINCE STREET

6TH AVENUE

**BALBOA PARK  
PARKING STRUCTURE ALTERNATIVES  
GOLD GULCH CANYON SCHEMES 3 & 4**

BALBOA PARK COMMITTEE  
April 7, 2011

PRESENTATION BY:

ZIEBARTH & ASSOCIATES, INC.  
JOHN ZIEBARTH, AIA  
2900 FOURTH AVENUE, SUITE 204  
SAN DIEGO, CALIFORNIA 92103  
(619) 233-6450  
[john@ziebarth.com](mailto:john@ziebarth.com)



## Balboa Park Committee Presentation 4-07-11

- I. Presentation tonight is for two new alternatives for the proposed parking structure
  - A. We support the basic concept for a parking structure
    - 1. Our alternatives solve many of the concerns with the proposed plan
    - 2. The alternatives meet and exceed the objectives presented
  - B. Alternatives presented to date do not address modifying the proposed structure
  - C. We feel overall project should be studied in at least two sections
    - 1. Westerly section from Cabrillo Bridge to the Organ Pavilion
      - i. Proposed project with a by-pass bridge
      - ii. Through traffic in the Promenade and Plaza de Panama
      - iii. The bridge closed to vehicular traffic
    - 2. Easterly portion from the Organ Pavilion to Park Blvd.
      - i. Proposed project with a landscaped upper deck
      - ii. Parking structure at Inspiration Point
      - iii. Parking structure in Gold Gulch canyon with Park Blvd. access
      - iv. Parking structure in Gold Gulch canyon without Park Blvd. access
  
- II. The Gold Gulch canyon alternatives were initiated due to concerns with the details of the Inspiration Point concept and the proposed underground parking structure
  - A. Inspiration Point concerns
    - 1. It is simply too far from the park activities for most people to walk
    - 2. Increased traffic on Park Avenue will make the tram crossing difficult
    - 3. Requires pedestrian bridge - still having surface crossing challenges
      - i. People will still want to cross at the street level
      - ii. Elevator and stairs required on the west creating a bottle neck
    - 4. Eliminates a currently active area used for circuses, etc.
    - 5. Eliminates the potential for new park land with a great view
    - 6. Above ground structure visible from I-5 and Park Blvd.
    - 7. The structure will be as expensive as the other options
  - B. Proposed underground parking structure concerns
    - 1. Only a small portion connects smoothly to the International Village
    - 2. Structure will be noticeable from Presidents Way
    - 3. The tram cuts through a large part of the new park area
    - 4. Bikes and trams are not separated from the pedestrians
    - 5. Much of the park land around the structure is unusable
    - 6. Traffic barriers are needed at the deck openings and along the edge
    - 7. Not enough capacity to eliminate the Pan American Plaza parking
    - 8. The parking structure circulation is not typical and possibly confusing
    - 9. Bikes are not accommodated on the through road
    - 10. The lack of natural light will create a basement feeling
    - 11. Tremendous amounts of soil export will be required
    - 12. Parking during construction is going to be inconvenient and expensive
    - 13. The intersection at the existing Gold Gulch canyon road is awkward

14. The top deck park has many permanent limitations
  - i. Planting is limited to turf and smaller plants
  - ii. Activity options are very limited
  - iii. It is impossible to ever add a new building
  - iv. Long term maintenance is going to be expensive
  - v. Future changes of use are extremely limited
15. There is no option for solar electric collectors for sustainability
16. The structure is isolated from Balboa Park's east side
  - i. There is no easy pedestrian access to Gold Gulch canyon
  - ii. Gold Gulch canyon blocks access to the Park Avenue area

III. Our first parking structure alternatives is called Gold Gulch Scheme 3

- A. It is situated in Gold Gulch canyon east of the Organ Pavilion parking lot
  1. This canyon has been totally disturbed by the Exhibitions
  2. There is no sensitive habitat
  3. Currently used for a maintenance area and limited parking
  4. The top deck is 18 feet below "new park" areas so it is not visible
  5. The structure is not visible from Park Blvd. or Presidents Way
  6. It is large enough to eliminate parking in Pan American Plaza
- B. The public has stressed increasing access from Park Blvd.
  1. This provides a second signalized intersection on Park Blvd.
  2. The access points are two levels apart facilitating large events
  3. Structure acts as a bridge providing access at a reasonable cost
  4. The loop circulation provides access even if Cabrillo bridge is closed
  5. Access to Gold Gulch canyon and the east side of the park is provided
- C. Pedestrian, tram and vehicular circulation is completely separated
  1. Pedestrians have access from three levels
  2. 2 "non-conflicted" routes to Pan American Plaza & International Village
  3. Tram accessed at second level down without conflicts
  4. Through vehicles, including busses, accommodated on the top deck
  5. Bikes avoid pedestrians on designated lanes adjacent to vehicles
- D. Isolated location allows benefits without visual impacts
  1. Solar electric collectors possible for lights and recharging trams
  2. Sides open so have natural ventilation and light
  3. Requires fire stand pipes instead of a sprinkler system
  4. Natural light and openness creates a user friendly atmosphere
- E. The Organ Pavilion parking lot continues to function during construction
- F. Scheme 3 creates 2.9 acres of totally unrestrained "new" park land
  1. 20, 50 or more years from now the use can be changed
  2. Large trees could be planted and even buildings added
  3. Scheme 3 does not dictate what future generations have to live with

- IV. After receiving feedback on Scheme 3, a modified Scheme 4 alternate was created
  - A. Structure rotated 90 degrees in Gold Gulch without a connection to Park Blvd.
    - 1. Note that each Scheme works with or without the proposed bypass bridge
      - i. Scheme 3 shows the configuration with the bypass bridge
      - ii. Scheme 4 shows the vehicles going through Plaza de Panama
    - 2. Scheme 4 still provides pedestrian access to Gold Gulch canyon
    - 3. Pedestrian, tram, bike and vehicles are still separated
      - i. Expanded the tram concept to Pan American Plaza
      - ii. There is still parking access to the top and third level down
      - iii. The tram is still independently served at the second level
    - 4. The other previously mentioned benefits of Scheme 3 still apply
  - B. This Scheme is cheaper than the underground parking structure and Scheme 3
    - i. Providing access to Park Blvd. added costs
    - ii. Scheme 4 uses the land more efficiently than the submitted project
- V. Unfortunately I don't have enough time to go into further detail
  - A. Have provided a disk with the exhibits and presentation outline
  - B. Also providing a reduced size package of the exhibits
  - C. Have included a comparison of the Planning Commission and Public Issues
    - 1. Compares the submitted plan with these two alternatives
    - 2. Didn't have time to discuss here
- VI. We request that these alternatives be analyzed in the EIR

**Issues with Proposed Parking Structure Plan**  
**Motivating an Alternatives Study**

<b><u>No.</u></b>	<b><u>Issue</u></b>
1	Only a small portion of the Parking Structure connects smoothly to the International Village.
2	The Parking Structure is noticeable from Presidents Way even if mounded and landscaped.
3	The tram cuts through a large portion of the roof top park interrupting uses and creating conflicts.
4	Bikes and the tram are not separated from pedestrians creating potential conflicts.
5	A tremendous amount of potential park land around the Parking Structure is unusable.
6	Traffic barriers are going to be needed around the ventilation openings and at the edges which will be visually disruptive.
7	The Parking Structure capacity does not allow for elimination of Pan American Plaza parking or provide an opportunity for future expansion.
8	The internal circulation for the Parking Structure is not user friendly or familiar.
9	Bikes are not accommodated in the vehicular roadway which means the roads in the consultant plan will have to be widened 10' if bikes are going to be allowed.
10	The second and third levels have natural light only on the east side so you will feel "underground".
11	A large hole must be excavated with no immediate options to dispose of the excess soil.
12	Parking during construction is going to be disrupted, inconvenient and expensive to accommodate.
13	The intersection with the easterly entrance and the existing access road to Gold Gulch is cumbersome.
14	The roof top deck extremely limits activities and the planting that it will accommodate.
15	The roof top park is expensive to construct and has the potential for maintenance challenges.
16	Future changes of use are extremely limited.
17	There is no option for photo voltaic collectors to power the lights and provide recharging for the tram.
18	The Parking Structure is isolated from Gold Gulch canyon and the easterly side of the park.
19	The options proposed to eliminate the need to have mechanical ventilation and fire sprinklers encumber the design and may not be adequate.

**PARKING STRUCTURE COMPARISON**  
**PLANNING COMMISSION & PUBLIC ISSUES**  
4/7/2011

No.	Planning Commission Issue	Consultants Parking Structure	Gold Gulch Scheme 3 Parking Structure	Gold Gulch Scheme 4 Parking Structure
1	Historic Resource Protection	Constructed primarily in an area already disturbed with a parking lot so no loss of historic structures.	Constructed in a previously disturbed canyon with non-native vegetation and no historic structures so no loss of historic structures.	Constructed in a previously disturbed canyon with non-native vegetation and no historic structures so no loss of historic structures.
2	Universal Accessibility	Circulation similar to current situation with one route through/around the park and one out to Presidents Way.	Provides additional access to Park Blvd. along with one route through/around the park and one out to Presidents Way.	Circulation similar to current situation with one route through/around the park and one out to Presidents Way.
3	Availability and Accessibility of Parking	Two entrances/exits from different levels out letting to the same road.	Two entrances/exits from different levels out letting to different roads.	Two entrances/exits from different levels out letting basically to the same road.
4	Traffic Circulation and Pedestrian Safety	Pedestrian and vehicular traffic are separated. Conflicts exist for pedestrians with tram and bikes.	All modes of transportation separated except bikes which have standard bike lanes adjacent to vehicles.	All modes of transportation separated except bikes which have standard bike lanes adjacent to vehicles.
5	Accessibility of Public and Park Transit	Tram access on top level in area of active public circulation. Tram can provide interconnection with public transportation.	Dedicated tram access at the second level. Bus/public loading area incorporated on top level convenient to tram and pedestrians.	Dedicated tram access at the second level. Tram can provide interconnection with public transportation.
6	Consider all Alternatives	Based on the concept that the only way to minimize the aesthetic aspects of a parking structure located in reasonable proximity to park activities is to bury it with a landscaped top. A planted roof extremely limits park uses.	Addresses aesthetic impacts by placing the structure out of sight. Adds increased accessibility, complete separation of pedestrians, potential for photovoltaic power, access to the easterly portion of park, increased circulation alternatives, reduced costs and provides new park land which is unencumbered.	Addresses aesthetic impacts by placing the structure out of sight. Provides for complete separation of pedestrians, potential for photovoltaic power, access to the Gold Gulch Canyon, reduced costs and provides new park land which is unencumbered.
7	Consider Aesthetic	The borders of the parking structure, although camouflaged, will be apparent to park users. Ventilation openings and edge of the structure at the top level will require safety barriers which will be difficult to hide.	The top deck is 16 feet plus lower than the new park area and below the sight line of most park users. There will be some visual impacts on visitors of the Japanese Friendship Garden, Centre Cultural de la Raza and the Pepper Grove area.	The top deck is 18 feet plus lower than the new park area and below the sight line of most park users. There will be some visual impacts on visitors of the Japanese Friendship Garden, Centre Cultural de la Raza and the Pepper Grove area.
8	Provide Parking Below Grade	Three sides of the structure will be below grade with the east side totally exposed. Tremendous amounts of land are needed to hide the structure.	Hidden down in canyon with visual impacts to the areas viewing the canyon. Shade and photo-voltaic canopies on top deck visible to vehicles.	Hidden down in canyon with visual impacts to the areas viewing the canyon. Shade and photo-voltaic canopies on top deck visible to vehicles.
9	Consider Future Phasing	Planted roof very limiting in changing uses. Providing enough parking for Pan American Plaza would require another level of parking.	Opens up critical park land that can be used without any encumbrances. Large enough parking capacity to eliminate parking in Pan American Plaza.	Opens up critical park land that can be used without any encumbrances. Large enough parking capacity to eliminate parking in Pan American Plaza.
10	Explore Opportunities for Future Transit Stations, Especially on Park Blvd.	Tram can connect with Park Blvd.	Bus/public loading area incorporated on top level convenient to tram and pedestrians.	Tram can connect with Park Blvd.



No.	Additional Issues from Public	Consultants Parking Structure	Gold Gulch Scheme 3 Parking Structure	Gold Gulch Scheme 4 Parking Structure
11	Bicycle Accessibility & Connectivity	Bicycles combined with pedestrian paths creating potential conflicts.	Bicycles have separate lanes with the vehicular traffic and are separated from pedestrians.	Bicycles have separate lanes with the vehicular traffic and are separated from pedestrians.
12	Way-finding	Convenient to functions both north and south in the main section of the park.	Convenient to functions both north and south in the main section of the park. Also provides easy access to east side of park and Gold Gulch canyon.	Convenient to functions both north and south in the main section of the park. Also provides easy access to Gold Gulch canyon.
13	Paid Parking: Access Everyone	Roof top park is expensive to build and maintain.	Sustainable because open and produces own power. Extra expense in providing access to Park Blvd.	Sustainable because open and produces own power.
14	Plaza de Panama Program, Design, Management	Parking capacity for Plaza de Panama, but not enough for Pan American Plaza. No options for adding future parking.	Parking capacity for both Plaza de Panama and Pan American Plaza.	Parking capacity for both Plaza de Panama and Pan American Plaza.
15	Construction Impacts	Major disruption with shuttle service required for majority of park visitors.	Existing parking lot continues to function while parking structure is constructed.	Existing parking lot continues to function while parking structure is constructed.
16	Project Cost / Future Operations Cost	High initial costs and maintenance costs.	Initial costs increased due to expanded scope of project including access to Park Blvd.	Lowest costs to construct and operate.
17	Sustainability	Potential need for mechanical ventilation, no opportunity for solar collection and on-going concerns with waterproofing.	Photovoltaic cells practical and open sides removes need for mechanical ventilation.	Photovoltaic cells practical and open sides removes need for mechanical ventilation.

Gold Gulch Comparison to PC & Public Issues.xls



**VISION AND GOALS, PRINCIPLES & DESIGN PRINCIPLES COMPARISON  
BALBOA PARK PARKING STRUCTURE**

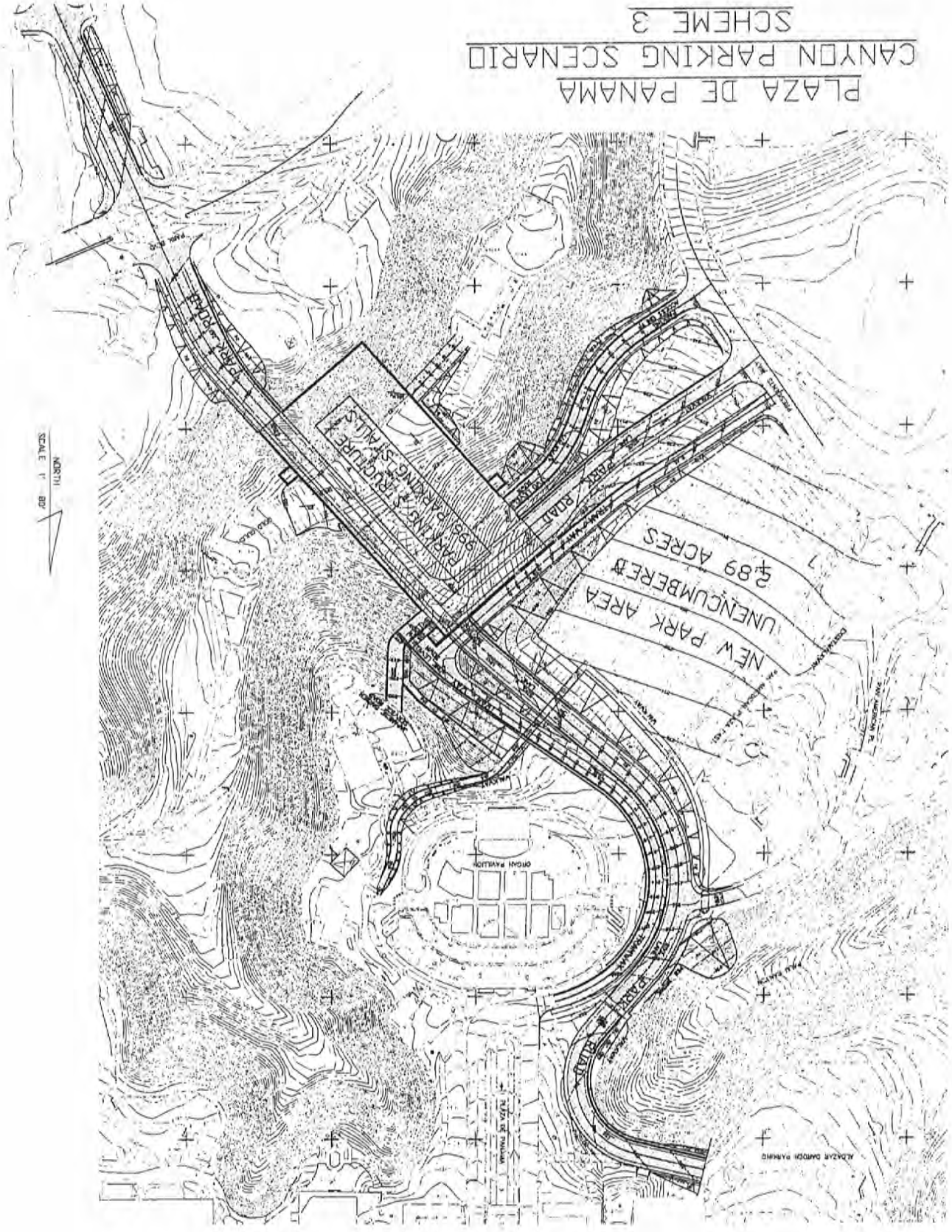
4/7/2011

NO.	VISION AND GOALS	CONSULTANTS PARKING STRUCTURE	GOLD GULCH SCHEME 3	GOLD GULCH SCHEME 4
1	Rehabilitate the Plaza de Panama	Provides parking to replace spaces lost with the Plaza de Panama conversion.	Provides parking to replace spaces lost with the Plaza de Panama conversion.	Provides parking to replace spaces lost with the Plaza de Panama conversion.
2	Eliminate vehicle traffic from Plaza de California, El Prado, Plaza de Panama and the Esplanade	Provides parking to replace spaces lost with the Plaza de Panama conversion.	Provides parking to replace spaces lost with the Plaza de Panama conversion. Also provides enough parking to eliminate parking in the Pan American Plaza.	Provides parking to replace spaces lost with the Plaza de Panama conversion. Also provides enough parking to eliminate parking in the Pan American Plaza.
3	Increase open, accessible park land by creating new opportunities for park venues	Creates approximately 2.2 acres of usable, highly constrained park land.	Creates approximately 2.9 acres of usable, completely unconstrained park land. Approximately one third acre of usable park land is lost at the Centre de la Raza.	Creates approximately 2.7 acres of usable, completely unconstrained park land.
4	Provide for displaced parking, create additional parking for visitors and staff	Replaces the displaced parking and creates additional spaces.	Replaces the displaced parking and creates additional spaces.	Replaces the displaced parking and creates additional spaces.
5	Improve traffic circulation and transportation systems to increase efficiency	Separates vehicular traffic from other systems. Conflicts exist with the tram, pedestrians and bicycles. Does not accommodate bicycles on the through road.	Vehicles, trams, bicycles and pedestrians are completely separated. Bike lanes are included in the through road so they do not conflict with pedestrians and trams.	Vehicles, trams, bicycles and pedestrians are completely separated. Bike lanes are included in the through road so they do not conflict with pedestrians and trams.
6	Limit pedestrian-vehicular conflicts for comfort and safety	Separates vehicular traffic from other systems.	Separates vehicular traffic from other systems.	Separates vehicular traffic from other systems.
7	Improve transportation systems; provide accessibility	Separates vehicular traffic from other systems. Conflicts exist with the tram, pedestrians and bicycles. ADA accessibility provided to activities north and south.	Vehicles, trams, bicycles and pedestrians are completely separated. ADA accessibility is provided north and south, to Gold Gulch Canyon and the east side of the park.	Vehicles, trams, bicycles and pedestrians are completely separated. ADA accessibility is provided north and south and to Gold Gulch Canyon.
8	Build on previous park planning while addressing new opportunities	Current master plan envisioned a parking structure in the Organ Pavilion parking lot. Diverting road away from the west side provides the opportunity for better circulation.	Gold Gulch canyon does not have any specific use addressed in the Park Master Plan. The Japanese Friendship Garden is developing a majority of the canyon north of the proposed parking structure. Their lease is encroached on so this requires mitigation. This concept addresses an opportunity to utilize a derelict portion of the park and to expand use of the eastern park areas.	Gold Gulch canyon does not have any specific use addressed in the Park Master Plan. The Japanese Friendship Garden is developing a majority of the canyon north of the proposed parking structure. Their lease is encroached on so this requires mitigation. This concept addresses an opportunity to utilize a derelict portion of the park and to expand use of the eastern park areas.
9	Achieve the improvements by December 31, 2014, through an inclusive public process	Requires a master plan amendment and inclusion in the Environmental Impact Report. There is a chance this can be accomplished if it can be separated from more controversial elements	Requires a master plan amendment and inclusion in the Environmental Impact Report. Provides more elements to be addressed.	Requires a master plan amendment and inclusion in the Environmental Impact Report. Provides more elements to be addressed.

NO.	PRINCIPLES	CONSULTANTS PARKING STRUCTURE	GOLD GULCH SCHEME 3	GOLD GULCH SCHEME 4
1	Reclaim and Conserve Parkland	Reclaims approximately 2.2 acres of usable, highly constrained park land with about 1.3 acres of unusable land on the east and south for screening.	Reclaims approximately 2.9 acres of usable, completely unconstrained park land with about one third acre of usable land lost at the Centre de la Raza.	Reclaims approximately 2.7 acres of usable, completely unconstrained park land.
2	Protect and Enhance Historic Resources	No historic resources are impacted.	No historic resources are impacted.	No historic resources are impacted, although there could be some influence on the Centre de la Raza.
3	Promote Health of Institutions and Park Elements	785 parking spaces are within convenient walking distance and tram service is provided.	996 parking spaces are within convenient walking distance and completely separate tram service is provided.	1,045 parking spaces are within convenient walking distance and completely separate tram service is provided.
4	Improve Parking Management; Provide Appropriate Parking	Requires employee and volunteer parking management to increase public parking. Not enough parking is provided to eliminate parking in Pan American Plaza.	All parking can be accommodated, although employee and volunteer parking could be managed to increase public parking. Has capacity to eliminate parking in Pan American Plaza.	All parking can be accommodated, although employee and volunteer parking could be managed to increase public parking. Has capacity to eliminate parking in Pan American Plaza.
5	Implement Transit and Shuttle	Provides convenient tram service which must interact with pedestrians and bicycles	Provides completely separate tram system. A one way system could be implemented which would reduce the tram road width providing more usable park land.	Provides completely separate tram system. A one way system could be implemented which would reduce the tram road width providing more usable park land.
6	Distribute Costs and Benefits Fairly	Requires a self supporting bond for garage from private donors. No sustainable power source, may require ventilation and roof top maintenance may be expensive.	Requires a self supporting bond for garage from private donors. Solar collectors could be placed on the top deck to power the lights and recharge the trams. No unusual maintenance expenses are anticipated.	Requires a self supporting bond for garage from private donors. Solar collectors could be placed on the top deck to power the lights and recharge the trams. No unusual maintenance expenses are anticipated.

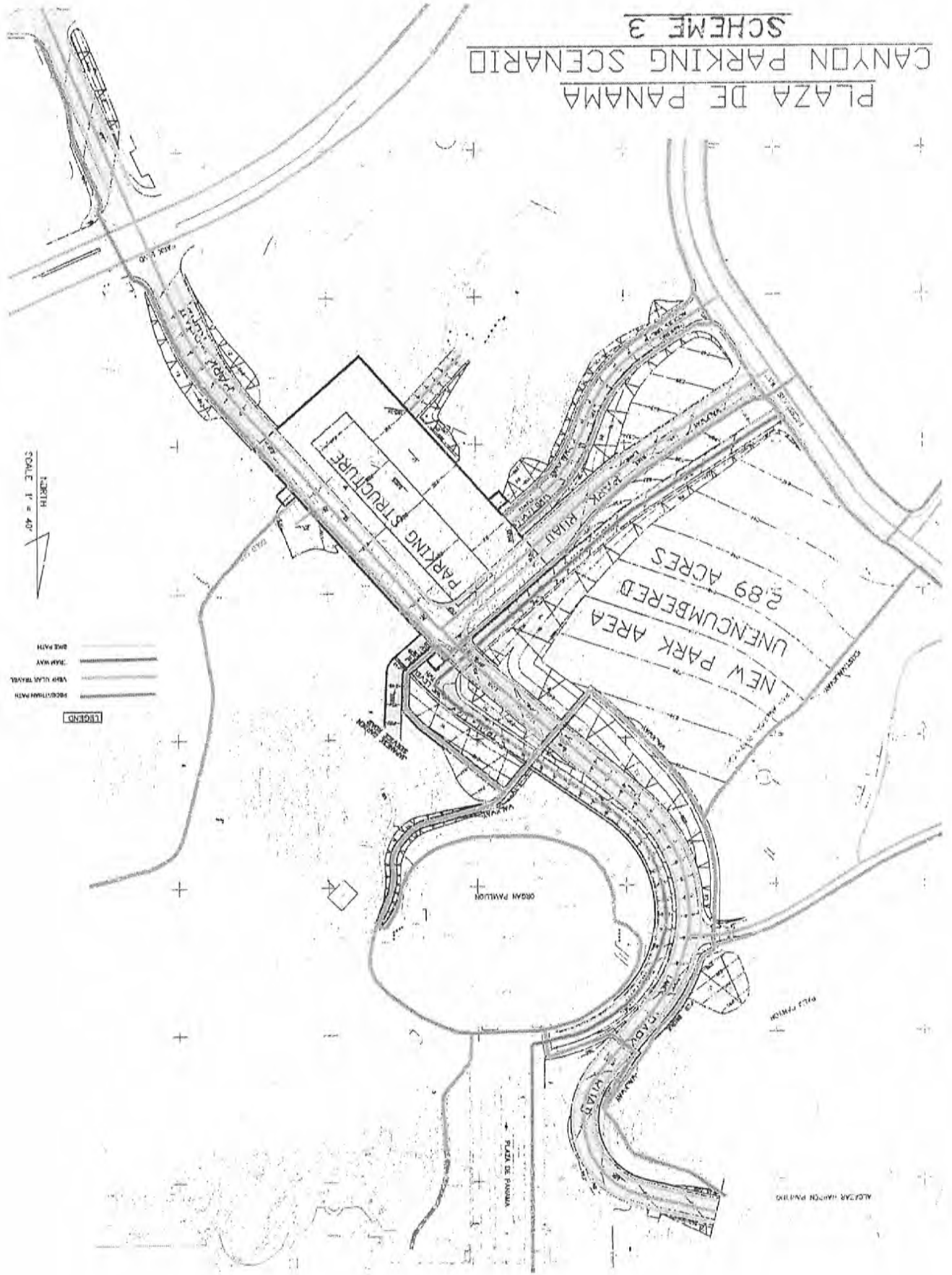
NO.	DESIGN PRINCIPLES	CONSULTANTS PARKING STRUCTURE	GOLD GULCH SCHEME 3	GOLD GULCH SCHEME 4
1	Recapture park land and public use of the site	Approximately 2.2 acres of usable, highly constrained park land is recovered where the Organ Pavilion parking lot exists.	Recaptures approximately 2.9 acres of usable, completely unconstrained park land where the Organ Pavilion parking lot exists. Loses about one third acre of usable land at the Centre de la Raza.	Recaptures approximately 2.7 acres of usable, completely unconstrained park land where the Organ Pavilion parking lot exists.
2	Provide formal gardens	This is one of the limited uses that can be accommodated on the top deck of the underground parking structure.	One of the unlimited uses the public may choose for the site.	One of the unlimited uses the public may choose for the site.
3	Provide for children's play	This is one of the limited uses that can be accommodated on the top deck of the underground parking structure.	One of the unlimited uses the public may choose for the site.	One of the unlimited uses the public may choose for the site.
4	Provide open lawn for play, informal sports and events	This is one of the limited uses that can be accommodated on the top deck of the underground parking structure.	One of the unlimited uses the public may choose for the site.	One of the unlimited uses the public may choose for the site.
5	Provide restrooms; opportunity for visitor information	A restroom is proposed on the parking structure. Information facilities could also be constructed if planned in advance.	Some of the unlimited uses the public may choose for the site.	Some of the unlimited uses the public may choose for the site.
6	Provide safe waiting area for tram users	Pedestrians will interact with the tram and bicycles on the dedicated road which runs across the top deck of the parking structure.	The tram waiting area on the second level down is completely separate from other uses.	The tram waiting area on the second level down is completely separate from other uses.
7	Create a positive relationship to the Organ Pavilion	The new park land is adjacent to the back side of the Organ Pavilion and has good access both north and south.	The new park land is adjacent to the back side of the Organ Pavilion and has good access north, south and east.	The new park land is adjacent to the back side of the Organ Pavilion and has good access north, south and to Gold Gulch canyon.

PLAZA DE PANAMA  
CANYON PARKING SCENARIO  
SCHEME 3



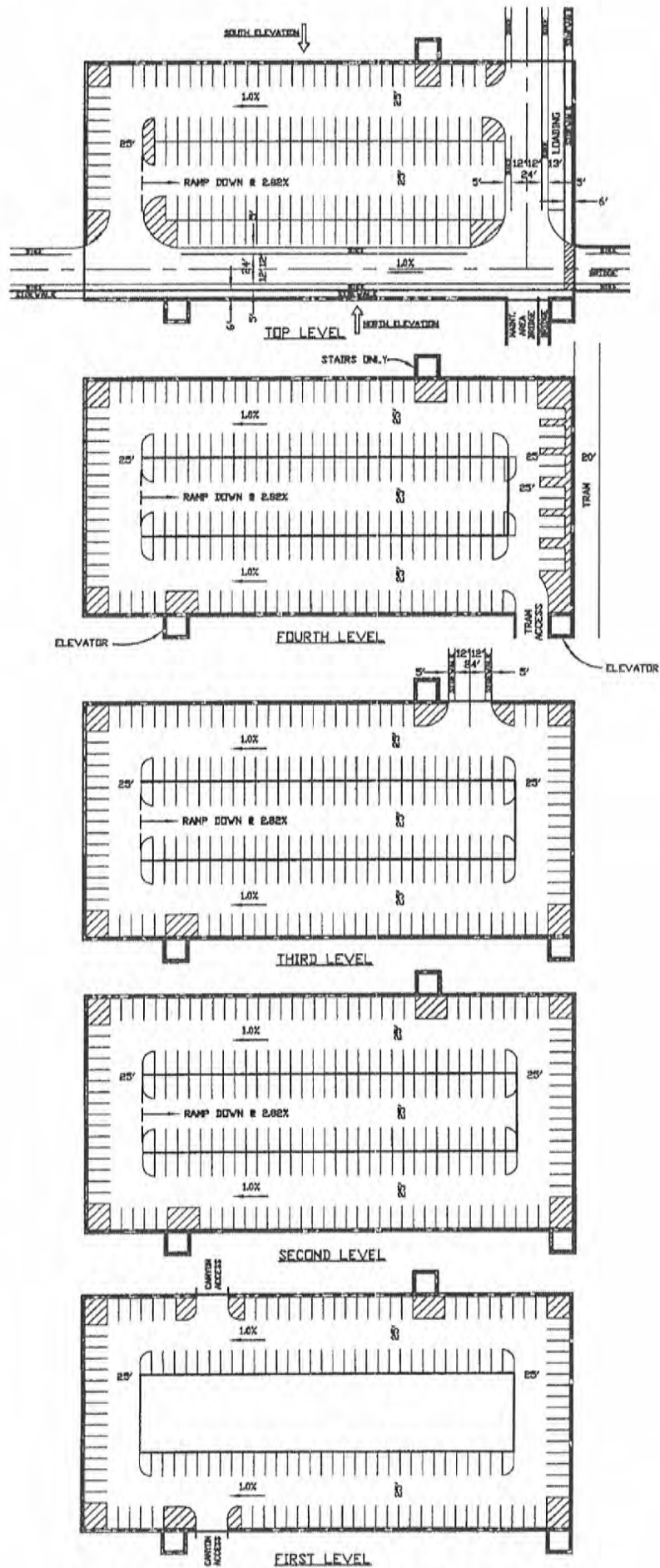


PLAZA DE PANAMA  
CANYON PARKING SCENARIO  
SCHEME 3



NORTH  
SCALE 1" = 40'

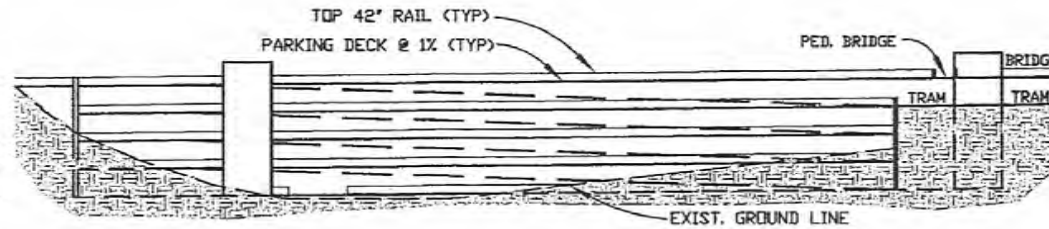
LEGEND  
SOLID LINE WITH DASHES  
SOLID LINE  
DASHED LINE  
DOTTED LINE



BALBOA PARK - GOLD GULCH PARKING STRUCTURE  
 SCHEME 3



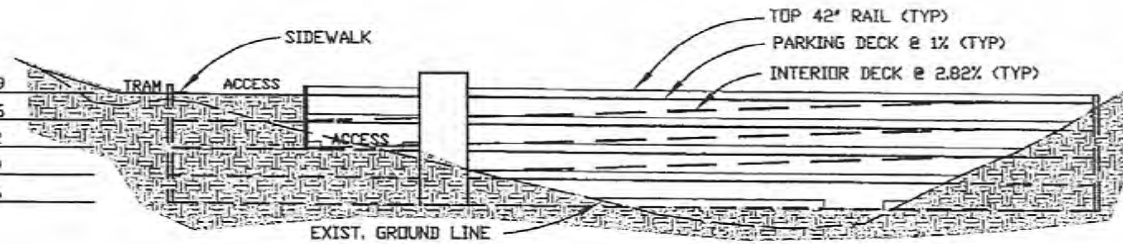
TOP LEVEL	ELEV.= 230.00
FOURTH LEVEL	ELEV.= 218.67
THIRD LEVEL	ELEV.= 207.33
SECOND LEVEL	ELEV.= 196.00
FIRST LEVEL	ELEV.= 184.67



ELEV.= 233.89
ELEV.= 222.56
ELEV.= 221.22
ELEV.= 199.89
ELEV.= 188.56

NORTH ELEVATION

TOP LEVEL	ELEV.= 233.89
FOURTH LEVEL	ELEV.= 222.56
THIRD LEVEL	ELEV.= 221.22
SECOND LEVEL	ELEV.= 199.89
FIRST LEVEL	ELEV.= 188.56

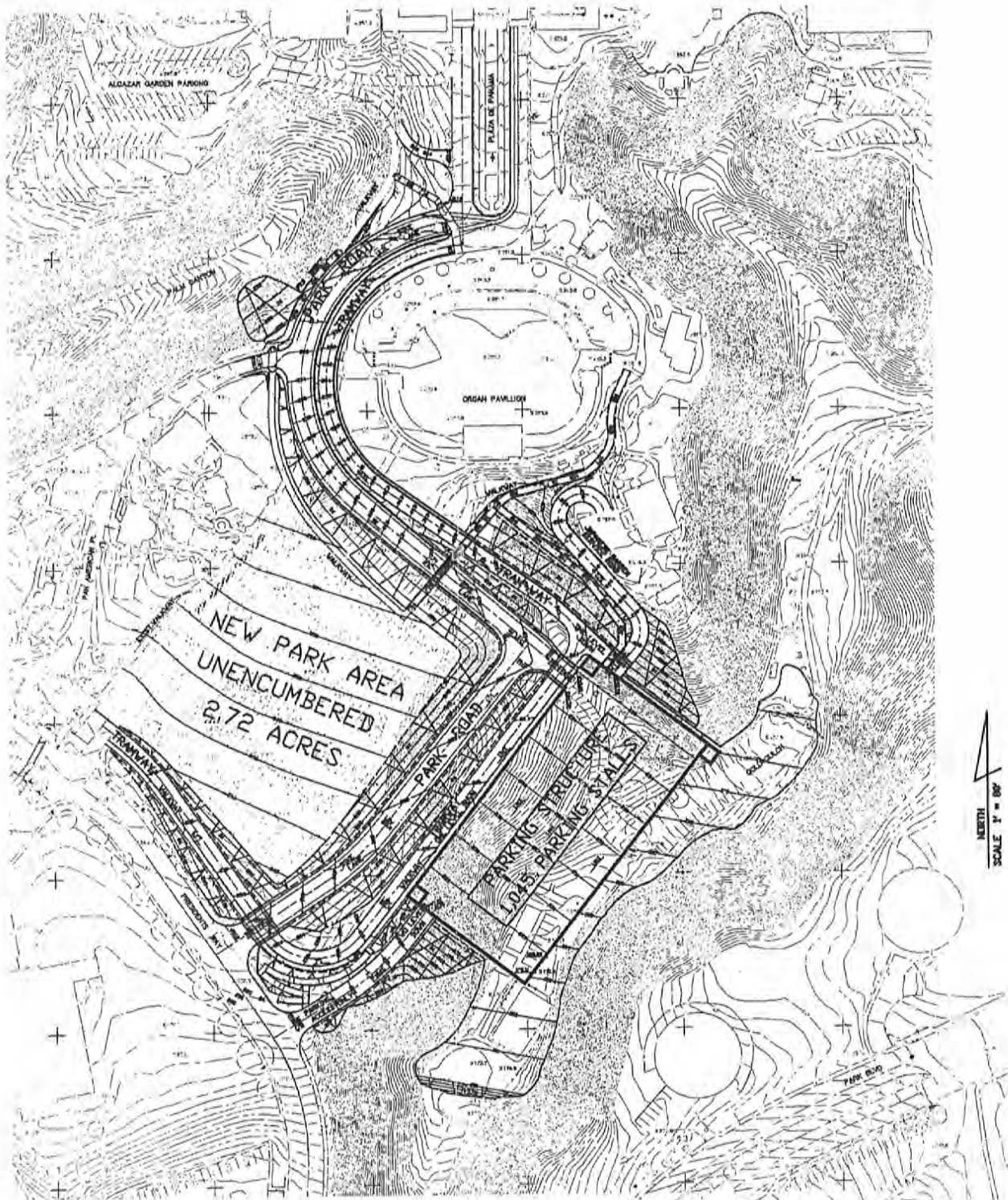


ELEV.= 230.00
ELEV.= 218.67
ELEV.= 207.33
ELEV.= 196.00
ELEV.= 184.67

SOUTH ELEVATION

BALBOA PARK - GOLD GULCH PARKING STRUCTURE  
SCHEME 3

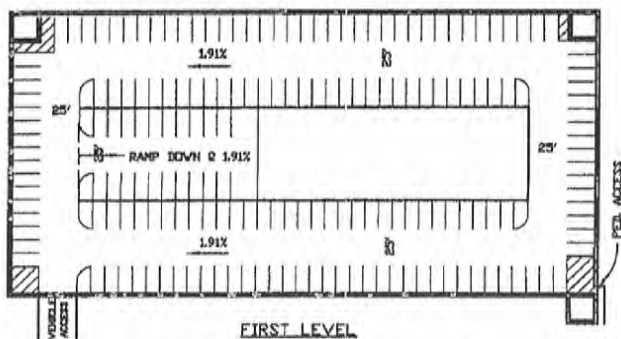
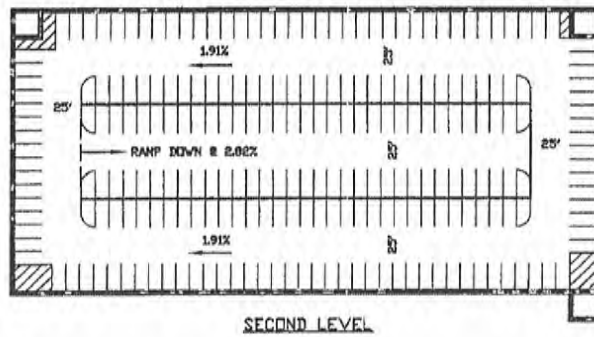
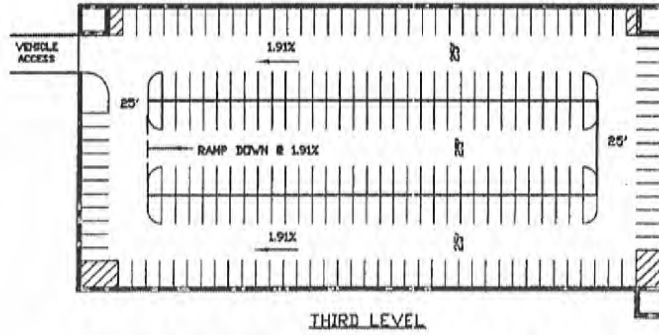
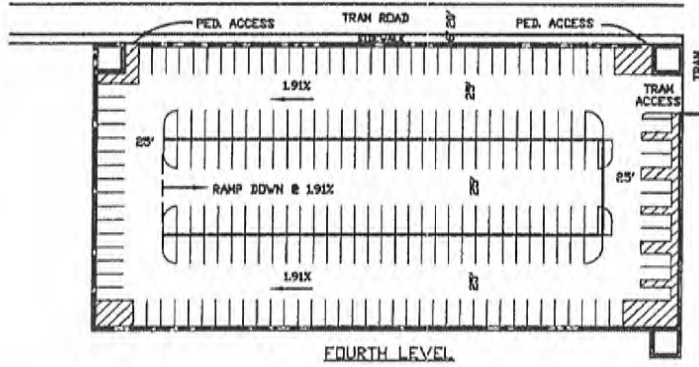
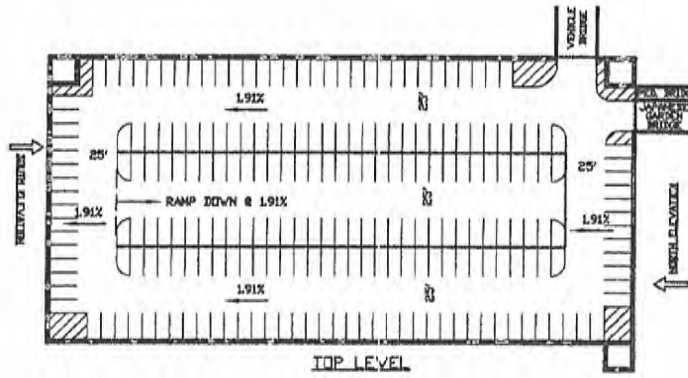
996 - 9'x18' & HC SPACES TOTAL SCALE 1" = 50' JANUARY 19, 2011



NORTH  
SCALE 1" = 80'

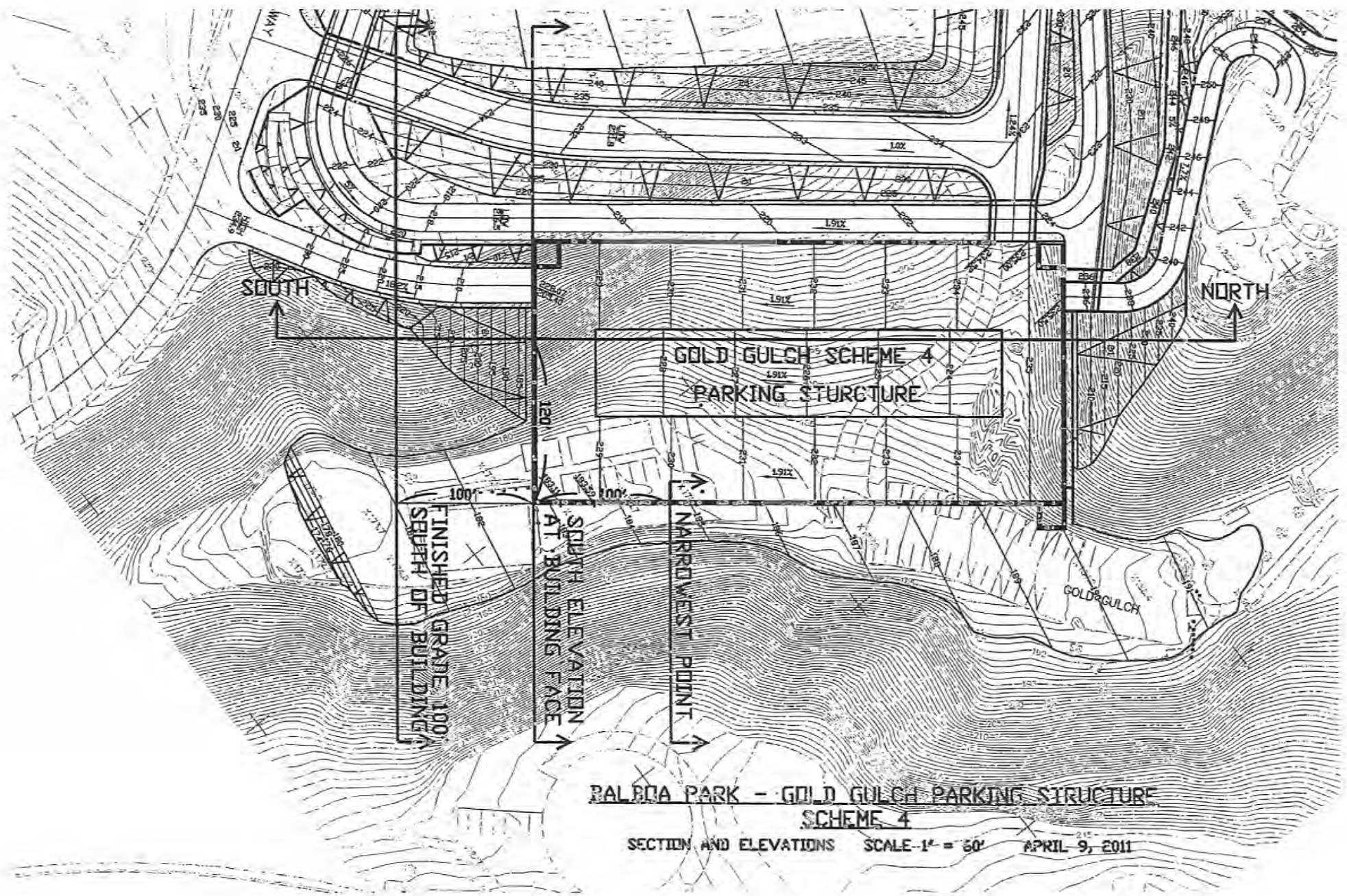
PLAZA DE PANAMA  
GOLD GULCH SCENARIO  
SCHEME 4





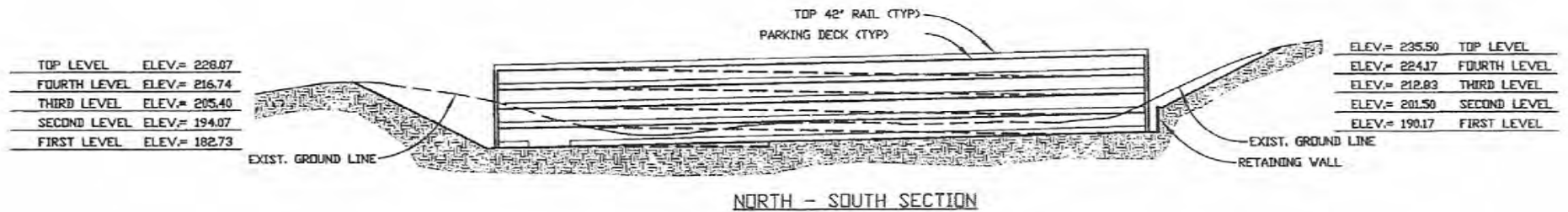
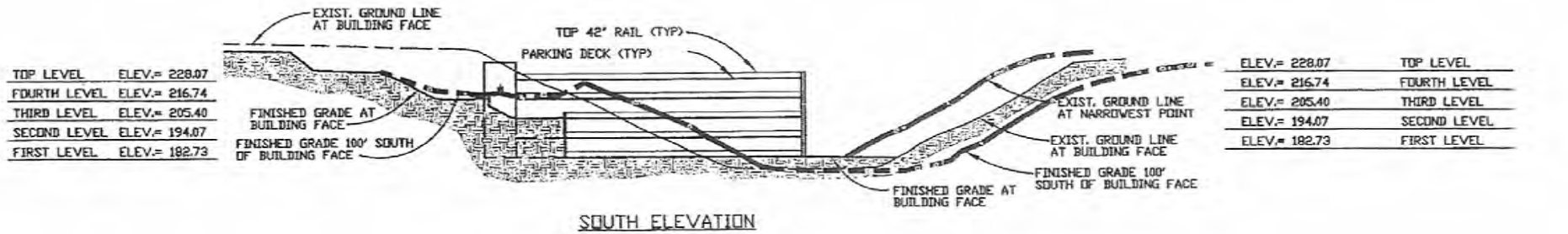
BALBOA PARK - GOLD GULCH PARKING STRUCTURE  
 SCHEME 4





PALEDA PARK - GOLD GULCH PARKING STRUCTURE  
 SCHEME 4

SECTION AND ELEVATIONS SCALE-1" = 60' APRIL 9, 2011



**BALBOA PARK - GOLD GULCH PARKING STRUCTURE**  
**SCHEME 4**

1,045 9'x18' & HC SPACES TOTAL      SCALE 1" = 60'      APRIL 9, 2011



## Italia Gray

---

**From:** Richard Amero <ramero@cox.net>  
**Sent:** Monday, April 18, 2011 12:02 PM  
**To:** DSD EAS  
**Subject:** Reclaim the Plaza de Panama

There is much confusion about what it will take to reclaim the Plaza de Panama from automobile parking and traffic. Opponents of building a bypass from the Cabrillo Bridge to accomplish this goal have mounted an aggressive and at times unscrupulous campaign to prevent any alteration to the existing bridge. Among other charges they claim any attempt to change the appearance of the bridge would violate the terms of the National Historic District. This charge is patently false as changes within historic districts are occurring all the time. The State Preservation Office has declined to express an opinion on this matter. A number of alternative solutions have been proposed that would eliminate automobile traffic on the bridge altogether by confining entrance to El Prado and the Palisades to Park Boulevard. Again it is suggested that anybody desiring to enter El Prado on the west side should do so on foot. What will happen to the automobiles of these people is unclear. As with December Nights and Earth Day presumably these people would have to find parking on the streets bordering the west side of Balboa Park or on the already congested streets on the west side of the park.

Recently opponents of the bypass bridge have coalesced around a proposal in the Balboa Park Precise Plan for the Central Portion of Balboa Park. This proposal would allow automobile traffic to cross over Cabrillo Bridge and flow through the Plaza de Panama directly in front of the House of Charm where the Minge Museum is now located. If this proposal were to be accepted, the Plaza de Panama would not be reclaimed. Everyone in the city who has been to Balboa Park on weekends knows full well what would exist. This proposal is not a compromise but an attempt to defeat alterations to the Plaza de Panama. Once again the flow of traffic would compel the City to reinstate parking in the Plaza de Panama.

The problem is not new. Getting cars out of the center portion of Balboa Park has been debated since 1917 when the Park Commission allowed automobiles to enter the park so long as they did not become a nuisance. The alternatives now being suggested have been debated for years and the proposed solution of closing Cabrillo Bridge to automobile traffic has been tried numerous times with the predicted result of traffic and parking pile ups on the west side of the park to the indignation of neighboring residents and to the disgust of those seeking a place to park their cars.

The bypass bridge and the underground parking garage to which it would lead is the only solution to the automobile nightmare that makes sense. It will entail some changes to existing landscape and cost a sum of money that can be recouped by charging for parking in the underground garage and elsewhere in the park where people now park free in order to access the central portion. If in 1909-1914 the City had listened to landscape architects this traffic and parking problem would have been alleviated. We have been paying the price of congestion because the Exposition was placed in a flat portion of the park between two canyons ever since.

A small city was willing to raise 300 million dollars for park improvement in order to put on the 1915-16 Panama-California Exposition, the citizens today should once again be asked to subscribe or donate or vote funds to enhance the full potential of this San Diego's most used and most loved open space.

That some philanthropists, in the tradition of John D. Spreckels and George W. Marston, are in the forefront of this drive to make the Plaza de Panama and the Pan-American Plaza prime open spaces for the enjoyment of visitors and citizens alike is sufficient to make everybody proud of their resourcefulness and foresight of citizens in the Great City of San Diego.

Richard W. Amero, author of the History of San Diego's Two Great National Expositions and amateur historian.

SIGN IN SHEET  
for the  
BALBOA PARK PLAZA DE PANAMA  
(PROJECT NO. NO. 233958)  
Environmental Impact Report Scoping Meeting  
Thursday, April 12, 2011

Name (please print)	Address (please print)
JAMES D PHELAN	3060 6TH AVE #30 S.D 92103
Gaye North	3223 Duke St, SD 92110
RODIN REEDY	440 SAN ANTONIO AVE 92106
LARRILYN LOVE	430 SALL ANTONIO AVE, 92106
Douglas Scott	1929 4th Ave B SD 92101
David Strickland	832 24th St S.D. 92102
Mike Steiner	4260 MORTONIA ST. SD 92103
John Rotsart	2521 Ridge View Dr SD 92105
THOMAS HEMLOCK	3129 8th AVE S.B 92103
Jessica McGee	5004 Mansfield St 92116
ROB SIDNER	MINGLE INTERNATIONAL MUSEUM 1439 EL PRADO SD 92101
Ernie Bonn	4452 PARK BLVD #104 92116
Melinda Lee	1309 31st St. SD CA 92102
JOHN ZIEBART II	2900 4th AVE #204 S.D, CA 92103
Lucky Morrison	3745 RAY ST. SI CA 92104
Ann Greenwood	3742-B 7th AVE 92103
LARRY HOGUE	3590 STETSON AVE 92122
JAY SUMNER	4904 N Harbor Dr #205 S.B 92106
Frank Albright	1635 Fern St SD 92106
MICHAEL HAGEN	1976 DONAHUE DR, EL CAJON CA

**SIGN IN SHEET**  
for the  
**BALBOA PARK PLAZA DE PANAMA**  
**(PROJECT NO. NO. 233958)**  
Environmental Impact Report Scoping Meeting  
**Thursday, April 12, 2011**

Name (please print)	Address (please print)
Kevin Swanson	6576 Bangerlyville Rd, SD 92139
JARVIS ROSS	4352 LOMARAVIOLA Ct 92110
Karen Krug	3420 Browning St. 92106
Rosemary Reed	12370 BUCKSIESEN TR 92064
PAUL KESSEL	12320 BUCKSIESEN TR 92064
Valare Tamborelli	San Diego Archers PO BOX 2205 La Mesa 91943
BRAD HARRIS	4807 Parks Ave La Mesa 91942
Philippe Piquet	2620 33 <sup>RD</sup> St. S.D 92104
Susan Hoxenga	763 Sunset Cliff 92077
Tom Fox	24106 6th Ave 92101
DAVE ZALECKIS	8149 Baldwin Rd 91945
RONALD V. MAY	100 Coast Blvd #303, La Jolla <sup>92037</sup>
Dan Soderberg	4450 38 <sup>th</sup> St SD 92116
RICHARD GORIN	3560 1 <sup>ST</sup> AVE #19 92103
David Lang	1549 El Prado 92101
Aurelia	1549 El Prado 92101
Suzanne Tawil Belloch	1549 El Prado 92101
Aaron Garland	1934 Edgemont St SD
Dale Hess	2626 Sixth Ave, SD 92103.
Nancy Mooks	3742-B 7th

**SIGN IN SHEET**  
**for the**  
**BALBOA PARK PLAZA DE PANAMA**  
**(PROJECT NO. NO. 233958)**  
**Environmental Impact Report Scoping Meeting**  
**Thursday, April 12, 2011**

Name (please print)	Address (please print)
David Kinney	3757 Arizona St San Diego, CA 92104
Jay Coffman	1601 Myrtle Ave SD 92107
Diana Blanton	L.
H. Stovel	65 La Gombra Dr. El Cajon
Judy Swink	on file
Don Schmidt	5536 Calumet Ave Watson, CA 92037
Carol Lyong	8770 CAM. SUENO Watson A Bldg
George France	3545 Inez St SD 92106
Andrew Bowen	1332 Bush St. SD 92103
Jim DALY	4525 Benhurst Ave. SD CA 92122
Jeri Dilvo	4557 Edgeware Rd SD 92116

TRANSCRIPT OF PROCEEDINGS  
PUBLIC SCOPING MEETING  
BALBOA PARK PLAZA DE PANAMA

April 14, 2011

5:50 p.m.

2144 Pan American Road West  
San Diego, California

Reported by Denise T. Johnson, CSR No. 11902





## 1 SCOPING MEETING

2 APRIL 14, 2011

3  
4 MS. SHEARER-NGUYEN: Good evening.5 How is everybody tonight? We are going to begin  
6 the scoping meeting. Thank you for attending and welcome  
7 to the scoping meeting for the environmental impact report  
8 for the Balboa Park Plaza de Panama project.9 I'm Elizabeth Shearer-Nguyen with the City of  
10 San Diego Development Services Department. I am the  
11 departmental analyst. And also in attendance with me is  
12 Ms. Gallardo. She's our assistant deputy director.13 This meeting is referred to as an environmental  
14 impact report scoping meeting. And the purpose is to give  
15 the public and interested parties an opportunity to submit  
16 comments regarding the potential impact -- environmental  
17 impact for the proposed project.18 The information that is gathered tonight along  
19 with submitted comments provided during the 30-day -- um,  
20 review period, will be also used to develop the scope and  
21 content of the EIR.22 One of the things I ask is that you fill out the  
23 comment forms that are in the back. Also, please include  
24 your name and address. It is important that we keep all  
25 this information. Comments can all be provided via e-mail

1 or regular mail.

2 As previously mentioned, this meeting has been  
3 scheduled to gather public information and input and  
4 require the department review staff, required by the  
5 city's municipal code, to provide the public and the  
6 decision-makers with an independently prepared  
7 environmental document which discloses impacts to the  
8 environment.

9 This information is used by the city  
10 decision-makers as part of the deliberating process in  
11 approving or denying a project.

12 The environmental document itself does not  
13 recommend approval or denial of a project.

14 A few comments on how this meeting is going to be  
15 conducted tonight. First, there is going to be a brief  
16 discussion about the project. And then we will open the  
17 meeting for public comment. The meeting, again, is  
18 designed to get as much public input as possible on areas  
19 that need to be addressed in the EIR in the time allocated  
20 for the meeting. So we're going to be giving everybody  
21 two minutes to speak. But I just want to let you know  
22 that we have the room until 9:00. So if it gets closer to  
23 that time, we will -- we may be limiting the time to a  
24 minute and a half depending on how quickly we get through  
25 the process.



1           Your vocal comments, like I said, will be  
2 recorded -- or I haven't said that yet. Your vocal  
3 comments will be recorded. So, therefore, each speaker  
4 will be asked to come up, state their name and state their  
5 address and then complete their comments within the  
6 allotted time.

7           I would ask -- or please refrain from trying to  
8 conduct a debate on the merits of the project because  
9 that's not the purpose of tonight's meeting.

10           I would also need to emphasize that the focus of  
11 the comments need to stay on the environmental  
12 documents or impacts that you believe need to be  
13 thoroughly analyzed in the project EIR.

14           Bobbi Herdes with Recon will be acting as the  
15 moderator and timekeeper for the duration of the meeting.  
16 I respectfully request that you enter comments when  
17 notified.

18           Lance, from Recon, will also be calling people's  
19 names. What we will be doing is calling a few names at a  
20 time. So if you could come up to the front so when one  
21 person is done, the next one can move in.

22           The other item I'd like to point out is we have  
23 two minutes on the clock. And there is a timer up at the  
24 podium. So when you get to the 30-second mark, that means  
25 you have 30 seconds left, it will flash yellow, is my



1 understanding. And then it will turn red to say that your  
2 time is up.

3 We'll now begin. I would like to introduce to  
4 you Scott Jordan, who will provide you with a brief  
5 description of the project.

6 MR. JORDAN: Thank you for coming out tonight.  
7 I'll just quickly take you through the components of the  
8 project.

9 I guess to begin with, the actual client on this  
10 is the Plaza de Panama Committee. It is a sole-purpose  
11 entity devoted to developing and implementing this  
12 project. It is a nonprofit 501 C3 governed by a board of  
13 directors and will end at the completion of this project.  
14 It is not intended to be around forever.

15 Project funding, there will be a self-sustaining  
16 bond to fund the parking structure and the maintenance and  
17 the operation of the parking structure, the tram, and with  
18 the remainder of the project being funded through private  
19 donations.

20 Overall, the project vision and goal for the  
21 project is to rehabilitate the plaza, eliminate vehicle  
22 traffic from the plaza, increase parkland, limit  
23 pedestrian-vehicular conflict, to improve the  
24 transportation system, to build on previous park planning  
25 experiences and to complete the project hopefully by



1 December 31st, 2014 to help celebrate the centennial  
2 celebration.

3 I guess that the basis of the project is really  
4 trying to take what exists today and turn it into what you  
5 see on the screen here. This is the Del Prado. It is  
6 probably one of the best pedestrian areas in the park.  
7 And we're looking at trying to convert these other areas  
8 to reflect that same sort of condition.

9 You all know the existing conditions. I'll  
10 quickly take you through the major components of the  
11 project. As part of this project, we're looking at  
12 creating pedestrian-only areas of the Plaza de California,  
13 El Prado West, Plaza de Panama, Esplanade, as well as the  
14 proposed pedestrian tram adjacent to a proposed  
15 underground parking garage with a rooftop park on it. And  
16 in order to accommodate that, the proposed construction of  
17 a bypass road that reconfigures off of our lot will be a  
18 vehicular drop-off, 80 accessible spaces as well as a  
19 valet staging area, coming around through a great separate  
20 crossing coming underneath the proposed Promenade  
21 connection, around and be connecting into this underground  
22 garage.

23 Very quickly, the Plaza de California originally  
24 was intended as a pedestrian space, it was piazza-like in  
25 its configuration. As you know today, it's bifurcated by





1 a roadway going through it. What we are proposing to do  
2 is to essentially return it back to pedestrians, improve  
3 the paving, add some tables and chairs, return to the  
4 trees and pots around the perimeter of it and take it back  
5 to what it was back in 1915.

6 Del Prado, again, was another great space back in  
7 1915, where people could walk up and down the center of it  
8 and enjoy the weather here in San Diego. Today, it is  
9 taken over by cars. And what we're proposing to do is  
10 trade the bypass roads, bring pedestrians back into this  
11 space, and make it an environment they can enjoy and visit  
12 without having to worry about cars.

13 The Esplanade, the area that connects to the  
14 Organ Pavilion to the Plaza de Panama, this is the plaza  
15 here. This is a 1915 image. This is actually the Organ  
16 Pavilion here. Some of you might not recognize these  
17 buildings. They were around as part of the original  
18 exposition. They've gone away. Traditionally, it was the  
19 kind of the Grand Boulevard connecting the two spaces. As  
20 you know, today, it is primarily a roadway. Again, we're  
21 proposing to reclaim this area. It will just have a mix  
22 of a tramway and pedestrians in this space, eliminating  
23 cars out of it.

24 The plaza, in and of itself, isn't necessarily a  
25 restoration. Historically, it was configured with a



1 single row of trees, with lawns, small plantings, series  
2 of lights. Mainly, it was a large open plaza. Our  
3 concern with this is that in today's kind of environment,  
4 when there isn't a large event going on, the space would  
5 feel very big, open and unused. So our proposal -- look  
6 at it. Actually, in looking at it, potentially a couple  
7 of rows -- a couple of rows of trees to create shade, some  
8 tables and chairs so you can sit around the edge of it.

9 We have a series of different looks on how you  
10 might begin to occupy those spaces in the middle during  
11 non-events such as the existing water feature, really just  
12 to try to occupy the space. But then get them to turn  
13 those things off and use the space for larger events and  
14 gatherings in the middle of the plaza.

15 Again, existing conditions, the parking in the  
16 middle area and proposed, as you see here, potentially, a  
17 small sheet of water that is a reflecting pool. When you  
18 want it on, it is on. When you want it off, you turn it  
19 off. And you are free to use that space. The design of  
20 this does not necessarily preclude maintaining the  
21 existing fountain in the middle of the plaza. It could  
22 remain. It could change. We don't have full answers on  
23 that quite yet.

24 And then as a part of the project, we have a  
25 parking garage rooftop park. Just to orient you, this is



1 Organ Pavilion here. Palisades is down here. We're over  
2 here right now.

3 As you see on this drawing, this is the proposed  
4 tramway that creates a connection, pedestrian connection  
5 from the Palisades up to the core of the park. You see a  
6 potential design of this rooftop park that has a large,  
7 open lawn area that can be used for picnicking, informal  
8 gatherings, informal recreation, and a series of smaller,  
9 formal gardens that might occupy it with children's play  
10 gardens, more intimate space to sit and read.

11 A couple of structures: one for a restroom  
12 facility that will be eliminated as part of the proposed  
13 bypass road; the other, potentially being an information  
14 center for this end of the park, and a couple of open-air  
15 structures.

16 Currently, in the existing area, the Organ  
17 Pavilion is here. The existing Organ Pavilion parking lot  
18 is there. This next image does a good job of showing the  
19 design of the space. But it also shows the proposed  
20 parking garage, which essentially is that grade from this  
21 point here all the way down to the -- about two-thirds  
22 down. At the slab, there is about a four-foot grade  
23 differences.

24 We are exposing the eastern edge of the garage.  
25 This is for natural ventilation, rather than paying to



1 ventilate the system. We open this side up. With tress  
2 and landscaping and grading, I think we can minimize the  
3 view of that on the proposed bypass road, which runs along  
4 here, cuts around the back side and goes underneath this  
5 new proposed connection, cross that so you don't have any  
6 pedestrian-vehicular conflicts there.

7 As I talked about earlier, in order to achieve  
8 this pedestrianization of the core, we need to find some  
9 way of routing or eliminating traffic from that area.  
10 We're proposing a bypass road with a bridge here going  
11 through the reconfigured lot that I described earlier,  
12 coming down around and coming back into the existing  
13 roadway.

14 Currently, the proposed bridge is a two-way road,  
15 at its closest point, about 60 feet from the Museum of Man  
16 building. And it is above the impact of 70 linear feet of  
17 railing along the edge of the Cabrillo Bridge that is  
18 exactly opposite to the existing administration building  
19 on that side.

20 Our current design thinking is a fairly slender  
21 structure with a series of vertical columns that are  
22 really attempting to make it appear reminiscent of the  
23 design of the Cabrillo Bridge, replicating the Cabrillo  
24 Bridge.

25 You could see here, this is a view looking down



1 the Cabrillo Bridge. The Museum of Man building is here.  
2 That is the archway into the Plaza de California with our  
3 proposed roadway or bypass bridge going through there will  
4 be visible. This is what we think is potentially the only  
5 way to do it without closing the bridge to get the  
6 vehicles and pedestrians from conflicting with each other.

7 Again, this is a view from across 163 looking  
8 back. This is what it will look like when you actually  
9 bring the bridge in, leaving as much of the existing  
10 vegetation as you can.

11 So the Alcazar lot -- just to kind of highlight  
12 what we are proposing here, you see a series of events.  
13 This is the bypass roadway coming through here. We've  
14 actually shifted vehicular traffic an extra eight feet  
15 away from Alcazar with a drop-off area for people dropping  
16 people off. All the rest of the parking spaces will  
17 actually be ADA-compliant spaces. We're proposing to  
18 regrade the entire lot. So the entire structure is  
19 ADA-compliant, all required codes.

20 There will be a small loading area for some of  
21 these museums here. And a valet drop-off only in this  
22 location. The valet parking will be elsewhere in the  
23 project.

24 And to show how the pedestrian system moves here,  
25 we are proposing a couple of crossings up the actual





1 bypass roadway. Both of these are proposed to be raised  
2 pedestrian crossings. We're also looking into  
3 pedestrian-activated signals.

4 Connecting up through the existing Alcazar  
5 Garden, a proposed new walkway that goes to the back side.  
6 And then we're also proposing extending the existing  
7 canyon walk down or connecting it down into the  
8 International Cottages.

9 And so as the bypass road continues down around  
10 this area, what I want to just quickly highlight is, as it  
11 comes around, we're proposing a grade separation similar  
12 to what the Precise Plan calls for. We'll begin to grade  
13 it down, bring it underneath. You can see there is a  
14 large bridge connection connecting this area of the park  
15 up through the core of it and just a series of  
16 cross-sections to show how that relationship works, as  
17 well as some of the landforms we're proposing down in this  
18 end so that the bypass road makes the garage less visible.

19 And with that, I'll turn it over.

20 MS. SHEARER-NGUYEN: I saw more people walk in.  
21 I would like to once again state, can you please sign in  
22 at the back. That would be really wonderful. Then there  
23 are also comment forms in the back. If you would like to  
24 speak, please fill out a form.

25 The other item that I'd like to bring up is some



1 people have ceded their time. And this is not a public  
2 hearing. There would be no ceding of time. So if you  
3 still would like to speak, just let us know. When we call  
4 your name, and you can let us know ay or nay.

5 With that, I'd like to call Karen Howard, John  
6 Oldenkamp and Jessica McGue. I apologize if I -- McGee.  
7 Come up to the podium and -- no?

8 AUDIENCE MEMBER: We don't wish to speak.

9 MS. SHEARER-NGUYEN: Okay. Great.

10 Nancy Moors, Ann Garwood. After that we have  
11 Alana Coons and then John Ziebarth.

12 AUDIENCE MEMBER: Should we raise our hand if  
13 we'd like to speak, if we'd like to add ourselves to the  
14 list? I didn't understand that part.

15 MS. SHEARER-NGUYEN: Oh, we have -- we have some  
16 slips you can fill out.

17 AUDIENCE MEMBER: So I should just go get one?

18 MS. SHEARER-NGUYEN: Yes. And we'll get it from  
19 you.

20 AUDIENCE MEMBER: Sorry for the interruption.

21 MS. SHEARER-NGUYEN: That's okay.

22 MS. MOORS: My name is Nancy Moors. And I just  
23 want to express my opposition to the bypass bridge. My  
24 concern is jeopardizing the history of Balboa Park and the  
25 museums that are here in the park. We treasure our big



1 backyard, being Hillcrest residents. And we just don't  
2 believe this is a good alternative.

3 Thank you.

4 MS. GARWOOD: Hello. My name is Ann Garwood.  
5 And I think that -- that we can have something -- we can  
6 have the pedestrian area in the Plaza de Panama without  
7 having to spend all the money on a parking garage in the  
8 middle of the park or the bypass bridge.

9 And I know that the proposal is also planning to  
10 take out two bathrooms: one in the Alcazar Garden --  
11 garage area and the other over by the Organ Pavilion. And  
12 I know that one is proposed to be added in the parking  
13 garage.

14 But it seems like if we're having parking garages  
15 a long way from the pedestrian Plaza de Panama and all  
16 this, where are you planning on having all these people  
17 come? And that is something you should definitely put in  
18 there, I think, before you start planning on a parking  
19 garage.

20 Thank you.

21 MR. ZIEBARTH: Could you put up that first slide,  
22 the one with the goals and objectives, please?

23 When you are doing an EIR -- my name is John  
24 Ziebarth. 1900 4th Avenue.

25 The goals and objectives are critical in the



1 environmental review process. It is important to  
2 understand whether these are the goals and objectives of  
3 the outcome or the goals and objectives of the community.

4 And to that point, the reason why I raise that  
5 issue is, if you look at the second -- "Vision and Goal,  
6 eliminate vehicle traffic." That automatically tells you  
7 that you are going to have to close the Cabrillo Bridge or  
8 the bypass because you are eliminating vehicle traffic.

9 I would propose that the goal and objective is  
10 eliminate the parking from the Plaza de Panama. And what  
11 was raised by the -- at the Balboa Park Committee was that  
12 we take into consideration the Pan American Plaza as well,  
13 because if you create a paid parking structure, you are  
14 probably going to have more people driving around,  
15 circulating around the property and Pan American Plaza,  
16 which can cause additional traffic congestion in the park.  
17 All those factors need to be taken into consideration.

18 I think that once you find out -- if you get the  
19 parking out of there, you may then find out that the  
20 congestion between pedestrians and vehicles may not be as  
21 great as it might be. That is why I support the phased  
22 approach, which was not mentioned here but was mentioned  
23 at Balboa Park. And that should be analyzed. You know,  
24 first -- I'll come back to that.

25 I think also the improved transportation system,



1 you should expand that to say multi-moguling  
2 transportation system because you should be analyzing all  
3 the aspects to this.

4 I think you also need to consider sustainability.  
5 That was one of the things raised at the Balboa Park  
6 Committee: What impact does that have on sustainability?

7 You also should be analyzing whether we are  
8 minimizing adverse impact on the Balboa Park operations,  
9 what are those kinds of impacts.

10 So in short, I plan on providing written  
11 explanation because I can't do this in two minutes. But  
12 the goals and objectives can preclude certain alternatives  
13 based on the fact that it simply doesn't meet the goals  
14 and objectives.

15 So we need to look at, very carefully, what are  
16 the goals and objectives as these are being established.  
17 And the public needs to know what these goals and  
18 objectives are, I think, before you start your  
19 environmental process. I don't know how you do that, but  
20 this, I think, is very critical because you can already  
21 predetermine through the goals and objective the result.

22 LANCE: Our next speakers are  
23 Judi O' Boyle, David Lang and Lucky Morrison.

24 MS. COONS: The proposal is unacceptable in every  
25 way, size, shape and form. It impacts the national



1 landmark as well as the landscape on every conceivable  
2 level. It does not conform to any best practice of  
3 sustainability, walkability, bikeability, how to treat an  
4 historic resource. And as such, the project does not  
5 conform to any aspect of good planning, design or  
6 treatment of this historic and cultural resource. And it  
7 ignores the city's plan completely, even though they just  
8 showed a little bit about that that was -- that is not the  
9 plan. So I don't know what that is about. But that was a  
10 new thing tonight.

11 I'm in complete opposition of this project in  
12 every possible way. And almost any other alternative  
13 would be acceptable other than this one.

14 Thank you.

15 MS. O' BOYLE: Hi. I'm Judi O' Boyle. I'm glad  
16 the project Vision and Goals are up there. I just wanted  
17 to talk about rehabilitating Plaza de Panama. My goal  
18 would be to restore, and not rehabilitate. "Rehabilitate"  
19 could mean anything. It could be, like, creating a mall,  
20 like a shopping mall.

21 Eliminate the vehicular traffic, we're not doing  
22 that.

23 We're increasing some parkland. We're  
24 introducing far more serious vehicular and pedestrian  
25 conflicts, especially after turning off the Cabrillo





1 Bridge in the current plan.

2 We're definitely not improving the transportation  
3 system. The Port Authority just approved a new plan for  
4 the Embarcadero. And because they're taking out parking,  
5 they're relying on trams, not bypass bridges and things  
6 like that. And that really should be considered.

7 It is definitely not building on  
8 the not-so-distantly-approved Balboa Park Precise Plan.  
9 In fact, proposing some options of that were rejected in  
10 the Master Plan.

11 And I think it's almost impossible it is going to  
12 be completed by 2014.

13 Finally, I think it is introducing paid parking  
14 throughout the park. And that parking is going to limit  
15 our own families from going to the park. It's going to be  
16 like a PetCo experience. It'll just cost you a fortune to  
17 get here. And then introducing valet parking, which will  
18 cost even more than the parking structure parking. It is  
19 also going to be displacing some groups that have been  
20 culturally part of our parks for a long, long time, like  
21 the Archery group.

22 Thanks.

23 MR. LANG: I'm David Lang with the executive  
24 director of the Balboa Park Culture Partnership. And the  
25 partnership supports this plan. And we believe it



1 improves the park for the many residents of San Diego and  
2 the millions of visitors in many ways. And we do also  
3 want to enter into the record at this time that we'd like  
4 to see safe and convenient access during construction for  
5 all the millions of people that come to the park.

6 Thank you.

7 MR. MORRISON: My name is Lucky Morrison. I live  
8 at 3745 Ray Street.

9 In some ways, I'm a little bit confused about how  
10 we are doing some of this in that we're trying to invent  
11 something that is really not necessary at all. There is  
12 an alternate plan to have cars come -- if the purpose is  
13 to eliminate cars in the plaza, if you just have them come  
14 around where they do now, make a sharp right turn, have an  
15 ADA drop-off area right there where that statue is and  
16 continue on down, you will get 95 percent of eliminating  
17 the cars out of the plaza, which is one of the goals. You  
18 don't have to have a bypass bridge. You don't have to go  
19 through all that beautiful virgin ground out there. You  
20 don't have to have a tram system. That's not necessary.  
21 It's a heck of a lot cheaper.

22 And so I'm beginning to wonder if -- what I'm  
23 seeing -- I come to these things a lot, and I hear a  
24 steady stream of people -- historic people saying, "No.  
25 No. They don't want this." So I'm beginning to see that



1 it appears to be, if you are not an architect or an -- and  
2 I say this. If you are not Dr. Jacobs, who's done a great  
3 many wonderful things for this city, but I think he's got  
4 this terribly wrong. Pushing this down on the  
5 committee is -- it is being forced on -- it is not wanted  
6 by the vast majority of speakers I see in these meetings  
7 that I go to.

8 There is an ultimate plan on the thing. And I  
9 think this is really becoming more about building a  
10 parking structure, which will be a full paid parking  
11 structure, which is a new concept at Balboa Park, which is  
12 not a good thing for a lot of community people that enjoy  
13 this park.

14 So I think we really need to look at -- the whole  
15 concept, I think, is flawed from the beginning and should  
16 be stopped. And a much cheaper, more economic and cleaner  
17 way to do that is available do it.

18 Thank you.

19 MS. SHEARER-NGUYEN: I would just like to remind  
20 everybody, I appreciate everybody's comments here. But  
21 the whole purpose of this meeting is really to kind  
22 of -- not to discuss the merits of the project but to  
23 identify those issues that need to be analyzed in the  
24 environmental document. So I would be very appreciative  
25 if you could keep your comments to those that relate to



1 the environmental document.

2 Thank you.

3 LANCE: Next speakers are Bruce Coons, Mike  
4 Stepner and Ron May.

5 MR. COONS: Good evening. Bruce Coons. The  
6 Deputy Director of Save Our Heritage Organization. Thank  
7 you for this opportunity to talk to you about this.

8 First, we need to state the project. The project  
9 should be the -- to remove the parking from the plaza and  
10 at the least impact to the park in all ways.

11 It is illegal to structure the project goals to  
12 exclude viable alternatives. Remember, it is illegal to  
13 structure the project goals to exclude viable  
14 alternatives. And the alternatives need to be studied at  
15 the same level as the project alternative.

16 And those alternatives include the Precise Plan,  
17 managed traffic with and without the Precise Plan, the  
18 zoo's Quint Street option in full, including the  
19 connection for a complete circular movement around  
20 Old Globe Way and not as shown before, closing the bridge,  
21 the Inspiration Point option, a shuttle between the  
22 existing parking lots on the periphery, replacing the  
23 parking and existing lots behind the museum on Old Globe  
24 Way, a parking structure access off of Park Avenue.

25 No part of this project meets the Secretary of



1 Interior's standards for restoring historic property, none  
2 of it at all. No part of this project is consistent with  
3 those standards. And no part of this project is a  
4 restoration of anything that happened in the park before.  
5 And you should look at the -- a phased approach that was  
6 talked about before.

7 As you have heard, San Diegans don't just not  
8 like this plan, they hate this plan.

9 MR. STEPNER: My name is Mike Stepner. I live at  
10 4260 Hortensia. And I want to reiterate something that  
11 John Ziebarth said, that Goal No. 2 really steers the  
12 project in the wrong direction or in a specific direction  
13 without allowing you to look at all the alternatives. The  
14 project is not to remove cars from the plaza. The project  
15 is to return the plaza to the people of San Diego. You  
16 have to look at all the viable alternatives to do that.

17 The project does not just focus just on the plaza  
18 and the parking garage they are talking about. Once you  
19 start this, you are looking at the entire park and the  
20 adjacent communities.

21 You need to look at things like parking  
22 management. You need to look at things like alternatives  
23 that address the phasing of how you begin to address  
24 returning the plaza to the people.

25 I will also caution you that when you do your



1 traffic analysis, don't. You cannot use the traditional  
2 traffic analysis method on a park. It doesn't work in  
3 real life and in neighborhoods, and it doesn't work for  
4 sure in a park. You really have to look at safety  
5 conditions for pedestrians, where they cross, how safe  
6 they are, how they move through this space. You need to  
7 look at the impacts of paid parking, not so much on how  
8 much it costs an individual to pay to park, but what that  
9 does to the traffic.

10 Right now, the plaza -- because of our obsession  
11 with cars, people spend most of their time driving around  
12 looking for a parking space in the park. Once you start  
13 charging for some parking spaces and not others, people  
14 will spend more time driving around looking for parking  
15 space with all the attendant traffic congestion and  
16 emissions that occur with that.

17 I urge you to look at all the alternatives and  
18 make sure that it -- including the emotional impact of how  
19 you enter the park as part of your urban design analysis  
20 in the alternatives; what would happen if you change the  
21 entry to the park in the way people come across the Laurel  
22 Street Bridge and enter the plaza.

23 Thank you.

24 MR. MAY: Ronald May.

25 I'd like you to analyze the direct impacts to the





1 building that will remove the landscaping, cut fill slopes  
2 and trees. And I'd like you to look at it from the  
3 context of the 1915 exposition and the 1935 exposition as  
4 were laid out for the National Historic Landmark or  
5 National Registered status of the property. And also, we  
6 should be looking at -- in fact, you should include  
7 letters from the National Park Service, the Preservation  
8 Office, Caltrans for the direct impact to the Cabrillo  
9 Bridge, which is, in itself, another historic landmark and  
10 also the total park.

11           What will be -- I want to know the cost -- the  
12 full cost of this projects needs to be disclosed in the  
13 environmental impact report. I know most EIRs don't talk  
14 about cost. But cost is real important to the city in  
15 this economic rescission. And you know, we keep hearing  
16 that the project is going to be funded by Irwin Jacobs.  
17 But I don't believe that. I think that the scale you are  
18 talking about is on the order of tens of millions of  
19 dollars. I believe that needs to be disclosed in the  
20 report.

21           The visual effects on the park, the skylines from  
22 the different angles looking at the park from the city and  
23 from the other side of 6th Avenue, all the ways around,  
24 you need to look at that realistically. When you get into  
25 the construction with the kinds of things that the



1 engineers need to do, you are going to be taking down  
2 these trees and landscape. There are going to be cut fill  
3 slopes that are going to be very ugly.

4 Also, when you have maximum events like  
5 December Nights when there are a half million people out  
6 here, you have to analyze the effects of that as well.

7 And I am opposed to any alternative charge for  
8 parking in the city. You say we can't talk about things  
9 like that. But I believe that it is a free-speech issue.  
10 And I oppose any charge to the park.

11 And I would like to see an alternative that  
12 eliminates the parking and simply uses electrical trams to  
13 move people over here.

14 And there should be no use of the bridge as well.  
15 No traffic going in there at all, that way, you don't even  
16 have any impacts of the Cabrillo Bridge or the canyons and  
17 park.

18 And every time you talk about bringing in more  
19 trees and fountains in the park area, you are defeating  
20 the purpose.

21 Bring it back to the way it was in 1915 and 1935.  
22 Don't talk about introducing modern facilities and things  
23 that did not exist in that time.

24 Thank you very much.

25 LANCE: Dan Soderberg, Thomas Hemlock and Jay



1 Coffman.

2 MR. SODERBERG: Dan Soderberg. I'm interim  
3 chairman of the Neighborhood Historic Preservation  
4 Coalition. And every time I see the slides of the  
5 project, it depresses me over and over again. This  
6 project will have severe impacts on Balboa Park. Every  
7 way you look at it, think about the amount of concrete  
8 that has got to be poured into the park, the amount of  
9 earth that is going to be moved, the amount of earth that  
10 has got to be removed, the grading, all of this is a big  
11 change to the historic look of the park. It will be a big  
12 change in the function of the park. And those are very  
13 severe impacts themselves.

14 There is also the severe impact of the visual  
15 element and the historical element. And the proposals I  
16 would like you to look at are a couple, two or three. One  
17 is the Precise Plan. I will make a point about this. It  
18 has been vetted in nine years of public input and review  
19 process. And they also looked at that bypass bridge. In  
20 fact, they had a proposal earlier to this one, an angular  
21 bridge, and they rejected it. Why? Because of the severe  
22 impacts. And they determined that money could be better  
23 used elsewhere.

24 So in terms of an EIR, please look at what is  
25 most feasible and which has the least impacts, the Master



1 Plan, the Precise Plan.

2 Also, the other plan I want to look at is the  
3 proposals developed by the San Diego Zoo. Why? Because  
4 they have already spent a ton of money to study these  
5 issues and they have good alternatives and they're valid  
6 now, just as they were when they first came up with it.

7 Thank you very much.

8 MR. HEMLOCK: Good evening. Thomas Hemlock,  
9 resident of Hillcrest.

10 I'm pretty much in favor of the project. It  
11 seems like a very common-sense solution to getting rid of  
12 the vehicular traffic in the plaza.

13 The one concern I do have, though, is the design  
14 of the bridge. We were told that it will blend into the  
15 surrounding landscape. Why can't the bridge more emulate  
16 the existing Cabrillo Bridge? I think this would persuade  
17 a lot more people to accept the project because the look  
18 of the bridge will coincide with the look of the buildings  
19 behind it. So why can't the bridge be designed in such a  
20 way that it echos the arches of the Cabrillo Bridge?

21 I'm a little concerned about the cost of the  
22 project as well. I don't know where the money is coming  
23 from. But in order to do a good job, you are going to  
24 need plenty of money to do it right. And this is our one  
25 chance to do it right. And we don't want to scrimp on it



1 and make errors.

2 The park has stood the test of time because a  
3 great deal of effort was put into the design of it. So  
4 perhaps the design of the bridge itself should be  
5 considered.

6 And I'm also against the paid parking. But if it  
7 is the only alternative to get the traffic out of the  
8 plaza, I think it is a viable alternative.

9 I'm an artist. I'm not an engineer or architect,  
10 but I did PhotoShop some images of the Cabrillo Bridge  
11 with, perhaps, an arched addition to it.

12 Again, I'm not an engineer. But I think if you  
13 can engineer a structure that has the design and the  
14 strength of it, I think adding something aesthetic to it  
15 that would correspond with the existing buildings would  
16 make it much more acceptable.

17 Thank you.

18 MR. COFFMAN: Jay Coffman, 1601 Myrtle.

19 And I've pretty much come to subscribe or agree  
20 with most of the comments that have been made here  
21 tonight. I just wanted to add one other thing that hasn't  
22 been discussed a lot. I guess I should start out -- I'm  
23 talking from a neighborhood perspective. I live north of  
24 the park. We have a friendly neighborhood. And we have a  
25 really amicable relationship with the people who use the



1 park. Whenever there is overflow in the park, they park  
2 in our neighborhood. And it is great. We have fun  
3 talking to the people, and it is always that.

4 If we go to this poison pill, which is really the  
5 bridge and the paid parking, paid parking is going to  
6 drive people to look elsewhere for parking. It will  
7 increase traffic dramatically in our neighborhood and in  
8 all the other neighborhoods surrounding the park.

9 And I believe that is going to cause us, then, to  
10 have to look into permit parking for our neighborhood.  
11 Nobody I've talked to wants to do that. But it is just  
12 that there is going to be a huge impact in our quality of  
13 life. So I'd just like that addressed in the  
14 environmental impact study, otherwise, I'm completely  
15 against the paid parking and the bridge as a bypass as it  
16 now stands. We don't need more cars in the park, and that  
17 is what this is going to do.

18 Thank you.

19 LANCE: Next, Kevin Swanson, Doug Scott and the  
20 San Diego Archers.

21 MR. SWANSON: My name is Kevin Swanson. I live  
22 at 6576 Bougainvillea Road in San Diego.

23 The Cabrillo Bridge, as it is presently  
24 structured, does create a danger for pedestrians or  
25 bicyclists. Certainly, as part of the environmental





1 impact report, I would like to see, as an alternative,  
2 closing the Cabrillo Bridge and incorporating that into an  
3 electric tram system that services the park overall.

4 I would also like, as part of this, to look at  
5 building a parking structure over on Inspiration Point and  
6 possibly using a tunnel system underneath Park Boulevard  
7 so they do not have to have separate types of electric  
8 shuttles to transport people.

9 The additional concern that I have is the amount  
10 of dirt that would have to be moved and the impact upon  
11 the complete structure around the area. It's hard to put  
12 a parking structure there. It would bring additional cars  
13 into the center of the park, especially with the  
14 2015 centennial celebration that could potentially bring  
15 double the number of annual visitors to the park. The  
16 overall impact of that amount of visitors should be  
17 considered as part of the impact report.

18 The other thing is, of course, looking at the  
19 Palisades parking and whether or not that should be  
20 removed, also as part of looking at whether or not  
21 additional structures could be built in the park. That  
22 would be more enticing for the public to take access to  
23 use the park.

24 Thank you.

25 MR. SCOTT: My name is Doug Scott. I live in



1 Bankers Hill.

2 I agree with the last speaker regarding closing  
3 the Cabrillo Bridge and using -- extending an electric  
4 tram system across there, allowing emergency vehicles,  
5 bicyclists and pedestrians.

6 I'm concerned that we're doing backflips to  
7 accommodate autos. Not unlike many people, I drive  
8 through the park because I can. When I go to North Park  
9 or Bankers Hills, I just drive through the park because it  
10 is a beautiful drive. And I would wager that most of the  
11 traffic is just that and people circulating looking for  
12 parking spaces.

13 I would like to see us do a very cost-effective  
14 approach: close the bridge, redirect the traffic with  
15 signs to the Park Boulevard entrance, where I understand  
16 already two-thirds of the people are entering the park,  
17 and just to see, first of all, how that works. And I  
18 would also point out that if you look at the original site  
19 plans for the exposition, it is almost like a dreamscape.  
20 You see the electric trolley coming up from Centre City to  
21 the zoo station. Where is it? I don't see anything here  
22 mentioned about that. I don't believe this is in  
23 compliance with AB32, AB375. And it is certainly not  
24 going to comply with the Secretary of Interior Standards.

25 The community is worn out. This is part of the



1 environmental impact for me. San Diego is worn out.  
2 We've just gone through a decade of fighting: Unified  
3 Court District, Center City Development Corporation, the  
4 County Commissioners on the North Embarcadero plan. We  
5 have had ten years of lawsuits. And that is exactly what  
6 is going to happen here. So for me, we're worn out. And  
7 you need to take that into account because that is what is  
8 coming down the pike. We are going to have nothing. But  
9 we could do a very cost-effective approach here.

10 A lot of these ideas were brought up at the other  
11 meetings. I see nothing in here except this enormous  
12 bypass structure and traffic coursing through the center  
13 of our park still. And we're still not getting  
14 Pan American Plaza and we're still going to have severe  
15 impact on Alcazar Gardens and Palm Canyon. And we are  
16 going to have traffic running across Palm Canyon.

17 It seems so simple to me and environmentally  
18 sound and compliant with state law to close the bridge,  
19 redirect the traffic to Park Boulevard and close --  
20 including what you are proposing to close, close the  
21 Alcazar parking area and Pan American Plaza and put the  
22 parking garage either on Highway 5 over it or on the south  
23 side of Park Boulevard just inside the park.

24 One other thing I wanted to mention was  
25 ADA parking could be moved over by the Natural History



1 Museum, I believe that is Village Place, where there is a  
2 lot of parking now that is level and would bring people  
3 directly into the heart of the museum district who need to  
4 use wheelchairs and can't walk very far. So those are my  
5 comments.

6 SAN DIEGO ARCHERS: Hi, I'm with the San Diego  
7 Archers. And I'm nervous.

8 The bypass bridge, whatever you want to call it,  
9 would cross directly over the San Diego Archers' range.  
10 It would effectively -- I'm getting emotional. It would  
11 effectively shut down our club.

12 We have been a part of Balboa Park for over  
13 50 years. Our club was begun -- started in 1938. We are  
14 one of the three oldest archery clubs in the whole United  
15 States. During the two, three years it would take to  
16 build this bypass -- first of all, right where it would  
17 cross our range would take out five of our targets.

18 The trucks going through there, where are they  
19 going to dump the dirt? Where are they going to store  
20 their supplies?

21 We would not be able to function. Not only our  
22 club would be affected by this, but the other businesses,  
23 restaurants, clubs and organizations which are part of the  
24 environment of Balboa Park would be affected in a  
25 devastating way the whole time that this would be going



1 on.

2 I think that the -- little turn the corner  
3 instead and make that little section right there off the  
4 plaza would be better. The bypass bridge and the parking  
5 structure are unnecessary, totally unnecessary.

6 LANCE: Next we have Mark Claar, Aaron Quintanar,  
7 Jarvis Ross.

8 MR. CLaar: My name is Mark Claar. I live at  
9 279 Village Run East. I'm the current president of the  
10 Southern Border Archers Association, which is a division  
11 of California Bowhunters/State Archery Association  
12 and an active member of the San Diego Archers.

13 As you just heard, we were established in 1938  
14 and have been promoting the sport of archery at the Powell  
15 archery range in Balboa Park for over 50 years.

16 Archery is used by many, many people as a  
17 recreational sport, a way of relaxation or competition.  
18 The Powell range is host to approximately 1,000  
19 participants a month. These range from the elderly to the  
20 very young. This range not only provides a peaceful,  
21 natural setting, but is host to two tournaments a month, a  
22 state tournament during the course of the year and  
23 averages 4200 participants at every one of those  
24 tournaments.

25 The range is available for use 365 days a year



1 and is the only public access field archery range in  
2 Southern California and possibly the Western United  
3 States.

4 Youth organizations such as the Junior Olympic  
5 Archery Development also use this range for training on  
6 how to shoot archery and prepare for state and national  
7 tournaments.

8 The proposed bypass option would cause a total  
9 disruption, if not a terminal effect, on the archery  
10 range. The plan removes the public restroom available at  
11 this portion of the park. This item alone would be a  
12 major deterrent to the many women and men that use the  
13 range. It also would affect the range's four-star rating  
14 with the National Field Archery Association and drop us to  
15 a possible two- or three-star range.

16 The proposed plan would also eliminate the  
17 parking area adjacent to the range which then would  
18 require a walk of anywhere from a quarter of a mile to a  
19 half a mile just to access the range, the Alcazar Gardens  
20 and the natural trail adjacent to the canyon.

21 Environmentally, this option will eliminate many  
22 trees and make a major change to the landscape area of the  
23 park. This will affect the archery range's usable field  
24 targets and/or shut down the ability of the public to use  
25 the range in its entirety. The San Diego Archers oppose





1 this project.

2 MR. ROSS: Jarvis Ross.

3 The 28-page document put out by the Development  
4 Services Department cannot cover all the elements in two  
5 minutes. So what you're really saying is, you don't  
6 really want to hear it all.

7 At any rate, I will not repeat everything that I  
8 need to mention. But I need to mention some of the things  
9 that have already been mentioned.

10 The transit that used to be back in 1915, the  
11 transit came up at the east end of El Prado and no longer  
12 exists. The bypass bridge and the garage do not conform,  
13 as has already been stated, with the Department of  
14 Interior Guideline for historical preservation of  
15 structures and particularly of landscapes. So  
16 environmentally, this thing would have severe impacts upon  
17 our landscape here.

18 One of the things not mentioned is that you could  
19 have occasional shutdown of the bridge. Just so it was  
20 noticed, you know, maybe certain weekends or certain days  
21 of the week, it would be shut down. I think that is not  
22 something that's been really considered. There's only  
23 been a complete shutdown of it or leave it open.

24 The Soho plan, that's the best one that's been  
25 offered. Practically everybody agrees with getting the



1 parking out of the plaza. No argument there. The  
2 argument is putting in something that is not historical on  
3 one hand, and arguing that you're going to make the plaza  
4 historical and then you build something that is not  
5 historical in the park, namely, the bypass bridge and the  
6 garage.

7 Another thing is maintenance. It has been  
8 reported by the council member who represents this  
9 district that this area is a \$250 million in deferred  
10 maintenance, yet you are going to add two more structures  
11 that require maintenance. Ridiculous.

12 Finally, two things you need to consider with  
13 these proposals. It is going to create more pedestrian  
14 hazards than presently exist. Most people who come up  
15 here I see stop. I always do, if I see people who haven't  
16 even set their foot out into the driveway there but  
17 they're standing there right by those cross line marks, I  
18 stop and wait until they go across or else they wave me  
19 on.

20 But if you put in this right-angle thing, you are  
21 creating more health and safety hazards. Those are  
22 environmental concerns.

23 At any rate, please -- when you do this kind of a  
24 meeting in the future, please let people know what you  
25 want before we get here.



1 Thank you.

2 MR. QUINTANAR: My name is Aaron Quintanar. I  
3 live at 1946 6th Avenue. I'm a regular park visitor at  
4 all times of the day. And I think one of the things that  
5 hasn't been thoroughly discussed, either at the committee  
6 process -- and I urge you to seriously -- is the actual  
7 park usage.

8 The project itself gives the impression that  
9 there are tens of thousands of people ready to flood into  
10 this plaza on a daily basis. I walk through here on  
11 Mondays, Tuesdays midday. There are very few people here  
12 to justify significant impacts to historical resources and  
13 scenic values that the park represents.

14 Additionally, I'd like to request a "no project"  
15 consideration be given fair vetting as well as project  
16 alternatives presented during the committee process.

17 Thank you very much.

18 LANCE: Jay Shumaker, Larry Hogue and Harold  
19 Ayer.

20 MR. SHUMAKER: Jay Shumaker. 4904 North Harbor  
21 Drive is my home.

22 In the mid-'80s, I was a member of the Task Force  
23 which was doing planning in Balboa Park. Our ideas are  
24 reflected in the 1992 Master Plan. We rejected the bypass  
25 bridge then. A lot of the points of the goals mentioned



1 in the provision we have recast in a slightly different  
2 meaning. I will give those to you in written form.

3 I also have an amendment to the Precise Plan,  
4 which I'll submit as an alternative. Two minutes is not  
5 nearly enough time to describe it.

6 In the mid-'80s, we thought the compromise of a  
7 parking structure for the reclamation of several acres of  
8 parkland in the Palisades and the Panama Plaza, there's a  
9 sloping area, they way they would build a building that  
10 would contain the parks function, it would be bonded to a  
11 level determined by how much private money could be made.  
12 But bonds are not permanent, it would be of charge of, not  
13 necessarily, as with the Coronado Bridge.

14 I think the traffic issue that we're looking at  
15 are two types of traffic. One is the slow tour across the  
16 bridge. The bridge is 100 years old. The other is the  
17 connection between Park Boulevard and the parking  
18 structure; two different functions.

19 I simply can't think of any additional comments  
20 that haven't been made, so I'll hand you these.

21 MR. AYER: My name is Harold Ayer. I'm a  
22 resident of Pacific Beach. I'm an attorney. I'm here  
23 representing Mary Gaylord North, who is sitting to my  
24 right. She and her family, about 10 to 15 years ago,  
25 donated approximately \$450,000 to the development of



1 several things in Balboa Park. I doubt very many people  
2 in the audience can match that.

3 One of the things that they gave was \$175,000 for  
4 the Plaza de Panama fountain. That is our concern right  
5 now. The design and materials of the fountain were  
6 selected by an architect approved and selected by the city  
7 council. And it was designed in such a way to represent a  
8 timeless design that would fit in with the general plan of  
9 the park. It was built about 11 years ago. It has  
10 created a beautiful centerpiece for the area which will  
11 compliment the plan to eliminate cars and make it more  
12 accessible for pedestrians.

13 We can't really tell from the various plans  
14 whether the fountain will be removed or not. But what I'm  
15 basically stating is we are opposed to the removal of the  
16 fountain. We would submit that leaving the fountain in  
17 its place would fit in very nicely with the plans for  
18 greater pedestrian access for several reasons. First of  
19 all, it would honor the gift made 10 or 15 years ago for  
20 this specific item. Secondly, it would be a beautiful  
21 start for the additional plan changes. Thirdly, there  
22 will be less expense to the city, lessen environmental  
23 impact leaving it there rather than tearing it down. And  
24 lastly, taking it down would dishonor this gift and could  
25 discourage other family gifts if people realize that their



1 monuments can be destroyed by a change in the whims of  
2 opinion.

3 We'd like to see the fountain stay there with  
4 regard to any of the plans that have been proposed.

5 And as an aside, which has nothing to do with  
6 anything else, I thought that plan for the three chargers  
7 to charge electric cars last week was ridiculous. And we  
8 would have a tremendous adverse effect on the environment.  
9 I can't see having either gasoline pumps or electric  
10 chargers in the park, especially since they would only  
11 serve three people at a time. Thank you.

12 LANCE: Jenna Albright and Dr. Michael Hager and  
13 Aaron Garland.

14 MS. ALBRIGHT. I'm going to share with you my  
15 dream as a child living in Hillcrest to get married in the  
16 Organ Pavilion. And I did.

17 The man I married helped save the park from all  
18 the crime back in the '90s. And he made sure that all the  
19 people living in the park were -- the homeless were gone.  
20 So the Park and Recreation Center let us have the Organ  
21 Pavilion for the day at a small fee as a gift to my  
22 husband for doing a great job.

23 I can't even imagine a parking structure in the  
24 park I was raised in. Why would you want to put  
25 commercial, corporate cement buildings in our beautiful





1 park, ruin the trees, the loveliness here? When you come  
2 here, it is romantic. It is beautiful. It is untouched.  
3 It is great. This is the park I was raised in. I live in  
4 South Park now. How can you even imagine putting in  
5 parking structures and ruining the grand beauty of what  
6 has been here for so long for some of us who come here to  
7 this day?

8 I raise my children in this park. We come here  
9 weekly. You know, we walk around and see how beautiful  
10 the plants are. And to put cement buildings, how can you  
11 think of that, for profit and make money for our city?  
12 Isn't there other ways our city can get revenue without  
13 ruining our beautiful city parks that we have?

14 Why don't you look at Stanley Park in Vancouver.  
15 Such an idea would be absurd for such a beautiful park.  
16 And we have as equally great a park as Stanley Park in  
17 Vancouver.

18 Now, look at Golden Gate Bridge, what they did  
19 with the parking structure in that park. Nobody likes it  
20 now.

21 So I really think this should be reconsidered  
22 since it is not good for some of those people who have  
23 been born and raised in this neighborhood and all the  
24 people to come -- who come to this park and see what a  
25 gift it is to us to have the trees, the plants, the



1 fountain and the beautiful buildings that are not  
2 corporate and untouched and not put the corporate  
3 buildings in there. That is my dream.

4 Thank you.

5 MR. HAGER: I'm Michael Hager and president of  
6 the San Diego National History Museum and the Balboa Park  
7 Cultural Partnership. And we're in support of the  
8 existing Plaza de Panama plan for the following reasons.  
9 Two-way traffic from the west is essential for the  
10 sustainability of our cultural organizations. Removing  
11 cars from the west Del Prado, Plaza de Panama and the  
12 Esplanade is critical for the safety and enjoyable visitor  
13 experience.

14 Returning 6.3 acres to pedestrian use is  
15 important for the visitor experience and the 2015  
16 celebration.

17 Replacing parking taken by the creation of  
18 pedestrian space is crucial. And the additional parking  
19 of the Organ Pavilion garage is extremely important.

20 Creation of a two-acre rooftop park instead of  
21 the existing Organ Pavilion parking lot greatly enhances  
22 the ability of the Organ Pavilion and International  
23 Cottages to hold events and withstand festivals and  
24 celebrations in that space.

25 A public/private partnership capable of paying



1 for the project will help to ensure it gets done. This  
2 project can be completed before the 2015 centennial  
3 celebration.

4 Any suitable alternatives, I think, needs to  
5 address two-way traffic on Cabrillo Bridge, pedestrian use  
6 only for Del Prado, California Plaza, Plaza de Panama, the  
7 Esplanade, increased parking at the edge of the cultural  
8 core, a project capable of completion before 2015,  
9 including construction and financing. And all projects  
10 must find a suitable solution to interim parking during  
11 construction, especially considering the Old Globe parking  
12 needs.

13 Thank you.

14 MR. GARLAND: I'm Aaron Garland. And I live in  
15 South Park. And I think most people that came up here  
16 expressed a lot of opposition against the plan. And I'd  
17 like to first say that it was a very good presentation.  
18 It looks pretty sexy on the surface. But it is when you  
19 start digging down, literally we're talking about putting  
20 in a parking garage. And this meeting is about the  
21 environmental impacts. And I think the environmental  
22 impacts of parking are very huge. So I think that we need  
23 to learn from our history. And hopefully, we can preserve  
24 our history and also come up with some options besides  
25 putting in a large parking lot in the middle of our park.



1           We call the place where we park our cars a  
2 driveway. And we call scenic roads parkways. This is a  
3 park. I think it is one of the huge assets that we have  
4 here in San Diego. And I want to see it as a priority for  
5 people.

6           So I would stand with Soho, with the Archers and  
7 probably with most of the people that spoke here tonight  
8 and oppose the bypass and the parking garage.

9           And also, I've learned about the family that  
10 built the fountain. And I think that is really great  
11 fountain. I enjoy spending time there. I'd hate to see  
12 that taken away from us.

13           And I'd like to ask if we could leave eliminating  
14 motor traffic from the historic entrance to the park on  
15 the table and talk about that as an option.

16           Thank you very much.

17           LANCE: Richard Gorin and John Rotsart.

18           MR. GORIN: My name is Richard Gorin. I live at  
19 3560 First Avenue.

20           I think that we have demonized the automobile.  
21 And it makes no sense. We're all too familiar to it. And  
22 the automobile has a place in this park. And we need to  
23 find that place. It is not just eliminate. It is  
24 redirect.

25           It is refreshing to drive through the park,



1 somebody said earlier. And -- and, you know, if you look  
2 at the Cabrillo Bridge, it was designed maybe for the  
3 Model T. It is not really a good auto bridge. And rather  
4 than try to force traffic that way, I think we'd be better  
5 off spending money to build a new bridge that would  
6 connect Presidents Way on the east with Juniper Street on  
7 the west and be directing traffic to the areas where we  
8 either have parking now or we build more parking.

9 But it is important that the park be a resource  
10 and an attraction. And it can be an obstacle if it is not  
11 well-designed. You know, I had to come over the bridge to  
12 come to this meeting and to go through where the Museum of  
13 Man is in that area. And there really wasn't a need for  
14 me to do that except that's where the roads are. And if  
15 we're going to put roads elsewhere, let's put them where  
16 they're more useful.

17 Thank you.

18 MR. ROTSART: Hello. I'm John Rotsart. I'm the  
19 director of the Model Railroad Museum in Balboa Park. I  
20 wanted to comment on something that was brought up several  
21 times, but it is not an issue yet. The issue I'm talking  
22 about is paid parking.

23 And we have 350 volunteers that run the model  
24 railroads for the public. And we have 40 or 50 people in  
25 a good weekend just running trains. So if we have paid



1 parking, it will be disastrous for our volunteer members  
2 and probably we'll have to limit our activities or shut  
3 down completely after we're very old. We had model  
4 railroads within the park in 1935. We had model railroads  
5 in the park beginning in 1948 until this very day.

6 So paid parking is not a viable issue. The  
7 parking structure and paid parking in a particular area is  
8 one thing; but throughout the park, it's just -- it just  
9 can't work. The city manager a decade and a half ago  
10 demonstrated that was the wrong thing to do. And he gave  
11 up. And hopefully, whoever goes into that paid parking  
12 idea gives up, too.

13 Thank you.

14 LANCE: Is there anyone else that would like to  
15 speak?

16 MS. SHEARER-NGUYEN: Before I close public  
17 testimony, I'm going to check one more time if there are  
18 any individuals who would wish to come up and speak.

19 MS. BOND: I'm Ernestine Bond. I live on  
20 Panorama Drive, University Heights. I have one comment to  
21 make. The bridge is not sick. It doesn't need a bypass.

22 MS. SHEARER-NGUYEN: Thank you.

23 All right. Seeing no other individuals, I would  
24 like to speak.

25 I'm going to be closing public testimony. This





1 concludes the public environment scoping meeting for the  
2 Balboa Park Plaza de Panama project. Your input will be  
3 considered by city staff for use of the scope of the EIR.

4 Speakers and commenters will also be placed on  
5 the notification list for further environmental review  
6 actions related to this project.

7 I would also like to remind everyone that this is  
8 just the beginning of the environmental review process.  
9 There will be other opportunities to comment on the  
10 environmental document and the projects such as the draft  
11 of the environmental document and during the other public  
12 hearings associated with the project.

13 Thank you, and have a great evening.

14 (The scoping meeting concluded at 7:03 p.m.)

15 \* \* \*

<b>A</b>	<b>actual</b> 5:9 11:25 38:6	<b>ago</b> 39:24 40:9,19 47:9	<b>alternate</b> 19:12	26:20
<b>Aaron</b> 34:6 38:2 41:13 44:14	<b>ADA</b> 19:15 32:25	<b>agree</b> 28:19 31:2	<b>alternative</b> 14:2 17:12 21:15 25:7,11 28:7,8 30:1 39:4	<b>Ann</b> 13:10 14:4
<b>AB32</b> 31:23	<b>A D A -</b> <b>compliant</b> 11:17,19	<b>agrees</b> 36:25	<b>alternatives</b> 16:12 21:12, 14,16 22:13, 16,22 23:17, 20 27:5 38:16 44:4	<b>annual</b> 30:15
<b>AB375</b> 31:23	<b>add</b> 7:3 13:13 28:21 37:10	<b>Alana</b> 13:11	<b>always</b> 29:3 37:15	<b>another</b> 7:6 24:9 37:7
<b>ability</b> 35:24 43:22	<b>added</b> 14:12	<b>Albright</b> 41:12,14	<b>amendment</b> 39:3	<b>answers</b> 8:22
<b>able</b> 33:21	<b>adding</b> 28:14	<b>Alcazar</b> 11:11,15 12:4 14:10 32:15, 21 35:19	<b>American</b> 1:18 15:12,15 32:14,21	<b>anywhere</b> 35:18
<b>absurd</b> 42:15	<b>addition</b> 28:11	<b>allocated</b> 3:19	<b>amicable</b> 28:25	<b>apologize</b> 13:6
<b>accept</b> 27:17	<b>additional</b> 15:16 30:9, 12,21 39:19 40:21 43:18	<b>allotted</b> 4:6	<b>amount</b> 26:7,8,9 30:9,16	<b>appear</b> 10:22
<b>acceptable</b> 17:13 28:16	<b>Additionally</b> 38:14	<b>allowing</b> 22:13 31:4	<b>analysis</b> 23:1,2,19	<b>appears</b> 20:1
<b>access</b> 19:4 21:24 30:22 35:1,19 40:18	<b>address</b> 2:24 4:5 22:23 44:5	<b>alone</b> 35:11	<b>analyst</b> 2:11	<b>appreciate</b> 20:20
<b>accessible</b> 6:18 40:12	<b>addressed</b> 3:19 29:13	<b>along</b> 2:18 10:3,17	<b>analyze</b> 23:25 25:6	<b>appreciative</b> 20:24
<b>accommodate</b> 6:16 31:7	<b>adjacent</b> 6:14 22:20 35:17,20	<b>already</b> 16:20 27:4 31:16 36:9,13	<b>analyzed</b> 4:13 15:23 20:23	<b>approach</b> 15:22 22:5 31:14 32:9
<b>account</b> 32:7	<b>administrati</b> <b>on</b> 10:18	<b>also</b> 2:11,20,23 4:10,18 9:19 12:2,6,23 14:9 15:25 16:4,7 18:19 19:2 22:25 24:5,10 25:4 26:14,19 27:2 28:6 30:4,20 31:18 35:5, 13,16 39:3 44:24 45:9 48:4,7	<b>and/or</b> 35:24	<b>approval</b> 3:13
<b>achieve</b> 10:7	<b>adverse</b> 16:8 41:8		<b>angles</b> 24:22	<b>approved</b> 18:3 40:6
<b>acres</b> 39:7 43:14	<b>aesthetic</b> 28:14		<b>angular</b>	<b>approving</b> 3:11
<b>acting</b> 4:14	<b>affect</b> 35:13,23			<b>approximatel</b> <b>y</b> 34:18 39:25
<b>actions</b> 48:6				<b>April</b> 1:14 2:2
<b>active</b> 34:12				<b>arched</b> 28:11
<b>activities</b> 47:2				<b>Archers</b> 29:20 33:6,7 34:10,12



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

35:25 45:6	28:9	<b>automobile</b>	<b>basically</b>	39:17
<b>Archers'</b>	<b>aside</b>	45:20,22	40:15	<b>bicyclists</b>
33:9	41:5	<b>autos</b>	<b>basis</b>	29:25 31:5
<b>Archery</b>	<b>asked</b>	31:7	6:3 38:10	<b>bifurcated</b>
18:21 33:14	4:4	<b>available</b>	<b>bathrooms</b>	6:25
34:11,14,15,	<b>aspect</b>	20:17 34:25	14:10	<b>big</b>
16 35:1,5,6,	17:5	35:10	<b>Beach</b>	8:5 13:25
9,14,23	<b>aspects</b>	<b>Avenue</b>	39:22	26:10,11
<b>arches</b>	16:3	14:24 21:24	<b>beautiful</b>	<b>bikeability</b>
27:20	<b>assets</b>	24:23 38:3	19:19 31:10	17:3
<b>architect</b>	45:3	45:19	40:10,20	<b>bit</b>
20:1 28:9	<b>assistant</b>	<b>averages</b>	41:25 42:2,9,	17:8 19:9
40:6	2:12	34:23	13,15 43:1	<b>blend</b>
<b>archway</b>	<b>associated</b>	<b>ay</b>	<b>beauty</b>	27:14
11:2	48:12	13:4	42:5	<b>board</b>
<b>area</b>	<b>Association</b>	<b>Ayer</b>	<b>becoming</b>	5:12
6:19 7:13,21	34:10,11	38:19 39:21	20:9	<b>Bobbi</b>
8:16 9:7,16	35:14	<b>B</b>	<b>beginning</b>	4:14
10:9 11:15,20	<b>attempting</b>	<b>back</b>	19:22,25	<b>bond</b>
12:10,14	10:22	2:23 7:2,4,5,	20:15 47:5	5:16 47:19
14:6,11 19:15	<b>attendance</b>	6,10 10:4,12	48:8	<b>bonded</b>
25:19 30:11	2:11	11:8 12:5,22,	<b>begun</b>	39:10
32:21 35:17,	<b>attendant</b>	23 15:24	33:13	<b>bonds</b>
22 37:9 39:9	23:15	25:21 36:10	<b>being</b>	39:12
40:10 46:13	<b>attending</b>	41:18	5:18 9:13	<b>Border</b>
47:7	2:6	<b>backflips</b>	14:1 16:16	34:10
<b>areas</b>	<b>attorney</b>	31:6	20:5	<b>born</b>
3:18 6:6,7,12	39:22	<b>backyard</b>	<b>believe</b>	42:23
46:7	<b>attraction</b>	14:1	4:12 14:2	<b>Both</b>
<b>arguing</b>	46:10	<b>BALBOA</b>	18:25 24:17,	12:1
37:3	<b>AUDIENCE</b>	1:12 2:8	19 25:9 29:9	<b>Bougainville</b>
<b>argument</b>	13:8,12,17,	13:24 15:11,	31:22 33:1	<b>a</b>
37:1,2	20 40:2	23 16:5,8	<b>besides</b>	29:22
<b>around</b>	<b>Authority</b>	18:8,24 20:11	44:24	<b>Boulevard</b>
5:14 6:19,21	18:3	26:6 33:12,24	<b>best</b>	7:19 30:6
7:4,17 8:8	<b>auto</b>	34:15 38:23	6:6 17:2	31:15 32:19,
10:4,12 12:9,	46:3	40:1 43:6	36:24	23 39:17
11 15:14,15	<b>automaticall</b>	46:19 48:2	<b>better</b>	<b>Bowhunters/S</b>
19:14 21:19	<b>y</b>	<b>Bankers</b>	26:22 34:4	<b>tate</b>
23:11,14	15:6	31:1,9	46:4	34:11
24:23 30:11		<b>based</b>	<b>between</b>	
42:9		16:13	15:20 21:21	
<b>artist</b>				



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

<b>Boyle</b> 16:23 17:15	10:16,18 11:1 18:7 20:9 24:1 30:5 39:9	45:1,2	43:16 44:3	<b>check</b> 47:17
<b>bridge</b> 10:10,14,17, 23,24 11:1,3, 5,9 12:14 13:23 14:8 15:7 18:1 19:18 21:20 23:22 24:9 25:14,16 26:19,21 27:14,15,16, 18,19,20 28:4,10 29:5, 15,23 30:2 31:3,14 32:18 33:8 34:4 36:12,19 37:5 38:25 39:13, 16 42:18 44:5 46:2,3,5,11 47:21	<b>buildings</b> 7:17 27:18 28:15 41:25 42:10 43:1,3	<b>calling</b> 4:18,19	<b>celebrations</b> 43:24	<b>child</b> 41:15
<b>bridges</b> 18:5	<b>built</b> 30:21 40:9 45:10	<b>calls</b> 12:12	<b>cement</b> 41:25 42:10	<b>children</b> 42:8
<b>brief</b> 3:15 5:4	<b>businesses</b> 33:22	<b>Caltrans</b> 24:8	<b>centennial</b> 6:1 30:14 44:2	<b>children's</b> 9:9
<b>bring</b> 7:10 11:9 12:13,25 25:21 30:12, 14 33:2	<b>bypass</b> 6:17 7:10 9:13 10:3,10 11:3,13 12:1, 9,18 13:23 14:8 15:8 18:5 19:18 26:19 29:15 32:12 33:8,16 34:4 35:8 36:12 37:5 38:24 45:8 47:21	<b>came</b> 27:6 36:11 44:15	<b>center</b> 7:7 9:14 30:13 32:3,12 41:20	<b>circular</b> 21:19
<b>bringing</b> 25:18	<b>C</b>	<b>cannot</b> 23:1 36:4	<b>centerpiece</b> 40:10	<b>circulating</b> 15:15 31:11
<b>brought</b> 32:10 46:20	<b>C3</b> 5:12	<b>canyon</b> 12:7 32:15,16 35:20	<b>Centre</b> 31:20	<b>City</b> 2:9 3:9 20:3 24:14,22 25:8 31:20 32:3 40:6,22 42:11,12,13 47:9 48:3
<b>Bruce</b> 21:3,5	<b>Cabrillo</b> 10:17,23 11:1 15:7 17:25 24:8 25:16 27:16,20 28:10 29:23 30:2 31:3 44:5 46:2	<b>canyons</b> 25:16	<b>certain</b> 16:12 36:20	<b>city's</b> 3:5 17:7
<b>build</b> 5:24 33:16 37:4 39:9 46:5,8	<b>California</b> 1:18 6:12,23 11:2 34:11 35:2 44:6	<b>capable</b> 43:25 44:8	<b>Certainly</b> 29:25 31:23	<b>Claar</b> 34:6,8
<b>building</b>	<b>call</b> 13:3,5 33:8	<b>carefully</b> 16:15	<b>chairman</b> 26:3	<b>cleaner</b> 20:16
		<b>cars</b> 7:9,12,23 19:12,13,17 22:14 23:11 29:16 30:12 40:11 41:7 43:11 45:1	<b>chairs</b> 7:3 8:8	<b>client</b> 5:9
		<b>cause</b> 15:16 29:9 35:8	<b>chance</b> 27:25	<b>clock</b> 4:23
		<b>caution</b> 22:25	<b>change</b> 8:22 23:20 26:11,12 35:22 41:1	<b>close</b> 15:7 31:14 32:18,19,20 47:16
		<b>ceded</b> 13:1	<b>charge</b> 25:7,10 39:12 41:7	<b>closer</b> 3:22
		<b>ceding</b> 13:2	<b>chargers</b> 41:6,10	<b>closest</b> 10:15
		<b>celebrate</b> 6:1	<b>charging</b> 23:13	<b>closing</b> 11:5 21:20 30:2 31:2 47:25
		<b>celebration</b> 6:2 30:14	<b>cheaper</b> 19:21 20:16	



<b>club</b> 33:11,13,22	25 28:20 33:5 39:19	<b>compromise</b> 39:6	17:2,5 36:12	19:16
<b>clubs</b> 33:14,23	<b>commercial</b> 41:25	<b>conceivable</b> 17:1	<b>confused</b> 19:9	<b>continues</b> 12:9
<b>Coalition</b> 26:4	<b>Commissioner</b> <b>s</b> 32:4	<b>concept</b> 20:11,15	<b>congestion</b> 15:16,20 23:15	<b>convenient</b> 19:4
<b>code</b> 3:5	<b>Committee</b> 5:10 15:11	<b>concern</b> 8:3 13:24 27:13 30:9 40:4	<b>connect</b> 46:6	<b>convert</b> 6:7
<b>codes</b> 11:19	16:6 20:5 38:5,16	<b>concerned</b> 27:21 31:6	<b>connecting</b> 6:21 7:19 12:4,7,14	<b>Coons</b> 13:11 16:24 21:3,5
<b>Coffman</b> 26:1 28:18	<b>common-sense</b> 27:11	<b>concerns</b> 37:22	<b>connection</b> 6:21 9:4 10:5 12:14 21:19 39:17	<b>core</b> 9:5 10:8 12:15 44:8
<b>coincide</b> 27:18	<b>communities</b> 22:20	<b>concluded</b> 48:14	<b>connects</b> 7:13	<b>corner</b> 34:2
<b>columns</b> 10:21	<b>community</b> 15:3 20:12 31:25	<b>concludes</b> 48:1	<b>consider</b> 16:4 37:12	<b>Coronado</b> 39:13
<b>come</b> 4:4,20 13:7 14:17 15:24 19:5,12,13, 23 23:21 28:19 37:14 42:1,6,8,24 44:24 46:11, 12 47:18	<b>competition</b> 34:17	<b>concrete</b> 26:7	<b>consideratio</b> <b>n</b> 15:12,17 38:15	<b>corporate</b> 41:25 43:2
<b>comes</b> 12:11	<b>complete</b> 4:5 5:25 17:11 21:19 30:11 36:23	<b>condition</b> 6:8	<b>considered</b> 18:6 28:5 30:17 36:22 48:3	<b>Corporation</b> 32:3
<b>coming</b> 5:6 6:19,20 10:12 11:13 27:22 31:20 32:8	<b>completed</b> 18:12 44:2	<b>conditions</b> 6:9 8:15 23:5	<b>considering</b> 44:11	<b>correspond</b> 28:15
<b>comment</b> 2:23 3:17 12:23 46:20 47:20 48:9	<b>completely</b> 17:7 29:14 47:3	<b>conduct</b> 4:8	<b>consistent</b> 22:2	<b>cost</b> 18:16,18 24:11,12,14 27:21
<b>commenters</b> 48:4	<b>completion</b> 5:13 44:8	<b>conducted</b> 3:15	<b>construction</b> 6:16 19:4 24:25 44:9,11	<b>c o s t - e f f e c t i v e</b> 31:13 32:9
<b>comments</b> 2:16,19,25 3:14 4:1,3,5, 11,16 20:20,	<b>compliance</b> 31:23	<b>configuratio</b> <b>n</b> 6:25	<b>contain</b> 39:10	<b>costs</b> 23:8
	<b>compliant</b> 32:18	<b>configured</b> 7:25	<b>content</b> 2:21	<b>Cottages</b> 12:8 43:23
	<b>compliment</b> 40:11	<b>conflict</b> 5:23	<b>context</b> 24:3	<b>council</b> 37:8 40:7
	<b>comply</b> 31:24	<b>conflicting</b> 11:6	<b>continue</b>	<b>County</b> 32:4
	<b>components</b> 5:7 6:10	<b>conflicts</b> 10:6 17:25		<b>couple</b> 8:6,7 9:11,14 11:25 26:16
		<b>conform</b>		



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

<b>course</b> 30:18 34:22	17:6 43:7,10 44:7	<b>decade</b> 32:2 47:9	39:5	27:3 29:20,22
<b>coursing</b> 32:12	<b>culturally</b> 18:20	<b>December</b> 6:1 25:5	<b>described</b> 10:11	32:1 33:6,9 34:12 35:25 43:6 45:4
<b>Court</b> 32:3	<b>Culture</b> 18:24	<b>decision -</b>	<b>description</b> 5:5	<b>differences</b> 9:23
<b>cover</b> 36:4	<b>current</b> 10:20 18:1 34:9	<b>makers</b> 3:6,10	<b>design</b> 8:19 9:6,19 10:20,23 17:5 23:19 27:13 28:3,4,13 40:5,8	<b>different</b> 8:9 24:22 39:1,18
<b>create</b> 8:7 15:13 29:24 37:13	<b>Currently</b> 9:16 10:14	<b>defeating</b> 25:19	<b>designed</b> 3:18 27:19 40:7 46:2	<b>digging</b> 44:19
<b>created</b> 40:10	<b>cut</b> 24:1 25:2	<b>deferred</b> 37:9	<b>destroyed</b> 41:1	<b>direct</b> 23:25 24:8
<b>creates</b> 9:4	<b>cuts</b> 10:4	<b>Del</b> 6:5 7:6 43:11 44:6	<b>determined</b> 26:22 39:11	<b>directing</b> 46:7
<b>creating</b> 6:12 17:19 37:21	<b>D</b>	<b>demonized</b> 45:20	<b>deterrent</b> 35:12	<b>direction</b> 22:12
<b>creation</b> 43:17,20	<b>daily</b> 38:10	<b>deliberating</b> 3:10	<b>devastating</b> 33:25	<b>directly</b> 33:3,9
<b>crime</b> 41:18	<b>Dan</b> 25:25 26:2	<b>demonstrated</b> 47:10	<b>develop</b> 2:20	<b>director</b> 2:12 18:24 21:6 46:19
<b>critical</b> 14:25 16:20 43:12	<b>danger</b> 29:24	<b>denial</b> 3:13	<b>developed</b> 27:3	<b>directors</b> 5:13
<b>cross</b> 10:5 23:5 33:9,17 37:17	<b>David</b> 16:23 18:23	<b>Denise</b> 1:24	<b>developing</b> 5:11	<b>dirt</b> 30:10 33:19
<b>crossing</b> 6:20	<b>day</b> 38:4 41:21 42:7 47:5	<b>denying</b> 3:11	<b>Development</b> 2:10 32:3 35:5 36:3 39:25	<b>disastrous</b> 47:1
<b>crossings</b> 11:25 12:2	<b>days</b> 34:25 36:20	<b>Department</b> 2:10 3:4 36:4,13	<b>devoted</b> 5:11	<b>disclosed</b> 24:12,19
<b>c r o s s -</b>	<b>DE</b> 1:12 2:8 5:10 6:12,13,23 7:14 11:2 14:6,15 15:10 17:17 40:4 43:8,11 44:6 48:2	<b>departmental</b> 2:11	<b>didn't</b> 13:14	<b>discloses</b> 3:7
<b>s e c t i o n s</b>	<b>deal</b> 28:3	<b>depending</b> 3:24	<b>Diegans</b> 22:7	<b>discourage</b> 40:25
<b>crucial</b> 43:18	<b>debate</b> 4:8	<b>depresses</b> 26:5	<b>Diego</b> 1:18 2:10 7:8 19:1 22:15	<b>discuss</b> 20:22
<b>CSR</b> 1:24		<b>deputy</b> 2:12 21:6		<b>discussed</b> 28:22 38:5
<b>cultural</b>		<b>describe</b>		<b>discussion</b> 3:16
				<b>dishonor</b>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com



40:24	33:11 35:24	<b>each</b>	34:19	27:15
<b>displacing</b>	36:21 40:23,	4:3 11:6	<b>electric</b>	<b>end</b>
18:19	24 44:19 47:3	<b>earlier</b>	30:3,7 31:3,	5:13 9:14
<b>disruption</b>	<b>Dr</b>	10:7,11 26:20	20 41:7,9	12:18 36:11
35:9	20:2 41:12	46:1	<b>electrical</b>	<b>engineer</b>
<b>District</b>	<b>draft</b>	<b>earth</b>	25:12	28:9,12,13
32:3 33:3	48:10	26:9	<b>element</b>	<b>engineers</b>
37:9	<b>dramatically</b>	<b>East</b>	26:15	25:1
<b>division</b>	29:7	34:9 36:11	<b>elements</b>	<b>enhances</b>
34:10	<b>drawing</b>	46:6	36:4	43:21
<b>document</b>	9:3	<b>eastern</b>	<b>eliminate</b>	<b>enjoy</b>
3:7,12 20:24	<b>dream</b>	9:24	5:21 15:6,10	7:8,11 20:12
21:1 36:3	41:15 43:3	<b>echos</b>	17:21 19:13	45:11
48:10,11	<b>dreamscape</b>	27:20	35:16,21	<b>enjoyable</b>
<b>documents</b>	31:19	<b>economic</b>	40:11 45:23	43:12
4:12	<b>drive</b>	20:16 24:15	<b>eliminated</b>	<b>enormous</b>
<b>doesn't</b>	29:6 31:7,9,	<b>edge</b>	9:12	32:11
16:13 23:2,3	10 38:21	8:8 9:24	<b>eliminates</b>	<b>enough</b>
47:21	45:25 47:20	10:17 44:7	25:12	39:5
<b>doing</b>	<b>driveway</b>	<b>effect</b>	<b>eliminating</b>	<b>ensure</b>
4:19 14:23	37:16 45:2	35:9 41:8	7:22 10:9	44:1
17:21 19:10	<b>driving</b>	<b>effectively</b>	15:8 19:16	<b>enter</b>
31:6 38:23	15:14 23:11,	33:10,11	45:13	4:16 19:3
41:22	14	<b>effects</b>	<b>Elizabeth</b>	23:19,22
<b>dollars</b>	<b>drop</b>	24:21 25:6	2:9	<b>entering</b>
24:19	35:14	<b>effort</b>	<b>elsewhere</b>	31:16
<b>donated</b>	<b>drop-off</b>	28:3	11:22 26:23	<b>enticing</b>
39:25	6:18 11:15,21	<b>eight</b>	29:6 46:15	30:22
<b>donations</b>	19:15	11:14	<b>e-mail</b>	<b>entire</b>
5:19	<b>dropping</b>	<b>EIR</b>	2:25	11:18 22:19
<b>double</b>	11:15	2:21 3:19	<b>Embarcadero</b>	<b>entirety</b>
30:15	<b>dump</b>	4:13 14:23	18:4 32:4	35:25
<b>doubt</b>	33:19	26:24 48:3	<b>emergency</b>	<b>entity</b>
40:1	<b>duration</b>	<b>EIRs</b>	31:4	5:11
<b>Doug</b>	4:15	24:13	<b>emissions</b>	<b>entrance</b>
29:19 30:25	<b>during</b>	<b>either</b>	23:16	31:15 45:14
<b>down</b>	2:19 8:10	32:22 38:5	<b>emotional</b>	<b>entry</b>
7:7 9:1,21,22	19:4 33:15	41:9 46:8	23:18 33:10	23:21
10:12,25	34:22 38:16	<b>El</b>	<b>emphasize</b>	<b>environment</b>
12:7,9,13,17	44:10 48:11	6:13 36:11	4:10	3:8 7:11 8:3
19:16 20:4	<b>E</b>	<b>elderly</b>	<b>emulate</b>	33:24 41:8
25:1 32:8				



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

48:1	<b>everybody</b>	44:16	<b>feet</b>	37:16
<b>environmenta</b>	2:5 3:20	<b>extending</b>	10:15,16	<b>Force</b>
<b>l</b>	20:20 36:25	12:6 31:3	11:14	38:22 46:4
2:7,13,16	<b>everybody's</b>	<b>extra</b>	<b>festivals</b>	<b>forced</b>
3:7,12 4:11	20:20	11:14	43:23	20:5
15:1 16:19	<b>exactly</b>	<b>extremely</b>	<b>field</b>	<b>forever</b>
20:24 21:1	10:18 32:5	43:19	35:1,14,23	5:14
24:13 29:14,	<b>exclude</b>	<hr/>	<b>fighting</b>	<b>form</b>
25 32:1 37:22	21:12,13	<b>F</b>	32:2	12:24 16:25
40:22 44:21	<b>executive</b>	<b>facilities</b>	<b>fill</b>	39:2
48:5,8,10,11	18:23	25:22	2:22 12:24	<b>formal</b>
<b>environmenta</b>	<b>exist</b>	<b>facility</b>	13:16 24:1	9:9
<b>lly</b>	25:23 37:14	9:12	25:2	<b>forms</b>
32:17 35:21	<b>existing</b>	<b>fact</b>	<b>Finally</b>	2:23 12:23
36:16	6:9 8:11,15,	16:13 18:9	18:13 37:12	<b>fortune</b>
<b>equally</b>	21 9:16,17	24:6 26:20	<b>financing</b>	18:16
42:16	10:12,18 11:9	<b>factors</b>	44:9	<b>fountain</b>
<b>Ernestine</b>	12:4,6 21:22,	15:17	<b>find</b>	8:21 40:4,5,
47:19	23 27:16	<b>fair</b>	10:8 15:18,19	14,16 41:3
<b>errors</b>	28:15 43:8,21	38:15	44:10 45:23	43:1 45:10,11
28:1	<b>exists</b>	<b>fairly</b>	<b>First</b>	<b>fountains</b>
<b>especially</b>	6:4 36:12	10:20	3:15 14:21	25:19
17:25 30:13	<b>expand</b>	<b>familiar</b>	15:24 21:8	<b>four-foot</b>
41:10 44:11	16:1	45:21	27:6 31:17	9:22
<b>Esplanade</b>	<b>expense</b>	<b>families</b>	33:16 40:18	<b>four-star</b>
6:13 7:13	40:22	18:15	44:17 45:19	35:13
43:12 44:7	<b>experience</b>	<b>family</b>	<b>fit</b>	<b>free</b>
<b>essential</b>	18:16 43:13,	39:24 40:25	40:8,17	8:19
43:9	15	45:9	<b>five</b>	<b>free-speech</b>
<b>essentially</b>	<b>experiences</b>	<b>far</b>	33:17	25:9
7:2 9:20	5:25	17:24 33:4	<b>flash</b>	<b>friendly</b>
<b>established</b>	<b>explanation</b>	<b>favor</b>	4:25	28:24
16:16 34:13	16:11	27:10	<b>flawed</b>	<b>front</b>
<b>evening</b>	<b>exposing</b>	<b>feasible</b>	20:15	4:20
2:4 21:5 27:8	9:24	26:25	<b>flood</b>	<b>full</b>
48:13	<b>exposition</b>	<b>feature</b>	38:9	8:22 20:10
<b>event</b>	7:18 24:3	8:11	<b>focus</b>	21:18 24:12
8:4	31:19	<b>fee</b>	4:10 22:17	<b>fun</b>
<b>events</b>	<b>express</b>	41:21	<b>following</b>	29:2
8:13 11:12	13:23	<b>feel</b>	43:8	<b>function</b>
25:4 43:23	<b>expressed</b>	8:5	<b>foot</b>	26:12 33:21



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

39:10	<b>gathered</b>	15:2,3 16:12,	10:2 26:10	38:18 39:21
<b>functions</b>	2:18	13,16,17,21	<b>Grand</b>	<b>hasn't</b>
39:18	<b>gatherings</b>	17:16 19:17	7:19 42:5	28:21 38:5
<b>fund</b>	8:14 9:8	21:11,13	<b>great</b>	<b>hate</b>
5:16	<b>gave</b>	38:25	6:19 7:6 13:9	22:8 45:11
<b>funded</b>	40:3 47:10	<b>goes</b>	15:21 20:2	<b>haven't</b>
5:18 24:16	<b>Gaylord</b>	10:4 12:5	28:3 29:2	4:2 37:15
<b>funding</b>	39:23	47:11	41:22 42:3,16	39:20
5:15	<b>general</b>	<b>going</b>	45:10 48:13	<b>hazards</b>
<b>further</b>	40:8	2:5 3:14,15,	<b>greater</b>	37:14,21
48:5	<b>getting</b>	20 7:1 8:4	40:18	<b>health</b>
<b>future</b>	27:11 32:13	10:10 11:3	<b>greatly</b>	37:21
37:24	33:10 36:25	15:7,14	43:21	<b>hear</b>
<hr/> <b>G</b> <hr/>	<b>gift</b>	18:11,14,15,	<b>ground</b>	19:23 36:6
<b>Gallardo</b>	40:19,24	19 24:16	19:19	<b>heard</b>
2:12	41:21 42:25	25:1,2,3,15	<b>group</b>	22:7 34:13
<b>garage</b>	<b>gifts</b>	26:9 27:23	18:21	<b>hearing</b>
6:15,22 8:25	40:25	29:5,9,12,17	<b>groups</b>	13:2 24:15
9:20,24 12:18	<b>give</b>	31:24 32:6,8,	18:19	<b>hearings</b>
14:7,11,13,	2:14 39:2	14,16 33:18,	<b>guess</b>	48:12
19 22:18	<b>given</b>	19,25 37:3,	5:9 6:3 28:22	<b>heart</b>
32:22 36:12	38:15	10,13 41:14	<b>Guideline</b>	33:3
37:6 43:19	<b>gives</b>	46:15 47:17,	36:14	<b>heck</b>
44:20 45:8	38:8 47:12	25	<hr/> <b>H</b> <hr/>	19:21
<b>garages</b>	<b>giving</b>	<b>Golden</b>	<b>Hager</b>	<b>Heights</b>
14:14	3:20	42:18	41:12 43:5	47:20
<b>Garden</b>	<b>glad</b>	<b>gone</b>	<b>half</b>	<b>Hello</b>
12:5 14:10	17:15	7:18 32:2	3:24 25:5	14:4 46:18
<b>gardens</b>	<b>Globe</b>	41:19	35:19 47:9	<b>help</b>
9:9,10 32:15	21:20,23	<b>Good</b>	<b>hand</b>	6:1 44:1
35:19	44:11	2:4 9:18 14:2	13:12 37:3	<b>helped</b>
<b>Garland</b>	<b>go</b>	17:5 20:12	39:20	41:17
41:13 44:14	13:17 19:18	21:5 27:5,8,	<b>happen</b>	<b>Hemlock</b>
<b>Garwood</b>	20:7 29:4	23 42:22	23:20 32:6	25:25 27:8
13:10 14:4	31:8 37:18	44:17 46:3,25	<b>happened</b>	<b>her</b>
<b>gasoline</b>	46:12	<b>governed</b>	22:4	39:24
41:9	<b>goal</b>	5:12	<b>Harbor</b>	<b>Herdes</b>
<b>Gate</b>	5:20 15:5,9	<b>grade</b>	38:20	4:14
42:18	17:17 22:11	9:20,22	<b>hard</b>	<b>Heritage</b>
<b>gather</b>	<b>goals</b>	12:11,12	30:11	21:6
3:3	14:22,25	<b>grading</b>	<b>Harold</b>	



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

<b>Hi</b> 17:15 33:6	<b>host</b> 34:18, 21	38:12 44:21, 22	<b>individuals</b> 47:18, 23	<b>Irwin</b> 24:16
<b>highlight</b> 11:11 12:10	<b>Howard</b> 13:5	<b>implementing</b> 5:11	<b>informal</b> 9:7, 8	<b>issue</b> 15:5 25:9
<b>Highway</b> 32:22	<b>huge</b> 29:12 44:22 45:3	<b>important</b> 2:24 15:1 24:14 43:15, 19 46:9	<b>information</b> 2:18, 25 3:3, 9 9:13	39:14 46:21 47:6
<b>Hill</b> 31:1	<b>husband</b> 41:22	<b>impossible</b> 18:11	<b>input</b> 3:3, 18 26:18 48:2	<b>issues</b> 20:23 27:5
<b>Hillcrest</b> 14:1 27:9 41:15	<b>I</b>	<b>impression</b> 38:8	<b>inside</b> 32:23	<b>item</b> 4:22 12:25 35:11 40:20
<b>Hills</b> 31:9	<b>idea</b> 42:15 47:12	<b>improve</b> 5:23 7:2	<b>Inspiration</b> 21:21 30:5	<b>It'll</b> 18:16
<b>historic</b> 17:4, 6 19:24 22:1 24:4, 9 26:3, 11 45:14	<b>ideas</b> 32:10 38:23	<b>improved</b> 15:25	<b>instead</b> 34:3 43:20	<b>J</b>
<b>historical</b> 26:15 36:14 37:2, 4, 5 38:12	<b>identify</b> 20:23	<b>improves</b> 19:1	<b>intended</b> 5:14 6:24	<b>Jacobs</b> 20:2 24:16
<b>Historically</b> 7:25	<b>ignores</b> 17:7	<b>improving</b> 18:2	<b>interested</b> 2:15	<b>Jarvis</b> 34:7 36:2
<b>history</b> 13:24 32:25 43:6 44:23, 24	<b>illegal</b> 21:11, 12	<b>include</b> 2:23 21:16 24:6	<b>interim</b> 26:2 44:10	<b>Jay</b> 25:25 28:18 38:18, 20
<b>Hogue</b> 38:18	<b>image</b> 7:15 9:18	<b>including</b> 21:18 23:18 32:20 44:9	<b>Interior</b> 31:24 36:14	<b>Jenna</b> 41:12
<b>hold</b> 43:23	<b>images</b> 28:10	<b>incorporatin</b> <b>g</b> 30:2	<b>Interior's</b> 22:1	<b>jeopardizing</b> 13:24
<b>home</b> 38:21	<b>imagine</b> 41:23 42:4	<b>increase</b> 5:22 29:7	<b>Internationa</b> <b>l</b> 12:8 43:22	<b>Jessica</b> 13:6
<b>homeless</b> 41:19	<b>impact</b> 2:7, 14, 16, 17 10:16 16:6, 8 21:10 23:18 24:8, 13 26:14 29:12, 14 30:1, 10, 16, 17 32:1, 15 40:23	<b>increased</b> 44:7	<b>interruption</b> 13:20	<b>job</b> 9:18 27:23 41:22
<b>honor</b> 40:19	<b>impacts</b> 3:7 4:12 16:9, 25 23:7, 25 25:16 26:6, 13, 22, 25 36:16	<b>increasing</b> 17:23	<b>intimate</b> 9:10	<b>John</b> 13:5, 11 14:23 22:11 45:17 46:18
<b>hopefully</b> 5:25 44:23 47:11		<b>independentl</b> <b>y</b> 3:6	<b>introduce</b> 5:3	<b>Johnson</b> 1:24
<b>Hortensia</b> 22:10		<b>individual</b> 23:8	<b>introducing</b> 17:24 18:13, 17 25:22	<b>Jordan</b> 5:4, 6
			<b>invent</b> 19:10	<b>Judi</b> 16:23 17:15
				<b>Junior</b>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

35:4	<b>L</b>	8:1	10:16	12:2 22:19
<b>Juniper</b>	<b>laid</b>	<b>lawsuits</b>	<b>list</b>	23:12,14
46:6	24:4	32:5	13:14 48:5	24:6,22
<b>just</b>	<b>Lance</b>	<b>learn</b>	<b>literally</b>	30:18,20
3:21 5:7 7:21	4:18 16:22	44:23	44:19	31:11 39:14
8:11,25 11:11	21:3 25:25	<b>learned</b>	<b>little</b>	<b>looks</b>
12:10,15	29:19 34:6	45:9	17:8 19:9	8:9 44:18
13:3,17,22	38:18 41:12	<b>least</b>	27:21 34:2,3	<b>lot</b>
14:1 17:7,16	45:17 47:14	21:10 26:25	<b>live</b>	6:17 9:17
18:3,16 19:13	<b>landforms</b>	<b>leave</b>	19:7 22:9	10:11 11:11,
20:19 22:7,17	12:17	36:23 45:13	28:23 29:21	18 19:21,23
27:6 28:21	<b>landmark</b>	<b>leaving</b>	30:25 34:8	20:12 27:17
29:11,13	17:1 24:4,9	11:9 40:16,23	38:3 42:3	28:22 32:10
31:9,11,17	<b>landscape</b>	<b>left</b>	44:14 45:18	33:2 38:25
32:2,23 34:13	17:1 25:2	4:25	47:19	43:21 44:16,
35:19 36:19	27:15 35:22	<b>less</b>	<b>living</b>	25
45:23 46:25	36:17	12:18 40:22	41:15,19	<b>lots</b>
47:8 48:8	<b>landscapes</b>	<b>lessen</b>	<b>loading</b>	21:22,23
<b>justify</b>	36:15	40:22	11:20	<b>loveliness</b>
38:12	<b>landscaping</b>	<b>let's</b>	<b>location</b>	42:1
<b>K</b>	10:2 24:1	46:15	11:22	<b>Lucky</b>
<b>Karen</b>	<b>Lang</b>	<b>letters</b>	<b>long</b>	16:23 19:7
13:5	16:23 18:23	24:7	14:15 18:20	<b>M</b>
<b>keep</b>	<b>large</b>	<b>level</b>	42:6	<b>mail</b>
2:24 20:25	8:2,4 9:6	17:2 21:15	<b>longer</b>	3:1
24:15	12:14 44:25	33:2 39:11	36:11	<b>Mainly</b>
<b>Kevin</b>	<b>larger</b>	<b>life</b>	<b>look</b>	8:2
29:19,21	8:13	23:3 29:13	8:5 11:8 15:5	<b>maintaining</b>
<b>kind</b>	<b>Larry</b>	<b>lights</b>	16:15 20:14	8:20
7:19 8:3	38:18	8:2	22:5,13,16,	<b>maintenance</b>
11:11 20:21	<b>last</b>	<b>likes</b>	21,22 23:4,7,	5:16 37:7,10,
37:23	31:2 41:7	42:19	17 24:2,24	11
<b>kinds</b>	<b>lastly</b>	<b>limit</b>	26:7,11,16,	<b>major</b>
16:9 24:25	40:24	5:22 18:14	24 27:2,17,18	6:10 35:12,22
<b>know</b>	<b>Laurel</b>	47:2	29:6,10 30:4	<b>majority</b>
3:21 6:9,25	23:21	<b>limiting</b>	31:18 42:14,	20:6
7:20 13:3,4	<b>law</b>	3:23	18 46:1	<b>mall</b>
14:9,12 15:23	32:18	<b>line</b>	<b>looked</b>	17:19,20
16:17,19 17:9	<b>lawn</b>	37:17	26:19	<b>Man</b>
24:11,13,15	9:7	<b>linear</b>	<b>looking</b>	10:15 11:1
27:22 36:20	<b>lawns</b>		6:7,11 8:6	41:17 46:13
37:24 42:9			10:25 11:7	
46:1,11				



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

<b>managed</b> 21:17	48:1,14	10:2	4:21 23:6 25:13	43:6
<b>management</b> 22:22	<b>meetings</b> 20:6 32:11	<b>minimizing</b> 16:8	<b>moved</b> 26:9 30:10 32:25	<b>natural</b> 9:25 32:25 34:21 35:20
<b>manager</b> 47:9	<b>meets</b> 21:25	<b>minute</b> 3:24	<b>movement</b> 21:19	<b>nay</b> 13:4
<b>mark</b> 4:24 34:6,8	<b>MEMBER</b> 13:8,12,17, 20 34:12 37:8 38:22	<b>minutes</b> 3:21 4:23 16:11 36:5 39:4	<b>moves</b> 11:24	<b>nearly</b> 39:5
<b>marks</b> 37:17	<b>members</b> 47:1	<b>mix</b> 7:21	<b>m u l t i - m o g u l i n g</b> 16:1	<b>necessarily</b> 7:24 8:20 39:13
<b>married</b> 41:15,17	<b>men</b> 35:12	<b>Model</b> 46:3,19,23 47:3,4	<b>municipal</b> 3:5	<b>necessary</b> 19:11,20
<b>Mary</b> 39:23	<b>mention</b> 32:24 36:8	<b>moderator</b> 4:15	<b>Museum</b> 10:15 11:1 21:23 33:1,3 43:6 46:12,19	<b>need</b> 3:19 4:10,11, 12 10:8 15:17 16:4,15 20:14,23 21:8,14 22:21,22 23:6 24:24 25:1 27:24 29:16 32:7 33:3 36:8 37:12 44:22 45:22 46:13 47:21
<b>Master</b> 18:10 26:25 38:24	<b>mentioned</b> 3:2 15:22 31:22 36:9,18 38:25	<b>modern</b> 25:22	<b>museums</b> 11:21 13:25	
<b>match</b> 40:2	<b>merits</b> 4:8 20:22	<b>Mondays</b> 38:11	<b>must</b> 44:10	
<b>materials</b> 40:5	<b>method</b> 23:2	<b>money</b> 14:7 26:22 27:4,22,24 39:11 42:11 46:5	<b>Myrtle</b> 28:18	
<b>maximum</b> 25:4	<b>Michael</b> 41:12 43:5	<b>month</b> 34:19,21	<hr/> <b>N</b> <hr/>	
<b>McGee</b> 13:6	<b>mid-'80s</b> 38:22 39:6	<b>monuments</b> 41:1	<b>name</b> 2:24 4:4 13:4,22 14:4, 23 19:7 22:9 29:21 30:25 34:8 38:2 39:21 45:18	<b>needs</b> 16:17 24:12, 19 44:4,12
<b>McGue</b> 13:6	<b>midday</b> 38:11	<b>Moors</b> 13:10,22	<b>namely</b> 37:5	<b>Neighborhood</b> 26:3 28:23,24 29:2,7,10 42:23
<b>mean</b> 17:19	<b>middle</b> 8:10,14,16, 21 14:8 44:25	<b>Morrison</b> 16:23 19:7	<b>names</b> 4:19	<b>neighborhood</b> 26:3 28:23,24 29:2,7,10 42:23
<b>meaning</b> 39:2	<b>Mike</b> 21:3 22:9	<b>most</b> 23:11 24:13 26:25 28:20 31:10 37:14 44:15 45:7	<b>Nancy</b> 13:10,22	<b>neighborhood</b> <b>s</b> 23:3 29:8
<b>means</b> 4:24	<b>mile</b> 35:18,19	<b>motor</b> 45:14	<b>national</b> 16:25 24:4,5, 7 35:6,14	<b>nervous</b> 33:7
<b>meet</b> 16:13	<b>million</b> 25:5 37:9	<b>move</b>		<b>new</b> 10:5 12:5 17:10 18:3 20:11 46:5
<b>MEETING</b> 1:11 2:1,6,7, 13,14 3:2,14, 17,20 4:9,15 20:21 37:24 44:20 46:12	<b>millions</b> 19:2,5 24:18			
	<b>minimize</b>			



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com



<b>nicely</b> 40:17	23:10	41:2	<b>outcome</b> 15:3	1:12 2:8 5:24 6:6,15 8:25 9:5,6,14 12:14 13:24, 25 14:8 15:11,16,23 16:5,8 18:8, 14,15,24 19:1,5 20:11, 13 21:10,24 22:4,19 23:2, 4,8,12,19,21 24:7,10,21, 22 25:10,17, 19 26:6,8,11, 12 28:2,24 29:1,8,16 30:3,6,13, 15,21,23
<b>Nights</b> 25:5	<b>obstacle</b> 46:10	<b>opportunitie</b> <b>s</b> 48:9	<b>over</b> 7:9 9:1 12:19 14:11 25:13 26:5 30:5 32:22,25 33:9,12 34:15 46:11	
<b>nine</b> 26:18	<b>occasional</b> 36:19	<b>opportunity</b> 2:15 21:7	<b>Overall</b> 5:20 30:3,16	
<b>Nobody</b> 29:11 42:19	<b>occupy</b> 8:10,12 9:9	<b>oppose</b> 25:10 35:25 45:8	<b>overflow</b> 29:1	
<b>non-events</b> 8:11	<b>occur</b> 23:16	<b>opposed</b> 25:7 40:15	<hr/> <b>P</b> <hr/>	
<b>nonprofit</b> 5:12	<b>offered</b> 36:25	<b>opposite</b> 10:18	<b>p.m</b> 48:14	
<b>north</b> 28:23 31:8 32:4 38:20 39:23	<b>Office</b> 24:8	<b>opposition</b> 13:23 17:11 44:16	<b>Pacific</b> 39:22	
<b>nothing</b> 32:8,11 41:5	<b>Oh</b> 13:15	<b>option</b> 21:18,21 35:8,21 45:15	<b>paid</b> 15:13 18:13 20:10 23:7 28:6 29:5,15 46:22,25 47:6,7,11	
<b>noticed</b> 36:20	<b>Okay</b> 13:9,21	<b>options</b> 18:9 44:24	<b>Palisades</b> 9:1,5 30:19 39:8	
<b>notification</b> 48:5	<b>Old</b> 21:20,23 39:16 44:11 47:3	<b>order</b> 6:16 10:7 24:18 27:23	<b>Palm</b> 32:15,16	
<b>notified</b> 4:17	<b>Oldenkamp</b> 13:6	<b>Organ</b> 7:14,15 9:1, 16,17 14:11 41:16,20 43:19,21,22	<b>Pan</b> 1:18 15:12,15 32:14,21	
<b>not - so -</b> <b>distantly-</b> <b>approved</b> 18:8	<b>oldest</b> 33:14	<b>Organization</b> 21:6	<b>PANAMA</b> 1:12 2:8 5:10 6:13 7:14 14:6,15 15:10 17:17 39:8 40:4 43:8,11 44:6 48:2	
<b>number</b> 30:15	<b>Olympic</b> 35:4	<b>organization</b> <b>s</b> 33:23 35:4 43:10	<b>Panorama</b> 47:20	
<hr/> <b>O</b> <hr/>	<b>once</b> 12:21 15:18 22:18 23:12	<b>organizational</b> <b>s</b> 33:23 35:4 43:10	<b>PARK</b>	
<b>O'</b> 16:23 17:15	<b>open</b> 3:16 8:2,5 9:7 10:1 36:23	<b>orient</b> 8:25		
<b>objective</b> 15:9 16:21	<b>open-air</b> 9:14	<b>original</b> 7:17 31:18		
<b>objectives</b> 14:22,25 15:2,3 16:12, 14,16,18	<b>operation</b> 5:17	<b>originally</b> 6:23		
<b>obsession</b>	<b>operations</b> 16:8			
	<b>opinion</b>			
				<b>parking</b> 5:16,17 6:15 8:15,25 9:17, 20 11:16,22 14:7,12,14, 18 15:10,13, 19 18:4,13, 14,17,18 20:10 21:9, 22,23,24 22:18,21



23:7,12,13, 14 25:8,12 28:6 29:5,6, 10,15 30:5, 12,19 31:12 32:21,22,25 33:2 34:4 35:17 37:1 39:7,17 41:23 42:5,19 43:17,18,21 44:7,10,11, 20,22,25 45:8 46:8,22 47:1, 6,7,11 <b>parkland</b> 5:22 17:23 39:8 <b>parks</b> 18:20 39:10 42:13 <b>parkways</b> 45:2 <b>part</b> 3:10 6:11 7:17 8:24 9:12 13:14 18:20 21:25 22:2,3 23:19 29:25 30:4, 17,20 31:25 33:12,23 <b>participants</b> 34:19,23 <b>particular</b> 47:7 <b>particularly</b> 36:15 <b>parties</b> 2:15 <b>Partnership</b> 18:24,25 43:7,25	<b>Pavilion</b> 7:14,16 9:1, 17 14:11 41:16,21 43:19,21,22 <b>paving</b> 7:3 <b>pay</b> 23:8 <b>paying</b> 9:25 43:25 <b>peaceful</b> 34:20 <b>pedestrian</b> 6:6,14,24 9:4 11:24 12:2 14:6,15 17:24 37:13 40:18 43:14,18 44:5 <b>pedestrian- activated</b> 12:3 <b>pedestrianiz ation</b> 10:8 <b>pedestrian- only</b> 6:12 <b>pedestrians</b> 7:2,10,22 11:6 15:20 23:5 29:24 31:5 40:12 <b>pedestrian- vehicular</b> 5:23 10:6 <b>people</b> 7:7 11:15,16 12:20 13:1 14:16 15:14 19:5,24 20:12	22:15,24 23:11,13,21 25:5,13 27:17 28:25 29:3,6 30:8 31:7,11, 16 33:2 34:16 37:14,15,24 38:9,11 40:1, 25 41:11,19 42:22,24 44:15 45:5,7 46:24 <b>people's</b> 4:18 <b>percent</b> 19:16 <b>perimeter</b> 7:4 <b>period</b> 2:20 <b>periphery</b> 21:22 <b>permanent</b> 39:12 <b>permit</b> 29:10 <b>person</b> 4:21 <b>perspective</b> 28:23 <b>persuade</b> 27:16 <b>PetCo</b> 18:16 <b>phased</b> 15:21 22:5 <b>phasing</b> 22:23 <b>PhotoShop</b> 28:10 <b>piazza-like</b> 6:24	<b>picnicking</b> 9:7 <b>pike</b> 32:8 <b>pill</b> 29:4 <b>Place</b> 33:1 40:17 45:1,22,23 <b>placed</b> 48:4 <b>Plan</b> 12:12 16:10 17:7,9 18:1, 3,8,10,25 19:12 20:8 21:16,17 22:8 26:17 27:1,2 32:4 35:10,16 36:24 38:24 39:3 40:8,11, 21 41:6 43:8 44:16 <b>planning</b> 5:24 14:9,16, 18 17:5 38:23 <b>plans</b> 31:19 40:13, 17 41:4 <b>plantings</b> 8:1 <b>plants</b> 42:10,25 <b>play</b> 9:9 <b>PLAZA</b> 1:12 2:8 5:10,21,22 6:12,13,23 7:14,24 8:2, 14,21 11:2 14:6,15	15:10,12,15 17:17 19:13, 17 21:9 22:14,15,17, 24 23:10,22 27:12 28:8 32:14,21 34:4 37:1,3 38:10 39:8 40:4 43:8,11 44:6 48:2 <b>please</b> 2:23 4:7 12:21,24 14:22 26:24 37:23,24 <b>plenty</b> 27:24 <b>podium</b> 4:24 13:7 <b>point</b> 4:22 9:21 10:15 15:4 21:21 26:17 30:5 31:18 <b>points</b> 38:25 <b>poison</b> 29:4 <b>pool</b> 8:17 <b>Port</b> 18:3 <b>portion</b> 35:11 <b>possible</b> 3:18 17:12 35:15 <b>possibly</b> 30:6 35:2 <b>potential</b> 2:16 9:6
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

<b>potentially</b> 8:6,16 9:13 11:4 30:14	<b>president</b> 34:9 43:5	38:8,14,15 44:1,2,8 48:2,6,12	<b>provision</b> 39:1	34:6 38:2
<b>pots</b> 7:4	<b>Presidents</b> 46:6	<b>projects</b> 24:12 44:9 48:10	<b>PUBLIC</b> 1:11 2:15 3:3,5,17,18 13:1 16:17 26:18 30:22 35:1,10,24 46:24 47:16, 25 48:1,11	<b>quite</b> 8:23
<b>poured</b> 26:8	<b>pretty</b> 27:10 28:19 44:18	<b>Promenade</b> 6:20	<b>public/priva</b>	<hr/> <b>R</b> <hr/>
<b>Powell</b> 34:14,18	<b>previous</b> 5:24	<b>promoting</b> 34:14	<b>te</b> 43:25	<b>railing</b> 10:17
<b>Practically</b> 36:25	<b>previously</b> 3:2	<b>property</b> 15:15 22:1 24:5	<b>pumps</b> 41:9	<b>Railroad</b> 46:19
<b>practice</b> 17:2	<b>primarily</b> 7:20	<b>proposal</b> 8:5 14:9 16:24 26:20	<b>purpose</b> 2:14 4:9 19:12 20:21 25:20	<b>railroads</b> 46:24 47:4
<b>Prado</b> 6:5,13 7:6 36:11 43:11 44:6	<b>priority</b> 45:4	<b>proposals</b> 26:15 27:3 37:13	<b>Pushing</b> 20:4	<b>raise</b> 13:12 15:4 42:8
<b>Precise</b> 12:12 18:8 21:16,17 26:17 27:1 39:3	<b>private</b> 5:18 39:11	<b>propose</b> 15:9	<b>put</b> 14:17,21 28:3 30:11 32:21 36:3 37:20 41:24 42:10 43:2 46:15	<b>raised</b> 12:1 15:11 16:5 41:24 42:3,23
<b>preclude</b> 8:20 16:12	<b>probably</b> 6:6 15:14 45:7 47:2	<b>proposed</b> 2:17 6:14,16, 20 8:16 9:3, 12,19 10:3,5, 14 11:3 12:1, 5 14:12 35:8, 16 41:4	<b>putting</b> 37:2 42:4 44:19,25	<b>range</b> 33:9,17 34:15,18,19, 20,25 35:1,5, 10,13,15,17, 19,25
<b>predetermine</b> 16:21	<b>PROCEEDINGS</b> 1:10	<b>proposing</b> 7:1,9,21 10:10 11:12, 17,25 12:6, 11,17 18:9 32:20	<b>quality</b> 29:12	<b>range's</b> 35:13,23
<b>prepare</b> 35:6	<b>process</b> 3:10,25 15:1 16:19 26:19 38:6,16 48:8	<b>provide</b> 3:5 5:4	<b>quarter</b> 35:18	<b>rate</b> 36:7 37:23
<b>prepared</b> 3:6	<b>profit</b> 42:11	<b>provided</b> 2:19,25	<b>quickly</b> 3:24 5:7 6:10,23 12:10	<b>rating</b> 35:13
<b>presentation</b> 44:17	<b>project</b> 2:8,17 3:11, 13,16 4:8,13 5:5,8,12,13, 15,18,20,21, 25 6:3,11 8:24 11:23 17:4,11,16 20:22 21:8, 11,13,15,25 22:2,3,12, 14,17 24:16 26:5,6 27:10, 17,22 36:1	<b>provides</b> 34:20	<hr/> <b>Q</b> <hr/>	<b>Ray</b> 19:8
<b>presented</b> 38:16		<b>providing</b> 16:10	<b>realisticall</b>	<b>read</b> 9:10
<b>presently</b> 29:23 37:14			<b>real</b> 23:3 24:14	<b>ready</b> 38:9
<b>Preservation</b> 24:7 26:3 36:14			<b>Quint</b> 21:18	<b>realize</b>
<b>preserve</b> 44:23			<b>Quintanar</b>	<b>Y</b> 24:24



40:25	<b>red</b>	48:6	<b>represent</b>	7:2,3 22:15
<b>really</b>	5:1	<b>relationship</b>	40:7	<b>returning</b>
6:3 8:11	<b>redirect</b>	12:16 28:25	<b>representing</b>	22:24 43:14
10:22 12:22	31:14 32:19	<b>relaxation</b>	39:23	<b>revenue</b>
18:6 19:11	45:24	34:17	<b>represents</b>	42:12
20:9,14,21	<b>referred</b>	<b>relying</b>	37:8 38:13	<b>review</b>
22:11 23:4	2:13	18:5	<b>request</b>	2:20 3:4 15:1
28:25 29:4	<b>reflect</b>	<b>remain</b>	4:16 38:14	26:18 48:5,8
36:5,6,22	6:8	8:22	<b>require</b>	<b>Richard</b>
40:13 42:21	<b>reflected</b>	<b>remainder</b>	3:4 35:18	45:17,18
45:10 46:3,13	38:24	5:18	37:11	<b>rid</b>
<b>reason</b>	<b>reflecting</b>	<b>Remember</b>	<b>required</b>	27:11
15:4	8:17	21:12	3:4 11:19	<b>Ridiculous</b>
<b>reasons</b>	<b>refrain</b>	<b>remind</b>	<b>rescission</b>	37:11 41:7
40:18 43:8	4:7	20:19 48:7	24:15	<b>right</b>
<b>recast</b>	<b>refreshing</b>	<b>reminiscent</b>	<b>resident</b>	9:2 19:14,15
39:1	45:25	10:22	27:9 39:22	23:10 27:24,
<b>reclaim</b>	<b>regard</b>	<b>removal</b>	<b>residents</b>	25 33:16 34:3
7:21	41:4	40:15	14:1 19:1	37:17 39:24
<b>reclamation</b>	<b>regarding</b>	<b>remove</b>	<b>resource</b>	40:4 47:23
39:7	2:16 31:2	21:9 22:14	17:4,6 46:9	<b>right-angle</b>
<b>recognize</b>	<b>Registered</b>	24:1	<b>resources</b>	37:20
7:16	24:5	<b>removed</b>	38:12	<b>Road</b>
<b>recommend</b>	<b>regrade</b>	26:10 30:20	<b>respectfully</b>	1:18 6:17
3:13	11:18	40:14	4:16	9:13 10:3,10,
<b>Recon</b>	<b>regular</b>	<b>removes</b>	<b>rest</b>	14 12:9,18
4:14,18	3:1 38:3	35:10	11:16	29:22
<b>reconfigured</b>	<b>rehabilitate</b>	<b>Removing</b>	<b>restaurants</b>	<b>roads</b>
10:11	5:21 17:18	43:10	33:23	7:10 45:2
<b>reconfigures</b>	<b>rehabilitati</b>	<b>repeat</b>	<b>restoration</b>	46:14,15
6:17	<b>ng</b>	36:7	7:25 22:4	<b>roadway</b>
<b>reconsidered</b>	17:17	<b>replacing</b>	<b>restore</b>	7:1,20 10:13
42:21	<b>reiterate</b>	21:22 43:17	17:18	11:3,13 12:1
<b>record</b>	22:10	<b>replicating</b>	<b>restoring</b>	<b>romantic</b>
19:3	<b>rejected</b>	10:23	22:1	42:2
<b>recorded</b>	18:9 26:21	<b>report</b>	<b>restroom</b>	<b>Ron</b>
4:2,3	38:24	2:7,14 24:13,	9:11 35:10	21:4
<b>recreation</b>	<b>relate</b>	20 30:1,17	<b>result</b>	<b>Ronald</b>
9:8 41:20	20:25	<b>Reported</b>	16:21	23:24
<b>recreational</b>	<b>related</b>	1:24 37:8	<b>return</b>	<b>rooftop</b>
34:17				6:15 8:25 9:6
				43:20



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

<b>room</b> 3:22	<b>scale</b> 24:17	<b>selected</b> 40:6	<b>share</b> 41:14	30:8
<b>Ross</b> 34:7 36:2	<b>scenic</b> 38:13 45:2	<b>s e l f -</b>	<b>sharp</b> 19:14	<b>sick</b> 47:21
<b>Rotsart</b> 45:17 46:18	<b>scheduled</b> 3:3	<b>sustaining</b> 5:15	<b>S H E A R E R -</b>	<b>side</b> 10:1,4,19
<b>routing</b> 10:9	<b>scope</b> 2:20 48:3	<b>sense</b> 45:21	<b>NGUYEN</b> 2:4,9 12:20	12:5 24:23
<b>row</b> 8:1	<b>SCOPING</b> 1:11 2:1,6,7, 14 48:1,14	<b>separate</b> 6:19 30:7	13:9,15,18, 21 20:19	32:23
<b>rows</b> 8:7	<b>Scott</b> 5:4 29:19	<b>separation</b> 12:11	47:16,22	<b>sign</b> 12:21
<b>ruin</b> 42:1	30:25	<b>series</b> 8:1,9 9:8	<b>sheet</b> 8:17	<b>signals</b> 12:3
<b>ruining</b> 42:5,13	<b>screen</b> 6:5	10:21 11:12	<b>shifted</b> 11:14	<b>significant</b> 38:12
<b>Run</b> 34:9 46:23	<b>scrimp</b> 27:25	12:15	<b>shoot</b> 35:6	<b>signs</b> 31:15
<b>running</b> 32:16 46:25	<b>second</b> 15:5	<b>serious</b> 17:24	<b>shopping</b> 17:20	<b>similar</b> 12:11
<b>runs</b> 10:3	<b>Secondly</b> 40:20	<b>seriously</b> 38:6	<b>short</b> 16:10	<b>simple</b> 32:17
<hr/> <b>s</b> <hr/>	<b>seconds</b> 4:25	<b>serve</b> 41:11	<b>show</b> 11:24 12:16	<b>simply</b> 16:13 25:12
<b>safe</b> 19:4 23:5	<b>Secretary</b> 21:25 31:24	<b>Service</b> 24:7	<b>showed</b> 17:8	39:19
<b>safety</b> 23:4 37:21 43:12	<b>section</b> 34:3	<b>Services</b> 2:10 30:3 36:4	<b>showing</b> 9:18	<b>single</b> 8:1
<b>San</b> 1:18 2:10 7:8 19:1 22:7,15 27:3 29:20,22 32:1 33:6,9 34:12 35:25 43:6 45:4	<b>see</b> 6:5 8:16 9:3, 5 10:25 11:12 12:13 19:4,25 20:6 25:11 26:4 30:1 31:13,17,20, 21 32:11 37:15 41:3,9 42:9,24 45:4, 11	<b>set</b> 37:16	<b>shown</b> 21:20	8:8 9:10
<b>Save</b> 21:6 41:17	<b>seeing</b> 19:23 47:23	<b>setting</b> 34:21	<b>shows</b> 9:19	<b>site</b> 31:18
<b>saw</b> 12:20		<b>severe</b> 26:6,13,14, 21 32:14 36:16	<b>Shumaker</b> 38:18,20	<b>sitting</b> 39:23
<b>saying</b> 19:24 36:5		<b>sexy</b> 44:18	<b>shut</b> 33:11 35:24 36:21 47:2	<b>size</b> 16:25
		<b>shade</b> 8:7	<b>shutdown</b> 36:19,23	<b>skylines</b> 24:21
		<b>shape</b> 16:25	<b>shuttle</b> 21:21	<b>slab</b> 9:22
			<b>shuttles</b>	<b>slender</b> 10:20
				<b>slide</b> 14:21



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

<b>slides</b> 26:4	22 8:4,12,13, 19 9:10,19 23:6,12,15 43:18,24	<b>Stanley</b> 42:14,16	<b>stream</b> 19:24	<b>sure</b> 23:4,18 41:18
<b>slightly</b> 39:1	<b>spaces</b> 6:18 7:19 8:10 11:16,17 23:13 31:12	<b>start</b> 14:18 16:18 22:19 23:12 28:22 40:21 44:19	<b>Street</b> 19:8 21:18 23:22 46:6	<b>surface</b> 44:18
<b>slips</b> 13:16	<b>speak</b> 3:21 12:24 13:3,8,13 47:15,18,24	<b>started</b> 33:13	<b>strength</b> 28:14	<b>surrounding</b> 27:15 29:8
<b>slopes</b> 24:1 25:3	<b>speaker</b> 4:3 31:2	<b>stated</b> 36:13	<b>structure</b> 5:16,17 10:21 11:18 15:13 18:18 20:10, 11 21:11,13, 24 28:13 30:5,11,12 32:12 34:5 39:7,18 41:23 42:19 47:7	<b>sustainabili ty</b> 16:4,6 17:3 43:10
<b>sloping</b> 39:9	<b>speakers</b> 16:22 20:6 21:3 48:4	<b>state</b> 4:4 12:21 21:8 32:18 34:22 35:6	<b>structured</b> 29:24	<b>Swanson</b> 29:19,21
<b>slow</b> 39:15	<b>specific</b> 22:12 40:20	<b>States</b> 33:15 35:3	<b>structures</b> 9:11,15 30:21 36:15 37:10 42:5	<b>system</b> 5:24 10:1 11:24 15:25 16:2 18:3 19:20 30:3,6 31:4
<b>small</b> 8:1,17 11:20 41:21	<b>spend</b> 14:7 23:11,14	<b>stating</b> 40:15	<b>studied</b> 21:14	<b>T</b>
<b>smaller</b> 9:8	<b>spending</b> 45:11 46:5	<b>station</b> 31:21	<b>study</b> 27:4 29:14	<b>T</b> 1:24 46:3
<b>Soderberg</b> 25:25 26:2	<b>spent</b> 27:4	<b>statue</b> 19:15	<b>submitted</b> 2:19	<b>table</b> 45:15
<b>Soho</b> 36:24 45:6	<b>spoke</b> 45:7	<b>status</b> 24:5	<b>submit</b> 2:15 39:4 40:16	<b>tables</b> 7:3 8:8
<b>sole-purpose</b> 5:10	<b>sport</b> 34:14,17	<b>stay</b> 4:11 41:3	<b>submitted</b> 2:19	<b>take</b> 5:7 6:4,10 7:4 14:10 15:12 30:22 32:7 33:15,17
<b>solution</b> 27:11 44:10	<b>staff</b> 3:4 48:3	<b>steady</b> 19:24	<b>subscribe</b> 28:19	<b>taken</b> 7:9 15:17 43:17 45:12
<b>somebody</b> 46:1	<b>staging</b> 6:19	<b>steers</b> 22:11	<b>suitable</b> 44:4,10	<b>taking</b> 18:4 25:1 40:24
<b>Sorry</b> 13:20	<b>stand</b> 45:6	<b>Stepner</b> 21:4 22:9	<b>supplies</b> 33:20	<b>talk</b> 17:17 21:7 24:13 25:8, 18,22 45:15
<b>sort</b> 6:8	<b>standards</b> 22:1,3 31:24	<b>stood</b> 28:2	<b>support</b> 15:21 43:7	<b>talked</b>
<b>sound</b> 32:18	<b>standing</b> 37:17	<b>stop</b> 37:15,18	<b>supports</b> 18:25	
<b>south</b> 32:22 42:4 44:15	<b>stands</b> 29:16	<b>stopped</b> 20:16		
<b>Southern</b> 34:10 35:2		<b>store</b> 33:19		
<b>space</b> 6:24 7:6,11,				



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com



10:7 22:6 29:11 <b>talking</b> 22:18 24:18 28:23 29:3 44:19 46:21 <b>targets</b> 33:17 35:24 <b>Task</b> 38:22 <b>tearing</b> 40:23 <b>tell</b> 40:13 <b>tells</b> 15:6 <b>ten</b> 32:5 <b>tens</b> 24:18 38:9 <b>terminal</b> 35:9 <b>terms</b> 26:24 <b>terribly</b> 20:4 <b>test</b> 28:2 <b>testimony</b> 47:17,25 <b>Thank</b> 2:6 5:6 14:3, 20 17:14 19:6 20:18 21:2,6 23:23 25:24 27:7 28:17 29:18 30:24 38:1,17 41:11 43:4 44:13 45:16 46:17 47:13,22 48:13	<b>Thanks</b> 18:22 <b>themselves</b> 26:13 <b>therefore</b> 4:3 <b>thing</b> 17:10 20:8,12 28:21 30:18 32:24 36:16 37:7,20 47:8, 10 <b>things</b> 2:22 8:13 16:5 18:5 19:23 20:3 22:21,22 24:25 25:8,22 36:8,18 37:12 38:4 40:1,3 <b>think</b> 10:2 11:4 14:5,18 15:18,25 16:4,18,20 18:11,13 20:3,9,14,15 24:17 26:7 27:16 28:8, 12,14 34:2 36:21 38:4 39:14,19 42:11,21 44:4,15,21, 22 45:3,10,20 46:4 <b>thinking</b> 10:20 <b>Thirdly</b> 40:21 <b>Thomas</b> 25:25 27:8 <b>thoroughly</b>	4:13 38:5 <b>thought</b> 39:6 41:6 <b>thousands</b> 38:9 <b>three</b> 26:16 33:14, 15 41:6,11 <b>three-star</b> 35:15 <b>throughout</b> 18:14 47:8 <b>time</b> 3:19,23 4:6, 20 5:2 13:1,2 18:20 19:3 23:11,14 25:18,23 26:4 28:2 33:25 39:5 41:11 45:11 47:17 <b>timekeeper</b> 4:15 <b>timeless</b> 40:8 <b>timer</b> 4:23 <b>times</b> 38:4 46:21 <b>today</b> 6:4,25 7:8,20 <b>today's</b> 8:3 <b>told</b> 27:14 <b>ton</b> 27:4 <b>tonight</b> 2:5,18 3:15 5:6 17:10 28:21 45:7	<b>tonight's</b> 4:9 <b>total</b> 24:10 35:8 <b>totally</b> 34:5 <b>tour</b> 39:15 <b>tournament</b> 34:22 <b>tournaments</b> 34:21,24 35:7 <b>trade</b> 7:10 <b>traditional</b> 23:1 <b>Traditionall</b> <b>y</b> 7:18 <b>traffic</b> 5:22 10:9 11:14 15:6,8, 16 17:21 21:17 23:1,2, 9,15 25:15 27:12 28:7 29:7 31:11,14 32:12,16,19 39:14,15 43:9 44:5 45:14 46:4,7 <b>trail</b> 35:20 <b>training</b> 35:5 <b>trains</b> 46:25 <b>tram</b> 5:17 6:14 19:20 30:3 31:4	<b>trams</b> 18:5 25:12 <b>tramway</b> 7:22 9:4 <b>TRANSCRIPT</b> 1:10 <b>transit</b> 36:10,11 <b>transport</b> 30:8 <b>transportati</b> <b>on</b> 5:24 15:25 16:2 18:2 <b>treasure</b> 13:25 <b>treat</b> 17:3 <b>treatment</b> 17:6 <b>trees</b> 7:4 8:1,7 24:2 25:2,19 35:22 42:1,25 <b>tremendous</b> 41:8 <b>tress</b> 10:1 <b>trolley</b> 31:20 <b>trucks</b> 33:18 <b>try</b> 8:12 46:4 <b>trying</b> 4:7 6:4,7 19:10 <b>Tuesdays</b> 38:11 <b>tunnel</b>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.300.1214  
Facsimile: 619.239.4117

Suite 1600  
402 West Broadway  
San Diego, CA 92101  
www.esquiresolutions.com

30:6	31:15	<b>valid</b>	<b>virgin</b>	45:4
<b>turn</b>	<b>understandin</b>	27:5	19:19	<b>wanted</b>
5:1 6:4 8:12,	<b>g</b>	<b>values</b>	<b>visible</b>	17:16 20:5
18 12:19	5:1	38:13	11:4 12:18	28:21 32:24
19:14 34:2	<b>Unified</b>	<b>Vancouver</b>	<b>vision</b>	46:20
<b>turning</b>	32:2	42:14,17	5:20 15:5	<b>wants</b>
17:25	<b>United</b>	<b>various</b>	17:16	29:11
<b>two</b>	33:14 35:2	40:13	<b>visit</b>	<b>wasn't</b>
3:21 4:23	<b>University</b>	<b>vast</b>	7:11	46:13
7:19 14:10	47:20	20:6	<b>visitor</b>	<b>water</b>
16:11 26:16	<b>unlike</b>	<b>vegetation</b>	38:3 43:12,15	8:11,17
33:15 34:21	31:7	11:10	<b>visitors</b>	<b>wave</b>
36:4 37:10,12	<b>unnecessary</b>	<b>vehicle</b>	19:2 30:15,16	37:18
39:4,15,18	34:5	5:21 15:6,8	<b>visual</b>	<b>way</b>
<b>two-</b>	<b>untouched</b>	<b>vehicles</b>	24:21 26:14	9:21 10:9
35:15	42:2 43:2	11:6 15:20	<b>vocal</b>	11:5 14:15
<b>two-acre</b>	<b>unused</b>	31:4	4:1,2	16:25 17:12
43:20	8:5	<b>vehicular</b>	<b>volunteer</b>	20:17 21:20,
<b>two-thirds</b>	<b>urban</b>	6:18 11:14	47:1	24 23:21
9:21 31:16	23:19	17:21,24	<b>volunteers</b>	25:15,21 26:7
<b>two-way</b>	<b>urge</b>	27:12	46:23	27:20 33:25
10:14 43:9	23:17 38:6	<b>ventilate</b>	<hr/> <b>W</b> <hr/>	34:17 39:9
44:5	<b>usable</b>	10:1	<b>wager</b>	40:7 46:4,6
<b>types</b>	35:23	<b>ventilation</b>	31:10	<b>ways</b>
30:7 39:15	<b>usage</b>	9:25	<b>wait</b>	19:2,9 21:10
<hr/> <b>U</b> <hr/>	38:7	<b>vertical</b>	37:18	24:23 42:12
<b>ugly</b>	<b>use</b>	10:21	<b>walk</b>	<b>weather</b>
25:3	8:13,19 23:1	<b>vetted</b>	7:7 12:7,20	7:8
<b>ultimate</b>	25:14 28:25	26:18	33:4 35:18	<b>week</b>
20:8	30:23 33:4	<b>vetting</b>	38:10 42:9	36:21 41:7
<b>um</b>	34:25 35:5,	38:15	<b>walkability</b>	<b>weekend</b>
2:19	12,24 43:14	<b>via</b>	17:3	46:25
<b>unacceptable</b>	44:5 48:3	2:25	<b>walkway</b>	<b>weekends</b>
16:24	<b>useful</b>	<b>viable</b>	12:5	36:20
<b>underground</b>	46:16	21:12,13	<b>want</b>	<b>weekly</b>
6:15,21	<b>uses</b>	22:16 28:8	3:21 8:18	42:9
<b>underneath</b>	25:12	47:6	12:10 13:23	<b>welcome</b>
6:20 10:4	<hr/> <b>V</b> <hr/>	<b>view</b>	19:3,25 22:10	2:6
12:13 30:6	<b>valet</b>	10:3,25 11:7	24:11 27:2,25	<b>We'll</b>
<b>understand</b>	6:19 11:21,22	<b>Village</b>	33:8 36:6	5:3 12:12
13:14 15:2	18:17	33:1 34:9	37:25 41:24	13:18 47:2
				<b>w e l l -</b>



<b>designed</b> 46:11	43:23	<b>zoo's</b> 21:18	<b>2</b> 22:11	22:10
<b>we're</b> 3:20 6:7,11 7:9,20 9:1 10:10 11:17 12:2,6,11,17 14:14 17:21, 23 18:2 19:10 31:6 32:6,13, 14 39:14 43:7 44:19 45:21 46:15 47:3	<b>women</b> 35:12	<hr/> <b>1</b> <hr/>	<b>2011</b> 1:14 2:2	<b>450000</b> 39:25
<b>West</b> 1:18 6:13 43:9,11 46:7	<b>wonder</b> 19:22	<b>10</b> 39:24 40:19	<b>2014</b> 6:1 18:12	<b>4904</b> 38:20
<b>Western</b> 35:2	<b>wonderful</b> 12:22 20:3	<b>100</b> 39:16	<b>2015</b> 30:14 43:15 44:2,8	<b>4th</b> 14:24
<b>We've</b> 11:13 32:2	<b>work</b> 23:2,3 47:9	<b>1000</b> 34:18	<b>2144</b> 1:18	<hr/> <b>5</b> <hr/>
<b>whatever</b> 33:8	<b>works</b> 12:16 31:17	<b>11</b> 40:9	<b>250</b> 37:9	<b>5</b> 32:22
<b>wheelchairs</b> 33:4	<b>worn</b> 31:25 32:1,6	<b>11902</b> 1:24	<b>279</b> 34:9	<b>50</b> 33:13 34:15 46:24
<b>Whenever</b> 29:1	<b>worry</b> 7:12	<b>14</b> 1:14 2:2	<b>28-page</b> 36:3	<b>501</b> 5:12
<b>whether</b> 15:2 16:7 30:19,20 40:14	<b>written</b> 16:10 39:2	<b>15</b> 39:24 40:19	<hr/> <b>3</b> <hr/>	<b>550</b> 1:15
<b>whims</b> 41:1	<b>wrong</b> 20:4 22:12 47:10	<b>1601</b> 28:18	<b>30</b> 4:25	<hr/> <b>6</b> <hr/>
<b>whoever</b> 47:11	<hr/> <b>Y</b> <hr/>	<b>163</b> 11:7	<b>30-day</b> 2:19	<b>6.3</b> 43:14
<b>whole</b> 20:14,21 33:14,25	<b>year</b> 34:22,25	<b>175000</b> 40:3	<b>30-second</b> 4:24	<b>60</b> 10:15
<b>wish</b> 13:8 47:18	<b>years</b> 26:18 32:5 33:13,15 34:15 39:16, 24 40:9,19	<b>1900</b> 14:24	<b>31st</b> 6:1	<b>6576</b> 29:22
<b>within</b> 4:5 47:4	<b>yellow</b> 4:25	<b>1915</b> 7:5,7,15 24:3 25:21 36:10	<b>350</b> 46:23	<b>6th</b> 24:23 38:3
<b>withstand</b>	<b>young</b> 34:20	<b>1935</b> 24:3 25:21 47:4	<b>3560</b> 45:19	<hr/> <b>7</b> <hr/>
	<b>Youth</b> 35:4	<b>1938</b> 33:13 34:13	<b>365</b> 34:25	<b>70</b> 10:16
	<hr/> <b>Z</b> <hr/>	<b>1946</b> 38:3	<b>3745</b> 19:8	<b>703</b> 48:14
	<b>Ziebarth</b> 13:11 14:21, 24 22:11	<b>1948</b> 47:5	<hr/> <b>4</b> <hr/>	<hr/> <b>8</b> <hr/>
	<b>Zoo</b> 27:3 31:21	<b>1992</b> 38:24	<b>40</b> 46:24	<b>80</b> 6:18
		<hr/> <b>2</b> <hr/>	<b>4200</b> 34:23	<hr/> <b>9</b> <hr/>
			<b>4260</b>	<b>900</b> 3:22
				<hr/> <b>'</b> <hr/>



<p>'90s 41:18</p> <hr/> <p>9</p> <hr/> <p>95 19:16</p>	
----------------------------------------------------------------	--



## **APPENDIX B-1**

### **Historical Preservation Technical Report**



23 February 2012

Mr. Lance Unverzagt  
Recon Environmental, Inc.  
1927 5<sup>th</sup> Avenue  
San Diego, CA 92101-2358

Re: Cabrillo Parkway

Dear Lance,

This letter is in response to Caltrans' concerns regarding potential historic impacts of the proposed Plaza de Panama project on the locally and state-listed Cabrillo Parkway (SR 163) that runs through Balboa Park. Cabrillo Historic Parkway was designated a California Scenic Parkway in 1992. In 1996, parts of SR 163 were designated a California Register historic district. The boundaries of this district encompass the Caltrans right-of-way (ROW) through Balboa Park from a point roughly 300 feet south of Cabrillo Bridge to a point just south of the 6<sup>th</sup> Avenue on-ramp. The ROW is approximately 187' wide, including shoulders on either side of the roadway that are approximately 75' wide. These boundaries extend vertically into the air at a perpendicular angle to encompass the central arched viaduct portion of Cabrillo Bridge. According to the 2011 SR 163 Transportation Concept Summary the California Register historic district includes the following features:

- roadway
- adjoining landscaping flanking the freeway on either side
- Cabrillo (aka Laurel Street) Bridge (1915)
- Quince Street Overcrossing (1947)
- Richmond Street Overcrossing (1947)
- Upas Street Pedestrian Overcrossing (1947)
- Robinson Avenue Overcrossing (1942)
- University Avenue Overcrossing (1947)
- Washington Street Overcrossing (1942)
- Washington Street/6<sup>th</sup> Avenue Separation, Bridge (1940)

telephone: 415.391.7486

email: [chris@verplanckconsulting.com](mailto:chris@verplanckconsulting.com)

57 Post St., Suite 512, San Francisco, CA 94104



Cabrillo Parkway Memo  
February 23, 2012

- Pascoe Street On-ramp (1947)<sup>1</sup>

In 2000, Cabrillo Historic Parkway was designated a local San Diego City Landmark (no. 441).

The significance of Cabrillo Historic Parkway cannot be overstated. Built during the 1940s when San Diego was attracting thousands of new residents to fill defense-related jobs during the Second World War, the freeway was designed to take advantage of, and not detract from the scenic qualities of Balboa Park. It is one of only two designated scenic parkways in California – the other being the Arroyo Seco Parkway/Pasadena Freeway (SR 110) in Los Angeles County.

As described extensively in the Historic Resources Technical Report for Balboa Park prepared by my firm in 2011-12, the proposed Plaza de Panama project would have significant and unavoidable visual and spatial effects on the Cabrillo Bridge/California Quadrangle ensemble, the landforms of the Central Mesa, and to a lesser extent, the Balboa Park Historic District as a whole.

The Plaza de Panama project would not have a significant physical or visual impact on the California Register-designated Cabrillo Historic Parkway historic district. We have broken down our comments into three sections; the first evaluates physical impacts to Cabrillo Bridge, the second visual impacts from SR 163, and the third impacts to the Cabrillo Historic Parkway historic district as a whole.

- The central portion of Cabrillo Bridge lay within the physical boundaries of the Cabrillo Historic Parkway historic district, which corresponds to the Caltrans ROW. It is obvious that the retention of the entire bridge is necessary in order to preserve the integrity of the district. However, the portion of Cabrillo Bridge that would be physically impacted by the project lay well outside the Caltrans ROW and it would affect only a small portion (70') of the bridge's southeast abutment, not the arched viaduct itself, which is the primary character-defining feature of the resource and the section that lay within the Caltrans ROW. It is important to point out here that the only significant direct impact to Cabrillo Bridge identified in the DEIR is spatial and not physical because the section of the south abutment balustrade being removed is so limited. Furthermore, the abutment balustrade on the north side of Cabrillo Bridge is also interrupted by the Administration Building.
- The attached visual mock-ups prepared by Heritage Architecture & Planning and published in the Draft Environmental Impact Report (DEIR) indicate that the new work proposed as part of the Plaza de Panama project would not be visible from the roadway of SR 163, avoiding any significant visual impacts. Indeed, the photo-simulations in the DEIR show that the proposed Centennial Bridge and, in particular, the intersection of Centennial Bridge and Cabrillo Bridge would not be visible from SR 163.

---

<sup>1</sup> The description of the boundaries of the Cabrillo Historic Parkway boundaries are taken from the original determination of eligibility conducted by Caltrans architectural historians Frank Lortie and Dorene Clement in 1996.

- Although arguably the most important single architectural/engineering feature of the Cabrillo Historic Parkway historic district, the district is large, stretching from near the southern boundary of Balboa Park to its northern boundary, and contained within the district is a total of seven contributing bridge and overcrossings. The proposed project would impact only a defined and relatively minor portion of one of these seven bridges and overcrossings. Furthermore, the primary direct impact identified to this feature in the Balboa Park Plaza de Panama project is spatial – i.e., the combination of physical and visual impacts on the relationship of Cabrillo Bridge and the California Quadrangle/Museum of Man. As demonstrated in the accompanying visual simulations, there are no visual or spatial impacts to the Cabrillo Historic Parkway Historic District. In addition, there are no direct physical impacts within the boundaries of the Caltrans ROW, only to a portion of a contributing feature that mostly lay outside the district boundaries.

In summary, the proposed project would not have a significant adverse impact on the historical resource (Cabrillo Historic Parkway). It will not physically impact the district and it will not adversely impact the visual character of the district. Please do not hesitate to contact me if you have any questions.

Sincerely,



Christopher VerPlanck

Source: Heritage Architecture & Planning



Existing Condition, Centennial Bridge not Visible

Source: Heritage Architecture & Planning



Existing Condition, Centennial Bridge not Visible



Source: Heritage Architecture & Planning



Existing Condition, Centennial Bridge not Visible

Source: Heritage Architecture & Planning



Existing Condition, Centennial Bridge not Visible



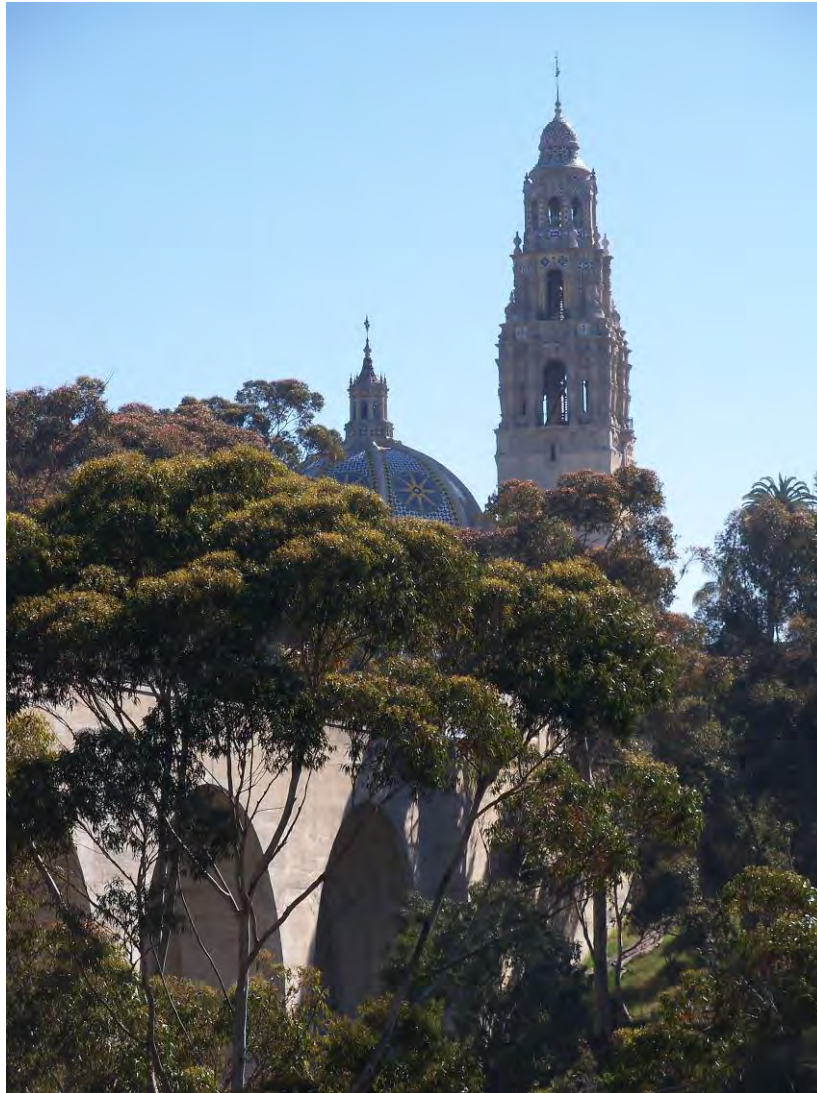
Source: Heritage Architecture & Planning



Existing Condition, Centennial Bridge not Visible

HISTORIC RESOURCES TECHNICAL REPORT  
**BALBOA PARK**

PLAZA DE PANAMA (Project No. 233958)



Prepared by

**Ver** **Planck**  
HISTORIC PRESERVATION CONSULTING

San Francisco, California

January 10, 2012

**I. Executive Summary ..... 1**

**II. Introduction ..... 4**

*A. Purpose..... 4*

*B. Definition of Geographical Area ..... 5*

*C. Project Personnel..... 9*

**III. Methods ..... 9**

**IV. Regulatory Environment..... 10**

*A. City of San Diego Register of Historic Landmarks (1967; amended 1988) ..... 10*

*B. National Register of Historic Places(1975) ..... 12*

*C. National Historic Landmark Program (1977)..... 13*

*D. State Route 16, Cabrillo Historic Parkway (1992) ..... 15*

*E. Balboa Park Central Mesa Precise Plan (1992)..... 15*

*F. San Diego Historic Preservation Element (2008) ..... 16*

*G. California Historical Resources Information System (2011)..... 17*

**V. Historic Context ..... 18**

*A. Early Historic Era: Spanish, Mexican, and Early American Periods ..... 18*

*B. Origins of Balboa Park..... 24*

*C. City Park: 1868-1910 ..... 26*

*D. Planning the Panama-California Exposition: 1909-1911..... 34*

*E. Design of the Panama-California Exposition: 1911-1913 ..... 41*

*F. Groundbreaking and Construction of the Panama-California Exposition: 1911-1914..... 46*

*G. The Panama-California Exposition: 1915-1916..... 58*

*H. Interlude: 1917-1932..... 60*

*I. California Pacific International Exposition: 1933-1936..... 64*

*J. Exposition to the Present: 1936-2011 ..... 70*

**VI. Project Setting ..... 76**

*A. General Site Description ..... 76*

*B. Individual Buildings, Structures, Landscapes, and Objects ..... 77*

**VII. Evaluation of Historic Status ..... 108**

*A. Summary of Historic Status of Resources within the Area of Potential Effect..... 108*

*B. Integrity of Resources within the Area of Potential Effect..... 110*

**VIII. Evaluation of Project-specific Impacts..... 113**

*A. Project Description ..... 113*

*B. Status of Balboa Park as a Historical Resource ..... 124*

*C. Determination of Significant Adverse Change under CEQA ..... 125*

*D. Evaluation of the Project Pursuant to the Secretary of the Interior's Standards ..... 126*

*E. Analysis of Project-specific Impacts under CEQA..... 150*

**IX. Conclusion ..... 151**

**X. Bibliography ..... 152**

## I. Executive Summary

Ranked along with New York’s Central Park, Philadelphia’s Fairmount Park, and San Francisco’s Golden Gate Park, Balboa Park is one of America’s foremost urban parks. At the heart of Balboa Park is the Central Mesa. Occupying the majority of the Central Mesa are the El Prado/Plaza de Panama and Palisades districts, the cultural heart of Balboa Park and the centerpiece of the National Historic Landmark (NHL)-listed Balboa Park Historic District. With minor differences, this historic district is also designated as San Diego Historic Landmark No. 1 and it is also listed in the National Register of Historic Places (National Register) as one of the nation’s most important examples of urban park planning and exposition architecture.

Working in the Spanish Colonial Revival style, New York-based architect Bertram Goodhue designed a romantic Spanish/Mexican city to be built atop Balboa Park’s then undeveloped Central Mesa for the 1915 Panama-California Exposition. Only four of the exposition structures were designed as permanent structures – Cabrillo Bridge, the California Quadrangle, the Botanical Building, and the Spreckels Organ Pavilion. Faced with the demolition of the rest of exposition buildings after the fair closed in early 1917, public outcry saved the majority of the “temporary” buildings, structures, and gardens lining El Prado and Plaza de Panama.

Seventeen years later, in 1933, San Diego’s business and civic leaders decided to reprise the success of the 1915 Exposition by hosting a new world’s fair called the California Pacific International Exposition. They hired well-known local architect Richard S. Requa to rework the 1915 exposition precinct, as well as to build an entirely new zone on the southern prow of the Central Mesa. Known as The Palisades, this area now includes several large exhibition halls and an outdoor theater designed in the then-popular Streamline Moderne and Mayan Deco styles. The Palisades area also includes several Spanish/Mexican-style cottages built to house the cultural delegations of the participating foreign nations. Linked to the El Prado/Plaza de Panama complex by Pan American Road, The Palisades area shares both historical and aesthetic links with the older group to the north.



Constructed of lightweight wood-frame and staff construction, most of the El Prado/Plaza de Panama group was not meant to last more than two or three years. Retained for use in 1915-16, and then again in 1935-36, the temporary structures required extensive maintenance to keep them safe throughout the 1940s, 1950s, and 1960s. Patching and painting could only do so much, and by the early 1960s most of the El Prado/Plaza de Panama complex was in poor condition. Most were earmarked for demolition and replacement with new structures in the 1960 *Balboa Park Master Plan*. The first two buildings to go were the Science and Education/Medical Arts Building and the Home Economy Building, both of which came down in 1964 to make way for the San Diego Museum of Art's new west wing and the Timken Museum, respectively. The demolition of these two buildings galvanized the preservation-minded residents of San Diego, who formed the "Committee of 100" to lobby the City to designate the El Prado/Plaza de Panama complex as San Diego's first City Landmark. The Committee of 100 also worked to ensure that any new buildings constructed in the district would be designed in the Spanish Colonial Revival style.

The efforts of the Committee of 100 were successful in ensuring the continuity of the El Prado/Plaza de Panama group as a historical ensemble throughout the 1970s, 1980s, and 1990s. Although most of the other temporary 1915 Exposition buildings were incrementally replaced when repeated patching no longer sufficed, the replacement buildings largely replicated their predecessors, often incorporating salvaged ornament and materials from the original structures.

The proposed project's goal is to remove private automobile traffic and parking from the historic El Prado/Plaza de Panama complex. Following the removal of autos from East El Prado in the 1970s, it has been a longstanding goal of park and city planners to remove private vehicular parking from Plaza de Panama, as well as to install more compatible paving materials in these areas. The 1989 *Balboa Park Master Plan (Master Plan)* recommends making Pershing Drive the primary vehicular access point to Balboa Park. As part of the plan, the Laurel Street/Cabrillo Bridge corridor would be de-emphasized as a vehicular access point in favor of enhanced pedestrian and transit access, including the provision of intra-park tram service, and eventually the construction of a light rail line down Park Boulevard. As part of its recommendations, the plan calls for the "eventual reclamation of the Prado and Pan American plaza areas as

---

pedestrian plazas...” To accommodate the continued need for parking the *Balboa Park Master Plan* also recommends the construction of a parking structure on the site of the Organ Pavilion Parking Lot.<sup>1</sup>

The 1992 *Central Mesa Precise Plan (Precise Plan)* supersedes the *Balboa Park Master Plan*, although its recommendations are largely the same in regard to vehicular and pedestrian circulation. The *Precise Plan* calls for long-term improvements to pedestrian access by removing parking from Plaza de Panama and by replacing the lost parking spaces in a new parking structure to be built on the site of the Organ Pavilion Parking Lot.<sup>2</sup> The *Precise Plan* also recommends providing tram service while the park is open and restricting private vehicle use in the El Prado area to one lane of eastbound traffic while the tram is in operation. Two-way traffic would occur only after hours, when the tram was not in operation.<sup>3</sup>

In contrast to these previous plans, the proposed project would remove vehicular circulation entirely from the El Prado/Plaza de Panama complex, while continuing to allow motorists to access the Central Mesa from the west. This would be accomplished by building a new bypass bridge (to be called “Centennial Bridge”) from the eastern abutment of Cabrillo Bridge to the existing Alcazar Parking Lot. As part of the project, Alcazar Parking Lot would be converted into a valet/drop-off zone with parking provided only for disabled motorists. From there, a new bypass road (to be called “Centennial Road”) would exit Alcazar Parking Lot; follow the northern and eastern rims of Palm Canyon to Pan American Road East, where it would go underground behind the Spreckels Organ Pavilion, to a new underground parking structure that would be built on the site of the Organ Pavilion Parking Lot. Centennial Road would then continue beyond the parking structure to Presidents Way.

The new Organ Pavilion Parking Structure would be below-grade and its roof landscaped, recovering parkland within an area that has been paved for at least 60 years. In addition, Centennial Road would be grade-separated, allowing the removal of vehicular traffic from Pan

---

<sup>1</sup> City of San Diego, *Balboa Park Master Plan* (San Diego: July 25, 1989; revised December 9, 1997), 67-82.

<sup>2</sup> City of San Diego Planning Department; *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 193.

<sup>3</sup> *Ibid.*, 194.



American Road and The Esplanade (also known as “The Mall”) and restoring these thoroughfares to pedestrian use. The proposed work, including Centennial Bridge, Centennial Road, the Organ Pavilion Parking Structure, and other site improvements, would be designed in a modern idiom reflecting their era of construction.

The proposed project would have many beneficial impacts – foremost among them the removal of private vehicles from the heart of the Balboa Park Historic District and the repaving and re-landscaping of these areas in more compatible and historically appropriate materials. It would result in several adverse physical and visual impacts to Cabrillo Bridge and the California Quadrangle, as well as a limited number of impacts to the historic district as a whole. In conclusion, the proposed project appears to comply with Secretary of the Interior’s Standards for Rehabilitation (Rehabilitation Standards) 1, 3-8, and 10. It does not appear to comply with Standards 2 and 9.

## II. Introduction

### A. Purpose

VerPlanck Historic Preservation Consulting (VHPC) prepared this Historical Resources Technical Report (Technical Report) for Recon Environmental at the request of the San Diego City Development Services Department. This report summarizes the significance of Balboa Park as a historic designed landscape and the Central Mesa as the core of the Balboa Park Historic District. Applying the Secretary of the Interior’s Standards for Rehabilitation (Rehabilitation Standards), this report analyzes the potential impacts of the proposed project on the environment. Although it would have several beneficial impacts, the proposed project would also entail several physical and visual changes to the National Register-listed and NHL-designated Balboa Park Historic District.

After summarizing the existing regulatory environment (Chapter IV), the Technical Report provides a detailed historical context for Balboa Park (Chapter V). This chapter analyzes the evolution of the park from its tenuous beginnings in 1868 until the 1915-16 Panama-California Exposition and the later 1935-36 California Pacific International Exposition. Chapter V concludes

with an account of the evolution of Balboa Park from 1936 onward, including a discussion of efforts to preserve the temporary exposition buildings for ongoing cultural and civic uses. Chapter VI contains brief descriptions and historical summaries for each building, structure, landscape feature, and major public art piece within the Area of Potential Effect (APE). The Technical Report concludes with an evaluation of the historic status of the Balboa Park Historic District and its individual components (Chapter VII) and a description of the project and an evaluation of its impacts under the California Environmental Quality Act (CEQA) Guidelines Section 15064.5 (a), as well as the City of San Diego's Historic Resources Guidelines (Chapter VIII).

#### *B. Definition of Geographical Area*

Set aside for public use in 1868 by Alonzo Horton, José G. Estudillo, and other San Diego pioneers, the boundaries of Balboa Park (originally City Park) have changed over time, achieving their current configuration during the late twentieth century. Today Balboa Park is bounded by Upas Street to the north, 28<sup>th</sup> Street to the east, Russ Boulevard and Interstate 5 to the south, and 6<sup>th</sup> Avenue to the west. Although it extends to include a portion of the West Mesa, the APE is centered on the Central Mesa. In the *Precise Plan*, the Central Mesa is defined by Cabrillo Historic Parkway (California State Highway 163) to the west, Park Boulevard to the east, Interstate 5 to the south, and an irregular boundary on the north, which is defined primarily by the southern boundary of the San Diego Zoo. According to the *Precise Plan*, the Central Mesa also includes the Spanish Village, the Carousel, San Diego Zoo's parking lot, and the War Memorial Building.

According to the San Diego Development Services Department's bulletin: *Significance Determination Thresholds: California Environmental Quality Act (CEQA)* (November 2011) the assessment of any project that could result in impacts to historical resources must include the delineation of an Area of Potential Effect (APE). The APE should include both areas of direct (physical) and indirect (visual) impacts. Direct impacts include activities such as site grading, road construction, excavation, demolition, new construction, alterations, and all other physical repercussions. Indirect impacts include less tangible results such as visual, audible, or

atmospheric effects that “are out of character with the historic property” or that “alter its setting.”<sup>4</sup>

For the purposes of defining the APE, VHPC started with the boundaries of the Balboa Park Historic District, which covers the majority of the Central Mesa. However, a large portion of the historic district will be unaffected by the project, including everything north of Old Globe Way and east of Village Place. As a result, VHPC excluded these areas from the APE. Although the direct physical impacts of the project are limited to several precisely defined areas, the indirect visual and atmospheric impacts may affect a much larger area, which includes any buildings, structures, and landscapes from which the proposed project would be visible. In addition to the rest of the Central Mesa south of Old Globe Way and west of Village Place, there are several points from the West Mesa from which aspects of the proposed project would be visible, resulting in VHPC extending the APE west, across Cabrillo Bridge, to the West Mesa (**Figure 1**).<sup>5</sup> The area of the West Mesa that is part of the APE is bounded by El Prado and Cabrillo Bridge to the north, 6<sup>th</sup> Avenue to the west, and Juniper Street to the south. The area of the APE that may be physically impacted by the proposed project is much smaller (**Figure 2**).

---

<sup>4</sup> San Diego Development Services Department, *California Environmental Quality Act Significance Determination Thresholds* (San Diego: January 2011), 37-8.

<sup>5</sup> In order to determine the boundaries of the area of potential effect, we have relied on guidance from the Section 106 process outlined in 36 Code of Federal Regulations (CFR) 800.16(d), which defines the area of potential effect as “the geographic area or areas within which an undertaking may directly or indirectly cause alterations in the character or use of historic properties, if any such properties exist.”

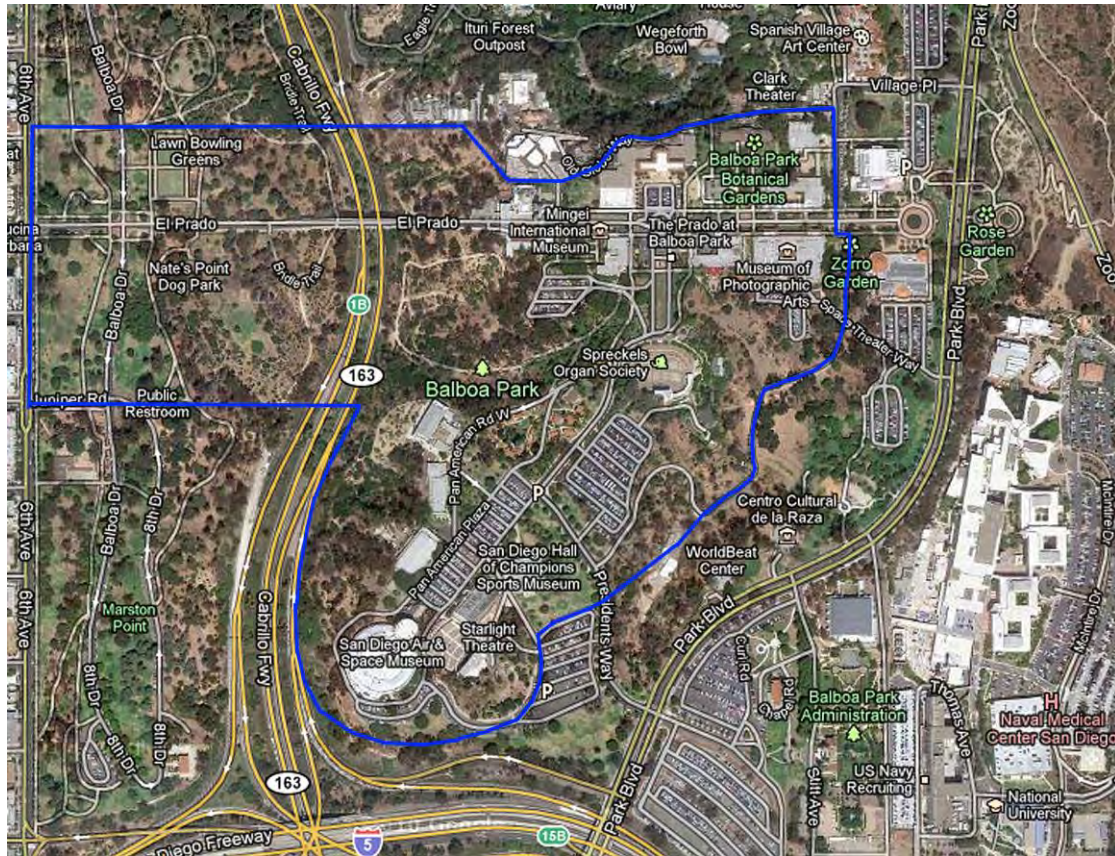


Figure 1. Area of Potential Effects (in blue)  
Source: Google Maps; annotated by Christopher VerPlanck



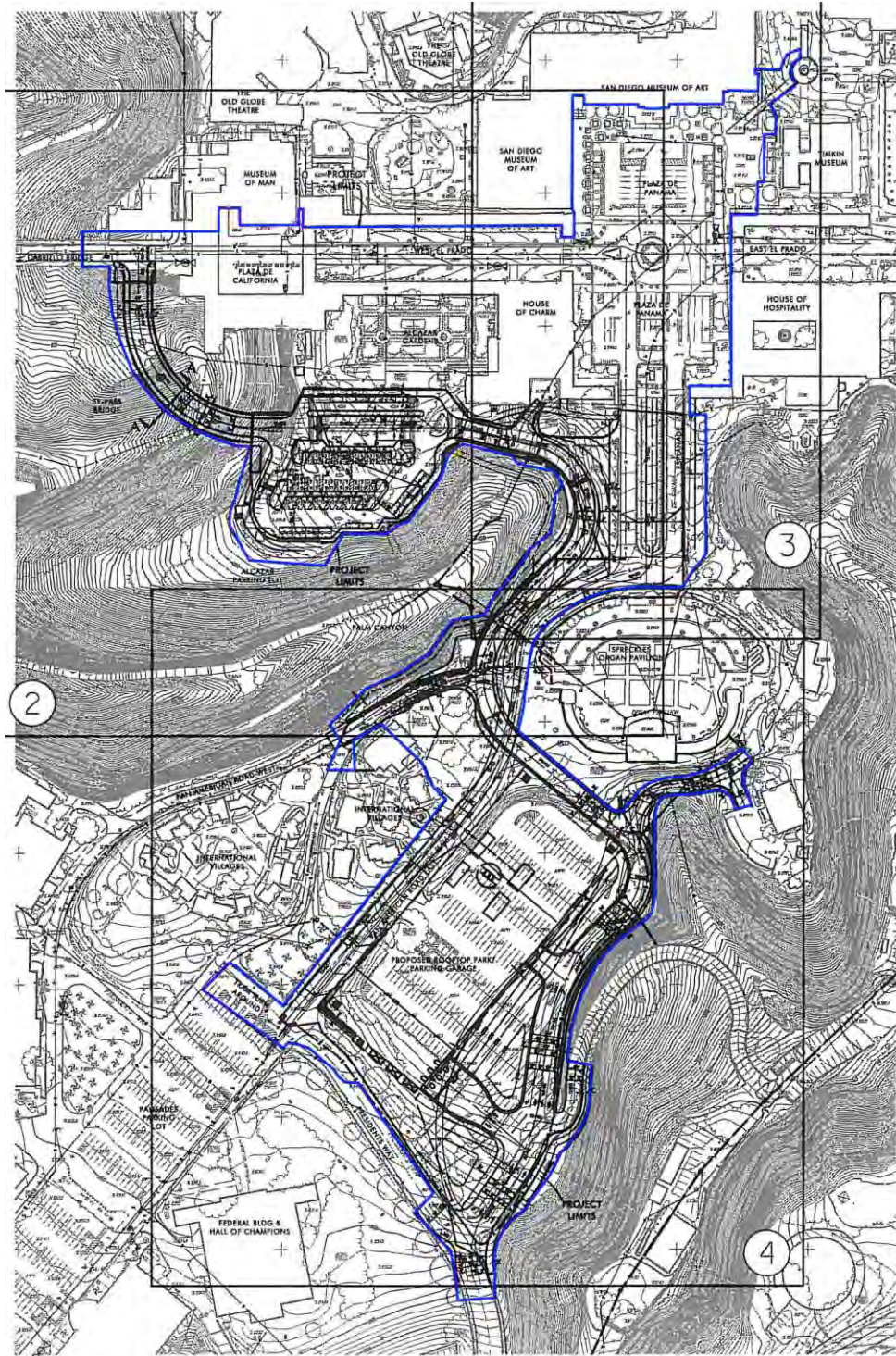


Figure 2. Project Area (in blue)  
Source: Rick Engineering; annotated by Christopher VerPlanck

### C. *Project Personnel*

Christopher VerPlanck, principal of VHPC, prepared this report. Mr. VerPlanck meets the Secretary of the Interior's Professional Qualification Standards for Architectural History and History, with over 15 years of experience documenting and evaluating historical resources throughout California and Arizona. Mr. VerPlanck has completed several major projects in greater San Diego over the last decade, including the expansion of the Salk Institute for Biological Studies' La Jolla campus in 2005, rehabilitation and expansion of St. Paul's Cathedral in 2008, and the rehabilitation of the John D. Spreckels Mansion in Coronado in 2009.

### III. Methods

Christopher VerPlanck traveled to San Diego during the week of March 28-April 1, 2011 to survey Balboa Park's Central Mesa. VerPlanck photographed and filled out an inventory form for each contributing building, structure, landscape feature, and major public artwork within the boundaries of the Balboa Park Historic District. VerPlanck used the resulting field data to prepare the individual resource descriptions in Chapter VI. VerPlanck also took visual observations at various points throughout the Central Mesa and West Mesa to determine the boundaries of the APE.

Christopher VerPlanck visited the offices of the San Diego Development Services Department to copy files on Balboa Park and its individual buildings, structures, and landscapes. VerPlanck also visited the San Diego Public Library and consulted his own extensive in-house library for sources relating to San Diego history, including the author's own collection of *The Journal of San Diego History*. Other important secondary sources included David Marshall's *San Diego's Balboa Park* (2007), Dirk Sutro's *San Diego Architecture* (2002), historic editions of the *San Diego Union* and the *San Diego Union-Tribune*, as well as many articles found on the San Diego Historical Center's excellent website. David Marshall generously shared many postcards, historic photographs, and ephemera from his personal collection for this Technical Report.

The analysis in this Technical Report is based on preservation planning methodology informed by the following documents: *The Secretary of the Interior's Standards for the Treatment of*



*Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, & Reconstructing Historic Buildings* (1995); *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (1996); and the *City of San Diego Planning Division's Significance Determination Thresholds: California Environmental Quality Act (CEQA)* (January 2011).

#### IV. Regulatory Environment

This section examines the national, state, and local historical ratings and designations assigned to the APE, as well as Balboa Park Historic District as a whole. They are organized in chronological order, beginning with the earliest designations and working toward the present day.

##### A. *City of San Diego Register of Historic Landmarks (1967; amended 1988)*

On September 7, 1967, the San Diego Historical Sites Board voted to designate the El Prado/Plaza de Panama complex as Landmark No. 1 in the San Diego Register of Historic Landmarks. Its status as San Diego's first local landmark indicates the importance of Balboa Park to San Diegans. The original local landmark was not given precise boundaries at the time. As amended in 1988 the boundaries of the district were defined as Cabrillo Historic Parkway (California State Highway 163) to the west, the San Diego Zoo and Parking Lot to the north, Park Boulevard to the east, and Interstate 5 to the south (**Figure 3**). These revised boundaries include The Palisades area which was not part of the original landmark designation, the Spanish Village, the Carousel, and several individual landmarks, including the Ford Building (now the San Diego Air & Space Museum).



Figure 3. Boundaries of San Diego Landmark No. 1 (as amended in 1988)  
Source: San Diego Development Services Department

*B. National Register of Historic Places (1975)*

The National Register of Historic Places (National Register) is the nation's comprehensive inventory of historic resources. The National Register, administered by the National Park Service, includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Typically, resources over fifty years of age are eligible for listing in the National Register if they meet any one of the four significance criteria and if they retain sufficient historic integrity. Resources under fifty years of age can be determined eligible if it can be demonstrated that they are of "exceptional importance," or if they are contributors to a potential historic district. National Register criteria are defined in depth in *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*. There are four criteria under which a structure, site, building, district, or object can be considered eligible for listing in the National Register:

**Criterion A (Event):** Properties associated with events that have made a significant contribution to the broad patterns of our history;

**Criterion B (Person):** Properties associated with the lives of persons significant in our past;

**Criterion C (Design/Construction):** Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components lack individual distinction; and

**Criterion D (Information Potential):** Properties that have yielded, or may be likely to yield, information important in prehistory or history.

A resource can be considered significant on a national, state, or local level to American history, architecture, archaeology, engineering, and culture.

The statement of significance in the 1975 National Register nomination for the El Prado/Plaza de Panama complex provides some detail on the area's history and its character-defining features. The nomination lists the following areas of significance: art, landscape architecture, science, sculpture, social/humanitarian, park planning, and exposition site architecture. The period of significance spans three separate years: 1915, 1925, and 1933 – coinciding with the completion

---

dates of the El Prado/Plaza de Panama complex, the San Diego Museum of Art, and the San Diego Natural History Museum, respectively. The map accompanying the nomination indicates that the nomination encompassed only the El Prado/Plaza de Panama complex, beginning on the west side of Cabrillo Canyon at 6<sup>th</sup> Avenue and extending as far east as Florida Canyon on the east side of Park Boulevard. The northern boundary follows the southern boundary of the San Diego Zoo. Meanwhile, the southern boundary passes just south of the Spreckels Organ Pavilion, encompassing Palm Canyon, the Archery Range, and Gold Gulch to the east.<sup>6</sup> The Palisades complex was not included. The following buildings and structures are specifically called out as contributors to the National Register district:

- Cabrillo Bridge
- House of Charm
- House of Hospitality
- Electrical Building (Casa de Balboa)
- Organ Pavilion
- Alcazar Gardens
- Plaza de Panama
- El Prado Arcade
- Fine Arts Gallery (San Diego Museum of Art)
- Casa del Prado
- Natural History Museum

Although encompassed within these boundaries the California Quadrangle complex was specifically omitted from the nomination; this complex was listed separately in 1974.

### C. National Historic Landmark Program (1977)

National Historic Landmarks are properties with the highest level of significance to the history of the United States and its territories. National Historic Landmarks are architecturally or historically significant properties designated by the U.S. Secretary of the Interior for their ability to illustrate and interpret the history and culture of the United States. Managed by the National Park Service, the National Historic Landmarks Survey consists of approximately 2,400 properties (136 in California). In comparison to the National Register of Historic Places, the National Historic Landmark Survey includes only those properties that have direct national significance.

---

<sup>6</sup> Mr. Jean Stern, "El Prado Complex," *National Register of Historic Places Inventory – Nomination Form* (Washington, D.C.: 1967), 8-1.

National Historic Landmark eligibility applies to any property that satisfies one or more of the following criteria and that retains a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association:

- (1) That are associated with events that have made a significant contribution to, and are identified with, or that outstandingly represent, the broad national patterns of United States history and from which an understanding and appreciation of those patterns may be gained; or
- (2) That are associated importantly with the lives of persons nationally significant in the history of the United States; or
- (3) That represent some great idea or ideal of the American people; or
- (4) That embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for the study of a period, style or method of construction, or that represent a significant, distinctive and exceptional entity whose components may lack individual distinction; or
- (5) That are composed of integral parts of the environment not sufficiently significant by reason of historical association or artistic merit to warrant individual recognition but collectively compose an entity of exceptional historical or artistic significance, or outstandingly commemorate or illustrate a way of life or culture; or
- (6) That have yielded or may be likely to yield information of major scientific importance by revealing new cultures, or by shedding light upon periods of occupation over large areas of the United States. Such sites are those which have yielded, or which may reasonably be expected to yield, data affecting theories, concepts and ideas to a major degree.

Balboa Park's Central Mesa area was designated a National Historic Landmark on December 22, 1977. The nomination provides a brief and very general assessment of Balboa Park in the statement of significance:

Balboa Park is the cultural center of San Diego as well as being a beautifully designed urban area—one of the best planned and landscaped in America. The buildings are some of the finest Spanish Baroque revival architecture extant.<sup>7</sup>

The statement of significance does not include any other detail, omitting discussion about which National Historic Landmark criteria Balboa Park fulfills. The nomination form is also ambiguous concerning the boundaries of the National Historic Landmark District. Although the title of the nomination implies that Balboa Park is designated in its entirety, the only buildings and

---

<sup>7</sup> Carolyn Pitts, "Balboa Park," *National Register of Historic Places Inventory – Nomination Form* (Washington, D.C.: July 19, 1977), 8-1.

landscapes discussed in the nomination form (with the exception of the Ford Building) are located within the El Prado/Plaza de Panama area. The specific buildings and structures listed as contributors appear to have been taken from the 1975 National Register nomination:

- Cabrillo Bridge
- House of Charm
- House of Hospitality
- Electrical Building (Casa de Balboa)
- Botanical Building
- Organ Pavilion
- Alcazar Gardens
- Plaza de Panama
- El Prado Arcade
- Fine Arts Gallery (San Diego Museum of Art)
- Casa del Prado
- Natural History Museum

The verbal boundary description indicates that the boundaries of the National Historic Landmark District encompass the majority of the Central Mesa – basically everything south of the San Diego Zoo – including both the El Prado/Plaza de Panama complex and The Palisades.

*D. State Route 163, Cabrillo Historic Parkway (1992)*

State Route 163 (Cabrillo Historic Parkway) passes through the APE. It was designated a San Diego Historic Landmark (No. 441) in 2000. Cabrillo Parkway was designated a California Scenic Byway in 1992. In 1996, it was designated a California Register Historic District, which encompasses the 1947 project limits, including a portion of Cabrillo Bridge. In March 2002, the roadway from A Street to the 6<sup>th</sup> Avenue on-ramp was designated a Historic Parkway by the California Legislature (AB 3025). It is one of only two designated scenic parkways in California – the other being the Arroyo Seco Parkway/Pasadena Freeway in Los Angeles County.

*E. Balboa Park Central Mesa Precise Plan (1992)*

The *Central Mesa Precise Plan (Precise Plan)* is an outgrowth of the *Balboa Park Master Plan* of 1989. Adopted by the San Diego City Council on October 20, 1992, the *Precise Plan* contains sets of objectives and policies guiding decisions affecting land use within the Central Mesa – an area bounded by Cabrillo Historic Parkway to the west, San Diego Zoo and the War Memorial Building



to the north, Park Boulevard to the east, and Interstate 5 to the south.<sup>8</sup> The *Precise Plan* contains an extensive history of the development of Balboa Park's Central Mesa, as well as analyses of its land use patterns, circulation, architecture, landscape, management, and maintenance standards.

The *Precise Plan* contains specific recommendations for treating the Central Mesa's historic buildings, circulation, and landscape features. The plan calls for rehabilitating existing historic features "in a manner which preserves its historic and aesthetic significance while providing for functional needs."<sup>9</sup> The *Precise Plan* also emphasizes the important interrelationship "between the built and the outdoor environment" and recommends restoring not just individual buildings, but instead that an "entire ensemble in its original composition should be preserved and restored wherever possible."<sup>10</sup>

The *Precise Plan* contains extensive recommendations on landscape and circulation elements, recommending among other things the return of Plaza de Panama to pedestrian use and the modification of West El Prado to create more opportunities for pedestrian activity. One of the central recommendations of the *Precise Plan* entails the construction of a multi-level parking structure on the site of the Organ Pavilion Parking Lot. The *Precise Plan* also contains design guidelines and general recommendations for the treatment of all character-defining buildings, structures, landscapes, circulation networks, public art, and infrastructure.

#### F. San Diego Historic Preservation Element (2008)

The *San Diego General Plan (General Plan)* is San Diego's blueprint for guiding development and resource protection. As required by the State of California, the *General Plan* is composed of seven mandatory chapters, or "elements." These include Land Use, Circulation, Housing, Conservation, Open Space, Noise and Safety. In addition to these San Diego City Council has adopted several optional elements that address other issues important to San Diegans.

---

<sup>8</sup> San Diego City Council, "Resolution Number R – 268789" (San Diego: San Diego City Council, adopted July 7, 1987).

<sup>9</sup> Estrada Land Planning, Inc., The City of San Diego Park and Recreation Department, and San Diego Development Services Department; *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 205.

<sup>10</sup> *Ibid.*

The *Historic Preservation Element* is one of these optional elements. The purpose of the *San Diego Historic Preservation Element* is stated in its Introduction: “No city can hope to understand its present or forecast its future if it fails to recognize its past. By tracing and preserving its past, a city can gain a clear sense of the process by which it achieved its present form and substance.”<sup>11</sup> Cultural resources are defined as “elements from the built environment such as buildings, structures, objects, and districts, landscape features, including significant trees and plantings, hardscape, fountains, lighting, sculptures, signs and other natural or designed features, interior elements and fixtures designated in conjunction with a property, significant archaeological sites, and traditional cultural properties.”<sup>12</sup>

The *Historic Preservation Element* discusses archaeological and historic site preservation in San Diego, including the roles and responsibilities of the Historical Resources Board, the status of cultural resource surveys, the California State Historical Building Code, historic preservation overlay districts, the Mills Act, conservation easements, and other preservation incentives and strategies. The *Historic Preservation Element* also includes a discussion of criteria used by the Historical Resources Board to designate landmarks and a list of recommended steps to strengthen historic preservation in San Diego. By necessity the *Historic Preservation Element* does not provide specifics on individual resources, although it does mention that Balboa Park was San Diego’s first designated City Landmark.<sup>13</sup>

#### G. California Historical Resources Information System (2011)

VHPC requested the South Coastal Information Center (SCIC) at San Diego State University to search the California Historical Resources Information System (CHRIS) for recorded historical and archaeological resources known to be present in Balboa Park’s Central Mesa. According to the search results, the California Quadrangle and the El Prado/Plaza de Panama complex, as well as the Ford Building, are listed in the National Register with a status code of 1D, meaning that they are “Contributor(s) to a district or multiple resource property listed in the National Register

---

<sup>11</sup> San Diego Development Services Department, *San Diego General Plan – Historic Preservation Element* (San Diego: San Diego Planning Department, 2007), HP-3.

<sup>12</sup> Ibid.

<sup>13</sup> San Diego Development Services Department, *San Diego General Plan – Historic Preservation Element* (San Diego: San Diego Planning Department, 2007), HP-7.

by the Keeper; listed in the California Register.”<sup>14</sup> The record search also yielded report references and Department of Parks and Recreation (DPR) 523 forms for five historic-era archaeological sites in Balboa Park.

## V. Historic Context

### A. Early Historic Era: Spanish, Mexican and Early American Periods

The Early Historic Era in San Diego County begins with the establishment of Mission San Diego de Alcalá in 1769 and continues to the first major land boom in the 1880s. This era is divided into three periods that coincide with changes in sovereignty. They include the Spanish Period: 1769-1822, the Mexican Period: 1822-46, and the Early American Period: 1846 to 1888.

#### Spanish Period

In 1542, the Portuguese explorer Juan Rodríguez Cabrillo became the first European known to have visited the area when he sailed into San Diego Bay on September 28, 1542. Cabrillo was not looking for gold or a place to settle, so he soon moved on northward in search of the fabled Northwest Passage. Cabrillo did stay just long enough to name the fine natural bay *San Miguel* (after one of his ships). He also claimed California for Spain. Sixty years later, Sebastián Vizcaíno sailed northward along the coastline of Alta California. Like Cabrillo, he sailed into what is now San Diego Bay, renaming it after his flagship the *San Diego de Alcalá*.

Without apparent natural wealth or resources, there was little to attract Spanish settlers to Alta California. By the late 1700s, however, Spanish authorities had become increasingly alarmed over the incursions of Russian fur traders moving down from the Aleutian Islands. In response, the Spanish made plans to settle and garrison Alta California. Their strategy involved the establishment of military outposts (*presidios*) along the coast of California to establish a military presence. At the same time, the Spanish government requested the Franciscan Order to build a chain of missions at regular intervals (within a day's ride) throughout the coastal plains and valleys of California. From these missions Spanish monks would try to convert the native

---

<sup>14</sup> California Historical Resource Status Codes (12.8.2003).

inhabitants to Catholicism, teach them Spanish, and ideally create a group of Hispanicized citizens loyal to the Crown.

The initial colonization of San Diego consisted both of an advance military force under the command of Don Gaspar de Portolá and a religious contingent under the leadership of Junípero Serra. Serra's work resulted in the establishment of the first mission in Alta California – *Misión San Diego de Alcalá* – in 1769 (**Figure 4**). San Diego was the first link in a chain of 21 missions that would eventually span the 500+ miles from San Diego to Sonoma. With its large navigable bay and geographical position midway between the main supply base at Loreto, Baja California, and Monterey Bay, San Diego was an ideal location for launching the colonization of Alta California.<sup>15</sup>



**Figure 4. *Misión San Diego de Alcalá*, ca. 1900**  
Source: San Diego History Center

The mission system was a disaster for the native Kumeeyaay people of San Diego. Finding themselves confined to the mission, where they were in effect enslaved by their Spanish masters, baptized Kumeeyaay (or *Diegueños* as they were called by the Spanish) were compelled to relinquish their language, culture, and religion. Finding the situation intolerable, on November 4-5 1775, the Kumeeyaay attacked the mission and burned it to the ground,

---

<sup>15</sup> San Diego History Center, *Timeline of San Diego History*, (<http://www.sandiegohistory.org/timeline/timeline1.htm>), accessed August 24, 2005.

forcing the Spanish to seek refuge at the Presidio, six miles west of the mission. The event was only a temporary setback; the mission was rebuilt and within two years the first group of settlers from México had arrived and began constructing a permanent settlement near the Presidio.

Following its reconstruction, the San Diego Mission prospered during the latter part of the eighteenth century, trading cattle hides, grain, wine, and leatherwork for manufactured goods from American and European traders. The first American ship, the *Betsy*, arrived in 1800. By 1797, the number of Indian neophytes (converts) at the mission reached 1,405, the largest population of any mission in Alta California. This state of affairs continued largely uninterrupted throughout the first quarter of the nineteenth century.<sup>16</sup>

### **Mexican Period**

In 1821, the Spanish colony of New Spain revolted and became the independent nation of México. The new republic accelerated the Spanish policy of settling the sparsely populated frontier region of Alta California, and soon many settlers from México began arriving in San Diego. Between 1820 and 1834, when San Diego was designated a Pueblo, the town's population had grown to more than 600 residents. In 1833, the Mexican government decided to secularize the missions of Alta California. Although the avowed aim of this action was to free the Indians from peonage, secularization devolved into a land grab as Spanish and Mexican settlers took the land originally reserved for the Kumeeyaay. Unusually, the lands belonging to the San Diego Mission were not confiscated for more than a decade following secularization. Not until 1846 did Pío Pico, the last Mexican governor, grant the mission and its 58,000 acres to a colonist named Don Santiago Arguello.<sup>17</sup>

### **Early American Period**

The era of Mexican sovereignty in San Diego came to a rather abrupt end in 1846 with the Mexican-American War and the subsequent signing of the Treaty of Guadalupe-Hidalgo on

---

<sup>16</sup> Ibid. San Diego History Center, *Timeline of San Diego History*, (<http://www.sandiegohistory.org/timeline/timeline1.htm>), accessed August 24, 2005.

<sup>17</sup> Ibid.

February 2, 1848. The boundary between the two nations was established a year later by the American-Mexican Boundary Commission, which gave San Diego to the United States. In 1850, the same year California was admitted to the Union, San Diego County (which then also included present-day Imperial County and parts of Riverside and San Bernardino Counties) was established as one of California's original 27 counties. San Diego was also incorporated as a city in 1850, although its population stood at only 650.<sup>18</sup>

San Diego changed very little between statehood and the Civil War. Although Northern California's population exploded during the Gold Rush, Southern California saw little immigration. In fact, San Diego's population actually declined after 1850. The handful of Americans that did trickle into the remote settlement assimilated into the dominant Californio culture by learning to speak Spanish, converting to Catholicism, and marrying local women.

### Pueblo Lands

Designated as a Pueblo in 1834, San Diego had attained self-governing status as a civilian settlement under Mexican law. Pueblo status came with an endowment of public land, later called the "Pueblo Lands." San Diego's Pueblo Lands were formally surveyed in 1845 by sub-prefect Santiago Arguello and recorded by Governor Pío Pico in May 1846.<sup>19</sup> After California became a state in 1850, San Diego's leaders argued that the city should inherit all of the Pueblo Lands assigned to it under Mexican law: 48,556 acres (eleven square leagues) of land stretching from what is now downtown San Diego north to the Sorrento Valley, including all of what is now Balboa Park (**Figure 5**). San Diego made out very well, gaining control of nearly three times the average amount of land awarded to the other Pueblos, including Los Angeles, San José, Sonoma, and Santa Barbara.<sup>20</sup>

---

<sup>18</sup> San Diego History Center, *Timeline of San Diego History* (<http://www.sandiegohistory.org/timeline/timeline1.htm>), accessed August 24, 2005).

<sup>19</sup> Neal Harlow, *Maps of the Pueblo Lands of San Diego: 1602-1874* (Los Angeles: Dawson's Bookshop, 1987), pp. 21-22.

<sup>20</sup> 1,233 acres were eventually subtracted from San Diego's pueblo lands in order to create the Military Reservation on Point Loma, reducing the total acreage to 47,323 acres. Claire B. Crane, "The Pueblo Lands: San Diego's Hispanic Heritage," *The Journal of San Diego History* (Spring 1991), p. 6.



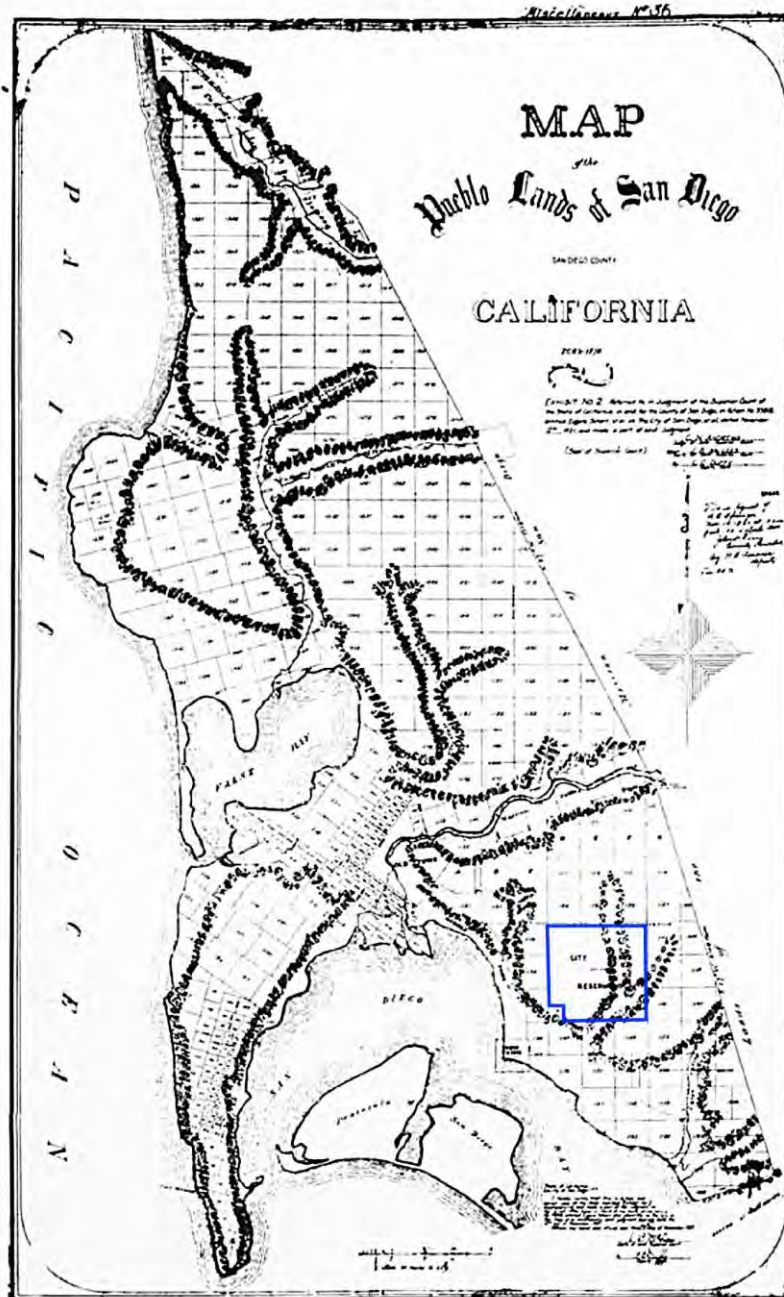


Figure 5. Map showing San Diego's Pueblo Lands, ca. 1874

Note City Park outlined in blue

Source: San Diego History Center

Annotated by Christopher VerPlanck

Early attempts at developing San Diego along American lines mostly failed. Following an aborted attempt by William Heath Davis, the first person to envision San Diego as a future metropolis was Alonzo E. Horton (**Figure 6**). An American trader and speculator who had been living in San Francisco, Horton arrived at San Diego on the paddle-wheel steamer *Pacific* in 1867. Purposely avoiding the original Pueblo, which he felt did not “lie right,” Horton purchased 960 acres of land on San Diego Bay. After surveying and laying out “New Town” San Diego, Horton built a hotel (Horton House) (**Figure 7**) and returned to San Francisco, where he set up a land office with the purpose of selling San Diego as the “city of the future.”<sup>21</sup>



**Figure 6. Alonzo E. Horton**  
Source: San Diego History Center



**Figure 7. Horton House, ca. 1870**  
Source: San Diego History Center

Horton’s activities unleashed a series of “boom and bust” cycles fueled by feverish real estate speculation. San Diego’s biggest early real estate boom began in 1884 after the California Southern Railroad built a spur line from Los Angeles to San Diego. San Diego’s population exploded, reaching more than 40,000 in 1887. Many prominent civic landmarks, such as the Hotel del Coronado, took shape during this period.<sup>22</sup> The real estate boom ended with a severe crash in 1888. Many speculators were ruined overnight and San Diego’s population dropped by more than half. San Diego did not recover as quickly as Los Angeles, which resumed growing in the 1890s. Despite its large, natural harbor San Diego remained at a disadvantage to its neighbor to the north, because unlike Los Angeles, San Diego lacked its own direct rail connection to the East. This condition lasted until 1919, when the San Diego & Arizona Eastern

<sup>21</sup> Kevin Starr, *The Dream Endures: California Enters the 1940s* (Oxford and New York: Oxford University Press), p. 95.

<sup>22</sup> *Ibid.*, p. 96.

Railroad constructed a precarious alignment through the Cuyamaca Mountains east to Phoenix.<sup>23</sup>

San Diego gradually recovered during the early years of the twentieth century. One of its principal boosters was John D. Spreckels, scion of San Francisco sugar king Claus Spreckels. The younger Spreckels bought up much of San Diego's civic infrastructure, including the transit system and two of the city's newspapers. He also purchased North Island and most of Coronado, including the Hotel del Coronado.

Unlike the boom years of the 1880s, San Diego grew at a moderate pace during the early twentieth century. In 1910, the city's population had only just surpassed its pre-1888 population of 40,000. With ample room to grow, San Diego began to sprawl out onto the mesas bounding New Town to the east. In 1908, San Diego hired prominent city planner John Nolen to draw up the city's first General Plan. Broad in outline, the plan set up the guiding principles for which San Diego would distinguish itself. Nolen's City Beautiful-inspired plan, which was not formally implemented until 1926, encouraged the young city to "forsake the smokestack" and instead capitalize on its subtropical climate and spectacular scenery.<sup>24</sup>

### *B. Origins of Balboa Park*

#### **City Park Set Aside**

From its earliest days, San Diego's civic leaders demonstrated a commitment to providing public open space for its citizens. This was remarkable given the small size of the city and the dominant role of laissez faire capitalism in nineteenth-century America. On February 15, 1868, only one year after Alonzo Horton founded "New Town," three Trustees of the City of San Diego - Ephraim W. Morse, Thomas Bush, and M.S. Manasse - voted to set aside two 160-acre "Pueblo Lots" "for the purpose of securing to the inhabitants of the City of San Diego a suitable park."<sup>25</sup> Initially few saw the need for a 320-acre park for a city of only 2,310 people, but Morse enlisted Alonzo Horton, taking him to the site of the proposed park. After visiting the site, Horton

---

<sup>23</sup> Ibid.

<sup>24</sup> Lynne Carrier, *San Diego: Looking to the Future – General Plan: City of Villages* (San Diego Planning Department: 2005), p. 1.

<sup>25</sup> Gregory E. Montes, "San Diego's City Park: 1868-1902," *San Diego Historical Society Quarterly*, Volume 23, Number 2 (Spring 1977), 1.

suggested enlarging it from two to nine Pueblo Lots, expanding the size of the proposed park from 320 to 1,440 acres.<sup>26</sup> A third man who played a significant role in setting aside the large park reservation was Board of Trustees President José Estudillo. In 1915, he said: “I suggested that 1,400 acres be set aside as a public park. I really didn’t have in mind that the land should be used for a public park, but merely as a means of saving it for the city. And that is the story of the origin of the park.”<sup>27</sup>

Horton and Estudillo’s decision to endorse the expanded park resulted not only from an enlightened sense of public spirit. Both were confident that San Diego would someday become an important city and they wanted to make certain that the future metropolis would have a park of commensurate importance.

### American Park Movement

The decision to set aside a large tract for public parkland was a groundbreaking achievement for San Diego. Prior to this era, both Anglo-American and Hispanic settlers had set aside tracts of land for public use in various parts of North America; New England had its town greens and Spanish and Mexican pueblos had their plazas. Although they had slightly different functions, both were used for military drills and public assemblies. During the late eighteenth and early nineteenth centuries, several New England communities began beautifying their public grounds. In 1787, New Haven used public subscriptions to beautify its Green, and in the 1830s, Boston converted part of its Common (formerly used for livestock grazing and military drills) into the Boston Public Garden.<sup>28</sup>

Another important strand in the development of American parks in the nineteenth century was the Cemetery Movement. Embodied in the landscaped grounds of Mt. Auburn Cemetery (1831) in Cambridge, Massachusetts and Laurel Hill Cemetery (1836) in Philadelphia, landscaped cemeteries were created as non-denominational business ventures that substituted winding paths, water features, and lush greenswards for the tightly regimented church graveyards.<sup>29</sup>

---

<sup>26</sup> *Ibid.*, 2.

<sup>27</sup> *San Diego Union and Daily Bee* (May 27, 1915), 1.

<sup>28</sup> Christopher Pollock, *San Francisco’s Golden Gate Park* (Portland, OR: Westwinds Press, 2001), 15.

<sup>29</sup> *Ibid.*, 16.

These cemeteries quickly became attractions in their own right, luring weekend picnickers and strollers with their landscaped grounds and footpaths.

The establishment of large wilderness parks – beginning with the designation of Yosemite Valley as California’s first state park (later made a national park) in 1864 – provided yet another precedent in the development of urban parks. To park supporters the conservation of open space highlighted that living in (or at least visiting) nature could convey moral and societal benefits. Taken for granted by many today, this notion of nature as a refuge for human regeneration was a new concept during the mid-nineteenth century – an era better known for the despoliation of natural landscapes for private financial gain.

The American Park Movement, as it became known, took off during the 1850s with the design and construction of New York’s Central Park by Frederick Law Olmsted and Calvert Vaux. Olmsted, a man known to many as the “father of American landscape architecture,” and the English-born architect Calvert Vaux, were both devotees of Andrew Jackson Downing, the originator of American landscape design theory. Inculcated with his ideas, the two men laid out America’s first fully realized urban park. Completed in 1876, the 843-acre Central Park remained the template for a generation of scenic urban parks, including San Francisco’s Golden Gate Park, Brooklyn’s Prospect Park, and Philadelphia’s Fairmount Park.

### *C. City Park: 1868-1910*

#### **Park Boundaries Confirmed**

Although San Diego’s City Park was set aside as early as 1868, it took many years before any real landscaping occurred there. Park advocates faced many challenges, including land speculators, the site’s rough terrain, scarcity of water, and remoteness from the developed portions of San Diego. Feeling pressure from property developers, in October 1869, the San Diego Board of Trustees asked the California Legislature to confirm the May 1868 dedication of the 1,400-acre (40 acres had already been sold off) City Park.<sup>30</sup> This bill was apparently unsuccessful because in 1870 another bill was introduced in the Legislature to accomplish the same goal. Both bills were

---

<sup>30</sup> H.C. Hopkins, *History of San Diego: Its Pueblo Lands and Water* (San Diego: 1929), 322.

opposed by San Diego's real estate men, or "land sharks," who initially tried to reduce the size of the park by 480 acres along its eastern side. The park advocates were successful, and on February 4, 1870 City Park was confirmed by the California Legislature, which declared that the land "be held in trust forever by the municipal authorities of said city for the use and purpose of a public park, and for no other or different purpose."<sup>31</sup>

### Early Challenges

Although San Diego's real estate men attempted to dismantle City Park a few more times, by 1872 its integrity was largely assured. Nonetheless, during the remainder of the nineteenth century there were no real attempts to develop a master plan for the park. Nearly all of it remained in its natural state – several mesas covered in coastal sage scrub that were bisected by deep canyons. The natural conditions of San Diego's City Park were apparently not appreciated by some of the city's residents, many of whom were from more verdant regions on the East Coast or the Midwest. Indeed, many residents dumped their garbage in the canyons and local contractors used its mesas as a source for fill material.<sup>32</sup> The City was hardly better, granting concessions to businessmen to drill wells in Cabrillo Canyon and build reservoirs on the adjoining mesas.<sup>33</sup> The City also began allowing local government agencies to build facilities in the park, beginning in 1881 with the allotment of five acres along its south-central edge to the Russ School (now San Diego High School).<sup>34</sup>

Although the construction of the Russ School provided a precedent for building non-park-related structures in City Park, it did provide the first recorded impetus for park improvements. In 1882, the *San Diego Union* reported that some plants, flowers, and trees had been set out in the park around the school and irrigated with water from the reservoirs built in the park.<sup>35</sup> Two years later, in December 1884, several San Diego businessmen (including George W. Marston – the "father of Balboa Park") petitioned the San Diego Board of Trustees to plant eucalyptus

---

<sup>31</sup> As quoted in Gregory E. Montes, "San Diego's City Park: 1868-1902," *San Diego Historical Society Quarterly*, Volume 23, Number 2 (Spring 1977), 2.

<sup>32</sup> Robert L. Horn, "A History of Balboa Park," (Part 2) *California Garden* (Fall 1959), 17.

<sup>33</sup> Gregory E. Montes, "San Diego's City Park: 1868-1902," *San Diego Historical Society Quarterly*, Volume 23, Number 2 (Spring 1977), 3.

<sup>34</sup> Robert L. Horn, "A History of Balboa Park," (Part 1) *California Garden* (Fall 1959), 10.

<sup>35</sup> "Public Park and Experimental Garden," *San Diego Union* (March 29, 1882), 3.



trees along a road in the park, as well as to make other unspecified improvements. The Trustees granted the request and also authorized a partial survey of City Park.<sup>36</sup>

By the late 1880s, electrified streetcar lines began to link downtown with City Park, increasing the interest and involvement of local residents in its development. Controversy over non-park-related intrusions erupted again in 1887 when the U.S. Army proposed building barracks in City Park. The proposal unleashed a series of conflicting proposals, including one that would have sold off all but 640 acres of the park, using the proceeds from land sales to fund park improvements.<sup>37</sup> Even park boosters such as George Marston believed that the cost of developing City Park was beyond the means of a small city like San Diego.

### Howard Tract

Soon other park improvement projects got underway – nearly all undertaken by charitable and neighborhood organizations. In November 1887, Bryant Howard and E.W. Morse petitioned the San Diego Board of Trustees for 100 acres of parkland between Florida Canyon and the Central Mesa (the site of today's Naval Hospital). On this tract they planned to build a boy's and girl's home, a kindergarten, an industrial school, and a school of technology. On December 2, 1887, the Board of Trustees granted the 100 acres to Howard and Company, as well as five adjoining acres to build a home for indigent women.<sup>38</sup>

Although opposed by George Marston and other park boosters, the "Howard" or "Charities Tract" project went forward. The project sponsors reportedly planted over ten thousand trees, including blue gum eucalyptus, pepper trees, acacias, fan palms, and other species that remain common in the park today. They also laid irrigation pipes and built several picturesque winding drives linking the new buildings and landscaped areas. The project went under financially in 1893 and the Howard Tract reverted to the City.<sup>39</sup>

---

<sup>36</sup> "The City Trustees," *San Diego Union* (January 4, 1885).

<sup>37</sup> *San Diego Union* (December 29, 1896), 3.

<sup>38</sup> *San Diego Union* (December 3, 1997), 5.

<sup>39</sup> H.C. Hopkins, *History of San Diego: Its Pueblo Lands and Water* (San Diego: 1929), 327.

Although the Howard Tract project was never fully realized, the landscaping undertaken by its proponents lit the imagination of San Diegans, many of whom lived in newly built residential neighborhoods abutting City Park. During the last decade of the nineteenth century, several independent landscaping projects were undertaken by various professional, charitable, and neighborhood organizations, including the Ladies Annex of the San Diego Chamber of Commerce, which planted 14 acres on the west side of the park between Juniper and Palm Streets (Ladies Annex Park – 1889-90); residents of the Golden Hill neighborhood, who planted several acres at the southeast corner of City Park (Golden Hill Park – 1889-90); and Kate Sessions, a horticulturalist who obtained a 10-year lease on a 32-acre tract in the northwest corner of City Park (Kate Sessions Lease – 1892-1902) to build her world-famous nursery.<sup>40</sup>

### Kate Sessions' Nursery

The Sessions concession was the most important step in the development of City Park during the late nineteenth and early twentieth centuries (**Figure 8**). In exchange for the land and free water, Sessions agreed to plant and maintain 100 “choice and varied sorts of trees” throughout the park, as well as supplying 300 ornamental trees in boxes for city streets, plazas, and playgrounds.<sup>41</sup> Sessions discovered that with irrigation San Diego’s climate was ideal for growing any number of native and exotic trees, ornamentals, and other plantings. At its peak, Sessions’ nursery contained 20,000 plants, including varieties of eucalyptus, acacia, bamboo, Spanish cork oak, banyan, Monterey cypress, native California oaks, and many others.<sup>42</sup> Indeed,



**Figure 8. Kate Sessions**  
Source: San Diego Historical Center

---

<sup>40</sup> Gregory E. Montes, “San Diego’s City Park: 1868-1902,” *San Diego Historical Society Quarterly*, Volume 23, Number 2 (Spring 1977), 5.

<sup>41</sup> *Ibid.*

<sup>42</sup> “Flower Culture: San Diego Woman who is a Winner,” *Los Angeles Times* (April 28, 1895), n.p.

many of the trees in the Balboa Park were planted by Sessions or are descended from specimens that were. Sessions' nursery was open to the public and remained a popular attraction for natives and tourists alike.

### Encroachment

The success of Sessions' nursery set off a tidal wave of requests by private individuals and groups anxious for bits of City Park. In addition to granting leases to the Pastime and Silver Gate gun clubs and the San Diego County Agricultural Society, the City approved a Navy rifle range and a 200+-acre private nursery operated by a Mr. Timothy Ryan. In December 1893, the *San Diego Union* editorialized against these and further concessions:

The park, if preserved intact, will make a magnificent pleasure ground in future years when this city has expanded as it must in obedience to nature's laws...San Diego stands today on the threshold of a new era. While extending all reasonable encouragement to legitimate enterprise, the people should guard with jealousy the city park...against the greedy assault of land-hunters.<sup>43</sup>

With pressures on City Park intensifying, Park Commissioner W.R. Maize accused the City Council of ignoring its responsibility to keep the park free of interlopers. In January 1897, Commissioner Maize informed the Council that he had sent an inquiry to Central Park's designer, Frederick Law Olmsted, asking him to submit a proposal to develop a comprehensive park plan for City Park. Maize observed that while "many persons of the mossback species" objected to spending a dime on City Park, "a progressive gentleman and capitalist" (later revealed to be George Marston) had announced his willingness to pay for the master plan, but only if "we keep out intruders."<sup>44</sup>

### Momentum Builds for a Master Plan

By the turn-of-the-century, a group of influential pro-park leaders, including George Marston, W.R. Maize, and Kate Sessions began making headway in convincing San Diego's leaders that City Park was not to be a junk heap or a private fiefdom for capitalists, but rather a place of

---

<sup>43</sup> *San Diego Union* (December 31, 1893), 4.

<sup>44</sup> *San Diego Union* (January 23, 1897), 2. A mossback is defined by Merriam-Webster as "an extremely old-fashioned or reactionary person."

profound beauty.<sup>45</sup> Continued dithering on the part of the City Council – including yet another scheme to sell off part of the park to developers – resulted in the formation of the Park Improvement Committee by park booster Julius Wangenheim on August 12, 1902. A subcommittee of the San Diego Chamber of Commerce, the Park Improvement Committee also included Kate Sessions and George Marston.<sup>46</sup>

In October 1902, Marston announced his intention to spend \$10,000 of his own money to hire Samuel Parsons, Jr. to devise a plan for City Park. Parsons, who had served as Superintendent of New York’s Central Park for 15 years, was a disciple and close friend of the ailing Frederick Law Olmsted, who was no longer fit enough to take on the job. By July 30, 1903, Parsons (with assistance from Kate Sessions) completed his first draft plan for City Park. Soon work began in the southwest corner of the park, the most level and easy-to-grade section, as well as being the closest part of the park to downtown San Diego.

### Samuel Parsons Begins Work

Samuel Parsons understood that he had been given the opportunity of a lifetime. Parsons appreciated, even if he did not fully understand, the natural beauty of San Diego’s native environment. Upon seeing City Park for the first time he wrote: “The keynote of the treatment of the park is to preserve the natural beauty that exists, by simple treatment, and to avoid marring grand and impressive scenery by introducing sensational and startling effects.”<sup>47</sup> Parsons also understood that unlike Central Park or Golden Gate Park, the purpose of San Diego’s City Park should not exclude the outside world but rather embrace it. His strategy involved enhancing the site’s own natural features, including plantings that emphasized its dramatic canyons, level mesa tops, and spectacular views – west toward Pt. Loma, the Silver Strand, and the Pacific and east toward the Cuyamaca Mountains.

---

<sup>45</sup> *San Diego Union* (July 29, 1901), 8.

<sup>46</sup> Gregory E. Montes, “San Diego’s City Park: 1868-1902,” *San Diego Historical Society Quarterly*, Volume 23, Number 2 (Spring 1977), 12.

<sup>47</sup> *San Diego Union* (January 1, 1903), 25.

### Controversy over Parsons' Selection

From 1903 until 1907, Parsons continued to live in New York. He relied on his business partner George Cooke, as well as locals like Kate Sessions, George Marston, and horticulturalist Mary B. Coulston, to implement the plan. The selection of Parsons stirred up a lot of controversy in San Diego; many argued that the job ought to have gone to a local, or at least someone better acquainted with San Diego's climate, soils, and topography.<sup>48</sup> Nevertheless, San Diegans were more committed to building the park than they ever had been and the City Council even voted to amend the City Charter to assess property owners eight cents per each \$100 of property to fund improvements.<sup>49</sup>

### Summary of Parsons' Plan for City Park

Parsons completed his comprehensive plan for City Park in 1905. In it he suggested placing formally landscaped lawns and gardens along the west side and around the entrances where irrigation was plentiful enough to create a traditional Eastern-style greensward. Parsons proposed keeping the mesas free of tall trees – instead planting eucalyptus in the canyons. By doing this he hoped to emphasize the site's topography (**Figure 9**). Away from the entrances and the West Mesa, Parsons recommended against planting large lawn panels, formal flower beds, or other plantings that would use lots of water; instead he suggested using native species wherever possible, as well as other drought-tolerant species that would thrive in a semi-arid, subtropical climate. Parsons suggested building roads and paths that followed the natural contours of the land and placing primary circulation routes in the more level areas surrounding the edges of the park. Cutting and filling would be kept to a minimum. Views of the mountains, ocean, and other surrounding scenery would be opened up by leaving gaps in the tall trees he planned to plant along the perimeter of the park.<sup>50</sup>

---

<sup>48</sup> *San Diego Union* (May 29, 1905), 5.

<sup>49</sup> *San Diego Union* (April 18, 1905), 3.

<sup>50</sup> Richard Amero, "Samuel Parsons Finds Xanadu in San Diego," *San Diego Historical Society Quarterly*, Volume 44, Number 1 (Winter 1998).

### George Cooke Takes Over



**Figure 9. Arbor Day, City Park, 1905**  
Source: San Diego Historical Society

As mentioned above, all were not happy with Parsons and in 1907, the San Diego Park Commission convinced his partner George Cooke to take over as City Park's Superintendent. Making its case that Cooke was more pragmatic than Parsons, the Commission ended its relationship with Parsons. Cooke does not seem to

have been as talented a designer as Parsons; during his tenure as Superintendent he mostly built roads, many of which did not conform to Parsons' 1905 plan. Eventually Cooke angered Kate Sessions, George Marston, and E.W. Morse and he was consequently exiled to building county roads. He died in an accident in Alpine in 1908.<sup>51</sup>

### Samuel Parsons Returns

All apparently forgiven, Samuel Parsons returned to San Diego in June 1910, this time as a consultant in charge of preparing a master plan for all of San Diego's parks – a project operating parallel to John Nolen's 1908 Plan for San Diego. In the five years since he had published his first plan, Parsons seems to have had an about-face. Instead of keeping the mesa tops free of tall trees, he now advocated planting eucalyptus and other taller trees in these locations.<sup>52</sup>

<sup>51</sup> *San Diego Union* (August 7, 1908), 8.

<sup>52</sup> *San Diego Sun* (July 4, 1910), 1.



### City Park Renamed Balboa Park

Parsons continued to meet with local resistance and about the only change that Parsons suggested in his 1910 plan that the City actually adopted was a proposal to replace the generic name of City Park with one that honored San Diego's past. In his 1910 report, Parsons suggested naming the park after Juan Rodríguez Cabrillo. Instead, selecting the winning name from a public contest, the Board of Park Commissioners decided to rename the park after Vasco Nuñez de Balboa. Balboa was a Spanish explorer who was the first European known to have spotted the Pacific Ocean, when on September 29, 1513 he sighted it from atop a hill on the Isthmus of Panama. As San Diego was in the running to host a world's fair commemorating the completion of the Panama Canal, naming the park for a historical figure associated with Panama probably seemed like a shrewd decision. City Park was consequently renamed Balboa Park on November 1, 1910.<sup>53</sup>

#### D. *Planning the Panama-California Exposition: 1909-1911*

An offhand comment made at a Chamber of Commerce meeting on July 9, 1909 by its president G. Aubrey Davidson set in motion a chain of events that led to the design and construction of the 1915 Panama-California Exposition in Balboa Park. In his remarks, Aubrey stated that San Diego should host an international exposition celebrating the opening of the Panama Canal in January 1915.<sup>54</sup> Davidson noted how an exposition could help San Diego stimulate tourism and boost its stagnating population of 39,000. He also pointed out that an exposition would help to finance improvements to the park, whose adornment seemed permanently out of reach.<sup>55</sup>

### San Diego Proposes an Exposition

Davidson's fellow members of the San Diego Chamber of Commerce immediately embraced his suggestion, understanding that an exposition of this magnitude would call attention to San Diego's large natural harbor and strategic location as the first American port north of the

---

<sup>53</sup> Richard Amero, "Samuel Parsons Finds Xanadu in San Diego," *San Diego Historical Society Quarterly*, Volume 44, Number 1 (Winter 1998).

<sup>54</sup> G. Aubrey Davidson, "History of the Panama-California Exposition of 1915...", in *History of San Diego County*, by Carl Heilbron, ed. (San Diego: San Diego Press Club, 1936), 401-2.

<sup>55</sup> *Panama-California Exposition News*, Volume 1, Number 1 (December 1911), 13.

Panama Canal.<sup>56</sup> Long dependent on a spur line from Los Angeles, San Diego was also about to acquire its own transcontinental railhead once the San Diego & Arizona Railway – begun in 1907 – was finished. As good businessmen, the members of the Chamber of Commerce wanted to get the word out about San Diego’s future, not only as the future port for the entire Southwest, but also as a tourist destination blessed by a year-round balmy climate and splendid scenery. What better way than to invite the world to come see for itself what San Diego had to offer?

San Diego’s business and civic leaders decided to go ahead with plans for a major exposition in their city. On September 4, 1909, 21 members of San Diego’s business establishment signed and filed Articles of Incorporation forming the Panama-California Exposition Company. The Chairman of the Board was Ulysses S. Grant, Jr. – owner of the Grant Hotel and son of the American Civil War general and 18<sup>th</sup> president. The vice-presidents of the Panama-California Exposition Company included both G. Aubrey Davidson and John D. Spreckels, the latter being San Diego’s richest and most powerful businessman. The Director-General of the of the company was Colonel D.C. Collier, a close ally of Davidson’s in the Chamber of Commerce and a successful real estate man in his own right.<sup>57</sup>

Among its first actions, the Panama-California Exposition Company issued \$1 million in stocks to fund construction of the exposition grounds in City Park (soon to be renamed Balboa Park). Within a few weeks \$300,000 had been raised, mostly contributed by ordinary San Diegans apparently anxious to host the world in their city.<sup>58</sup>

### San Francisco Steps in the Way

There were several obstacles to putting on a major international exposition in San Diego. First, there was the question of San Francisco. As early as 1904, San Francisco’s business leaders had begun initial planning for a celebration to commemorate the anticipated completion of the Panama Canal. The idea had been put on hold after the 1906 Earthquake but it was quickly

---

<sup>56</sup> D.C. Collier, “What an Exposition is For,” *Sunset Magazine*, Volume 31, Number 1 (July 1913). It is also worth noting that Los Angeles had not yet built its large artificial harbor at San Pedro/Wilmington, making San Diego the only large and fully protected natural harbor between the Mexican border and San Francisco.

<sup>57</sup> *San Diego Union* (September 11, 1909), 1.

<sup>58</sup> *San Diego Union* (December 4, 1909), 4.

revived when it became known that San Diego had begun planning an exposition of its own. On December 7, 1909, San Francisco's business leaders met to organize the Panama Pacific International Exposition in their city in 1915.<sup>59</sup>

Even though it was 455 nautical miles closer to Panama than San Francisco, at first it seemed that San Diego had little chance of rescuing its bid. With a population of fewer than 40,000 people, San Diego was only one-tenth the size of San Francisco. Although Los Angeles was quickly catching up, San Francisco still controlled the banking, manufacturing, shipping, and most of the commerce of the western United States. Still, San Francisco was not guaranteed the right to host the exposition. New Orleanians were also trying to convince Congress to award the fair to their city. In April 1910, San Diego's exposition boosters struck a bargain with their counterparts in San Francisco.<sup>60</sup> In exchange for supporting San Francisco's bid, San Diego would gain the right to host a smaller fair of its own. In 1911, President Taft granted San Francisco the exclusive right to stage America's "official" exposition commemorating the opening of the Panama Canal.

### San Diego Retunes its Exposition

As agreed upon with San Francisco, San Diego would put on a smaller, regional fair that would complement San Francisco's exposition.<sup>61</sup> Indeed, many believed that two world's fairs in California would attract more visitors to the state than if just one city was involved. San Diego's preparations continued accordingly. On March 15, 1910, just four months after the fundraising campaign was launched, stock subscription pledges reached \$1 million.<sup>62</sup> Further contributions raised the total to almost \$5 million dollars. Meanwhile, city residents voted to issue several bonds to fund new roads, municipal water and sewer systems, as well as several public docks. They even agreed to bail out Exposition Company President U.S. Grant, Jr., who had run out of money to finish his \$1.5 million hotel in downtown San Diego.<sup>63</sup> In May 1911, Company Director-

---

<sup>59</sup> *San Diego Union* (December 8, 1911), 1.

<sup>60</sup> Richard W. Amero, "The Making of the Panama-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 2.

<sup>61</sup> Gregory Montes, "Balboa Park, 1909-1911: The Rise and Fall of the Olmsted Plan," *San Diego Historical Society Quarterly*, Volume 28, Number 1 (Winter 1982).

<sup>62</sup> *San Diego Union* (December 16, 1910), 1.

<sup>63</sup> Gregory Montes, "Balboa Park, 1909-1911: The Rise and Fall of the Olmsted Plan," *San Diego Historical Society Quarterly*, Volume 28, Number 1 (Winter 1982).

General Colonel Collier described his fellow San Diegans as “the pluckiest, nerviest and gamest city in the United States of America and probably the world.”<sup>64</sup>

### A Site is Selected

On May 25, 1910, Exposition Company directors voted provisionally to place the fair in the southwest corner of Balboa Park.<sup>65</sup> Afterward, the directors appointed a seven-person Committee of Buildings and Grounds (chaired by George Marston) to select an architecture firm to develop a plan for the exposition. The committee initially favored famed architect and urban planner Daniel Burnham (designer of the 1893 Columbian Exposition in Chicago), but Burnham was too busy.<sup>66</sup> The committee then decided to hire the Olmsted Brothers, a partnership consisting of Frederick Law Olmsted’s two sons – Frederick Law Olmsted, Jr. and John C. Olmsted – as well as their father’s former business partner, Calvert Vaux. Hired at a fee of \$15,000, the firm would be in charge of laying out the exposition grounds. The committee also hired Frank P. Allen as Director of Works. Allen had been in charge of the recent Alaska-Yukon Exposition in Seattle of 1910, ensuring that it was completed in time for opening day.<sup>67</sup>

### Choosing an Architect

With a landscape architect lined up, the Building and Grounds Committee needed to select an architect to design the exposition buildings. In early 1910, the Board of Directors had chosen the “Spanish-Mission” style as the official theme for the exposition. In part an acknowledgement of the region’s Spanish and Mexican heritage, the style was also chosen to distinguish San Diego’s plans from San Francisco’s Beaux-Arts exposition.<sup>68</sup> Frederick Law Olmsted, Jr. suggested that the Building and Grounds Committee contact his friend, New York architect Bertram Goodhue. Olmsted knew that Goodhue was well-versed in the Spanish Colonial Revival style and when Olmsted mentioned the job to Goodhue, he immediately leapt at the opportunity. There was just one problem; the Building and Grounds Committee had already hired local San Diego

---

<sup>64</sup> Ibid.

<sup>65</sup> *San Diego Union* (June 19, 1910), 25.

<sup>66</sup> Gregory Montes, “Balboa Park, 1909-1911: The Rise and Fall of the Olmsted Plan,” *San Diego Historical Society Quarterly*, Volume 28, Number 1 (Winter 1982).

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

architect Irving Gill to fill the position of Chief Architect. Upon hearing of this Goodhue was incensed, writing to Olmsted:

I suppose it means that they have got some incapable local talent for the job, which was, I suppose, no more than could be expected, since human nature in California is very much like human nature every where, only perhaps more so. I am sorry too for the San Diegans because I consider myself quite a shark on the sort of stuff (Spanish Colonial architecture) they ought to have and am pretty familiar with California conditions.<sup>69</sup>

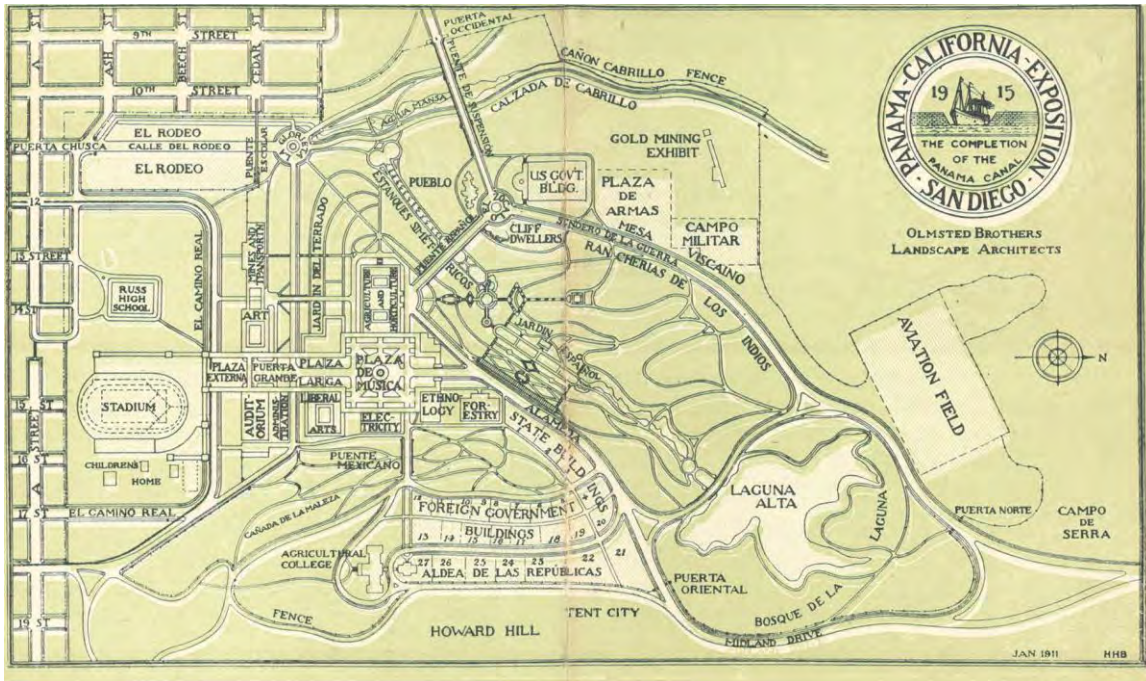
Goodhue lived up to his shark boast. Over the course of 1910, he steadily insinuated himself into the project. On January 30, 1911, he got himself appointed “Advisory and Consulting Architect” by the Committee of Buildings and Grounds. In this position he would be in charge of preparing general designs for all the buildings on the site, as well as the final design drawings of several permanent buildings that would remain after the exposition closed. Irving Gill would retain his title as Chief Architect but he would only be in charge of detailing the temporary buildings and those drawings would have to be approved by Goodhue. Understandably, Gill quit in the fall of 1911, leaving Goodhue in complete charge of designing all the buildings for the Panama-California Exposition.<sup>70</sup>

### The Olmsted Brothers’ Plan

According to the Olmsted Brothers’ original site plan, the main part of the exposition grounds would have been laid out north of San Diego High School, with parts extending uphill toward the Central Mesa. The main part of the grounds was to have been centered on a 250’-wide avenue called “Plaza Larga.” Running north-south, it would have intersected a subsidiary east-west avenue at a three-acre plaza called “Plaza de Musical.” The plazas were to be lined by arcades and flanking these would have been the Mission Revival-style exhibition halls. Located uphill from the main part of the exposition, and connected to it by picturesque paths hugging the natural contours of the Central Mesa, would have been the foreign and state pavilions, as well as a large artificial lake called “Laguna Alta.” Running down through the center of this area was to have been a Hispano-Moorish-flavored garden modeled on the Generalife Garden in Alhambra, Spain (**Figure 10**).

<sup>69</sup> As quoted in: Gregory Montes, “Balboa Park, 1909-1911: The Rise and Fall of the Olmsted Plan,” *San Diego Historical Society Quarterly*, Volume 28, Number 1 (Winter 1982).

<sup>70</sup> Esther McCoy, *Five California Architects* (New York: Praeger Inc., 1975), 87-8.



**Figure 10. Olmsted Brothers Plan**  
Source: Collection of David Marshall, AIA

### Origins of the Central Mesa Plan

Claiming that additional space was needed to accommodate pavilions for the Southern American states and the nations of South America, Exposition Director Collier proposed in early 1911 to relocate the exposition grounds to the top of the Central Mesa (known then as Vizcaino Mesa). Although initially opposed to this alternate site, Goodhue grew to appreciate that the mesa's great height in relation to Cabrillo Canyon would allow for dramatic architectural effects, especially if the grounds were accessed from the west by a bridge over Cabrillo Canyon. The Olmsted Brothers were completely opposed to the idea, believing that putting the exposition on the arid and undeveloped Central Mesa would hamper their intent to create a sylvan, Eastern-style landscape.<sup>71</sup>

H.C. Collier had another reason for relocating the exposition grounds; he and his real estate cronies had a longstanding interest in the newly developing suburbs of North Park, University Heights, and Normal Heights. These tracts were worthless without mass transit. But because a

<sup>71</sup> Gregory Montes, "Balboa Park, 1909-1911: The Rise and Fall of the Olmsted Plan," *San Diego Historical Society Quarterly*, Volume 28, Number 1 (Winter 1982).



streetcar line would be needed to carry visitors from downtown to the new Central Mesa site, Collier hoped to get approval to build one along Park Boulevard, terminating at what is now Balboa Plaza. Collier realized that once the exposition was over it would not be difficult to get official approval to extend the line north, along Park Boulevard through the park, to their real estate holdings north of Balboa Park. Another figure who would benefit from the streetcar line was Panama-California Exposition Company Vice-president John D. Spreckels, owner of the San Diego Electric Railway Company. In fact, Spreckels – the single-largest contributor to the Exposition Company – refused to pay his stock subscription until the plan to relocate the exposition to the Central Mesa was approved.<sup>72</sup>

### **Resignation of the Olmsted Brothers**

Throughout the spring and summer of 1911, the controversy over the exposition site continued to brew, with the Olmsted Brothers and their allies George Marston and Julius Wangenheim favoring the original site and John D. Spreckels, H.C. Collier, Frank Allen, and Bertram Goodhue in support of the Central Mesa site. Ultimately the Buildings and Grounds Committee voted to relocate the exposition to the 167-acre Central Mesa site on August 29, 1911. The Parks Commission voted in favor of the new site two days later. Upon being notified of the decision, the Olmsted Brothers tendered their resignation, accompanied by the terse statement: “Our professional responsibility as park designers will not permit us to assist in ruining Balboa Park.”<sup>73</sup>

### **Central Mesa Plan Approved**

After the resignation of the Olmsted Brothers, Bertram Goodhue and Frank Allen pushed forward with the Central Mesa site plan, finishing it in the fall of 1911. Although the plan they developed was modified several times, it became the basis of what was actually constructed between 1912 and 1914. The plan was approved by the Exposition Board of Directors on October 27, 1911 and subsequently by the Park Commission. Construction began nine days later, on November 6, with grading for the first Exposition structure – the two-story

---

<sup>72</sup> Ibid.

<sup>73</sup> Ibid.

Administration Building.<sup>74</sup> This building was built first because it was needed to house the offices of Goodhue, Allen, and others who would remain on-site to supervise construction.

#### *E. Design of the Panama-California Exposition: 1911-13*

Bertram Goodhue and his employees Clarence Stein and Carleton M. Winslow took charge of designing the individual buildings. Meanwhile, Frank Allen took over as landscape designer from the Olmsted Brothers. As Goodhue had boasted in his letter to Olmsted, he was quite adept at the Churrigueresque and Plateresque styles of Spain and Colonial Latin America, particularly the silver towns of central México. Goodhue had traveled widely in Spain, Persia, and North Africa, where he had become familiar with the Hispano-Moorish architecture of southern Spain, as well as Persian and Moorish gardens. Goodhue had also traveled extensively in México, where he developed a great appreciation for the masterful Spanish Colonial Revival cathedrals, palaces, and convents of the silver towns of Puebla, San Luis Potosí, and Guanajuato.

#### **Selection of a Style**

The decision to employ the Spanish Colonial Revival style for the Panama-California Exposition was not a given at the outset of the project. Initially the Board of Directors of the Exposition Company had selected the Mission Revival style, a regional mode based on California's missions. Located on the fringes of México, California's Hispanic architecture was a simplified version of what could be found in the metropolitan areas of central México. California's indigenous architecture made use of simplified Spanish and Mexican architectural forms, typically using adobe construction. Missions were not the only architectural legacy of Spanish and Mexican California. Pueblos, ranchos, and other Hispanic settlements contained adobe ranch houses, stables, military barracks, and other structures – nearly all built of adobe and featuring very little ornament. By the early twentieth century, California's Hispanic-era architectural legacy was quickly disappearing – much of it swept away as Anglo-American transplants remade the state's towns into versions of their hometowns on the East Coast or in the Midwest.

---

<sup>74</sup> *San Diego Union* (November 7, 1911), 7.

By 1900, some Californians sought to leverage the state's Hispanic origins to create an "authentic" history for a place inhabited largely by migrants from other states. Others, such as Los Angeles resident Charles Fletcher Lummis, were genuinely appreciative of California's native architectural and cultural traditions, and they worked to preserve what was left of the state's early history. Around the same time, architects such as San Francisco's Julia Morgan, began designing new buildings that took their cue from California's early missions and presidios.

### **Spanish Colonial Revival/Churrigueresque Style**

Bertram Goodhue decided against the Mission Revival style, in part because he thought that it was too unassuming for a world's fair. Instead, Goodhue decided to employ the most ornamental variety of Hispanic architecture – the Spanish and Mexican Churrigueresque and Plateresque styles. A subset of the Spanish Baroque style of the late seventeenth and early eighteenth centuries, both styles can be identified by their use of expressive detailing – predominantly sculptural frontispieces of churches and cathedrals – as well as twisted columns, soaring towers, domed sanctuaries, and the use of Mudéjar (Moorish)-style tiles. Derived in part from Mudéjar traditions of southern Spain, the name of the Churrigueresque style derives from the surname of José Benito Churriguera (1665-1725), a Madrileño architect who specialized in ornate sculptural frontispieces and reredos. The style became especially popular in México, with good examples including include the Cathedral in México City (1718), San Martín in San Luis Potosí (1764), and Santa Prisca in Taxco (1758) **(Figure 11)**.

Early renderings of the Panama-California Exposition prepared by Goodhue, Stein, and Winslow depict a fantastic dream city of “cloud-capped towers, gorgeous palaces, and solemn temples.” The centerpiece of the group was the California Quadrangle (now the Museum of Man). Based on México’s Santa Prisca and San Martín churches, the California Quadrangle was one of four buildings and structures designed to remain after the exposition (the others being Cabrillo Bridge, the Botanical Building, and the Spreckels Organ Pavilion). Personally designed by Goodhue, the concrete structure with cast stone, tile, and stucco finishes, punctuated the Central Mesa at the eastern end of the aqueduct-like Cabrillo Bridge (Figure-12). Goodhue, clearly taking advantage of the canyon-side site, allowed the form of the California Quadrangle to cascade down the slopes of the canyon as a series of geometric volumes.



Figure 11. Santa Prisca, Taxco, México  
[www.mexicanarchitecture.org](http://www.mexicanarchitecture.org)



Figure 12. Rendering of Cabrillo Bridge and the California Quadrangle  
Source: San Diego Historical Society

Goodhue also designed the Home Economy Building (demolished in 1964) and the Southern California Counties Building (destroyed by fire in 1925). The other temporary buildings were given to Winslow, Allen, and Stein. Goodhue gave his assistants photographs of Churrigueresque monuments in México and Spain for inspiration. The completed designs, which were all quite different from one another, were all tied together by continuous arcades and cornice lines.<sup>75</sup>

The layout of the exposition site went through many different iterations, mostly in response to the fluctuating number of states (and for a time, foreign nations) anticipated to participate. Director-General D.C. Collier hoped to get Congressional authorization to invite México and other Latin American nations, reserving the southern portion of the site for their pavilions. This was indeed the primary public justification for relocating the exposition site to the Central Mesa. Throughout the summer of 1911 Collier remained in Washington, D.C. lobbying Congress to get the necessary authorization. Unfortunately for San Diego, San Francisco's powerful congressional delegation got the preliminary House approval overturned in Senate Committee, and in February 1912, President Taft invited foreign nations to participate in San Francisco's exposition alone.<sup>76</sup>

### Final Exposition Layout

With the foreign nations out of the picture, the design of the exposition grounds began to take a more definite form by early 1913. Primarily laid out by Clarence S. Stein, an architect trained in Classical planning principles at the Ecole des Beaux Arts in Paris, the exposition plan was axial in nature.<sup>77</sup> The centerpiece of the design was El Prado, a pedestrian street running east-west across the center of the Central Mesa. El Prado was to begin at the eastern end of Cabrillo Bridge (itself aligned with Laurel Street) and continue east to Park Boulevard. El Prado was split into two sections, with West El Prado bracketed by Plaza de California on the west and Plaza de Panama on the east. East El Prado began at the eastern edge of Plaza de Panama and terminated at Plaza de Balboa, near Park Boulevard and the streetcar station. Plaza de Panama was to be the fulcrum of the entire composition, linking El Prado to the Plaza de los Estados and

---

<sup>75</sup> Carleton M. Winslow, *The Architecture and Gardens of the San Diego Exposition* (San Francisco: 1916).

<sup>76</sup> *San Diego Union* (February 5, 1912).

<sup>77</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 20.



the Spreckels Organ Pavilion via a subordinate north-south axis called La Esplanada, or simply, "The Esplanade." A secondary north-south axis would extend from the Botanical Building and the Lily Pond across East El Prado to a canyon overlook between the Foreign Arts Building (now the House of Hospitality) and the Commerce and Industries Building (now Casa de Balboa) (Figure 13).

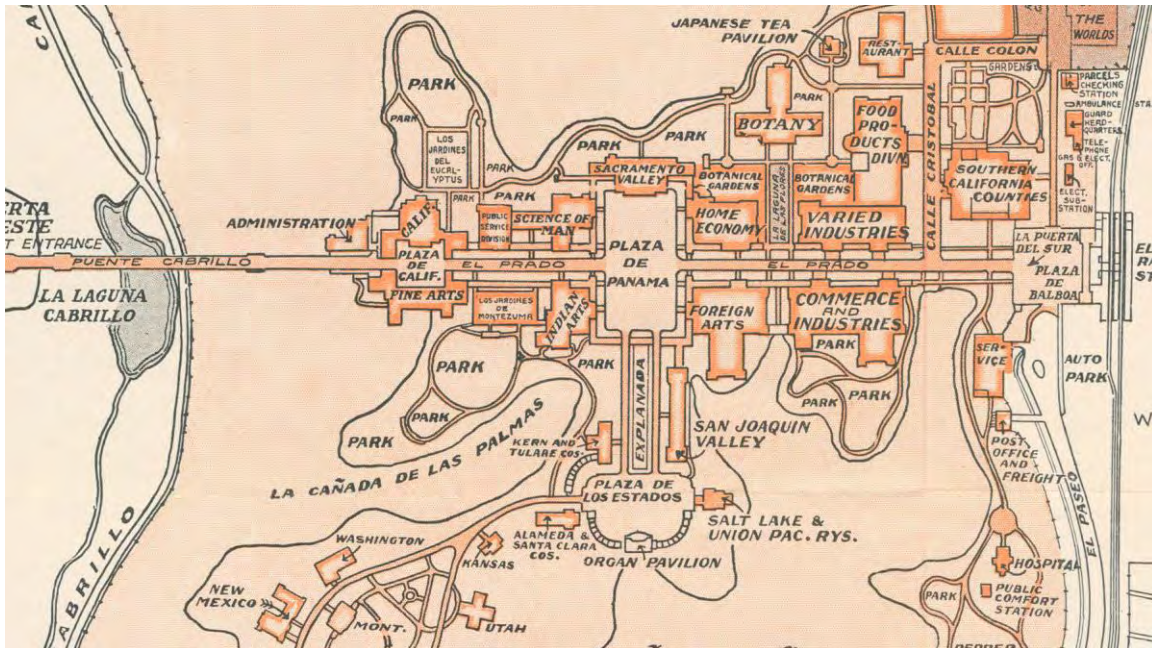


Figure 13. Map showing the principal part of the Panama-California Exposition, ca. 1914  
Source: Collection of David Marshall, AIA

Lined by arcaded walkways, El Prado was to be the location of most of the important exposition buildings and gardens, including the Administration Building, California Quadrangle, Museum of Fine Arts, the Science and Education/Medical Arts Building, Los Jardines de Montezuma, the Indian Arts Building, the Home Economy Building, the Varied Industries Building, the Foreign Arts Building, the Commerce and Industries Building, and the Southern California Counties Building.

South of Plaza de Panama was to be a secondary plaza called Plaza de los Estados, a semi-circular plaza encompassed within the peristyle of the Spreckels Organ Pavilion. The two plazas would be connected via La Esplanada, a landscaped promenade bounded by two California county pavilions. Bounding La Esplanada to the west would be a road connecting the Spreckels



Organ Pavilion to a landscaped area surrounded by county and state pavilions. South of this area, at the southern tip of the Central Mesa, was to be a Marine training camp.

North and east of the El Prado/Plaza de Panama group would be "The Isthmus," a huge entertainment zone/midway bounded to the west by several model farms designed to demonstrate the growing importance of agriculture (particularly citriculture) in Southern California.

Exposition organizers were very happy with Goodhue's work. Many believed that San Diego would steal the show from San Francisco, whose own Panama Pacific International Exposition largely hewed to the formal Neoclassical architectural tradition embraced by most worlds' fairs since the 1893 Columbian Exposition in Chicago.<sup>78</sup> Indeed, Exposition directors hoped that the joyful Spanish Colonial style they had introduced to the United States would call attention to the Southern California lifestyle, and by doing so lure thousands of visitors and new residents to San Diego.

#### *F. Groundbreaking and Construction of the Panama-California Exposition: 1911-1914*

Even though the final design of the exposition grounds was not yet complete (it was still supposedly going to occupy the site north of San Diego High School), initial groundbreaking occurred on July 19, 1911. The ceremonial groundbreaking, which took place where the San Diego/Balboa Park Stadium is now located, was accompanied by three days of festivities, including a High Mass, military parades, and a pageant culminating with the crowning of "King Cabrillo" and "Queen Ramona." A section of downtown San Diego was closed to traffic and turned into a raucous fun zone where people took part in a street party that lasted for days.<sup>79</sup>

With groundbreaking completed, it still took several months for things to begin moving on the Central Mesa site. As discussed above, there were many changes in the design team and among the directors of the Exposition Company. Following the resignation of John D. Spreckels as

---

<sup>78</sup> *San Diego Union* (January 3, 1911).

<sup>79</sup> Richard Amero, "The Making of the Pacific-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 11-12.

president in November 1911, his place was taken by Colonel D.C. Collier. When Frank B. Allen moved on to direct the construction of the exposition landscape, his position as director-general was assumed by Collier's right-hand man Joseph W. Sefton. By January 1913, when construction was well underway, the management of the Exposition Company consisted of D.C. Collier (president), John D. Spreckels (first vice-president), G. A. Davidson (second vice-president), L.S. McLure (third vice-president), George Burnham (fourth vice president), and Frank P. Allen (director-general).<sup>80</sup>

### Landscaping

Fewer than 100 acres of Balboa Park were formally planted by the time construction began in 1911. An aerial photograph taken ca. 1915 just after the opening of the Panama-California Exposition illustrates how most of the park remained in its close-to-natural condition (**Figure 14**). Existing plantings included the hundreds of eucalyptus trees Samuel Parsons had planted on the floor of Cabrillo Canyon and on the slopes of the West and Central Mesas between 1905 and 1909. Parsons also constructed several footpaths and trails throughout these areas.<sup>81</sup> In the 1915 photograph one can see a formally landscaped greensward at the main entrance at 8<sup>th</sup> Avenue and Date Street, and another formal garden at the entrance at 6<sup>th</sup> Avenue and Laurel Street. Although they are not visible in the photograph, in 1912, Kate Sessions had convinced the San Diego Board of Public Works to plant a double row of *Cocos plumosa* (Queen) palms along 6<sup>th</sup> Avenue.<sup>82</sup> More trees are visible near the northern end of the park; these were probably planted by Kate Sessions as part of her agreement with the City.

---

<sup>80</sup> *San Diego Union* (January 1, 1913), 3.

<sup>81</sup> Richard Amero, "The Making of the Pacific-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 18.

<sup>82</sup> Richard Amero, "Samuel Parsons Finds Xanadu in San Diego," *San Diego Historical Society Quarterly*, Volume 44, Number 1 (Winter 1998).



**Figure 14. Aerial photograph of Balboa Park taken ca. 1915**  
Note formally planted landscape in foreground and eucalyptus in Cabrillo Canyon  
Source: Collection of David Marshall, AIA

Although these pre-exposition improvements had helped to beautify Balboa Park's western and southern approaches, the exposition site proper was mostly undeveloped land on the Central Mesa. In order to successfully plant trees in this area, thousands of holes would have to be drilled or blasted through the hardpan.<sup>83</sup> To build Cabrillo Bridge, many of the immature eucalyptus planted by Parsons on the western slope of the Central Mesa between 1904 and 1909 would also have to be uprooted. In preparation for landscaping, nearly all of the structures built in Balboa Park during the late nineteenth century were removed, including the gunpowder factory, several Water Department buildings, the City Pound, and others. New trees were supplied by a 23-acre nursery built in 1910 on the former Howard Tract and lumber for planter boxes was milled in a lumber mill also located in the park.<sup>84</sup>

Landscaping crews erected a wire fence around the perimeter of the exposition grounds and planted vines to conceal it, seeded lawns, and planted around 50,000 trees, including 700

<sup>83</sup> Walter V. Woehlke, "Staging the Big Show," *Sunset* (August 1914), 336-46.

<sup>84</sup> Richard Amero, "The Making of the Pacific-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 18.

orange, lemon, and grapefruit trees in the demonstration citrus grove. To irrigate the site, workmen laid 20 miles of iron water pipe, as well as 10 miles of storm drains, and about 10 miles of sewer lines.<sup>85</sup> Frank Allen oversaw the planting of Cabrillo, Palm, and Spanish Canyons with eucalyptus and various species of palms.

The exposition grounds also featured hundreds of street trees, foundation plantings, as well as dozens of lawns – denoted as “parks” on the original plans. Frank Allen chose Blackwood acacias to line El Prado and Plaza de Panama. He also selected several species of fast-growing flowering vines (in particular Bougainvillea) that were trained to grow up along the faces of the arcades along El Prado (**Figure 15**).<sup>86</sup> Allen also designed and built several ornamental gardens. One of the first was a rose garden set out near the western approach to Cabrillo Bridge. Surrounded by lawns, pergolas, palms, and poinsettias, this garden served as the principal vantage point from which to view Cabrillo Bridge and the California Quadrangle.<sup>87</sup> This was followed by Jardines de Montezuma (now Alcazar Gardens), Los Jardines de los Eucalyptus (now the site of the Old Globe Theater), La Esplanada (The Esplanade), and the four major hardscaped plazas: Plaza de California, Plaza de Panama, Plaza de Balboa, and Plaza de los Estados.

In total it has been reported that the Panama-California Exposition featured over two million plants representing 1,200 varieties. Primarily chosen to impart a lush, fantastical atmosphere of color, light, and smell, many of the varieties chosen subsequently became popular landscaping materials in Southern California’s temperate climate, such as Bougainvillea. Another purpose of the plantings was to demonstrate San Diego’s (and Southern California’s) ideal climate for growing nearly anything. Unlike many fairs, where delicate tropical and subtropical plants had to be sequestered within hothouses, in San Diego they could thrive anywhere. Indeed, the Botanical Building, which outwardly resembles a traditional glazed greenhouse, was actually designed to provide shade for species that preferred a wetter and cooler environment!<sup>88</sup>

---

<sup>85</sup> San Diego Union (January 1, 1913), 3.

<sup>86</sup> Arthur Z. Bradley, “Exposition Gardens,” *Sunset* (April 1915), 665-79.

<sup>87</sup> *San Diego Union* (January 1, 1915).

<sup>88</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 23.





Figure 15. View of El Prado, looking west, ca. 1915  
Source: Collection of David Marshall, AIA

The hardscaped plazas, including the Plaza de California, Plaza de Panama, Plaza de Balboa, and Plaza de los Estados, were just as important as the lawns, trees, hedges, and other plantings. The most important of these plazas was the Plaza de Panama – the centerpiece of the El Prado group and the fulcrum of the entire exposition’s axial layout. Based on Spanish, Italian, and Mexican prototypes, Plaza de Panama was intended to function like a “city in miniature,” much like its precedents in Latin America and the Mediterranean. Here visitors could congregate, promenade, or simply take in the sights. All of the plazas were paved with a combination of asphalt and decomposed granite.<sup>89</sup> The other three plazas were also important, serving as vestibules for the El Prado/Plaza de Panama group’s east, west, and south entrances.<sup>90</sup>

### Construction

Originally the Panama-California Exposition was to consist solely of temporary buildings constructed of wood and staff (a mixture of hemp fiber and plaster). Designed to last only a year

<sup>89</sup> Conversation with David Marshall, AIA, March 29, 2011.

<sup>90</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 23.

or two, they would have been demolished when the exposition was over. Following the decision to relocate the exposition to the Central Mesa, the Exposition Company, with encouragement from Goodhue, decided to build several buildings and structures that would outlast the fair, including Cabrillo Bridge, the Botanical Building, Spreckels Organ Pavilion, and the California Quadrangle. Over the course of late 1912, 1913, and well into 1914, the various pavilions went up along El Prado, including the California, Fine Arts, Science and Education, Indian Arts, Sacramento Valley, Home Economy, Food Products, Commerce and Industries, Botanical, Varied Industries, Foreign Arts, and Southern California Counties buildings.

### ***Administration Building***

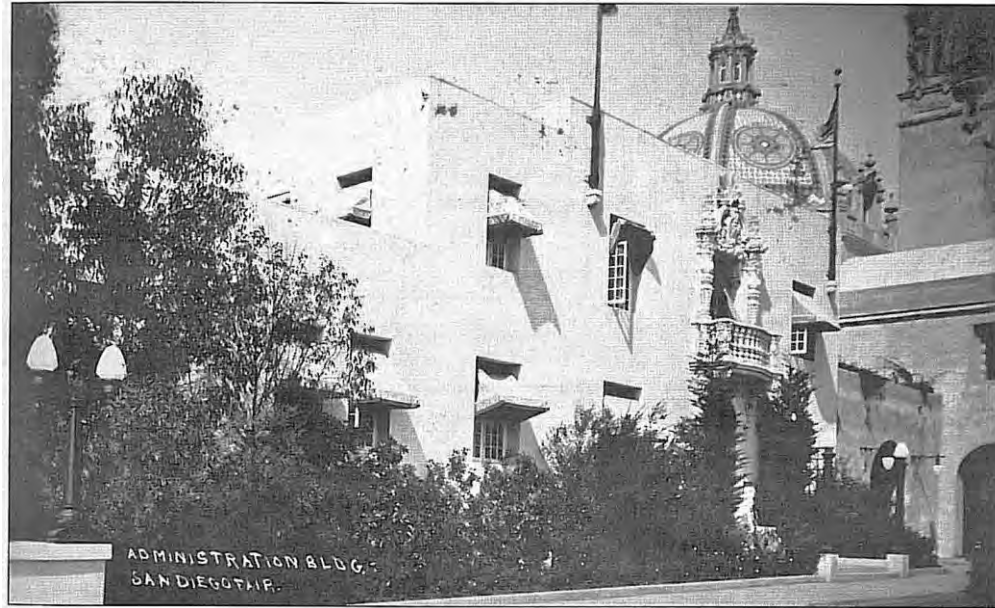
The Administration Building was the first building to go up. It was begun in November 1911 and completed March 1912 (**Figure 16**). Surviving blueprints list the names of Bertram Goodhue and Carleton Winslow as the designers. There have been some questions over the building's authorship over the years, with some claiming that Irving Gill designed it before he resigned. This contention has been largely debunked by historian Richard Amero.<sup>91</sup> Completion of the Administration Building was crucial because it allowed Goodhue and his staff, as well as Department of Buildings and Grounds staff, to work on site and supervise all construction work. Shortly thereafter, crews began grading building sites and paths and constructing the other buildings' foundations. They also built a camp of temporary bunkhouses to house the laborers hired to work on the exposition.<sup>92</sup>

---

<sup>91</sup> Richard Amero, "The Question of Irving Gill's Role in the Design of the Administration Building in Balboa Park," San Diego History Center: <http://www.sandiegohistory.org/bpbbuildings/admin2.htm>

<sup>92</sup> San Diego Union (November 7, 1911).





**Figure 16. Administration Building, ca. 1915**  
**Note ornamental frontispiece (no longer extant)**  
**Source: Collection of David Marshall, AIA**

### ***Cabrillo Bridge***

Cabrillo Bridge was the next major structure begun (**Figure 17**). The exposition's single-largest structure was designed by Frank Allen and construction began in September 1912. Goodhue had originally designed a three-arch bridge, based on the Alcántara Bridge in Toledo, Spain, to span Cabrillo Canyon. Judging this design to be too costly, the exposition directors selected Allen's alternate seven-arch design. Upon its completion on April 12, 1914, the 40'-wide, 1,500'-long, and 120'-high concrete bridge ended up costing \$225,154.89, \$75,000 over the original \$150,000 estimate.<sup>93</sup>

---

<sup>93</sup> *San Diego Union* (January 1, 1913), 3.

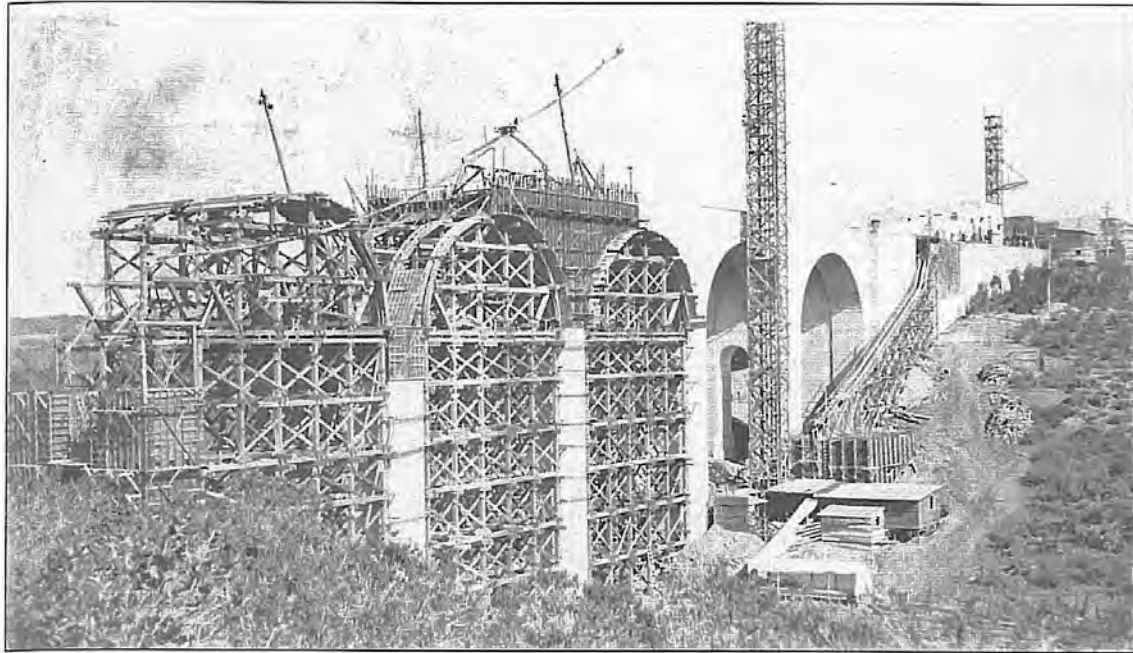


Figure 17. Cabrillo Bridge under construction, 1913  
Source: Collection of David Marshall, AIA

### *California Quadrangle*

Paid for by a \$250,000 appropriation to construct a permanent state building for the Panama-California Exposition, the cornerstone of the California Quadrangle was laid on September 12, 1913.<sup>94</sup> It was completed nearly a year later, with construction carried out by the F. Wurster Company (concrete and hollow tile construction), Walter Nordhoff (tiles on the dome and tower), and Piccirilli Brothers and Tracy Art and Brick Stone Company (cast stone ornament). With the exception of Piccirilli Brothers all the firms were locally based.<sup>95</sup>

Of all the permanent buildings, the California Quadrangle was the most important due to its elaborate exterior and its prominent presence on San Diego's skyline. The tiled dome and soaring tower of the California Building lured visitors across Cabrillo Bridge (**Figure 18**). A triumphal arch at the eastern end of Cabrillo Bridge greeted visitors, directing them in from the sunlight into the partially shaded Plaza de California – the foyer for the entire El Prado complex. Together, the California Quadrangle and the adjoining Cabrillo Bridge form the “iconic” image of

<sup>94</sup> *San Diego Union* (September 12, 1913), 23.

<sup>95</sup> *San Diego Union* (January 11, 1914), 3.

Balboa Park, and indeed, San Diego. Over time the eucalyptus forest replanted on the slopes of Cabrillo Canyon obscured much of the lower portion of the California Quadrangle complex, partially obscuring views of the lower portion of the south wing.



**Figure 18. California Quadrangle from Cabrillo Bridge, looking east**  
Source: Collection of David Marshall, AIA

The California Building (the northern part of the California Quadrangle complex) is designed on a Greek-cross plan, with the tile-clad dome and rotunda sitting directly above the crossing and with half-domes at the side. The tower at the southeast corner of the building rises 208 feet. The tower's belfry and the frontispiece are both clad in cast stone molded in the Churrigueresque manner. The frontispiece depicts a host of important figures in the history of California's exploration and settlement, including Father Junípero Serra, Juan Rodríguez Cabrillo, Sebastián Vizcaíno, Gaspar de Portolá, Kings Charles V and Philip III of Spain, and others.

The southern half of the California Quadrangle was originally the Fine Arts Museum. It was built by the Brown & De Cew Construction Company and cost the City of San Diego \$104,243.95. In

contrast to the California Building, the Fine Arts Museum was designed in a plain, slab-like manner with molded buttresses based on the church of El Carmen in Celaya, México and Mission San Gabriel, near Los Angeles.<sup>96</sup> Goodhue's Fine Arts Building displays his interest in the decorative possibilities and engineering challenges inherent in the canyon site.

### ***Spreckels Organ Pavilion***

Spreckels Organ Pavilion was the third of the four "permanent" Exposition buildings completed **(Figure 19)**. Originally Goodhue had wanted to build a music pavilion on the north side of the Plaza de Panama. When Brazil pulled out of the Exposition in 1912, John D. Spreckels offered \$100,000 to build an ornate music pavilion, outfitted with an electric pneumatic Austin organ, in its place. Spreckels Organ Pavilion, only slightly less impressive than the California Quadrangle, formed the southern edge of the Plaza de los Estados/La Esplanada group, an area dedicated to county pavilions shoehorned onto the narrow isthmus between Palm Canyon and Gold Gulch. A handful of state pavilions were built to the southwest of the Spreckels Organ Pavilion, including Kansas, Utah, Washington, Montana, and New Mexico.

---

<sup>96</sup> Richard Amero, "The Making of the Pacific-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 25.



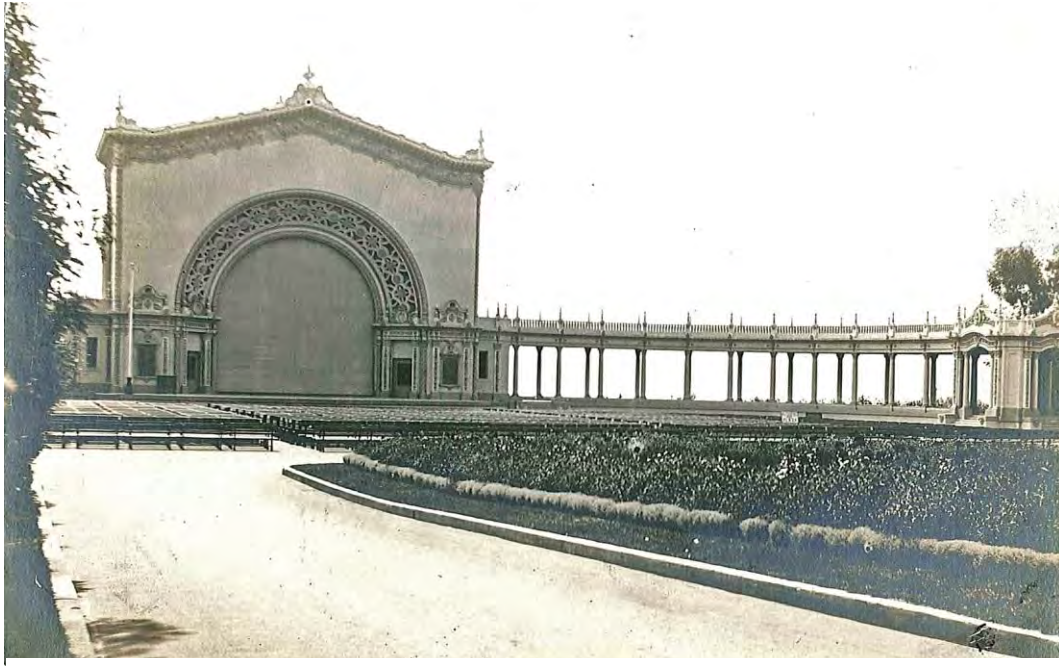


Figure 19. Spreckels Organ Pavilion, ca. 1915  
Source: Collection of David Marshall, AIA

### ***Botanical Building***

The Botanical Building was the fourth permanent structure completed on the grounds of the Panama-California Exposition. Located at the north end of a secondary north-south axis, the Botanical Building forms the backdrop to the Lily Pond (**Figure 20**). As initially planned by Alfred D. Robinson, president of the San Diego Floral Society, the Botanical Building was to be a gigantic open-air structure clad in wood lath to allow in sun and air. Carleton Winslow of Goodhue's office did not like this idea, so he designed a Spanish Colonial Revival structure resembling its neighbors. When Robinson objected, Winslow and Frank B. Allen redesigned the building as it was originally but with Spanish Colonial Revival arcades. As constructed, the Botanical Building consisted of a central domed space flanked by barrel vaults on either side. The building incorporated steel framing salvaged from a defunct railroad project. The interior was planted with palms, bamboo, banana trees, and other species, while the surrounding landscaping and reflecting pools were based on Persian prototypes. The cost of the building was \$53,386.23.<sup>97</sup>

---

<sup>97</sup> Richard Amero, "The Making of the Pacific-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 25.



Figure 20. Botanical Building, ca. 1915  
Source: Collection of David Marshall, AIA

### ***Temporary Exhibition Buildings***

Going up concurrently with the permanent buildings in 1913 were several of the temporary exhibition halls and other structures lining both sides of El Prado and bounding Plaza de Panama, including the Home Economy, Indian Arts, Science and Education, Varied Industries, Foreign Arts, and Southern California Counties buildings.<sup>98</sup>

### ***Other Buildings***

Also under construction during 1913 and 1914 were the attractions of The Isthmus, the adjoining agricultural exhibits to the west, the International Harvester, Lipton Tea, Nevada, and Standard Oil pavilions; an Indian village called The Painted Desert at the northern end of The Isthmus; a Japanese Tea Garden and Pavilion to the east of the Botanical Building; and at the southern end of the grounds, a tent city and parade grounds for the Second Battalion of the Fourth Regiment of the U.S. Marines.<sup>99</sup> In 1914, John D. Spreckels' San Diego Electric Railway finished its double-track line to the East Gate at Plaza de Balboa.

---

<sup>98</sup> *San Diego Union* (varied).

<sup>99</sup> Richard Amero, "The Making of the Pacific-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 25.



*G. The Panama-California Exposition: 1915-1916*

Even while construction was underway, curious onlookers were allowed to tour the site upon payment of a 25 cent admission fee.<sup>100</sup> Under the able management of Frank B. Allen, the entire physical plant was completed one full month before the exposition opened. Although the Exposition Company went over budget on some individual buildings, in total the company just squeaked in under the estimated total construction budget of \$2,000,000. The Panama-California Exposition was dedicated to the people of San Diego in a ceremony held at the Spreckels Organ Pavilion on December 31, 1914. Another ceremony took place in the Plaza de Panama at 11:00 PM, accompanied by a rendition of the National Anthem by the exposition bandsmen and the unfurling of the flags of the United States and Spain. Afterward, at the conclusion of the ceremony, Colonel H.C. Collier addressed those assembled in the Plaza de Panama:

Our hopes never wavered, our efforts did not lessen. We have stood together like one people should. We encountered all the trials and tribulations ever before those who attempt to blaze a new trail or attempt what seems impossible. That which five years ago was a hazy dream is today a reality, and San Diego keeps her promise to the world.<sup>101</sup>

This address was followed by several other speeches by Carl D. Ferris of the Park Commission, Mayor Charles F. O'Neill, George W. Marston, Governor Hiram Johnson, and G. Aubrey Davidson. At the stroke of midnight, President Woodrow Wilson pressed a telegraph button in Washington, D.C. that turned on the lights to the exposition. Fireworks and searchlights beamed from the *USS San Diego* in San Diego Bay illuminated the tower of the California Building. Meanwhile people lit bonfires on the summits of nearby hills and as far away as the Cuyamacas.<sup>102</sup> The display was capped off by a fireworks display above the Organ Pavilion that depicted the opening of the Panama Canal, accompanied by the words: "The land divided – the world united – San Diego – the first port of call."<sup>103</sup>

---

<sup>100</sup> *San Diego Union* (April 18, 1914), 3.

<sup>101</sup> *San Diego Union* (January 1, 1915), 1.

<sup>102</sup> Good thing it was winter!

<sup>103</sup> *San Diego Union* (January 1, 1915), 1.

The Panama-California Exposition was such a success that it ran an additional year. Because the second year hosted several foreign nations, it was renamed the Panama-California International Exposition. All told the exposition attracted 3.8 million visitors over the 24 months it was open (Figure 21). The exposition appeared to have done its job – attracting visitors and many new residents to San Diego. A *San Diego Union* editorial stated in 1916 that the fair “proclaims to the world that a great future awaits San Diego and that its progressiveness may at any time be looked of to make history.”<sup>104</sup> In addition to introducing thousands of people to the charms of the city, the exposition greatly popularized the Spanish Colonial Revival style in California, and also further afield.



Figure 21. Plaza de Panama, ca. 1915  
Source: Collection of David Marshall, AIA

<sup>104</sup> As quoted in David Marshall, AIA, *San Diego's Balboa Park* (Charleston, SC: Arcadia Publishing, 2007), 8.

*H. Interlude: 1917-1932***U.S. Navy Training Center**

As discussed above, everything but Cabrillo Bridge, the California Quadrangle, the Botanical Building, and the Spreckels Organ Pavilion was supposed to be demolished and returned to parkland after the exposition closed. The site gained a reprieve on April 6, 1917, when the United States declared war on Germany. The Navy, which had been increasing its presence in San Diego for at least a decade, needed a new local training facility. San Diego offered the Navy the use of the exposition property as a place to train new recruits. Although the exposition buildings were still supposed to be removed after the war, hints were already surfacing that San Diegans were envisioning their retention. On May 13, 1917, an editorial in the *San Diego Union* stated: "The changes which have been made in the various buildings will not impair either the utility or beauty of the structures inside or out."<sup>105</sup>

After taking control of the exposition site, the Navy repurposed the buildings for new uses, as well as building temporary accommodations for over 6,000 "bluejackets." Among other changes, the Navy converted the San Joaquin County Building into a naval aviation training school and repurposed the plazas for drilling and marching, for teaching recruits how to swab decks, and for dances on Saturday nights (**Figure 22**). The Lily Pond was used to train recruits how to row and to swim. Meanwhile, the Navy converted various exhibition halls into barracks, classrooms, libraries, recreation rooms, and various other functions.<sup>106</sup> After 90 days of training in such idyllic circumstances, the newly minted sailors would then ship out on active duty.

---

<sup>105</sup> *San Diego Union* (May 13, 1917).

<sup>106</sup> David Marshall, AIA, *San Diego's Balboa Park* (Charleston, SC: Arcadia Publishing, 2007), 61-70.

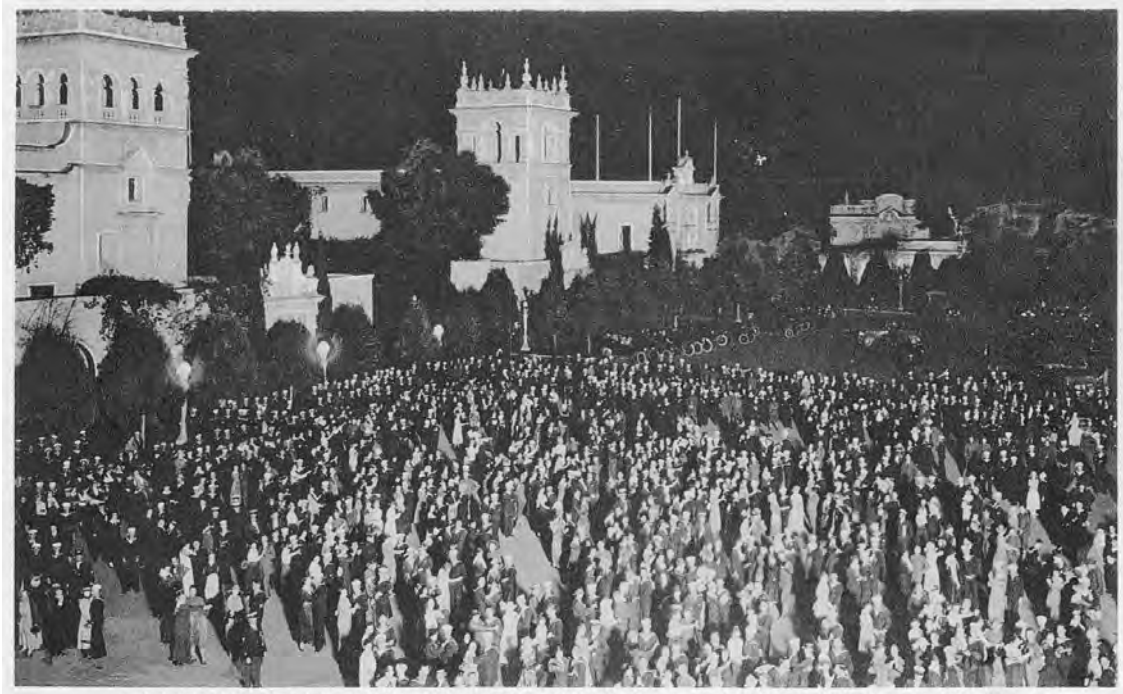


Figure 22. Plaza de Panama during a Navy dance, ca. 1917  
Source: Collection of David Marshall, AIA

### Peacetime

The Navy continued to occupy the exposition grounds for several months following Allied victory in 1917, remaining there into 1919. Although the Navy did not make many physical changes to the exposition site, the temporary buildings had taken a beating. San Diego resumed its plans to demolish the temporary buildings and landscape their sites according to the original plan. San Diegans had a different plan, rallying to save the exposition buildings, or at least the El Prado/Plaza de Panama complex. Led by George Marston, the group's tagline was: "Cross the bridge and find yourself in another world." The City eventually relented and in 1922, most of the buildings along El Prado were repaired using both private and public funds prior to reopening to the public.<sup>107</sup> Automobiles were also fully introduced to Balboa Park, appearing in early photographs parked on Plaza de Panama, Plaza de California, and all along El Prado (**Figure 23**).

---

<sup>107</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 24.





Figure 23. Cars parked on Plaza de California, 1923  
Source: San Diego History Center

### Balboa Park Becomes a Cultural Center

In search of uses for the former exposition buildings, the City began letting local museums and other cultural organizations lease space in them. The Museum of Man was first, opening in the California Building. The San Diego Fine Arts Museum was the next to arrive, going into a new building constructed on the site of the Sacramento Valley Building. The new building, constructed in 1926 of concrete, and designed by architect William Templeton Johnson in the Spanish Renaissance style, became the new northern terminus of the Plaza de Panama.<sup>108</sup> A photograph taken of the façade of the building in the late 1920s shows that the Plaza de Panama was definitely in use as a parking lot; the surface is paved in asphalt and parking stripes have been painted on the surface (**Figure 24**). The year 1925 also witnessed the destruction by fire of the Southern California Counties Building on the north side of East El Prado. The site of this temporary exhibition hall remained vacant until 1933 when it became the new home of the San Diego Natural History Museum, also designed by William Templeton Johnson.

---

<sup>108</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 24.



Figure 24. San Diego Museum of Art (originally the Fine Arts Gallery)  
Source: Collection of David Marshall, AIA

Despite the fact that Plaza de Panama had become an ordinary parking lot by the 1920s, the City found ways to beautify it around its edges. One of the most significant interventions was the installation of an equestrian statue (by Anna Hyatt Huntington, with the base by William Templeton Johnson) of the Spanish national hero El Cid in 1930 at the southern end of the plaza, near the northern end of The Esplanade. Because the plaza was used for parking is probably why it was not placed at the center where one might expect to find a grand equestrian statue.<sup>109</sup>

The onset of The Depression in 1929 slowed development in Balboa Park significantly, although by 1933 the growing number of cornices and parapets falling from the temporary exhibition halls again compelled the City to consider demolition. Once again the buildings were saved by citizen action, this time led by a Mrs. Gertrude Gilbert. Franklin Delano Roosevelt's Reconstruction Finance Corporation provided the funds by which the buildings were repaired.<sup>110</sup>

<sup>109</sup> Ibid.

<sup>110</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 25.



*I. California Pacific International Exposition: 1933-1936***Opportunity for a New Exposition**

The substantial community effort that went into rescuing the El Prado/Plaza de Panama complex again in 1933-34 served as a catalyst for another world's fair. The suggestion came in 1933 from Frank Drugan, a former field representative of the Scripps-Howard newspaper chain. Impressed with the results of the restoration work, he took on the role that Colonel Collier had played in the 1915 Exposition, pitching to San Diego's business establishment the idea that the restored buildings could be used as the nucleus for a reprise of the city's wildly successful 1915 Exposition. Chicago, then in the second year of its Century of Progress Exposition, had done quite well even in the midst of The Depression, and Drugan saw no reason why San Diego could not follow suit with an exposition of its own that could reuse many of the exhibits from Chicago.<sup>111</sup>

**Exposition Corporation Formed**

On July 27, 1934, the Exposition Corporation was formed and fundraising begun, reaching 100 percent of its goal by September 19, 1934. San Diego architect Richard S. Requa, who had overseen the restoration of the original exposition buildings in 1933, was appointed director of architecture for the new fair. In September, the San Diego City Council agreed to let the Exposition Corporation use Balboa Park in exchange for the corporation agreeing to spend \$50,000 on park improvements, as well as sharing some of the ticket sales and concession proceeds with the City. Remodeling of the existing 1915 buildings began in December 1934 and construction of the new exhibit halls began in January 1935. Work progressed throughout the winter and spring of 1935, with 2,700 workers employed in three eight-hour shifts rushing it to completion by the opening on May 29, 1935.<sup>112</sup>

The key to planning and building a world's fair in less than a year was to reuse as much of the original 1915 complex as possible. The 1915 Administration Building remained in use as the

---

<sup>111</sup> Richard W. Amero, "San Diego Invites the World to Balboa Park a Second Time," *The Journal of San Diego History*, Volume 31, Number 4 (Fall 1985), 261.

<sup>112</sup> *Ibid.*

headquarters of the Park Board while the adjoining California Quadrangle became the San Diego Museum. Continuing east, the former Science and Education/Medical Arts Building became the Science and Photography Building. Opposite, on the south side of El Prado, Requa added tiled benches, fountains, and a pergola to Jardines de Montezuma and renamed it Alcazar Gardens. To the east of the gardens, the former Indian Arts Building became the House of Charm. Bordering the north side of the Plaza del Panama (renamed Plaza del Pacifico for the duration of the fair) was the Fine Arts Gallery (renamed the Palace of Fine Arts for the duration of the fair). Bordering the plaza to the east was the Café of the World (formerly the Home Economy Building) to the north and the House of Hospitality (formerly the Foreign Arts Building) to the south. Continuing east, the former Varied Industries Building on the north side of El Prado became the Foods and Beverages Building and the Commerce and Industries Building on the south side became the Better Housing Building. The Botanical Building remained in its original use with its original name, as did Spreckels Organ Pavilion.<sup>113</sup>

Requa did make some changes to the 1915 exposition buildings and landscapes, chief among them the construction of reflecting pools and a 50'-high tower at the center of Plaza del Pacifico, the latter called the Arco del Porvenir (Arch of the Future) (**Figure 25**). Requa also carved a large Mexican-style patio out of the center of the House of Hospitality. In the middle of the patio, Requa placed a circular fountain containing a sculpture called "Woman of Tehuantepec," by renowned sculptor Donal Hord. Landscape features were also renewed by Requa. In addition to Alcazar Gardens, Requa installed a new garden called Casa del Rey Moro behind the House of Hospitality.<sup>114</sup> Physical changes to the buildings were otherwise kept to a minimum in order to save time and money. Requa relied in large part on decorative lighting effects, painted scenery, and changes to landscape features to achieve the look and feel of an entirely new exposition.

---

<sup>113</sup> Ibid.

<sup>114</sup> David Marshall, AIA, *San Diego's Balboa Park* (Charleston, SC: Arcadia Publishing, 2007), 78-84.

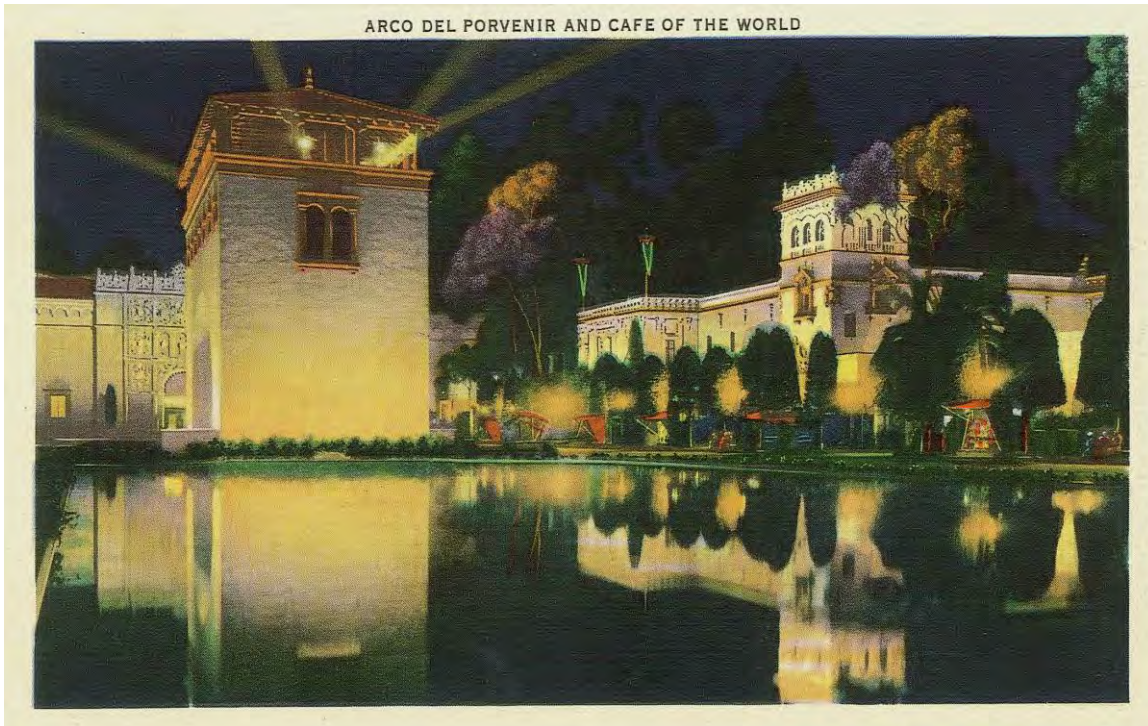


Figure 25. *Arco del Porvenir* in the *Plaza de Panama*, ca. 1935  
Source: Collection of David Marshall, AIA

### The Palisades Group

Much like his predecessor Bertram Goodhue, Requa was well-versed in the Spanish Colonial Revival style. Nonetheless, Requa largely avoided using the style on the newer exhibition halls and attractions built to the south of the El Prado complex, an area that Requa named The Palisades (**Figure 26**). Seeking to provide more representative examples of Southwestern architecture, Requa employed examples of Pueblo and Mexican vernacular styles, particularly for the International Cottages. He also used “modernistic” styles such as Art Deco and Streamline Moderne. However, even the version of the Art Deco style used in The Palisades area had a regional focus. Most of the large exhibition halls in The Palisades were designed in the so-called “Mayan Deco” style. Mayan Deco took its name from the Pre-Columbian architecture of México and Central America, which provided the design principals and ornament. Examples of Mayan Deco in The Palisades group include the Federal Building (now the Hall of Champions), Electricity and Varied Industries Palace (now the San Diego Municipal Gymnasium), the California State Building (now the San Diego Automotive Museum), and the Standard Oil Company Building (demolished). The machine-like Streamline Moderne style, so popular at



Chicago's Century of Progress Exposition, was also used to great effect with the Ford Building and the adjoining Starlight Music Bowl.



Figure 26. The Palisades, 1935  
Source: Collection of David Marshall, AIA

Requa particularly embraced the design of vernacular Mexican residential architecture, a style he perfected in his local residential work. Good examples of Requa's skills in this area include the House of Pacific Relations/International Cottages complex in The Palisades area, as well as the inaptly named "Spanish Village" complex located north of the San Diego Natural History Museum. The House of Pacific Relations was originally a complex of 15 small Mexican vernacular-style cottages housing cultural delegations from participating foreign nations. The Spanish Village (really more of a Mexican village) was one of several international villages that were to have been built. In actuality it was the only one constructed.<sup>115</sup>

Requa also oversaw the construction of several non-Hispanic-themed attractions within the Exposition grounds, including a reproduction of the Old Globe Theater in London (located

<sup>115</sup> Richard W. Amero, "San Diego Invites the World to Balboa Park a Second Time," *The Journal of San Diego History*, Volume 31, Number 4 (Fall 1985), 262-3.

behind the California Quadrangle), the Gold Gulch Western Town (where the Japanese Friendship Garden expansion is now underway), a nudist colony called Zoro Gardens, as well as a huge midway area called El Zocalo located in a strip of land between Park Boulevard and Avenida de España.

Within The Palisades area, Requa oversaw the construction or enhancement of several new landscape features, the most notable of which was Plaza de America, a landscaped park containing as its centerpiece the Firestone Company's "Singing Fountains." Requa also placed a rustic log bridge (no longer extant) over Palm Canyon, an older landscape feature dating to 1915. The House of Pacific Relations complex featured a landscaped courtyard and pool at its center. Another garden built by Requa was the California Gardens, a lush flower bed located southwest of the Spreckels Organ Pavilion (now the site of the Organ Pavilion Parking Lot). All of the new roads and paths connecting the El Prado/Plaza de Panama group to The Palisades were landscaped with lawns, light standards, and trees, some of which still exist.<sup>116</sup> Lastly, Kate Sessions oversaw the creation of the (Old) Cactus Garden on the west slope of the Central Mesa.

The California Pacific International Exposition opened on the morning of May 29, 1935 with a parade across Cabrillo Bridge and a ceremony in which two orphan girls flipped the switch to power the lights. In comparison with the 1915 fair, the 1935 exposition was more decentralized, with attractions covering a large area spanning from one end of the Central Mesa to the other, although the Plaza del Pacifico (Plaza de Panama) and Plaza del Organo (Spreckels Organ Pavilion Plaza) remained the principal venues for public events. Private autos were excluded from the exposition grounds for the duration of the fair, as evidenced by a photograph taken from the Arco del Porvenir, looking south toward The Esplanade and the Spreckels Organ Pavilion (**Figure 27**). The first season of the exposition closed on Armistice Day, November 11, 1935.<sup>117</sup>

---

<sup>116</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 26-30.

<sup>117</sup> Richard W. Amero, "San Diego Invites the World to Balboa Park a Second Time," *The Journal of San Diego History*, Volume 31, Number 4 (Fall 1985), 270.



**Figure 27. The Esplanade, 1935**  
Source: Collection of David Marshall, AIA

Around 4.8 million people attended the 1935 Exposition, a bit lower than initial projections, so the decision was made to keep it open through 1936. The second season opened in a torrent of rain on February 12, 1936, with the lights turned on by President Franklin D. Roosevelt depressing a golden telegraph key in the White House. In the intervening months between the two seasons, several changes had been made. Several of the racier exhibits were removed, such as Zoro Gardens. Some exhibitors had moved on to the Texas Centennial being held in Dallas that year but many of the vacated spaces were taken over by international exhibitors. In total, the second season attracted a little over two million visitors. Total visitation over the two years was 7,220,000, only a fraction of the attendance at the Century of Progress Exposition. Nonetheless, the California Pacific International Exposition could be judged a success because it made a modest amount of money and more important, it provided employment to thousands of unemployed San Diegans.<sup>118</sup>

---

<sup>118</sup> Richard W. Amero, "San Diego Invites the World to Balboa Park a Second Time," *The Journal of San Diego History*, Volume 31, Number 4 (Fall 1985), 275.



*J. Exposition to the Present: 1936-2011*

Aside from the Zocalo area, very little of the 1935-36 California Pacific International Exposition was demolished after it closed in 1936. Most of Requa's exhibition halls were permanent structures and like the El Prado buildings they were gradually put to various civic uses. A ca. 1940 Balboa Park guide shows the layout and uses of the 1935 Exposition site in some detail. Some useful information that can be derived from this map includes the fact that vehicles were once again allowed throughout the exposition grounds and that several new areas had been converted into parking lots. In addition to the plazas of the El Prado/Plaza de Panama group, most of Pan American Plaza and the former site of the California Gardens behind the Spreckels Organ Pavilion (now the Spreckels Organ Pavilion Parking Lot) had been converted into surface parking lots (**Figure 28**).

During the Second World War, Balboa Park was again commandeered by the military, with the Navy using the exposition buildings as an extension of the Navy Hospital – a major non-park related encroachment built in the southeastern part of Balboa Park in 1922. Meanwhile, the Army took over the Spanish Village. During the postwar period, the San Diego Zoo – a remnant of the 1915 Exposition – continued to grow within the area north of the El Prado/Plaza de Panama complex.<sup>119</sup>

---

<sup>119</sup> David Marshall, AIA, *San Diego's Balboa Park* (Charleston, SC: Arcadia Publishing, 2007), 107-8.



Figure 28. "Pictorial Map of Balboa Park," ca. 1940  
 Source: Collection of David Marshall, AIA

**1960 Master Plan**

The historic exposition buildings, which had already been spared twice in their history, were not exempt from change. By the early 1960s, the original exhibition halls from 1915 were nearly 50 years old. As early as 1959, the directors of the San Diego Museum of Art began eyeing the nearby Science and Education Building as possible room for expansion. Around the same time, the City commissioned a new Balboa Park Master Plan. The resulting plan, adopted in 1960, was known as the Bartholomew Plan because it was prepared by Harland Bartholomew & Associates. The plan called for the demolition of nearly all the 1915 temporary buildings and their replacement with entirely new facilities – not reproductions of the original buildings. Among its recommendations were proposals to demolish six buildings right off the bat, including the Administration Building, the Food and Beverage Building (which was to be replaced with a nursery), the Science and Education Building (which would be replaced with a new wing for the San Diego Museum of Art), the Home Economy Building (which would be replaced by the new Timken Museum), the House of Charm (which was to make way for a new sports museum), and

the Electric Building (which would be cleared to make room for a new and expanded Museum of Man).<sup>120</sup>

### Science and Education and Home Economy Buildings Replaced

In 1960, following recommendations of the Bartholomew Plan, San Diego City Council approved the construction of a new west wing for the San Diego Museum of Art on the west side of Plaza de Panama. They also approved the new Timken Museum on the east side of the plaza. The Science and Education Building would make way for the former and the Home Economy Building would be demolished to build the latter.<sup>121</sup> Although approved in 1960, it took several years for anything to happen. Bitterly opposed by fans of Balboa Park, the two 1915 structures were eventually demolished in 1964. The travertine-clad Modernist Timken Museum, by San Diego architect Frank L. Hope, was the first to take root in 1965, with the Moorish-Modernist west wing of the Diego Museum of Art by Mosher & Drew following in 1966.<sup>122</sup> A postcard printed ca. 1968 shows what the north side of Plaza de Panama looked like after these two buildings were completed (**Figure 29**).



Figure 29. Ca. 1968 postcard showing *Plaza de Panama*  
Source: Collection of David Marshall, AIA

<sup>120</sup> Edwin G. Martin, "Council OKs Art Gallery, Park Plan," *San Diego Union-Tribune* (1960, n.d.).

<sup>121</sup> *Ibid.*

<sup>122</sup> Dirk Sutro, *San Diego Architecture* (San Diego: San Diego Chapter of the American Institute of Architects, 2002), 104.



### Historic Preservation Efforts in Balboa Park

The demolition of the two Goodhue-designed buildings in 1964 (as well as their replacement with modernist structures) unleashed howls of protest in San Diego's nascent historic preservation community. The controversy gave birth to the Committee of 100 in 1967. The group's initial focus was opposition to the replacement of the deteriorating Foods and Beverages Building with either a nursery or another modern building.<sup>123</sup> The Committee of 100 went before the San Diego City Council and convinced it to pass the following resolution:

No buildings would be built along El Prado which did not incorporate 1915 decorations and design of the existing Spanish Colonial buildings.<sup>124</sup>

The Committee of 100 also successfully lobbied for the designation of the El Prado/Plaza de Panama group as San Diego City Landmark No. 1 in 1967.<sup>125</sup> Subsequent designations include the listing of the complex in the National Register of Historic Places in 1975 and the subsequent designation of much of the Central Mesa (including The Palisades area) as a National Historic Landmark in 1977.

### Casa del Prado

Although the Committee of 100 was ultimately unsuccessful in convincing the City to save and restore the Foods and Beverages Building (which the City condemned in 1968), the group made sure that the replacement building – the Casa del Prado – featured an appropriate façade that incorporated salvaged sculptural work from the demolished building. The groundbreaking for the new reinforced-concrete Casa del Prado took place on November 9, 1969. Throughout the construction, the Committee of 100 made sure that the plans to replicate the historic façade and arcade of the Foods and Beverages Building were carried out, raising \$75,000 themselves in the summer of 1970 when value engineering threatened to derail the project.<sup>126</sup> Although the replacement building was much larger than the original, the primary façades faithfully reproduced the appearance of the original 1915 building.<sup>127</sup>

---

<sup>123</sup> Committee of 100, *Committee of 100: Objectives and Accomplishments to the Spring of 1975* (San Diego: 1975), 1.

<sup>124</sup> Ibid.

<sup>125</sup> San Diego Planning Division Files.

<sup>126</sup> Committee of 100, *Committee of 100: Objectives and Accomplishments to the Spring of 1975* (San Diego: 1975), 5.

<sup>127</sup> Estrada Land Planning, *Balboa Park Central Mesa Precise Plan* (San Diego: 1992), 31.

The next few years saw further change to the East El Prado area. In 1971, the alignment of Park Boulevard was changed, leaving room to construct a new Plaza de Balboa. As part of this project, vehicular traffic was excluded from East El Prado. In 1973, the Reuben H. Fleet Space Theater was completed on the south side of East El Prado, just east of Casa de Balboa.<sup>128</sup>

On March 8, 1978, the Old Globe Theater was destroyed in a fire caused by arsonists. To accommodate stage productions while the Old Globe was rebuilt, a new Festival Stage was constructed next door. When the Old Globe was rebuilt in 1982, the Festival Stage was retained. Arsonists also destroyed the Electric Building. Similar to the Casa del Prado, the ruins were replaced by a larger building (called Casa de Balboa) whose primary façades faithfully recreated the appearance of the 1915 Electric Building.<sup>129</sup>

### 1992 Balboa Park Central Mesa Precise Plan

The growing influence of historic and cultural landscape preservation resulted in a gradual shift in planning in Balboa Park. Whereas the 1960 Bartholomew Plan had called for the destruction of nearly all the 1915 Exposition buildings, the 1992 *Balboa Park Central Mesa Precise Plan* (still in effect) calls for planning in the Central Mesa that “preserves its historic and aesthetic significance while providing for functional needs.”<sup>130</sup> Adopted by the San Diego City Council on October 20, 1992, the *Precise Plan* contains sets of objectives and policies to guide decisions affecting land use within the central portion of the park.<sup>131</sup>

Throughout the 1980s and 1990s, most of the rest of the temporary 1915 buildings were reconstructed, beginning in 1981 with the Electric Building, which became known as Casa de Balboa. The House of Charm was replaced in 1995, but it was rebuilt using fiberglass-reinforced resin, resulting in a slightly less durable rendition of the building’s original ornament. Following the House of Charm reconstruction, the City hired architect Milford Wayne Donaldson to oversee the reconstruction of the House of Hospitality, which was completed in 1997.

---

<sup>128</sup> Ibid.

<sup>129</sup> Ibid.

<sup>130</sup> Ibid., 205.

<sup>131</sup> San Diego City Council, “Resolution Number R – 268789” (San Diego: San Diego City Council, adopted July 7, 1987).

Donaldson designed a steel-frame structure (instead of the original wood) that recreated the building as it would have appeared in 1935. The ornament was faithfully duplicated in fiberglass reinforced-concrete. Many other changes have taken place over the last decade, the most recent of which is the construction (and ongoing expansion) of the Japanese Friendship Garden. In addition, in recent years, the California Building and the San Diego Museum of Art have been rehabilitated.



## VI. Project Setting

The buildings, structures, landscapes, and public artworks described in this chapter are all located within the Area of Potential Effect (APE) as described in Chapters I and II and depicted in **Figure 1**. To summarize, the APE encompasses a portion of the West Mesa, Cabrillo Bridge, and most of the El Prado/Plaza de Panama complex, from Cabrillo Bridge to Village Place. Areas located south of Plaza de Panama that would be physically and/or visually affected include The Esplanade, Palm Canyon, Alcazar Parking Lot, Archery Range, Spreckels Organ Pavilion, the wooded area behind the Spreckels Organ Pavilion, and the Organ Pavilion Parking Lot. The APE also includes the entire Palisades area, which although it will undergo few physical changes as part of the project, is within sight of several of the proposed changes.

### A. General Site Description

The Central Mesa is a large elevated tract of land located at the center of Balboa Park. Sandwiched between Cabrillo and Florida canyons, the Central Mesa is the location of Balboa Park's best-known cultural attractions, including the El Prado/Plaza de Panama complex, the Spreckels Organ Pavilion, and The Palisades area. At its highest point the mesa is elevated approximately 300 feet above sea level. In contrast to other urban parks in its league, like Golden Gate Park in San Francisco or New York's Central Park, Balboa Park is largely programmed space, with only some of the West Mesa and several canyons in other parts of the park remaining unprogrammed. Indeed, the Central Mesa is the most heavily built-up portion of the park, with the majority of it occupied by buildings, formal gardens, surface parking lots and roads. In contrast, the edges of the mesa, which blend in with the adjoining canyons, tend to be undeveloped, consisting primarily of planted forests composed of eucalyptus, Blackwood acacia, palms, and various other planted and volunteer species. The land slopes downhill to the south from its highest point along El Prado to its lowest point behind the San Diego Air and Space Museum. In the following section VHPC describes and summarizes the history of each building, structure, and landscape feature within the APE. They are presented in geographical order, beginning at the northwest and working toward the southeast.

*B. Individual Buildings, Structures, Landscapes, and Objects***Cabrillo Bridge (1912-14)**

Cabrillo Bridge is, along with the California Quadrangle, the foremost symbol of Balboa Park (**Figure 31**).

The reinforced-concrete bridge hovers 120' above Cabrillo Canyon. It is a seven-arched bridge with solid concrete abutments at either end. The bridge carries two lanes of vehicular traffic and two sidewalks for pedestrians. The quarter-mile long bridge has hollow piers and a solid balustrade and it is illuminated by decorative light standards. The



**Figure 31. Cabrillo Bridge, looking northeast from West Mesa**  
Source: Christopher VerPlanck

south side of the bridge has two sets of pedestrian stairs that access the ground near the abutments on both ends of the bridge. The bridge currently has metal fencing along its center portion. At its west end is a pair of historic guard shacks associated with the bridge.

Designed by Director of Works Frank P. Allen, Jr., Cabrillo Bridge was constructed in 1912-14 to link the Panama-California Exposition with San Diego's Bankers Hill neighborhood, downtown, and other neighborhoods west of the park. Goodhue had originally designed a three-arch bridge based on the Alcántara Bridge in Toledo, Spain. Believing this design to be too costly, Exposition Company directors selected Allen's alternate seven-arch design. Nonetheless, the 40'-wide, 1,000'-long, and 120'-high concrete bridge ended up costing \$225,154.89 when it was completed in April 12, 1914, \$75,000 over the original \$150,000 estimate.<sup>1</sup> At some point after the 1915 exposition closed, the bridge began to carry private motor vehicles.

---

<sup>1</sup> *San Diego Union* (January 1, 1913), 3.

### Administration Building (1911)

The Administration Building is a two-story, wood-frame building with a concrete foundation and a flat roof with a stepped parapet (Figure 32). The façade is articulated by a semi-regular grid of deeply recessed window and door openings containing multi-light wood casements and paneled wood doors. In contrast to the rest of the El Prado complex, the Administration Building no longer



Figure 32. Administration Building  
Source: Christopher VerPlanck

has any exterior ornament. As originally designed, it had a Spanish Colonial Revival-style frontispiece and balcony, but these features were removed prior to the 1960s and not replaced when the building was restored ca. 1990. The Administration Building is linked to the California Quadrangle by a one-story hyphen penetrated by an arched vehicular entrance.

The Administration Building is the oldest known structure in the Balboa Park Historic District and one of the last “temporary” buildings remaining from the 1915 Panama-California Exposition. It was designed by Bertram Goodhue and Carleton M. Winslow and constructed in 1911 as the administrative offices of the exposition, with offices for architects and drafters on the second floor.<sup>2</sup> Until the early 1970s, the Administration Building was the headquarters of San Diego’s Department of Parks and Recreation. Earmarked for demolition in the 1960 Bartholomew Plan, the badly deteriorated structure remained vacant for much of the 1970s, when it was again threatened with demolition. As a contributor to the Balboa Park Historic District, the building was spared. It was restored (minus the elaborate frontispiece) ca. 1990.

---

<sup>2</sup> Many sources claim that Irving Gill – the first architect of the Exposition – designed the Administration Building, or at least started designing it before he resigned his post in 1911. The original architectural plans list Bertram Goodhue and Carleton Winslow as architects, with Irving Gill as Associate Architect.

### California Quadrangle (1914-15)



Figure 33. Entrance to California Quadrangle, looking east  
Source: Christopher VerPlanck

the California Quadrangle is called Plaza de California. One of the principal hardscaped plazas of the complex, it is paved in contemporary interlocking pavers.

Designed by Bertram Goodhue and built as one of the four buildings and structures that were to outlast the 1915 exposition, the California Quadrangle is constructed of reinforced-concrete with cast stone and tile detailing and a stucco finish. Designed as the primary focal point of the exposition, the California Building section (the northerly half of the complex presently occupied by the Museum of Man) features a Greek-cross plan with a tile-clad dome and a soaring 208' tower at its southeast corner (Figure 34). The design of the building is based on two notable Mexican churches: Santa Prisca in Taxco (1758)

The California Quadrangle is a large complex consisting of the San Diego Museum of Man, the former Fine Arts Building, and the two linking wings that connect them. The linking wings both have arched portals that provide pedestrian and vehicular passage through the complex from Cabrillo Bridge to El Prado (Figure

33). The area enclosed within



Figure 34. California Building  
Source: Christopher VerPlanck



and San Martín in San Luis Potosí (1764). The tower's belfry and the frontispiece are both clad in cast stone molded in Churrigueresque ornament. The frontispiece depicts a host of important figures in the history of California exploration and settlement, including Father Junípero Serra, Juan Rodríguez Cabrillo, Sebastián Vizcaíno, Gaspar de Portolá, Kings Charles V and Philip III of Spain, and others.

The southern half of the California Quadrangle was originally called the Fine Arts Museum at the 1915 Panama-California Exposition. It was built by the Brown & De Cew Construction Company and it cost the City of San Diego \$104,243.95 to build. In contrast to the California Building on the north side of the plaza, the former Fine Arts Museum building was designed in a simple, undecorated manner with its slab-like molded buttresses based on the church of El Carmen in Celaya, México and Mission San Gabriel in Los Angeles County.<sup>3</sup>

### Archery Range

The Archery Range is located on the eastern slope of Cabrillo Canyon, with targets to the north and south of Cabrillo Bridge. This area is principally accessed from Alcazar Parking Lot, although there is also a concrete stair that leads down from the eastern abutment of Cabrillo Bridge. Another entrance is located at the terminus of the Palm Canyon Trail. The northeast corner of the Archery Range area abuts the southwest corner of the California Quadrangle (**Figure 35**). The Archery Range consists of 40 targets placed throughout the canyon and a level section south of the Cabrillo Bridge abutment. An unnamed arroyo that bisects the archery range is planted with hundreds of palms. This area also contains an unidentified brick culvert (**Figure 36**). The culvert's origins are unknown. Remnants of a stone path, retaining walls, and water pipes are also located throughout this area.

---

<sup>3</sup> Richard Amero, "The Making of the Pacific-California Exposition: 1909-1915," *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990), 25.



Figure 35. Archery Range, looking northeast toward California Quadrangle  
Source: Christopher VerPlanck



Figure 36. Unidentified masonry structure in Archery Range area  
Source: Christopher VerPlanck

The Archery Range is used by the San Diego Archers. The organization formed in 1938 but it is not known when the range was established in this area of Balboa Park.

### **Alcazar Gardens (1914-15; 1935)**

Alcazar Gardens is located between the California Quadrangle and the House of Charm, along the south side of West El Prado (**Figure 37**). Masonry walls demarcate the garden along its western and southern boundaries. Raised masonry pillars capped by concrete pinnacles mark the entrance to the garden on the west. Wood-frame, stucco-clad triumphal arches capped by broken pediments mark the entrances along the south. There is a reconstructed pergola at the western end of the garden. Wood-frame, stucco-clad arcades line the northern end of the gardens. The gardens themselves are laid out in a formal three-aisle plan with paved walkways, two tiled fountains at the crossings of the aisles, tiled benches, and level planting beds demarcated by trimmed parterres.



Designed by Director of Works, Frank P. Allen, for the 1915 exposition, the Moorish-inspired gardens were originally known as “Los Jardines de Montezuma (Montezuma’s Gardens).” The gardens were rehabilitated by Richard S. Requa for the 1935 California Pacific International Exposition. He added the fountains and several tiled benches and renamed them Alcazar Gardens. In 1962, the gardens were restored by the Rotary Club of San Diego. The pergola, which had been removed at some point, was restored (along with the rest of the gardens) in the mid-1990s.



Figure 37. Alcazar Gardens, looking north  
Source: Christopher VerPlanck

#### Alcazar Parking Lot (ca. 1960)



Figure 38. Alcazar Parking Lot, looking north  
Source: Christopher VerPlanck

Alcazar Parking Lot is located immediately south of Alcazar Gardens. The paved surface lot holds 136 automobiles; it is only accessible from the east via a drive connecting it to Plaza de Panama Drive. Alcazar Parking Lot is landscaped with perimeter plantings that merge with Palm Canyon to the south and east and the Archery Range to the west. The parking lot has two

large Moreton bay fig trees near its northeast corner (**Figure 38**), a footpath that wraps around its southern side, and an early 1960s-era toilet room structure on the west side.

It is not known when Alcazar Parking Lot was constructed. Before it was built ca. 1960, the area was occupied by gardens with footpaths and a pergola that connected with the Palm Canyon Bridge. These gardens had been built in 1915 and they appear as late as 1953 on aerial photographs. The existing parking lot first appears on 1964 aerial photographs, suggesting that it may have built in response to recommendations contained within the 1960 Bartholomew Plan.

### El Prado Arcades (1914-15; 2005)

As envisioned by Bertram Goodhue, covered arcades originally extended the length of El Prado from Plaza de California to Calle Cristobal (now Village Place). Plaza de Panama was also surrounded on all four sides by arcades that were part of the adjoining buildings. In addition to



**Figure 39. West Arcade**  
Source: Christopher VerPlanck

conveying the impression of a Spanish or Mexican city, the arcades provided shelter from the sun and rain. Some were freestanding (such as the one adjoining Alcazar Gardens), but most were attached to the buildings that bordered El Prado. The arcades are of different character depending on their location and date of construction. Nearly all have been rebuilt in recent years, either as freestanding structures or as part of adjoining buildings. All

feature paved walkways, arcaded elevations facing El Prado and the plazas, and various ceiling types illuminated by hanging light fixtures (**Figure 39**).

The arcades fell into disrepair and most were demolished by the 1960s along with their adjoining buildings. The arcades along West El Prado and a portion of East El Prado were rebuilt in 1992 and 2005, respectively, according to the designs of Wheeler, Wimer, & Blackman. Where 1915 buildings have been rebuilt, they have included arcades so that arcades presently

exist in nearly every place that they did in 1915, with the notable exception of the north side of Plaza de Panama, where the San Diego Museum of Art and the Timken Art Museum stand.

### House of Charm (1914-15; 1995)

The House of Charm is located at the southwest corner of El Prado and Plaza de Panama. Built in 1914-15 as the Indian Arts Building, the original building was a wood-frame structure built without foundations (**Figure 40**). In contrast to the Churrigueresque styling of most of the other 1915 exposition buildings, the House of Charm was designed in an austere style reminiscent of the early sixteenth-century fortress churches of northern México. The existing building was reconstructed in 1995-96. It is now a two-story, steel-frame office building and museum with a basement, stucco walls, and fiberglass-reinforced plastic ornamental trim.



Figure 40. House of Charm (east entrance)  
Source: Christopher VerPlanck

The original Indian Arts Building/House of Charm was designed by Carleton Winslow and built in 1914-15 for the Panama-California Exposition. During the second season of the exposition, the building became the Russia and Brazil Building. The building was remodeled and re-designated as the House of Charm for the 1935 Exposition. In 1955, the west tower was removed and in 1960 plans were made to demolish the deteriorating structure, but this did not happen until 1995-96 when it was rebuilt from the ground up. The rebuilt House of Charm was designed by Carrier Johnson Architects. In addition to rebuilding the long-missing tower, the building reuses historic windows, doors, and trim from the original building. The building now houses the Mingei Museum and the Museum of the Living Artist.



**San Diego Museum of Art (1926, 1966, 1970)**

**Figure 41. Frontispiece of San Diego Museum of Art**  
Source: Christopher VerPlanck

The San Diego Museum of Art wraps around the north and west sides of Plaza de Panama. It consists of the original 1926 museum designed by William Templeton Johnson, as well as two additions by Mosher & Drew – one built in 1966 and the other in 1970. Anchoring the north end of Plaza de Panama, the 1926 building occupies one of the most prominent sites within the El Prado/Plaza de Panama complex. Built as a permanent building of reinforced-concrete and hollow clay tile, the façade is designed in the Spanish Colonial Revival style.

Concealing windowless gallery space within, the primary façade does not feature many openings, although it does have ornate cast stone ornament around the windows at the first floor level, as well as the elaborate frontispiece (**Figure 41**). The frontispiece depicts famous Spanish painters, including busts and statues of Ribera, El Greco, Murillo, Zurbaran, and Velazquez; reliefs of Spanish crests and galleons; and various other historically themed decorative details. The hipped roof is clad in red clay tiles. The 1966 west wing addition is made of tinted reinforced-concrete. Although it presents a blank façade to El Prado (now concealed behind an arcade), the east façade facing Plaza de Panama features an open-air entry hall containing a forest of columns and Moorish-inspired arches reminiscent of the Court of the Lions at The Alhambra in Spain (**Figure 42**). The 1970 addition on the north and east sides is windowless and non-descript.



Figure 42. Plaza de Panama façade of 1966 West Wing  
Source: Christopher VerPlanck

Originally known as the Fine Arts Gallery, the Museum of Art was built on the site of the Sacramento Valley Building from the 1915 exposition. The 1966 west wing and adjoining Sculpture Garden took the place of the old Science and Education/Medical Arts Building, which was demolished in 1964. The modernist addition was very controversial and its

construction (as well as that of the nearby Timken Museum) indirectly led to the designation of the El Prado/Plaza de Panama complex as San Diego’s first City Landmark in 1966. In 2005, the City of San Diego built a Spanish Colonial Revival-style arcade along the north side of West El Prado to replicate a portion of the Science and Education/Medical Arts Building removed in 1964.

**Timken Museum of Art (1965)**

The 1965 Timken Museum of Art (Timken Museum) is located on the east side of Plaza de Panama, opposite the west wing of the San Diego Museum of Art. The two-story, steel-frame, travertine-clad museum building – designed in a



Figure 43. Timken Museum, looking southwest  
Source: Christopher VerPlanck

spare modernist style by San Diego architect Frank L. Hope – is an good example of Southern California modernism, albeit out-of-step with the rest of the Spanish Colonial Revival El Prado group. The building, which houses the art collections of the Timken and Putnam families, features a lush, subtropical landscaping program, including towering palms, birds of paradise, and tree ferns (**Figure 43**).

Originally housed in a private residence, the Timken family sought a home for their collection in Balboa Park. The City originally favored a more traditional design, but afraid the collections might go elsewhere, approved the modernist design. It was built on the former site of the Home Economy Building, demolished in 1964 in keeping with the recommendations of the 1960 Bartholomew Plan. In the 1990s, the Committee of 100 constructed an arcade along the north side of East El Prado, concealing the south wall of the Timken Museum from view.

#### Botanical Building (1914-15)



**Figure 44. Botanical Building, looking northeast**  
Source: Christopher VerPlanck

The Botanical Building is located at the northern end of the secondary north-south axis located between the San Diego Museum of Art and Casa del Prado (**Figure 44**). It sits at the rear of a lush greensward and faces the Lily Pond, a shallow, rectangular, two-part body of water that occupies much of this secondary axis. The

Botanical Building measures 250' long, by 75' wide, by 60' tall. The otherwise utilitarian wood lath exterior features a Moorish-flavored, stucco-finished arcade along its south side. The dome also features an elaborate Spanish Colonial Revival cupola. The interior structure is supported by



a riveted steel frame salvaged from an abandoned rail project. The Botanical Building houses ferns, fan palms, and other plants that do not require abundant direct sunlight. Like the nearby Timken Museum, the Botanical Building is surrounded by palms and other subtropical plantings.

The Botanical Building was designed as a collaborative effort of Carleton Winslow and Frank B. Allen and built 1914-15. It was one of four exhibition buildings that were to survive after the end of the 1915 exposition. The Botanical Building was initially conceived as a gigantic “lath plant palace” by Alfred D. Robinson, president of the San Diego Floral Society. When it opened, it was the largest lath structure in the world. Unlike most of the other exposition buildings, which were remodeled and periodically renamed, the Botanical Building has remained in use for the same purpose and has not had its name changed in nearly a century. It has undergone some alterations, including the demolition of stuccoed arcades on its east and west sides, as well as its north (conservatory) wing in the 1940s or 1950s. The structure was rehabilitated ca. 2000.

#### House of Hospitality (1914-15; 1935; 1993-97)



Figure 45. House of Hospitality, looking east  
Source: Christopher VerPlanck

The House of Hospitality anchors the southeast corner of Plaza de Panama (Figure 45). Designed by Carleton Winslow in a particularly florid version of the Spanish Colonial style, the building was originally constructed 1914-15 as the Foreign Arts Building. One of the more elaborate buildings in the El Prado/Plaza de Panama

complex, the House of Hospitality occupies a prime spot on the east side of the plaza. It once faced a largely identical counterpart (the Home Economy/Food and Beverage Building) on the

north side of El Prado. The building's façades are based on the Hospital de Santa Cruz in Toledo, Spain. Significant features of the building's design include its ornate frontispiece facing the plaza, as well as its large square tower and arcade portal, both located at the building's northwest corner. The arcade continues along the north wall of the building and is continuous with Casa de Balboa next door. The House of Hospitality contains an open-air courtyard at its center, as well as the Casa del Rey Moro Garden to its rear.

Like most of the other El Prado buildings, the original 1915 Foreign Arts Building was constructed without a foundation, out of wood and staff, and was only intended to last a year or two. In 1935, Richard S. Requa repurposed the exhibition hall as the House of Hospitality. As part of this work he carved a rectangular courtyard out of its center to install a fountain and a sculpture by Donal Hord called "An Aztec Woman of Tehuantepec." Requa also demolished the building's south wing to build the Casa del Rey Moro Garden. The House of Hospitality was spared in the 1960 Bartholomew Plan, which would have demolished the rest of the El Prado complex. The severely deteriorated building was dismantled in the mid-1990s and reconstructed in steel, plaster, and fiberglass reinforced-concrete in 1995-97 by San Diego preservation architect Milford Wayne Donaldson.

#### **Casa del Rey Moro Garden (1935; 1997)**

The Casa del Rey Moro Garden is located behind (south) the House of Hospitality. Meaning the "House of the Moorish King," the garden is mostly hardscaped and used as a special event area. The garden itself, which contains a replica of the wishing well in the Guadalajara Museum of Gardens, is based on the design of the Moorish gardens at Ronda, Spain. It was designed by Richard Requa and built for the 1935 California Pacific International Exposition. The garden was restored and rededicated in 1997 in conjunction with the reconstruction of the adjoining House of Hospitality.

**Plaza de Panama (1914-15; 1935)**

**Figure 46. Plaza de Panama, looking south**  
Source: Christopher VerPlanck

The Plaza de Panama is located at the intersection of El Prado and The Esplanade/Pan American Road (**Figure 46**). Originally a hardscaped plaza covered in bitumen and decomposed granite, it is today an asphalt-paved parking lot. Its northern half retains little integrity as it is bounded by three buildings that did not exist in 1915 and no

landscaping survives. The southern half retains a higher level of integrity. Although the House of Hospitality and the House of Charm are both reproductions, they replicate the historic 1915 buildings that once stood in their respective locations. In addition, areas of landscaping, as well as two arcades on the south side, provide some hints of the plaza's original design. The plaza itself is paved in asphalt and features painted parking spaces as well as traffic lanes. At its center is a fountain donated to Balboa Park ca. 1996 by Mrs. Elizabeth North.

Plaza de Panama was the responsibility of Director of Works Frank P. Allen. Designed to resemble a town square of an idealized Spanish or Mexican city, Plaza de Panama was hardscaped with decomposed granite over asphalt. Early photographs show one row of Blackwood acacias lining the perimeter of the plaza. Some of the more prominent exposition buildings surrounded the plaza, including the Science and Education, Sacramento Valley, Home Economy, Foreign Arts, and Indian Arts buildings.

After the Navy returned Balboa Park to the City in 1919, Plaza de Panama was repurposed as a parking lot. By the late 1920s, it had been paved in asphalt and striped for its new use. In 1930,

the Hispanic Society of New York donated a mounted equine sculpture to Balboa Park. Mounted on a stone pedestal designed by William Templeton Johnson, the bronze equestrian figure depicts the Spanish hero El Cid. It is mounted at the south end of the plaza.

In 1935, Richard Requa retained the Plaza de Panama as a central gathering place (renaming it “Plaza del Pacifico”) for the California Pacific International Exposition. He redesigned the plaza, adding two reflecting pools on either side of a temporary 50’-foot high tower called the Arco de Porvenir, meaning “Arch of the Future.” The tower, used to address speakers and host colored light shows, was demolished after the 1935 exposition. Not long after, Plaza de Panama was returned to its use as a parking lot. Over the years there have been multiple proposals to remove the cars from Plaza de Panama and restore it for use as a pedestrian plaza. In 1996, as part of a traffic-calming project, the City installed a quatrefoil fountain with an adjoining planting bed at the center of Plaza de Panama. The Plaza de Panama Fountain was donated by Mrs. Elizabeth North.

#### Casa del Prado (1914-15; 1971)



Figure 47. Casa del Prado, view toward northwest  
Source: Christopher VerPlanck

Casa del Prado is located on the north side of East El Prado, wrapping around to the north along the west side of Village Place. It is a large, two-story, multi-purpose building, and L-shaped in plan (Figure 47). Casa del Prado consists of two sections: Casa del Prado proper and a secondary component – designed in the form of a

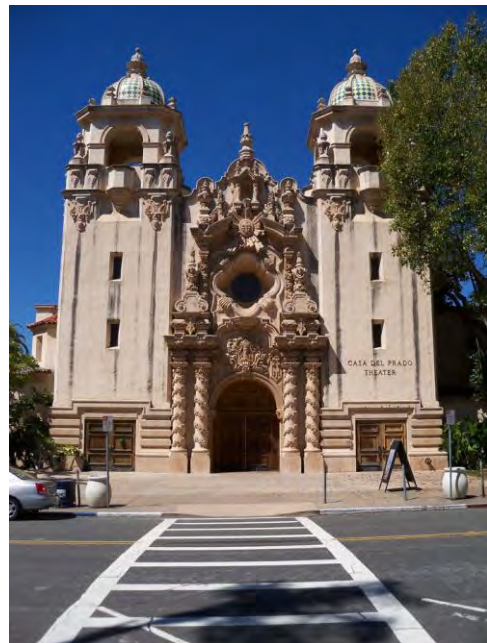
Mexican church – known as the Casa del Prado Theater (Figure 48). The façade of the principal



part of the building along El Prado features molded ornament depicting seeds, fruits, and vegetables, and series of balconies atop the arcade that run the length of its façade. The façade of the theater has an elaborate frontispiece designed in the Plateresque style, with bas-relief figures of Junípero Serra.

Originally designed by Carleton Winslow in the Spanish Colonial Revival style, and built in 1914-15 as the Varied Industries Building, the exhibition hall was the largest of the temporary buildings built for the 1915 exposition, with two sections facing El Prado and a third section facing Calle Cristobál (now Village Way), which housed the Food Products section. In 1916, it became the Foreign and Domestic Industries Building, and for a time it housed exhibits from The Netherlands that had been on display at the Panama Pacific International Exposition in San Francisco but that could not return home for the duration of the First World War.<sup>4</sup>

During the First World War, most of the building was converted into barracks for Navy personnel training in Balboa Park. For a 12-year period, from 1919 until 1930, Casa del Prado housed the San Diego County Fair. The severely deteriorated building was renovated in 1933. In 1935, Richard Requa remodeled the building as the Foods and Beverages Building for the California Pacific International Exposition. For a short time during the early 1950s, the building was the main branch of the San Diego Public Library. By the late 1950s, the building had again become severely deteriorated. The 1960 Bartholomew Plan called for its replacement with a nursery.<sup>5</sup> When the Foods and Beverages Building was demolished in



**Figure 48. Casa del Prado Theater**  
Source: Christopher VerPlanck

<sup>4</sup> Richard Amero, "History of the Casa del Prado Building in Balboa Park," San Diego History Center:

<http://www.sandiegohistory.org/bpbbuildings/casaprad.htm>

<sup>5</sup> Ibid.



1971, its replacement – the Casa del Prado – was designed with a new façade that replicated the 1915 building. The new Casa del Prado, designed by Wheeler & Wimer, was dedicated on November 14, 1971.<sup>6</sup> Today Casa del Prado houses several cultural institutions, including the San Diego Youth Symphony, the San Diego Junior Theater, the San Diego Botanical Gardens Foundation, and others.

### **Casa de Balboa (1914-15; 1981)**

Casa de Balboa is the counterpart to Casa del Prado on the south side of East El Prado. Originally designed by Frank B. Allen, and built 1914-15 as the Commerce and Industries Building, and rebuilt in 1981 as Casa de Balboa, its design bears some Italian Renaissance influence, although its two end pavilions are based on the Marques de la Villar del Aguilla mansion in Queretaro, México (**Figure 49**). The cornice and eave treatment is derived from the Casa Consistorial in Palma de Mallorca, Spain. It has freestanding arcades that connect the pavilions with the recessed central portion of the building. The façade of Casa de Balboa is a faithful reproduction of the 1915 Commerce and Industries Building. In a district known for its fanciful architecture, the Casa de Balboa is one of the most extreme, with its richly detailed arcades, balconies, and its infamous nude female caryatid-style brackets known as “hermes.”



Figure 49. Casa de Balboa, view toward southeast  
Source: Christopher VerPlanck

One of the largest temporary exhibition halls, Casa de Balboa has been known by several names. Initially called the Commerce and Industries Building, it housed American industrial arts exhibits. During the exposition's second season in 1916, it became the Canadian

Building. During the First World War, the Navy housed recruits in the giant building. In 1922, it served as the interim home of the San Diego Natural History Museum, remaining there until its new home was completed on Plaza de Balboa in 1933. That same year, the termite-eaten Commerce and Industries Building was patched up in time for the 1935 California Pacific International Exposition.<sup>7</sup>

In 1935, Richard Requa remodeled the Commerce and Industries Building and renamed it the Palace of Better Housing. The building housed the administration offices of the exposition, as well as several exhibits located behind the building sponsored by the Federal Housing Administration. This exhibit included a steel house by famed architect Richard Neutra. In 1936, the building housed a series of displays related to electricity, resulting in another name change, this time to the Electric Building.<sup>8</sup>

Designated for demolition and replacement by a new Museum of Man in the 1960 Bartholomew Plan, the Electric Building survived after it became the home of the new San Diego Aerospace (now Air and Space) Museum in 1965. In 1971, the Committee of 100 took molds of the building's ornament in preparation for its eventual reconstruction. In 1978, the badly deteriorated building was destroyed by arsonists' fire. The building was reconstructed according to designs by architect Richard Wheeler in 1979 and renamed Casa de Balboa in 1981. Today the building houses the San Diego History Center, the Museum of Photographic Arts, and the Model Railroad Museum.<sup>9</sup>

### **The Esplanade (1914-15)**

Located on a narrow isthmus between Palm Canyon and Gold Gulch, The Esplanade (or La Esplanada as it was originally called) is a landscaped lawn bounded by flower beds, and roadways located between Plaza de Panama and the Spreckels Organ Pavilion (**Figure 50**). The Esplanade, which forms the central portion of the north-south axis of the El Prado/Plaza de

---

<sup>7</sup> Richard Amero, "History of the Casa de Balboa Building in Balboa Park," San Diego History Center: <http://www.sandiegohistory.org/bpbbuildings/casabalb.htm>

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

Panama complex, is bounded to the north by a pair of large wood balustrades that define a pedestrian walkway linking the arcades of the House of Charm and the House of Hospitality. Just north of this feature is the statue of El Cid Campeador (described above under the Plaza de Panama). The Esplanade consists of two paved single-lane roadways (one southbound and one northbound) enclosing a roughly rectangular lawn panel that tapers to a rounded-off point at its south end. The lawn panel is bounded by flower beds oriented parallel to the roadways.

The Esplanade appears on the earliest depictions of the 1915 Panama-California Exposition.



Figure 50. The Esplanade, view toward south  
Source: Christopher VerPlanck

Contemporary photographs and postcards indicate that its design has not changed appreciably since then, although its surroundings have changed. Originally bounded to the east by the San Joaquin Counties Building and to the west by the Kern/Tulare Counties Building (the buildings were both demolished prior to the 1935 exposition), The Esplanade is now bordered

to the west by Palm Canyon and to the east by the Japanese Friendship Garden and Gold Gulch. The Esplanade was originally lined by what appeared to be fluted light standards (no longer extant). The wood balustrades at its northern end appear in early images, suggesting that they are historic structures.

### **Palm Canyon (1914-15; 1935-36)**

Palm Canyon is a steep natural declivity located between the Alcazar Parking Lot and The Esplanade (**Figure 51**). The canyon is primarily accessed via a 1976 wood stair that leads down

into the canyon from a wood bridge linking Alcazar Parking Lot to a paved path that follows the eastern rim of Palm Canyon. It is also accessed by a stone stair leading down into the canyon from the southern edge of Alcazar Parking Lot. An informal foot trail connects Palm Canyon to the Old Cactus Garden behind the Balboa Park Club. The trail at the bottom of the canyon also connects to the Archery Range, where gated access is provided to Archery Club members. Palm Canyon, which is a little over two acres in extent, contains around 450 individual palms representing 58 different species, as well as several large Moreton bay figs and other plantings that thrive in a damp, subtropical environment.

What is now Palm Canyon was originally the location of several deep wells, as well as San Diego's animal pound, hence its early name of "Pound Canyon." The earliest plantings in Palm Canyon were Mexican fan palms planted in 1912, likely by Kate Sessions. Palm Canyon was fully planted in time for the 1915 Panama-California Exposition. Richard Requa made a few changes in 1935, including building a footbridge over the canyon. This bridge was removed many years later. The existing bridge and stair were both built in 1976. Stone abutments and steps from the original remain.



Figure 51. Palm Canyon  
Source: Christopher VerPlanck

#### **Palm Canyon Toilet Room (ca. 1990)**

There is a one-story, reinforced-concrete toilet room structure located near the top of Palm Canyon, to the west of Spreckels Organ Pavilion. It appears to have been constructed in the early 1990s to replace an earlier but also non-historic toilet room.



**Community Christmas Tree (1981)**

The San Diego Community Christmas Tree is located near the intersection of Alcazar Parking Lot Drive and Pan American Road East. It is a cedar (*Cedrus deodara*) planted in 1981. Each holiday season it is decorated and lit.

**Japanese Friendship Garden and Tea Pavilion (1981)**

The Japanese Friendship Garden occupies approximately 11.5 acres on the western edge of Gold Gulch, wrapping around the east side of the Spreckels Organ Pavilion. The picturesque landscape feature, which is currently being expanded into Spanish Canyon to the south, contains several buildings, including the Tea Pavilion, Exhibit House, and Garden Office/Activity Center. All are located within a traditional Japanese garden setting consisting of multiple landscape, hardscape, and water features linked together by meandering footpaths.

Established by the Japanese Friendship Garden Society of San Diego in the early 1980s, the Japanese Friendship Garden was intended to serve as an educational and aesthetic enhancement to Balboa Park, replacing a small Japanese garden built in 1914 behind the Botanical Building. This earlier garden, which also originally included a tea pavilion, was removed in 1955.

**Spreckels Organ Pavilion (1914-15)**

Spreckels Organ Pavilion is located at the southern end of The Esplanade, where the roadway swings west to become Pan American Road East (**Figure 52**). It is a two-story, reinforced-concrete building with a semi-circular peristyle partially enclosing a 2,000-seat plaza originally called Plaza de los Estados (**Figure 53**). In contrast to the 1915 exposition buildings designed by Goodhue and his associates, Spreckels Organ Pavilion is designed in a Greco-Roman style. The central pavilion houses a colossal pipe organ enclosed within the arched opening. A bronze plaque on the west side of the central arch of the Organ Pavilion reads:

To the people of San Diego this pavilion and organ are presented and to them  
and the people of the world this pavilion and organ are dedicated by John D.



Spreckels and Adolph B. Spreckels, January First A.D. Nineteen Hundred and Fifteen. Harrison Albright Architect.<sup>10</sup>

The Corinthian Order peristyle continues across the face of the pavilion and the pierced tracery of the arch springs from large Corinthian pilasters. The entablature of the peristyle is embellished with clam shells, rosettes, urns, closely spaced light bulbs, and other ornamental detailing.

Spreckels Organ Pavilion was the third of the four “permanent” exposition buildings completed as part of the 1915 Panama-California Exposition. Originally Goodhue had wanted to build a music pavilion on the north side of the Plaza de Panama, where the Sacramento Valley Building ended up being built. When Brazil pulled out of the Exposition in 1912, San Diego business tycoon John D. Spreckels offered to spend \$100,000 to build an ornate music pavilion, outfitted with an electric pneumatic Austin organ. Designed by Harrison Albright, Spreckels’ favorite architect, and built out of reinforced-concrete, Spreckels Organ Pavilion formed the southern edge of the Plaza de los Estados/La Esplanada group, an area otherwise dedicated to county pavilions shoehorned into the narrow isthmus separating Palm Canyon and Gold Gulch. During the 1915 California-Pacific Exposition, the Organ Pavilion complex was used as a venue for speakers and choral ensembles.



Figure 52. Spreckels Organ Pavilion  
Source: Christopher VerPlanck

<sup>10</sup> Carolyn Pitts, *National Register of Historic Places Inventory – Nomination Form: “Balboa Park National Historic Landmark Nomination,”* (Washington, D.C.: 1977), 7-5.

Spreckels Organ Pavilion has been operated as a civic amenity ever since the end of the 1915 exposition, with organists playing for music fans for nearly a century. The original organ console



**Figure 53. Spreckels Organ Pavilion Peristyle**  
Source: Christopher VerPlanck

was replaced for the 1935 California Pacific International Exposition. Other changes in 1935 included expansion of the plaza (renamed Plaza del Organo). During the Second World War, Spreckels Organ Pavilion was used to screen films for the servicemen stationed in Balboa Park. By the early 1970s, the facility had fallen on hard times, with some advocating for its

replacement with a parking lot. With assistance and fundraising by the Committee of 100, Spreckels Organ Pavilion was restored between 1979 and 1981 by architects Szabo & Matteson. Some of the original cast-concrete ornament was replaced in fiber-reinforced plastic.<sup>11</sup> In 1995, the facility received an ADA upgrade, allowing unimpeded access to the stage for wheelchair users. In 1998, San Diego architect Milford Wayne Donaldson was hired to restore the pavilion's original exterior lighting.<sup>12</sup>

### **Spreckels Organ Pavilion Plaza (1914-15; 1935; 1995)**

The Spreckels Organ Pavilion is part of a larger precinct that also includes a landscaped plaza that serves as a forecourt to the pavilion, as well as a seating area for concert audiences. The oval plaza is designed as a shallow amphitheater paved in interlocking "Type C" masonry units (**Figure 54**). It is bounded to the north by a semi-circular masonry retaining wall lined with

<sup>11</sup> Richard Amero, "The Spreckels Organ Pavilion in Balboa Park," *San Diego History Center*: <http://www.sandiegohistory.org/bpbbuildings/organ.htm>

<sup>12</sup> Drawings on file at the City of San Diego Development Services Department.

foundation plantings and street trees. The highlight of the ensemble is the so-called “Clamshell Fountain,” which is located directly on axis with The Esplanade and Plaza de Panama. There is also an ADA ramp located on the east side of the plaza that allows wheelchair users to access the plaza.

Depicted on maps of the 1915 Exposition as “Plaza de los Estados,” Spreckels Organ Pavilion Plaza was originally constructed in 1914-15 as the seating area for audiences attending concerts and other events at Spreckels Organ Pavilion. In 1935, Richard Requa enlarged the plaza and added a fountain, renaming it “Plaza del Organo.” The



Figure 54. Spreckels Organ Pavilion Plaza  
Source: Christopher VerPlanck

design of the fountain, known popularly as the “Clamshell Fountain,” was based on a fountain in Chapultepec Park in México City. The existing plaza was significantly enlarged in 1988. As part of the work, the asphalt surface was replaced with interlocking pavers. The existing retaining wall and ADA ramp that bound the plaza to the south appear to date to the late 1980s as well.<sup>13</sup>

#### Organ Pavilion Parking Lot (ca. 1940)

Immediately to the south of Spreckels Organ Pavilion is a large surface parking lot commonly known as the Organ Pavilion Parking Lot. Containing approximately 350 spaces, the parking lot is irregularly shaped, conforming to its canyon-side location (**Figure 55**). The lot is bounded by Spreckels Organ Pavilion to the north, Spanish Canyon to the east, Presidents Way to the south,

<sup>13</sup> Richard Amero, “The Spreckels Organ Pavilion in Balboa Park,” *San Diego History Center*: <http://www.sandiegohistory.org/bpbbuildings/organ.htm>



and Pan American Road East to the west. A narrow belt of eucalyptus and Torrey pines screens views of the parking lot from Spreckels Organ Pavilion (**Figure 56**). To the west of the lot is a narrow planting strip and street trees along Pan American Road East. To the south is a more formally landscaped area consisting of irregularly shaped lawn panels with street trees and planting beds. To the east, the land steps down into Spanish Canyon. Spanish Canyon, which is accessed by a paved service road that loops up the west wall of the canyon, contains several

maintenance buildings, staging areas, and other utilitarian, back-of-house functions.

On early maps and aerial photographs of the 1915 Panama-California Exposition, the area behind the Spreckels Organ Pavilion appears undeveloped apart from some saplings. With the focus of the 1935 exposition shifted toward the south, Richard Requa decided to landscape the area with a formal flower garden he called “California Gardens.” Sometime between 1936 and 1940, California Gardens and a portion of Spanish Canyon were graded and filled, creating space for a large surface parking lot, which is identified on early post-World War II maps of Balboa Park. The



**Figure 55. Organ Pavilion Parking Lot**  
Source: Christopher VerPlanck



**Figure 56. Trees between Spreckels Organ Pavilion and the adjoining Parking Lot**  
Source: Christopher VerPlanck

parking lot also appears on a 1953 aerial photograph in its existing configuration. The 1953 aerial indicates that trees had been planted in the area between the Spreckels Organ Pavilion and the lot, presumably to block views of the parking lot from Spreckels Organ Pavilion.

#### House of Pacific Relations/International Cottages (1915; 1935; 1990s)

The House of Pacific Relations/International Cottages is a sprawling complex of 18 cottages and two larger exhibit halls designed to recall the vernacular domestic architecture of México. The complex consists of two clusters, the older of which is bounded by Pan American Road West to the west, Pan American Plaza to the east, and Presidents Way to the south. This older area contains 15 one-story, wood-frame cottages built for the 1935 California Pacific International Exposition (**Figure 57**). Nations presently represented include Ukraine, United States, Sweden, Denmark, Norway, China, Scotland, Czech and Slovak Republics, England, France, The Philippines, Israel, Germany, Ireland, and Poland. The cottages are arrayed around a tear-drop shaped lawn, with a seating area and flagpole located at the northern end, where Pan American Road West and Pan American Plaza meet.



Figure 57. International Cottages (west group)  
Source: Christopher VerPlanck

The newer section is located to the east; its boundaries include Pan American Plaza to the west, Pan American Road West to the north, Pan American Road East to the east, and Presidents Way to the south. This area contains a pair of two-story, wood-frame, Spanish Colonial Revival-style pavilions – the Hall of Nations/House of Italy (1914-15) (**Figure 58**)



and the United Nations Building (1935) (**Figure 59**). This site also contains four newer International Houses dating to the 1990s and 2000s, including Iran (1992), Hungary (1995), Spain (1999), and Puerto Rico (2006). Although somewhat larger than the earlier 1935 cottages, all four share the same Spanish/Mexican vernacular aesthetic.



**Figure 58. Hall of Nations**  
Source: Christopher VerPlanck



**Figure 59. United Nations Building**  
Source: Christopher VerPlanck

The area where the House of Pacific Relations/International Cottages is located was originally developed during the 1915 Panama-California Exposition as an area of individual state pavilions. Arrayed around a landscaped garden, the area originally featured state pavilions for New Mexico, Washington, Montana, Utah, and Kansas. In anticipation of the 1935 California Pacific International Exposition, Richard Requa removed its dome and repurposed the former Kansas Pavilion (designed by Carleton Winslow) as the Press Building. Requa then designed and built the Christian Science Monitor Building (now the United Nations Building). The Washington, Utah, and Montana buildings were removed sometime before 1935.

Richard Requa had originally planned to develop a series of “villages” representing the host countries participating in the exposition. This area was to be called “Villages of the World” and it would have included Chinese, Russian, German, Italian, French, and Mexican villages. There was to have been no Spanish Village because Requa felt that El Prado was representative of Spain.<sup>14</sup> In October 1934, Frank Drugan took over as “Director of Foreign Participation,” and he decided

---

<sup>14</sup> Richard W. Amero, “San Diego Invites the World to Balboa Park a Second Tim,” *The Journal of San Diego History*, Volume XXXI, Number 4 (Fall 1985), 262.

to follow a different approach. As a cost and time-saving measure, Drugan changed the name of the foreign section to the “House of Pacific Relations (Pacific meaning “peaceful,” not a reference to the ocean) and relocated it to the area west of Calle Prensa (now Pan American Road East) and laid out a complex of 15 cottages designed in a mixture of Spanish and Mexican influences. Known as the “International Cottages,” the picturesque structures were to hold the consular officials of the 21 participating foreign nations.<sup>15</sup> A separate “Spanish Village” ended up being built northeast of El Prado.

At some point after the close of the 1935 exposition, the former press zone east of Pan American Plaza was incorporated into the House of Pacific Relations group, and during the 1990s and 2000s, four new cottages were built for Iran, Spain, Hungary, and Puerto Rico.

### The Palisades Group (1914-15; 1935)

The Palisades is a cluster of exhibition buildings constructed in 1935 for the California Pacific International Exposition. This large precinct is treated together in one section because of its common historic context as well as its greater distance from the project site.



Figure 60. Pan American Plaza  
Source: Christopher VerPlanck

Occupying the southern tip of the Central Mesa, The Palisades group consists of six exhibition halls and an outdoor theater built in 1935, as well as two major landscape features. The buildings are loosely arrayed around Pan American Plaza, a historically landscaped mall (now an asphalt-paved parking lot) that slopes gently downhill from northeast to southwest (Figure 60).

<sup>15</sup> Ibid.

Beginning at the northwest corner of the group is the Balboa Park Club. Originally designed by the Rapp Brothers as the New Mexico Pavilion for the 1915 exposition, it was converted into the Hall of Education in 1935, acquiring a major addition in the process (**Figure 61**). The building was remodeled in 1986 and upgraded again in 1992. It is presently used as event space.

Heading in counterclockwise direction from the Balboa Park Club are the Palisades Building/Recital Hall/Marie Hitchcock Puppet Theater (1935 – originally the Hollywood Motion Picture Hall of Fame) (**Figure 62**), the San Diego Automotive Museum (1935 – originally the California State Building) (**Figure 63**), the San Diego Air and Space Museum (1935 – originally the Ford Building) (**Figure 64**), Starlight Bowl (1935 – originally the Ford Bowl) (**Figure 65**), the San Diego Municipal Gymnasium (1935 – originally the Palace of Electricity and Varied Industry) (**Figure 66**), and the San Diego Hall of Champions (1935 – originally the Federal Building) (**Figure 67**). There is also a small, one-story toilet room structure located to the south of the San Diego Automotive Museum, built in 1935.



Figure 61. Balboa Park Club  
Source: Christopher VerPlanck



Figure 62. Palisades Building  
Source: Christopher VerPlanck





**Figure 63. San Diego Automotive Museum**  
 Source: Christopher VerPlanck

With the exception of the Balboa Park Club, the San Diego Air and Space Museum, and the Starlight Bowl (which were designed by the Rapp Brothers, Walter Teague, and Vern D. Knudson, respectively) The Palisades buildings were all designed by Richard Requa. Teague and Knudsen’s buildings are designed in the Streamline Moderne style, whereas Requa’s contributions are all in the Mayan Deco style, with the exception of the Palisades Building, which is designed in the Pueblo Revival style to match the Balboa Park Club next door. In terms of their materials, The Palisades buildings run the gamut. Most are wood-frame, with the exception of the Air and Space Museum (steel-frame) and Starlight Bowl and the Federal Building (reinforced-concrete).



**Figure 64. San Diego Air and Space Museum**  
 Source: Christopher VerPlanck



**Figure 65. Starlight Bowl**  
 Source: Christopher VerPlanck



Figure 66. San Diego Municipal Gymnasium  
Source: Christopher VerPlanck



Figure 67. San Diego Hall of Champions  
Source: Christopher VerPlanck

The Palisades buildings were all built very quickly and inexpensively in 1934 with simple molded or applied detailing rendered in either the Streamline Moderne or Mayan Deco styles. The stage-set-like exteriors conceal what are essentially utilitarian interiors whose main purpose is to accommodate exhibit space unencumbered by vertical supports. In contrast to the 1915 exhibition halls, The Palisades buildings were built to be permanent.

1935 exposition planner Richard Requa depended on being able to reuse the recently rehabilitated El Prado/Plaza de Panama complex. In order to accommodate industrial exhibitors, as well as the Federal government and the State of California, exposition planners requisitioned the southern end of the Central Mesa to build a half-dozen modern exhibit halls modeled on the very successful Century of Progress International Exposition in Chicago of 1933-34, albeit with a California twist. Designed as “long, horizontal packing crates,” these new halls were inexpensively “ornamented with frescoes, colored lights, hanging gardens and flowering vines.”<sup>16</sup>

As originally designed, the exhibition halls of The Palisades complex surrounded a centrally landscaped garden/plaza called “Plaza de America.” The southern part of the plaza featured a large lawn containing the “Singing Colored Fountains” by Firestone Tires. North of this was

---

<sup>16</sup> Richard W. Amero, “San Diego Invites the World to Balboa Park a Second Tim,” *The Journal of San Diego History*, Volume XXXI, Number 4 (Fall 1985), 265.



another lawn divided into sections by radial walkways. West of Pan American Plaza West is a lawn panel in front of the Palisades Building that is a remnant of Pan American Plaza. At the southern end of the plaza is the Ford Building, a colossal exhibit hall designed to resemble an automotive gear when viewed from the air. At the other end of the plaza was the Standard Oil Company's "Tower of the Sun," a nod to pre-Columbian architecture of México (no longer extant).

After the 1935 exposition closed, the buildings of The Palisades group were incrementally appropriated by various City departments, recreational facilities, and public and private non-profit museums. Most remain in use today for various public recreation and museum functions.

## VII. Evaluation of Historic Status

### A. *Summary of Historic Status of Resources within Area of Potential Effect*

The APE is located within the Balboa Park Historic District, a National Historic Landmark and National Register-designated historic district. The APE is also located within San Diego Landmark No. 1 – Balboa Park. The period of significance for the 1975 National Register nomination includes the years 1915, 1925, and 1933. These dates mark the completion of the contributing resources, including the entire El Prado/Plaza de Panama complex (1915), the San Diego Museum of Art (1926), and the San Diego Museum of Natural History (1933). The nomination does not include the California Quadrangle, which was separately designated in 1974. Also excluded are the Timken Museum and the West Wing of the San Diego Museum of Art, which are non-contributors. Two years later, in 1977, when much of the Central Mesa was designated a National Historic Landmark District, the buildings and landscapes constructed in 1934-35 for the California Pacific International Exposition, mostly within The Palisades and the Spanish Village area, were designated. The period of significance for this nomination is 1915 and 1935.

Unfortunately, there is no definitive list of contributors and non-contributors for either the National Register or the National Historic Landmark districts, and in many cases the verbal boundary descriptions in the nominations bear little relation to the maps that accompany them. Based on the periods of significance listed in the nominations, it is apparent that all buildings,

---

structures, landscapes, and objects constructed for the 1915 Panama-California Exposition and the 1935 California Pacific International Exposition that retain integrity ought to be considered contributors to the historic district. The San Diego Museum of Art (built 1926) and the San Diego Natural History Museum (built 1933) are also listed as contributors in both nominations. Based on these criteria VHPC has assembled a list of district contributors located within the APE. They are listed in geographical sequence beginning at the northwest corner of the APE and working south toward The Palisades area. The list includes reconstructions that have replaced historic buildings.

1. Cabrillo Bridge (including guard sheds at west end -1912-14)
2. Administration Building (1911)
3. California Quadrangle (1914-15)
4. Alcazar Gardens (1914-15; 1935; 1992)
5. El Prado and El Prado Arcades (1914-15; 1992; 2005)
6. House of Charm (1914-15; 1995)
7. San Diego Museum of Art (1926 section only)
8. Botanical Building and Lily Pond (1914-15)
9. House of Hospitality (1914-15; 1997)
10. Casa del Rey Moro Garden (1935; 1997)
11. Plaza de Panama (1914-15)
12. El Cid Campeador (1930)
13. Casa del Prado (1914-15; 1971)
14. Casa de Balboa (1914-15; 1981)
15. The Esplanade, including wood balustrade (1914-15)
16. Palm Canyon (1914-15; 1935)
17. Spreckels Organ Pavilion (1914-15)
18. Spreckels Organ Pavilion Plaza (1914-15; 1935; 1988)
19. International Cottages (only the 15 original cottages -1935)
20. Hall of Nations (1914-15; 1935)
21. UN Building (1935)

22. San Diego Hall of Champions (1935)
23. Pan American Plaza (1935)
24. Balboa Park Club (1915; 1935)
25. Palisades Building/Recital Hall/Marie Hitchcock Puppet Theater (1935)
26. San Diego Automotive Museum (California Building – 1935)

The following resources appear to be non-contributors to the Balboa Park National Historic Landmark District because they were not original design features of either the 1915 or the 1935 expositions.

1. Archery Range (after 1936)
2. Alcazar Parking Lot (ca. 1960)
3. West Wing of the San Diego Museum of Art (1966)
4. Timken Museum of Art (1965)
5. Plaza de Panama Fountain (1996)
6. Japanese Friendship Garden (ca. 1981- )
7. San Diego Community Christmas Tree (1981)
8. Palm Canyon Toilet Room Structure (ca. 1990)
9. House of Iran (1992)
10. House of Hungary (1995)
11. House of Spain (1999)
12. House of Puerto Rico (2006)

*B. Integrity of Resources within Area of Potential Effect*

The concept of integrity is essential to identifying the important physical characteristics of historical resources and hence, in evaluating adverse changes to them. Integrity is defined as “the authenticity of an historical resource’s physical identity evidenced by the survival of characteristics that existed during the resource’s period of significance.”<sup>17</sup> The process of

---

<sup>17</sup> California Office of Historic Preservation, *Technical Assistant Series No. 7, How to Nominate a Resource to the California Register of Historic Resources* (Sacramento, CA: California Office of State Publishing, September 2001), 11.

determining integrity is similar for both the California Register and the National Register. The same seven variables or aspects that define integrity – location, design, setting, materials, workmanship, feeling and association - are used. According to the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, these seven characteristics are defined as:

- *Location* is the place where the historic property was constructed.
- *Design* is the combination of elements that create the form, plans, space, structure and style of the property.
- *Setting* addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building(s).
- *Materials* refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history.
- *Feeling* is the property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.

In general, most of the contributors to the Balboa Park National Register/National Historic Landmark District retain high integrity.<sup>18</sup> However, not all do. Although it is beyond the scope to comprehensively review the integrity of each contributor to the district, VHPC has identified several individual resources that have compromised integrity:

1. Administration Building (1911) – decorative frontispiece and balcony removed.
2. El Prado and El Prado Arcades (1914-15; 2005) – Portion of West El Prado paved in asphalt; light standards removed and landscape and street trees changed.
3. Plaza de Panama (1914-15) – Plaza de Panama paved in asphalt; light standards removed and landscape and street trees changed, and fountain added 1996.
4. Pan American Plaza (1935) – original lawn and fountains removed and space paved in asphalt.

---

<sup>18</sup> We are treating replacements of 1915 buildings as reconstructions and as long as the reconstruction closely resembles the original we treat the resource as having a high level of integrity.

5. California Gardens (1935) – former gardens located behind Spreckels Organ Pavilion; graded, paved and turned into a parking lot, ca. 1940.

As indicated above, incompatible alterations within the Balboa Park National Historic Landmark primarily fall into one class: historic landscapes that have been converted into parking lots. Otherwise, the El Prado/Plaza de Panama complex, and most of The Palisades complex, have excellent integrity.

The introduction of automobiles into Balboa Park, and the El Prado/Plaza de Panama complex in particular, occurred as early as 1917. By the late 1920s, both El Prado and Plaza de Panama were paved in an incompatible asphaltic material and Plaza de Panama had parking stripes painted on its surface – hardly an appropriate treatment for a plaza based on historic Hispanic and Mediterranean prototypes. Equally important, the introduction of vehicles and their attendant side-effects – including conflicts with pedestrians, emissions, and congestion – detract from Plaza de Panama as a public open space and gathering place for San Diegans. The near continual stream of traffic and the incongruent visual impact of dozens of cars parked in the plaza also interfere with Goodhue’s original vision of a “dream city.”

The usurpation of public gardens and plazas for parking has been an ongoing problem in Balboa Park for decades. Indeed, at least five other former public gardens and plazas within the Area of Potential Effect have succumbed to the auto, including the former California Gardens, which made way for the Organ Pavilion Parking Lot by 1940; Pan-American Plaza, which was resurfaced in asphalt to provide hundreds of parking spaces within The Palisades area; the replacement of the garden south of Alcazar Gardens with the Alcazar Parking Lot ca. 1960; and the construction of the Botanical Building and Casa de Balboa lots on the sites of what had been gardens.

Parking is a fact of life in a heavily auto-dependent culture like ours, but the unquestioning accommodation of motorists at the expense of pedestrians, not to mention historic aesthetic values, has taken its toll on the Balboa Park Historic District. Fortunately though, unlike an incompatible building, a parking lot does not irreparably harm historic spatial relationships or



visual connections between contributing resources. Furthermore, a parking lot is easy to remove. In the next chapter, VHPC explores the potential effects – both physical and visual – of the proposed project, whose chief goal is to remove the automobile and restore the hardscaped plazas of the El Prado/Plaza de Panama complex to pedestrian use.

## VIII. Evaluation of Project-specific Impacts

### *A. Project Description*

#### **Project Overview**

The proposed project would rehabilitate the El Prado/Plaza de Panama complex and adjoining areas for enhanced pedestrian access by removing vehicular circulation and parking from the Plaza de California, West El Prado, Plaza de Panama, The Esplanade, and Pan American Road. To accomplish this, the proposed project would construct a new circulation route and a new underground parking structure to remove automobiles from these public plazas. Lost parking spaces would be provided outside the historic core in the proposed parking structure that would be built behind Spreckels Organ Pavilion. The project includes six major components which are discussed in depth below: (1) Plaza de Panama, (2) El Prado and Plaza de California, (3) Centennial Bridge and Centennial Road, (4) Alcazar Parking Lot and Walkway, (5) The Esplanade and Pan American Road, and (6) Parking Structure, Rooftop Park and Tram. The project description is prepared by VHPC and based on the review of drawings by Civitas, Rick Engineering, and Heritage Architecture.

#### **Plaza de Panama**

The proposed project would remove vehicular circulation and parking from Plaza de Panama (**Figure 68**). The plaza would be rehabilitated for pedestrian use by removing the existing asphalt and resurfacing it in a more compatible material, such as small square masonry pavers. Paved areas adjoining the plaza, including the front steps of the San Diego Museum of Art, the forecourt of the Timken Museum of Art, and the area around the statue of El Cid Campeador would be repaved to match the plaza and to facilitate ADA-accessibility. Occasional managed vehicle access would be allowed in the plaza for special events. A tram stop would be located on the plaza and emergency vehicle access would also be provided.

---

Non-hardscaped portions of the plaza would include lawn panels placed at regular intervals around the perimeter of the plaza as it was in both 1915 and 1935. Some of these panels already exist, including those in front of the House of Hospitality and the House of Charm. New lawn panels would be reinstalled in front of the west wing of the San Diego Museum of Art and the Timken Museum of Art, where the originals were removed ca. 1964. In addition, paired rows of street trees would be planted along the east and west sides of the plaza. Potential species include golden medallions, Mexican redbuds, Savannah hollies, golden raindrop crabapples, or privets.

Wheelchair-accessible ramps would be provided at the entrances of the San Diego Museum of Art and the Timken Museum of Art. A pair of shallow reflecting pools (which were features of the plaza in 1935-36) may be created at the center of the plaza. These pools would flank the existing 1996 fountain that is now at the center of the plaza. In addition, chairs and tables and plantings would be used to create flexible outdoor seating areas.



Figure 68. Aerial view and rendering of proposed project from north; note proposed reflecting pools in the Plaza de Panama to the left.  
Source: Civitas

### El Prado and Plaza de California

The proposed project would return both El Prado and Plaza de California to pedestrian use. Asphalt from West El Prado and the existing non-historic interlocking pavers from Plaza de California would be removed and both plazas would be repaved using the same small square pavers used in Plaza de Panama. Otherwise, Plaza de California would not change.

West El Prado would undergo some additional changes aside from new paving, including the planting of new street trees in the existing lawn panels that run parallel to the arcades. Potential species used include crape myrtle, pink trumpet trees, Drake's Chinese elm, Chinese flame trees, or St. Mary's magnolia. The original documented tree species used in 1915 – Blackwood acacia – would not be used because this species grows very fast and would quickly conceal the façades of the historic buildings. Bougainvillea, which was also used as a decorative accent in 1915, would be restored within the foundation planting strip adjacent to the arcades.

Some new fixtures and street furniture would be reintroduced, including light fixtures replicating those originally installed along El Prado for the 1915 Panama-California Exposition, as well as park benches. In addition, chairs and tables would be used to create flexible outdoor seating areas.

### **Centennial Bridge and Centennial Road**

As discussed above, the primary goal of the proposed project is to divert vehicular traffic away from the heart of the Balboa Park Historic District to facilitate the restoration of pedestrian activity in the historic El Prado/Plaza de Panama complex. A major component of the plan is the construction of Centennial Bridge, a concrete bridge that would divert vehicular traffic from the eastern end of Cabrillo Bridge, around the south and west sides of the California Quadrangle, to the existing Alcazar Parking Lot (**Figure 69**).

The bridge would be constructed of reinforced-concrete finished in a smooth texture. It would not be painted but rather left the natural light gray color of its materials. It would have six concrete piers that would step down into Cabrillo Canyon from both Cabrillo Bridge and Alcazar Parking Lot. The new bridge would be 44' wide and it would arc around the southwest corner of the California Quadrangle. The bridge would carry two traffic lanes and a pedestrian sidewalk. The bridge would slope slightly uphill from west to east because Alcazar Parking Lot is slightly higher than Cabrillo Bridge. Centennial Bridge would have a slender and low profile; it would not imitate the historic Cabrillo Bridge or incorporate any historicist detailing, per The Standards.





Figure 69. Aerial view/rendering of the proposed project from the west; note the proposed bridge at center-left.

Source: Civitas

The construction of Centennial Bridge would result in the removal of a 70'-long section of the south balustrade of Cabrillo Bridge. The landscape design involves siting the bridge supports to minimize disturbance to the existing canyon landscaping. Areas that must be disturbed to grade for, and build, the bridge supports would be re-landscaped using native and naturalized species. It is proposed that the palms that would be disturbed in this area would be harvested and relocated nearby and new eucalyptus trees added to screen the bridge. Vegetation adjoining the disturbed areas would be protected during the course of construction.



**Alcazar Parking Lot and Walkway**

The existing Alcazar Parking Lot would be redesigned as part of the proposed project. A new abutment would be constructed where the Centennial Bridge meets the parking lot. The existing 1960s-era toilet room structure in the western portion of the lot would be demolished to make way for this connection. The lot would be redesigned to provide 32 stalls of ADA-accessible parking. Other uses in this lot would include 18 stalls of valet staging along the south, east, and north sides of the lot; passenger drop-off; and museum loading along the north side of the lot. A new concrete island with a low noise wall would separate the valet/drop-off area from the rest of the parking lot.

Other new structures in the parking lot would include a valet booth on the east side of the lot, a trash enclosure at the south end of the lot, a single toilet room at the southwest corner of the lot, curbing, and a paved walkway/promenade that would allow pedestrians to walk from Cabrillo Bridge directly to Palm Canyon, around the south side of the lot. New *Precise Plan*-approved light fixtures would be installed at regular intervals throughout the parking lot and benches would be installed along the walkway and near the valet/drop-off area.

Alcazar Parking Lot contains at least one Heritage Tree, a Moreton Bay Fig (No. 65), which would be retained and protected during construction. New shade trees would be planted along the median between the parking stalls and in the valet/drop-off area.

Some new grading would occur along the north rim of Palm Canyon to provide minimum ADA cross-slopes in the parking lot and the pedestrian walkway along its southern end. Existing palms and small trees in these areas would be harvested and relocated and the slopes would be replanted to match existing conditions. Sections of the western and southern edges of Alcazar Parking Lot would require the construction of retaining walls. Retaining walls constructed on the west side of the parking lot (facing Cabrillo Canyon) would range from 20' to 28' high. These retaining walls would replace existing retaining walls that are about the same size. The new retaining walls would be made of concrete and finished in light-sand colored stucco. Upon the

completion of construction, these retaining walls would be screened behind replanted Cabrillo Canyon shrub mix and existing and newly planted eucalyptus trees.

A new landscape feature, called Alcazar Wetland, would be built along the southern and western edges of Alcazar Parking Lot. This feature, which serves as a device to filter and clean run off from the parking lot before it enters Palm Canyon, would simply consist of a pair of low, parallel concrete walls that contain a man-made wetland.

New retaining walls would also be built along the south side of Alcazar Parking Lot where grading is required to create ADA-accessible slopes as well as a new pedestrian path around the edge of the parking lot. The retaining walls in these areas would match existing retaining walls in these areas, ranging from 1' to 4' high, and they would be constructed of stacked stone.

Parking for non-disabled motorists would not be permitted in this lot but most motorists would continue along Centennial Road, exiting the lot at the northeast corner. From Alcazar Parking Lot, pedestrian access to El Prado would be as it is now – through Alcazar Garden. Alcazar Garden would not be physically impacted as part of the proposed project.

Pedestrian circulation to the east would be on a newly constructed pedestrian pathway and bridge. The path/bridge would be located to the south of the House of Charm and would intersect with the sidewalk on the east side of the House of Charm. The bridge is needed to preserve the existing loading area for the Mingei Museum. The pedestrian bridge, which would be 7'-2" wide, would be made of reinforced-concrete with chamfered concrete consoles. The consoles would be finished in light-colored, sand-finished white stucco. The balustrade would be made of wrought-iron with 3" x 3" wrought-iron posts and ¾" square individual balusters.

### **Centennial Road**

The proposed project would also reclaim The Esplanade and Pan American Road for pedestrian access. From Alcazar Parking Lot, Centennial Road would follow the alignment of the existing

Alcazar Parking Lot driveway located south of the House of Charm. However, instead of continuing east to The Esplanade, the new Centennial Road would take a sharp turn to the south, along the eastern rim of Palm Canyon. Near the intersection of Pan American Road West and Pan American Road East, Centennial Road would descend beneath Pan American Road East to ensure grade-separation and avoid conflicts between pedestrians and motorists. Centennial Road would then continue below-grade, in a southeasterly direction, between Spreckels Organ Pavilion and the Organ Pavilion Parking Lot. Here it would take another sharp turn to the south to access the Organ Pavilion Parking Structure. Centennial Road would then continue south to Presidents Way.

Centennial Road would displace the existing ca. 1960 Alcazar Parking Lot Drive and the ca. 1950 pedestrian walkway that currently runs along the east rim of Palm Canyon. Centennial Road would also require the relocation or replacement of the 1981 Community Christmas Tree and the demolition of the 1990s-era toilet room near the intersection of Pan American Road West and Pan American Road East. The existing paved pedestrian walkway that runs along the east rim of Palm Canyon would be replaced by a boardwalk that would run inside the eastern rim of Palm Canyon, from the existing 1976-era boardwalk to a new "Palm Canyon Overlook" that would be constructed near the site of the existing toilet room.

The construction of Centennial Road and the new boardwalk would necessitate re-grading portions of the eastern rim of Palm Canyon. The construction of the road would also require the construction of several stacked-stone and concrete and stucco retaining walls. A 2'-6"-high concrete retaining wall would be built along the north rim of Palm Canyon and a 6'-high wall would be built along a section of the east rim of Palm Canyon. Upon completion of the work, disturbed portions of the existing landscaping would be restored and palms harvested before construction would be replanted in adjacent areas. The restoration of understory species would match existing conditions.

Centennial Road would be depressed below-grade to pass beneath Pan American Road East. In these areas two retaining walls (both 12' high) would be built. Both would be concrete and finished in sand-colored stucco. This retaining wall would be capped by a metal guardrail. This guardrail would make use of thin-profile ¼" x 2" wide plates. When seen from the side they would essentially disappear from view.

The construction of Centennial Road would also require the removal of some of the existing vegetation south of Spreckels Organ Pavilion. This landscaping presently consists of several mature eucalyptus trees, Torrey pines, small lawn panels, and two asphalt pedestrian pathways. The trees were evidently planted in the 1950s to conceal the existing Organ Pavilion Parking Lot from view of Spreckels Organ Pavilion. Although Centennial Road would be below-grade in this area, it would be constructed using the cut-and-cover method, resulting in the removal of several of these existing trees and lawn panels. The Torrey pines and the four large eucalyptus trees behind Spreckels Organ Pavilion would be retained. Otherwise, the area behind the pavilion would be replanted with evergreen trees after construction.

Where Centennial Road emerges from underground behind Spreckels Organ Pavilion, an additional concrete retaining wall would be required behind the organ pavilion to facilitate the return of the road to above-grade conditions. This wall would be 14' high and finished in sand-colored stucco.

#### **Parking Structure, Rooftop Park and Tram**

The proposed 790-space, three-level underground Organ Pavilion Parking Structure and rooftop park would be constructed on the site of the existing Organ Pavilion Parking Lot (**Figure 70**). Its underground location would allow for the reclamation of the more than two-acre area on the top of the parking structure for park use. Vehicular access to the new parking structure would be provided at two points along its east side from Centennial Road.

The majority of the Organ Pavilion Parking Structure would be below-grade, except for its east side, which would partially daylight toward Spanish Canyon. Aside from the vehicular entry points, the eastern façade of the parking structure would be concealed behind a landscaped earthen berm. The berm would range in height from approximately 8' high at the north end to about 24' high at the southern end. The berm would be planted with "Australian Canyon" trees and unspecified evergreens. The berm would be cut in two places to access the garage. In these areas small concrete retaining walls would be built; these would range from 3' to 24' high and would be finished in sand-colored stucco.

The landscaped garden proposed for the top of the Organ Pavilion Parking Structure would have as its centerpiece a plaza paved with small square pavers. This area, which would be called "Pavilion Plaza," would contain the stairs and elevator pavilions serving the subterranean parking structure. The rest of the plaza would be left open to facilitate its usage for café seating.

To the north of Pavilion Plaza would be a feature called "California Gardens." Its name is a tribute to the gardens that were planted on this site in 1935 and removed after the Second World War. The gardens would be bisected by a paved walkway connecting Pan American Road East and Presidents Way.

To the north and west of California Gardens would be a one-story, wood-frame restroom structure. This structure would contain both men's and women's toilets, and would be designed in a Mexican/Spanish style featuring textured stucco walls, exposed wood rafter tails, and windows containing cast-concrete grilles with frosted glass. The hipped roof would be clad in Spanish clay tiles.

To the south of Pavilion Plaza would be a large trapezoidal-shaped lawn area bounded by a paved walkway to the east and terraced planters to the west. Palms would be planted next to the planters.



South of the lawn would be two structures: a one-story “Visitors’ Center” and two “Family Restrooms.” The two wood-frame structures would be linked by a pergola. Both would be designed in the Pueblo Style, finished in textured stucco, and detailed with wood French doors, wood-framed windows, and the walkways sheltered beneath wood pergolas.

Located to the east of the two structures and the lawn would be a landscaped knoll planted in “Australian Canyon” plantings. This area would have narrow footpaths and would contain two children’s play areas.

Due to the change in grade between the north and south sides of the Organ Pavilion Parking Structure, the landscaping at the south side of the structure would be terraced, with stairs providing pedestrian access to Presidents Way. A metal guardrail would be installed along the eastern edge of the structure. This guardrail would make use of ¼” x 2”-wide plates.

West of the new Organ Pavilion Parking Structure, Pan American Road East would be repaved using new paving materials. New palms would be planted along its margins and a new fountain would be built near the entrance to the International Cottages.



**Figure 70. Aerial/rendering of proposed project from the south; note the proposed Organ Pavilion Parking Structure and public gardens in the foreground**  
Source: Civitas

### *B. Status of Balboa Park as a Historical Resource*

Balboa Park is a historical resource under the California Environmental Quality Act (CEQA). As San Diego City Landmark No. 1, as a property that is also a National Historical Landmark (the highest level of significance afforded a property under U.S. law), *and* as a property that is listed in the National Register, Balboa Park is automatically eligible for listing in the California Register. Under these definitions, Balboa Park Historic District unquestionably qualifies as a historical resource under Categories 1 and 2 of CEQA Guidelines Section 15064.5(a).

According to the City of San Diego's Significance Determination Thresholds: California Environmental Quality Act (November 2011), historical or cultural resources "include all properties (historic, archaeological, landscapes, traditional, etc.) eligible or potentially eligible for the National Register of Historic Places, as well as those that may be significant pursuant to

state and local laws and registration programs such as the California Register of Historical Resources or the City of San Diego Historical Resources Register.”<sup>19</sup> As a property that is a City Landmark, as well as one that is listed in the National Register, and a National Historic Landmark, Balboa Park Historic District is also a historical resource under San Diego guidelines.<sup>20</sup>

### *C. Determination of Significant Adverse Change under CEQA*

According to CEQA, a “project with an effect that may cause a substantial adverse change in the significance of an historic resource is a project that may have a significant effect on the environment.”<sup>21</sup> Substantial adverse change is defined as: “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historic resource would be materially impaired.”<sup>22</sup> The significance of a historic resource is materially impaired when a project “demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance” and that justify or account for its inclusion in, or eligibility for inclusion in, the California Register.<sup>23</sup> Thus, a project may alter a structure that is considered a historical resource but still not have a significant adverse effect on the environment as defined by CEQA as long as the alterations would not materially impair or undermine those physical characteristics the lead agency determines make the structure a historical resource to begin with.

Although most aspects of the project would actually have a *beneficial* impact on the resource (Balboa Park Historic District) – in particular the removal of private motor vehicles from the Plaza de California, West El Prado, and the Plaza de Panama – the construction of Centennial Bridge from the eastern abutment of Cabrillo Bridge to Alcazar Parking Lot would have limited adverse physical impacts on Cabrillo Bridge. Centennial Bridge would also have some adverse visual impacts on the California Quadrangle/Cabrillo Bridge ensemble. Together, these two structures form the signature “iconic” centerpiece of the Balboa Park Historic District, not only

---

<sup>19</sup> San Diego Development Services – Land Development Review Division, *California Environmental Quality Act: Significance Determination Thresholds* (San Diego: rev. January 2011).

<sup>20</sup> Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.

<sup>21</sup> CEQA Guidelines subsection 15064.5(b)

<sup>22</sup> CEQA Guidelines subsection 15064.5(b) (1)

<sup>23</sup> CEQA Guidelines subsection 15064.5(b) (2).

because of their architectural and engineering significance, but also because of their prominent place on Balboa Park's Central Mesa, where they remain visible to much of the city.<sup>24</sup> Centennial Road would also have some physical impacts on Palm Canyon, although the majority of these impacts would disappear as soon as the replanted landscaping matures. It would also result in extensive changes to the area between the El Prado/Plaza de Panama group and the Palisades complex. Although this area is not, for the most part, that significant to the Balboa Park Historic District, it is located within the boundaries of the historic district and its overall appearance will be greatly changed by the proposed project.

#### *D. Evaluation of the Project Pursuant to the Secretary of the Interior's Standards*

The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings (the Rehabilitation Standards and the Guidelines, respectively) provide guidance for reviewing work to historic properties.<sup>25</sup> Developed by the National Park Service for reviewing certified rehabilitation tax credit projects, the Standards have been adopted by local government bodies across the country for reviewing proposed work to historic properties under local preservation ordinances, including the City of San Diego. The Rehabilitation Standards are a useful analytic tool for understanding and describing the potential impacts of changes to historical resources.

---

<sup>24</sup> The Cabrillo Bridge/California Quadrangle ensemble was the most widely reproduced view of the 1915 Panama-California Exposition, appearing on dozens of different postcard designs, exposition publicity, and other ephemera sold at the fair. This grouping is also where architect Bertram Goodhue believed that he could make a bold architectural statement, using Cabrillo Bridge to lure visitors across Cabrillo Canyon to a "dream city" on a hill. The counterpart to the bridge is of course the California Building, whose tile-clad tower was (and remains) visible from much of downtown San Diego. Other elements of the 1915 exposition can be said to have "iconic" significance, including the Botanical Building and the Spreckels Organ Pavilion, but these structures were never as widely known outside San Diego, mainly because they were not reproduced on postcards and other ephemera to the degree that the Cabrillo Bridge/California Quadrangle group were. They are also not generally visible from outside the Central Mesa area.

<sup>25</sup> U.S. Department of Interior National Park Service Cultural Resources, Preservation Assistance Division, *Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings, 1992*. The *Standards*, revised in 1992, were codified as 36 CFR Part 68.3 in the July 12, 1995 Federal Register (Vol. 60, No. 133). The revision replaces the 1978 and 1983 versions of 36 CFR 68 entitled *The Secretary of the Interior's Standards for Historic Preservation Projects*. The 36 CFR 68.3 *Standards* are applied to all grant-in-aid development projects assisted through the National Historic Preservation Fund. Another set of *Standards*, 36 CFR 67.7, focuses on "certified historic structures" as defined by the IRS Code of 1986. *The Standards* in 36 CFR 67.7 are used primarily when property owners are seeking certification for federal tax benefits. The two sets of *Standards* vary slightly, but the differences are primarily technical and non-substantive in nature. The *Guidelines*, however, are *not* codified in the Federal Register.

Conformance with the Rehabilitation Standards does not determine whether a project would cause a substantial adverse change in the significance of a historical resource under CEQA. Rather, projects that comply with the Standards benefit from a regulatory presumption that they would have a less-than-significant adverse impact on a historical resource.<sup>26</sup> Projects that do not comply with the Rehabilitation Standards may or may not cause a substantial adverse change in the significance of an historical resource and would require further analysis to determine whether the historical resource would be “materially impaired” by the project under *CEQA Guidelines* 15064.5(b).

Rehabilitation is the *only* one of the four treatments (the others are Preservation, Restoration, and Reconstruction) that allows for the construction of an addition or other alteration to accommodate a change in use or program.<sup>27</sup> The first step in analyzing a project’s compliance with the Rehabilitation Standards is to identify the resource’s character-defining features, including characteristics such as design, materials, detailing, and spatial relationships. Once the property’s character-defining features have been identified, it is essential to devise a project approach that protects and maintains these important materials and features – meaning that the work involves the “least degree of intervention” and that important features and materials are safeguarded throughout the duration of construction.<sup>28</sup> It is critical to ensure that new work does not result in the permanent removal, destruction, or radical alteration of any significant character-defining features.

It is important to note that the Rehabilitation Standards do not prevent modifications or limited alteration of historic structures or landscape features. The Rehabilitation Standards do allow for the modification of historic structures and landscapes where necessary, so long as the material integrity of the property is not permanently impaired.

---

<sup>26</sup> CEQA Guidelines subsection 15064.5(b) (3).

<sup>27</sup> *Ibid.*, 63.

<sup>28</sup> *Ibid.*



The following paragraphs evaluate each of the six major components of the project for compliance with each of the ten Rehabilitation Standards. For aspects of the project that may impact landscape features, we apply the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Where the proposed project complies with the Standard in question, we summarize the beneficial or neutral impacts for the project as a whole. Where the proposed project does not comply, we have broken down the analysis into subsections corresponding to each component of the project because in many cases only one of the components of the proposed project may fail to comply with a given Rehabilitation Standard.

**Rehabilitation Standard 1:** A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

*Discussion:*

The proposed project would not change the use of Balboa Park. Various aspects of the proposed project would change how certain parts of Balboa Park are used, particularly the plazas of the El Prado/Plaza de Panama complex, which would be restored to their original pedestrian use – a beneficial change. The Organ Pavilion Parking Lot would also undergo a partial change in use with the reclamation of the roof of the proposed parking structure in the area for parkland – another potentially beneficial change, albeit to a non-contributing feature of the Balboa Park Historic District.

In summary, the proposed project complies with Rehabilitation Standard 1.

**Rehabilitation Standard 2:** The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize the property will be avoided.

*Discussion:*

The proposed project, particularly Centennial Bridge and Centennial Road, would adversely impact important visual and spatial relationships within a relatively small area of the Balboa

Park Historic District. Other aspects of the proposed project would retain, preserve, and enhance important character-defining features of Balboa Park.

### **Plaza de Panama**

The proposed project would have a beneficial impact on Plaza de Panama by removing vehicular parking and circulation, substituting pavers in place of the non-historic asphalt paving, restoring sod and lawn panels that were historically located around the perimeter of the plaza, and reintroducing shade trees along the east and west sides of the plaza. The existing non-historic fountain at the center of Plaza de Panama, donated by Elizabeth North in 1996, would remain. To either side of the fountain two new shallow reflecting pools are proposed. These features would resemble similar features installed for the 1935 California Pacific International Exposition. The non-historic steps to the San Diego Museum of Art would also be rebuilt to facilitate ADA access and to integrate them into the repaved plaza.

This component of the proposed project complies with Rehabilitation Standard 2 by removing non-character-defining features and materials as well as enhancing the historic appearance of this important public plaza while differentiating new work from old.

### **El Prado and Plaza de California**

El Prado and Plaza de California would be treated similarly to Plaza de Panama. New compatible paving types would replace the non-historic pavers in Plaza de California and the non-historic asphalt in El Prado. New street light standards that replicate the originals used in 1915, as well as new street trees, would be introduced along El Prado, partially restoring the area's 1915 appearance. Although the original Blackwood acacia street trees would not be used, a compatible counterpart would be used in the place of the original species.

This component of the proposed project complies with Rehabilitation Standard 2. It would remove non-historic features and materials and it would enhance the historic appearance of this important pedestrian circulation route by restoring missing features and materials.

**Centennial Bridge and Centennial Road**

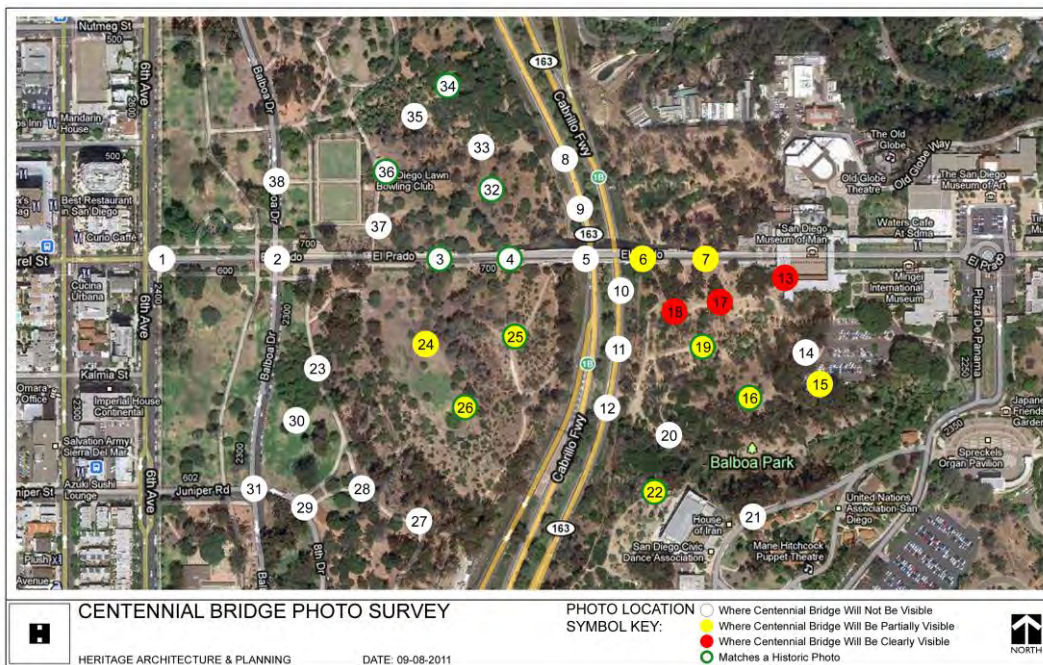
The proposed Centennial Road and Centennial Bridge component of the proposed project would require the demolition of a portion of the south balustrade of Cabrillo Bridge, the construction of a new abutment, and the construction of a curvilinear concrete bypass bridge over the arm of Cabrillo Canyon located southwest of the California Quadrangle. The work would require re-grading a portion of the site to build the bridge supports and the removal of some of the existing trees within the path of the proposed bridge. Centennial Road will also result in changes to the existing circulation pattern in the area between the El Prado/Plaza de Panama group and The Palisades. Though not as important as either of these two areas, the impacted area is part of the Balboa Park Historic District and the proposed project would change its existing conditions by installing new roadways, retaining walls, and guardrails.

Centennial Bridge would connect to the western end of Alcazar Parking Lot, where it would become Centennial Road. Centennial Road would exit Alcazar Parking Lot through the northeastern corner of the parking lot and would curve around the northern and eastern rim of Palm Canyon. It would then be grade-separated beneath Pan American Road, between Spreckels Organ Pavilion and the proposed Organ Pavilion Parking Structure. Centennial Road would turn south to access the proposed parking structure at two points along its east side, before terminating at Presidents Way.

Centennial Bridge would have a limited physical impact on Cabrillo Bridge, resulting in the removal of about 70' of the south balustrade at its eastern end. This intervention would remove historic fabric, but it would impact only a small portion of the balustrade (about 2%).

The visual impacts of Centennial Bridge would be greater than the physical impacts, impacting views of Cabrillo Bridge, the California Quadrangle, and to a lesser degree the Balboa Park Historic District as a whole. The most substantial of these impacts would be the partial obstruction of the "iconic" view of the two structures from portions of the West Mesa. A study

carried out by Heritage Architecture indicates that visual impacts would be limited, but that they would be apparent from the West Mesa, including Nate’s Point Dog Park and from other vantage points within an area bounded by Balboa Drive to the west, Laurel Street/El Prado to the north, and Cabrillo Historic Parkway to the east (**Figure 71**). From some of these areas Centennial Bridge would be visible, partially obscuring the longstanding relationship of Cabrillo Bridge and the California Quadrangle. Centennial Bridge would also be visible from parts of the Central Mesa, especially from within the Archery Range and Alcazar Parking Lot. Centennial Bridge would not be visible from El Prado and it would not be visible from Palm Canyon or Pan American Road. The bridge would be slightly visible from the northwestern corner of The Palisades area, in particular the Old Cactus Garden.



**Figure 71. Locations from which the proposed Centennial Bridge would be visible are shown with red and yellow circles**  
**Source: Google Maps; annotated by Heritage Architecture & Planning**

One of the primary reasons that Bertram Goodhue embraced the Central Mesa site was that he knew that he could achieve a dramatic architectural effect by allowing the California Quadrangle complex to visually “cascade” down the eastern slope of Cabrillo Canyon. Indeed, the composition embodies a dramatic sense of tension. At first glance the building appears to perch



dangerously on the edge of the canyon but continued study reveals the strength and solidity of the largely windowless south and west walls, with their massive buttresses bracing the entire composition into place. Probably because of this architectural drama, the view from the West Mesa, looking northeast and uphill toward the California Quadrangle, became the most important view of the 1915 Panama-California Exposition. This “iconic view” was reproduced on hundreds of postcards, publicity materials, and all sorts of souvenirs (**Figure 72**).



Figure 72. “Iconic” view of Cabrillo Bridge and California Quadrangle, ca. 1916  
Source: Collection of David Marshall, AIA



This iconic view did not last very long; indeed, by 1920 it had largely disappeared due to the rapid growth of the eucalyptus forest planted on the slopes of Cabrillo Canyon between 1909 and 1914. Most of this forest dated back to around 1909 when Samuel Parsons began his work in Balboa Park. Some of these trees were removed under the direction of Frank B. Allen a scant two or three years later to build Cabrillo Bridge. Although Allen's long-term intentions are not known, he replanted fast-growing eucalyptus trees on the eastern slope of Cabrillo Canyon to replace those lost during construction. For several years (between 1915 and 1920) the iconic view remained visible. By around 1920 the eucalyptus had begun to grow up on either side of Cabrillo Bridge, eventually reaching the top of the arched portal to the California Quadrangle complex (**Figure 73**).

A historic photograph taken during the 1920s indicates what the view was like from Cabrillo Bridge and Nate's Point (**Figure 74**). This photograph indicates that the view was not dissimilar from today, although the trees had clearly not reached their full height. Whether this obstruction of the iconic view from the West Mesa and Cabrillo Bridge was the intention of either Bertram Goodhue or Frank B. Allen is unknown, but this condition has apparently characterized the complex for around 90 years.



Figure 73. Undated view east on Cabrillo Bridge, ca. 1925  
Source: Collection of David Marshall, AIA



Figure 74. Undated view from West Mesa, ca. 1925  
Source: Collection of David Marshall, AIA

Even though it is no longer clearly visible from most vantage points, the relationship of Cabrillo Bridge to the California Quadrangle complex remains the most important (and intact) designed relationship in the Balboa Park Historic District. Despite being partially obscured by the eucalyptus forest, Cabrillo Bridge continues to have a direct visual connection to the California Quadrangle complex, resembling a Roman aqueduct approaching a mediaeval fortified city in Southern Spain. Although separate structures, Cabrillo Bridge and the California Quadrangle “read” in many ways as a unitary ensemble, mostly because they are made of the same material and are painted the same color; they are seamlessly joined too, where the bridge meets the portal to the Plaza de California. Centennial Bridge would disrupt this relationship by removing a portion of the southern balustrade of the bridge (which now forms a seamless connection with the California Quadrangle) and further obscuring this connection by building a contemporary concrete viaduct around the west and south side of the California Quadrangle.

In regard to district impacts, Centennial Bridge introduces a sizable new element into the Balboa Park Historic District. No matter how much the area surrounding it is re-forested following completion of the proposed bridge, it would remain visible from several important vantage points, both on the West Mesa and from nearby portions of the Central Mesa. This change to historic character-defining spatial relationships is not entirely offset by the fact that historic views are presently obscured, or would in the future be concealed by mature trees, mainly because, a) the condition still physically exists whether it is visible or not, and b) the construction of the bridge would require the removal of some of the existing trees, exposing the proposed new bridge to view from various vantage points until the trees mature.

Centennial Road would also have physical effects, including re-grading portions of the northern and eastern rims of Palm Canyon and the construction of concrete retaining walls of various heights along portions of the alignment. Physical and visual impacts on the upper rim of Palm Canyon would be partially offset by the restoration of historic understory plantings along the canyon edges, but until those plantings have matured, it would be apparent that a portion of

the canyon had been disturbed. However, once the vegetation recovers within a few years, it would be difficult for a casual visitor to realize that any work had occurred there.

The construction of Centennial Road would also add a new circulation feature to the Balboa Park Historic District. It would displace an existing pedestrian footpath that now runs along the east rim of Palm Canyon and alter or remove several existing vehicular circulation routes. The physical impacts on this portion of the Balboa Park Historic District are somewhat lessened by the fact that much of the area through which Centennial Road would pass is not intact from the period of significance (1915 or 1935). The pedestrian circulation network changed following the demolition of the old “Honeymoon” Bridge over Palm Canyon after 1950, requiring the construction of the paved footpath along the eastern edge of Palm Canyon. The irregularly shaped lawn panel bounded by Palm Canyon to the west and Pan American Road East to the east has also been altered, especially after 1960 when driveways were built across it to access the new Alcazar Parking Lot.

The extension of the boardwalk in Palm Canyon would have both physical and visual impacts on a limited portion of Palm Canyon, a contributing feature of the Balboa Park Historic District. According to the *Secretary of the Interior’s Guidelines for the Treatment of Cultural Landscapes*, alterations and additions to historic landscapes are allowed, provided that the alterations “do not radically change, obscure, or destroy character-defining spatial organization and land patterns or features and materials. If it is determined that a new addition to a cultural landscape is essential for its new use, “it should be planned, designed, and installed to be clearly differentiated from the character-defining features.”<sup>29</sup>

In general, the Palm Canyon boardwalk extension would be a beneficial addition to this landscape by allowing people to access more of the inner canyon. Although the removal of existing plantings to build it would have a temporary physical impact, the boardwalk itself would be compatible with similar features that have been built in Palm Canyon in the past. The existing

---

<sup>29</sup> U.S. Department of the Interior, National Park Service, *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Washington, D.C.: 1996), 53.

boardwalk and stair were built in 1976 and are not historic features of Palm Canyon or Balboa Park, so it does not matter if the extension is designed to match it.

In summary, neither Centennial Bridge nor Centennial Road components of the proposed project would comply with Rehabilitation Standard 2. Centennial Bridge would have a permanent perceptible physical impact on the Balboa Park Historic District, including significant visual and spatial effects on Cabrillo Bridge, the California Quadrangle complex, as well as limited impacts on the historic district as a whole. In addition, Centennial Road fails to comply with Rehabilitation Standard 2. In addition to removing the 1981 Community Christmas Tree, Centennial Road would necessitate extensive regrading to create the new grade-separated road. This would alter existing (if not historic) pedestrian and automobile circulation routes and result in the introduction of several concrete and stacked stone retaining walls (some as high as 24') within the Balboa Park Historic District.

#### **Alcazar Parking Lot and Walkway**

The proposed project would involve limited re-grading around the perimeter of Alcazar Parking Lot. One area that would be physically impacted includes sections of the northern rim of Palm Canyon, which would be re-graded to provide ADA-accessible slopes along the footpath that would be built around the southern and eastern edges of the parking lot. In addition, a small portion of the western edge of the parking lot would be physically impacted by the construction of an abutment in this area. Retaining walls would be built along the edges of the parking lot to prevent slippage. These retaining walls would mostly be built where there are currently retaining walls. Areas that are disturbed would be restored to their original condition by harvesting and relocating existing trees and planting new understory plantings to match the existing conditions. The replanted areas would consist of species already located within Cabrillo and Palm Canyons, making use of relocated plants and trees.

Another physical and visual impact of this component of the proposed project includes the construction of a small, 7'-wide pedestrian bridge and walkway connecting Alcazar Parking Lot



with The Esplanade. This feature would pass behind the House of Charm, introducing a new feature into the historic district. The impact of this proposed feature is reduced by its relatively small size and inconspicuous location. This feature will face the rear, utilitarian elevation of the House of Charm, where there is presently an asphalt-paved driveway and staging area used by the Mingei Museum.

This aspect of the project complies with Rehabilitation Standard 2. Aside for a small portion of the northern rim of Palm Canyon this work would not permanently physically impact historic district contributors or the district as a whole.

### **The Esplanade and Pan American Road**

As part of the proposed project The Esplanade and Pan American Road would be converted from vehicular to pedestrian use, as well as for the use of trams. The existing asphalt-paved roadway would be resurfaced in a compatible paving. The existing sidewalk along Pan American Road would be converted to sod with street lights and trees installed to resemble conditions that existed in both 1915 and 1935. The landscaped median would be widened but otherwise it would be left much as it is, with sod panels at the center and flower beds lining the outer edges. Pan American Road would retain its existing alignment; the only change to this feature would be the replacement of the existing asphalt surface with a new paving system more appropriate to a pedestrian environment.

This aspect of the project complies with Rehabilitation Standard 2. The work would have beneficial impacts, including restoring pedestrian access to The Esplanade and Pan American Road and restoring conditions to something compatible with their historic appearance.

### **Parking Structure, Rooftop Park and Tram**

The proposed project would construct a 790-space, multi-level, subterranean parking structure, with a roof-top park, on the site of the existing Organ Pavilion Parking Lot. The parking structure would be accessed from the east by Presidents Way and from the west by Centennial Road. The

parking structure would be fully below-grade except for a portion of its east side, which would daylight toward Spanish Canyon. This elevation would be concealed behind a landscaped berm, concealing it from view from Park Boulevard and points east. Retaining walls would be built along the eastern side of the parking structure to prevent soil slippage. In certain areas (described above) thin guardrails would be used to protect park visitors from falling down steep slopes.

Physical impacts to the area would include removing a portion of the existing mature vegetation from behind Spreckels Organ Pavilion to build the parking structure and Centennial Road. The existing Torrey pines and the four largest eucalyptus trees would remain in place. These trees were planted ca. 1940, presumably to conceal the Organ Pavilion Parking Lot from view from Spreckels Organ Pavilion. Because Centennial Road would be grade-separated from Pan American Road, the portion behind the Organ Pavilion would be excavated, roofed over, and landscaped with shrubs and evergreen trees. The trees removed to make way for the parking structure and Centennial Road would be replaced with new evergreen trees and shrubs.

The proposed project would add a landscaped garden atop the Organ Pavilion Parking Structure. This feature would be at grade with Pan American Road toward its northern end but would gently step down toward Presidents Way to the south. The public garden would feature lawn panels, flower beds, children's play areas, seating areas, palm trees, and several small structures, including a toilet room, open-air *ramadas*, a visitors' center, and a smaller toilet room facing Presidents Way.

This aspect of the proposed project complies with Rehabilitation Standard 2. First, the Organ Pavilion Parking Lot is not a contributor to the Balboa Park Historic District. What exists presently is incompatible with the historic district. Although the proposed project would remove some of these trees (the Torrey pines and the largest eucalyptus trees located closest to the Organ Pavilion would be retained), the eucalyptus trees identified for removal are not identified

as “Significant Trees” in the *Central Mesa Precise Plan*. The rest were planted after the period of significance.

The Organ Pavilion Parking Lot is identified in the *Central Mesa Precise Plan* as the best location for a parking structure within the Central Mesa. The location does seem ideal because while it is located within the Balboa Park Historic District, it is not visible from the El Prado/Plaza de Panama complex. Another benefit of this site is that because of the existing landforms in the area it would be possible to place the parking structure underground. This aspect of the project would result in visual and physical change to the area, but it would be almost entirely beneficial because it would remove a non-historic intrusion from the district, replacing it with landscaped parkland where the California Gardens were once located.

The only part of the parking structure that would be visible would be its eastern side. This part of the parking structure would daylight toward Spanish Canyon, a largely utilitarian area of maintenance sheds and other back-of-house uses. The berm that would be built east of the parking structure to conceal it from view from Park Boulevard would range in height from around 8’ at the northern end to around 24’ at the southern end. It would be landscaped to resemble the existing western slope of Gold Gulch so that from a distance it would be virtually indistinguishable from existing conditions.

In summary, the proposed project does not fully comply with Rehabilitation Standard 2, because of the visual and physical impacts of Centennial Bridge and Centennial Road.

**Rehabilitation Standard 3:** Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

*Discussion:*

The proposed project would avoid adding any conjectural features or elements from other historic properties to any building, structure, landscape, or object within the Balboa Park Historic District. The proposed project is envisioned as a rehabilitation project and not a literal restoration of conditions existing in either 1915 or 1935. While the project would rehabilitate many of the missing historic elements of the area, including replacing missing light standards, street trees, and some plantings, much of the new work would be designed in a contemporary yet compatible design vocabulary in compliance with the Secretary of the Interior's Standards.

Centennial Bridge, Centennial Road, and Organ Pavilion Parking Structure would be designed in a contemporary idiom that does not imitate the aesthetic of Cabrillo Bridge or any other historic buildings, structures, or roadways in the area. The several new structures built as part of the project (toilet rooms, visitors' center, etc.) would be designed in the compatible Spanish/Mexican and Pueblo styles, in keeping with the *Precise Plan*. The paving materials used for non-historic areas of the Balboa Park Historic District, such as the proposed plaza atop the Organ Pavilion Parking Structure, should not match those used within historic areas such as El Prado and Plaza de Panama.

In summary, the proposed project complies with Rehabilitation Standard 3.

**Rehabilitation Standard 4:** Changes to a property that have acquired historic significance in their own right will be retained and preserved.

*Discussion:*

The proposed project would physically impact several features that were added to Balboa Park after 1936, including the Archery Range (after 1940), Alcazar Parking Lot (ca. 1960), the Community Christmas Tree (1981), the toilet room structure near Palm Canyon (ca. 1990), and the Organ Pavilion Parking Lot (ca. 1940). None of these features are contributors to the Balboa Park Historic District and none are identified in the *Precise Plan* as having any cultural or

aesthetic value. None of these features appear to have gained significance in their own right because all were constructed or installed after the end of the period of significance and none have architectural or historical significance.

In summary, the proposed project complies with Rehabilitation Standard 4.

**Rehabilitation Standard 5:** Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

*Discussion:*

The proposed project would have limited physical impacts on historic structures and landscapes. As mentioned above, the construction of Centennial Bridge would result in the removal of about 70' of the south balustrade of Cabrillo Bridge, near its eastern end. This balustrade is made of hollow clay tile and covered in stucco. It has a molded handrail at the top - its only decorative detail. The balustrade is part of the historic bridge and is therefore "historic fabric." Nevertheless, the balustrade is built of common and easily reproduced materials; it does not embody "distinctive materials, features, finishes, or craftsmanship."

In regard to hardscaped areas, the proposed project would impact the paving materials in the Plaza de California, El Prado, Plaza de California, Esplanade, and Pan American Road areas; and the stairs in front of the San Diego Museum of Art. None of these areas feature historic materials, features, finishes, construction techniques, or examples of craftsmanship that characterize Balboa Park.

In summary, the proposed project complies with Rehabilitation Standard 5.

**Rehabilitation Standard 6:** Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.



*Discussion:*

No deteriorated historic features or materials are proposed to be replaced; the proposed project complies with Rehabilitation Standard 6.

**Rehabilitation Standard 7:** Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

*Discussion*

The proposed project would not use chemical or physical treatments on any historic materials or features; the proposed project complies with Rehabilitation Standard 7.

**Rehabilitation Standard 8:** Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

*Discussion:*

A freestanding archaeological evaluation report is being prepared by Recon Environmental under separate cover. This report, titled: *Results of Historical Resources Survey of the Balboa Park Plaza de Panama Project, San Diego, California*, reports the existence of various historic-era trash deposits and shell scatters of unknown origin throughout the Balboa Park Historic District.

Anticipating that standard monitoring and data recovery procedures would be followed with any grading conducted as part of the proposed project, it is likely that the proposed project would comply with Rehabilitation Standard 8.

**Rehabilitation Standard 9:** New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

*Discussion:*

In order to avoid unnecessary repetition with Standard 2, we have addressed only aspects of the project that pertain to additions or related new construction in historic districts – particularly

new circulation and parking. We have relied on the “Setting/Additions” guidelines in *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* for analyzing impacts to structures. For impacts on landscape features we consulted the “Alterations/Additions” guidelines in *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*.

According to *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (Rehabilitation Guidelines), the character of a historic district’s setting “...include roads and streets, furnishings such as lights or benches, vegetation, gardens and yards, adjacent open space such as fields, parks, commons or woodlands, and important views or visual relationships.”<sup>30</sup> The Rehabilitation Guidelines recommend preserving these features and their historic interrelationships, although limited replacement of building features or elements of a landscape may be permitted if they are missing or if they are too deteriorated to repair.<sup>31</sup> In regard to new alterations and additions to create a new use, the Rehabilitation Guidelines recommend siting new work “so that it is as unobtrusive as possible, thus minimizing the effect on the historic character of the setting.” Other new work is supposed to “be compatible with the historic character of the setting in terms of size, scale, design, material, color, and texture.”<sup>32</sup>

According to *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, new features are permissible “when required by the new compatible use to assure the preservation of the historic spatial organization and land patterns.” It is not recommended to add a “new feature that detracts

---

<sup>30</sup> Kay D. Weeks and Anne Grimmer, *Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (Washington, D.C.: National Park Service, Department of the Interior, 1995), p. 106.

<sup>31</sup> *Ibid.*, 107.

<sup>32</sup> *Ibid.*, 108.

from or alters the spatial organization and land patterns,” such as a new structure that “blocks or alters a historic view or vista.”<sup>33</sup>

Similar to Standard 2, we have analyzed each of the major six components of the project for compliance with Standard 9.

### **Plaza de Panama**

As discussed above, the proposed project would replace the existing asphalt paving with contemporary yet compatible pavers to facilitate the return of pedestrian uses to Plaza de Panama. New light standards that replicate those originally used would be installed where they were located in 1915. New street trees and lawn panels would also be added where they were removed from the northern half of the plaza in the 1960s. New shallow reflecting pools would be added at the center of the plaza; these features would be similar in concept to what existed between 1935 and 1936 before Plaza de Panama was converted back to parking after the exposition. The non-historic fountain would likely remain in its current location.

This aspect of the proposed project complies with Rehabilitation Standard 9 because existing spatial relationships of the plaza would not be changed, as the historic size, scale, and proportions of the plaza would be retained. The new work would be differentiated from the old by using a contemporary yet compatible paving material (probably some type of small square pavers) in place of the original decomposed granite over asphalt. The proposed reflecting pools would provide focus to the large level plaza, recalling similar features that existed in this area during the 1935-36 California Pacific International Exposition.

This aspect of the proposed project complies with Rehabilitation Standard 9.

---

<sup>33</sup> Charles Birnbaum, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Washington, D.C.: National Park Service, Department of the Interior, 1996), 59.

**El Prado and Plaza de California**

Similar to Plaza de Panama, Plaza de California would be resurfaced in a compatible new paving material likely consisting of small, square pavers. New light standards that replicate those that existed in 1915 would be added where they existed historically, and new street trees would be planted where they existed in both 1915 and 1935. The possible species are listed in the project description above but those planted would not be the original Blackwood acacia because they grow too quickly and too large, potentially obscuring the façades of the historic buildings along El Prado.

This component of the proposed project complies with Rehabilitation Standard 9.

**Centennial Bridge and Centennial Road**

Centennial Bridge is the least consistent aspect of the proposed project under Standard 9. The Rehabilitation Guidelines recommend against new construction that obscures or alters important spatial characteristics of a historic property. It would be difficult to argue that the proposed Centennial Bridge does not both obscure *and* alter historic spatial characteristics and views of Cabrillo Bridge and the California Quadrangle. Centennial Bridge would partially obscure the “iconic” view of the Cabrillo Bridge/California Quadrangle ensemble from several points within the West Mesa and from the western part of the Central Mesa.

Centennial Road is less inconsistent from the perspective of the Rehabilitation Guidelines, although it too would have physical and visual impacts to a section of the Balboa Park Historic District. By building the new road right along the northern and eastern rim of Palm Canyon, some of the existing vegetation would be temporarily removed in order to re-grade this area. Existing palms would be harvested and replanted after the construction is completed. The proposed project would also restore disturbed areas of understory in the canyon, but it would likely take 1-3 years for the impacted area to achieve its existing appearance.

Although the vehicular and pedestrian routes impacted by Centennial Road post-date the period of significance and are therefore not contributors to the Balboa Park Historic District, Centennial Road would significantly alter existing spatial relationships that characterize this part of the Balboa Park Historic District. The existing pedestrian and vehicular circulation patterns would be reconfigured and grading to achieve grade-separation between man and automobile would change the feel of this part of the park.

Neither the Centennial Bridge nor the Centennial Road components of the proposed project comply with Rehabilitation Standard 9. Centennial Bridge would have permanent physical and visual impacts on the historic district. Although Centennial Road would have both physical and visual effects on Palm Canyon, the impacts to this landscape feature and its vegetation would be, in large part, temporary. The affected areas would be largely indistinguishable from nearby unaffected areas after a few years of re-grown vegetation, offsetting its potential impacts to this feature. The roadway itself will have more lasting physical impacts on spatial relationships for the reasons discussed above.

#### **Alcazar Parking Lot and Walkway**

As described above, the proposed project would reconfigure Alcazar Parking Lot as an ADA-accessible lot and valet/drop-off area. Built ca. 1960, Alcazar Parking Lot is a non-contributing feature of the Balboa Park Historic District and the proposed changes would not, for the most part, affect adjoining historic resources. The most significant impact of this component of the project would be the need to re-grade limited portions of the north slope of Palm Canyon nearest the parking lot. As in areas impacted by Centennial Road, existing palms and other plantings would be harvested and replanted nearby after the work is completed. The understory would also be replanted in impacted areas. Once these impacted areas fully recover they would be visually indistinguishable from adjoining non-impacted areas.



This part of the proposed project complies with Rehabilitation Standard 9.

#### **The Esplanade and Pan American Road**

This aspect of the proposed project would make limited alterations to The Esplanade and Pan American Road as part of their conversion back to pedestrian use. The most notable alteration would be the creation of grade-separation beneath Pan American Road to allow Centennial Road to access the proposed Organ Pavilion Parking Structure without interfering with pedestrian circulation. The proposed project would also result in the removal of non-historic asphalt, replacing it with contemporary yet compatible paving materials.

The Esplanade itself would also undergo several minor alterations, including the installation of missing historic light standards where they existed historically and the addition of street trees where they were located during the period of significance. The landscaped area would be slightly widened as well. The historic wooden balustrade at the northern end of The Esplanade would be retained and preserved.

This component of the proposed project complies with Rehabilitation Standard 9.

#### **Parking Structure, Rooftop Park and Tram**

The proposed Organ Pavilion Parking Structure would be built in a location recommended for a parking structure in the *Precise Plan*. Although located within the Balboa Park Historic District, the existing Organ Pavilion Parking Lot is a non-contributing feature of the district because it was built after the period of significance. Complying with the Rehabilitation Guidelines, the parking structure would be sited within a relatively inconspicuous area “so that it is as unobtrusive as possible, thus minimizing the effect on the historic character of the setting.” It would be constructed below-grade, allowing for the reclamation of more than two acres of asphalt for parkland. The only façade of the parking structure that would be partially exposed would be along its eastern edge, where it would daylight toward Spanish Canyon. In this area a

landscaped berm would be built to obscure views of the structure from Park Boulevard and points east.

This component of the proposed project complies with Rehabilitation Standard 9.

In summary, the proposed project does not fully comply with Rehabilitation Standard 9. All components of the proposed project would comply except for Centennial Bridge and Centennial Road.

**Rehabilitation Standard 10:** New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Although unlikely, it would be possible to remove each of the elements of the proposed project and restore the existing conditions. The most notable physical effect from the perspective of the Secretary of the Interior's Standards – the proposed Centennial Bridge – could be removed and the balustrade and sidewalk of Cabrillo Bridge repaired. Centennial Bridge would be structurally and seismically separated from Cabrillo Bridge by an expansion joint and will rest on minimal abutments and piers that don't significantly alter the canyon's topography. Its removal would be possible without damaging Cabrillo Bridge, the California Quadrangle, or Cabrillo Canyon.

Likewise, Centennial Road could also be removed and re-landscaped. Rehabilitation Standard 10 is primarily focused on minimizing harm to historic fabric and making it possible to return a building or landscape to its original condition. While Centennial Road requires significant grading, it would be possible to return it to its present topography through new fill. Because no historic fabric is being permanently impacted by the road, no special craftsmanship would be required to return it to its current condition.

The removal of the proposed Organ Pavilion Parking Structure would be expensive, impractical, and would require extensive fill, but nevertheless if it were removed it would not affect any

historic resources because it is a non-contributing feature of the Balboa Park Historic District and does not physically touch any other historic district contributors.

In summary, the proposed project complies with Rehabilitation Standard 10.

*E. Analysis of Project-specific Impacts under CEQA*

As discussed above, the proposed project substantially complies with the Secretary's Standards for Rehabilitation, with the exception of the proposed Centennial Bridge and Centennial Road, which fail to comply with Rehabilitation Standards 2 and 9. As a project that does not comply with the Standards, the proposed project would not benefit from a regulatory presumption that it would not have a significant adverse effect on the environment. Based on the analysis in this report, it is our judgment that the project, although it has mainly beneficial impacts, would have a significant and unavoidable impact on Cabrillo Bridge and the California Quadrangle, and to a lesser extent, on the Balboa Park Historic District. On the other hand, it is the opinion of the author that the proposed project would not result in the delisting of Balboa Park as an NHL, National Register, and locally landmarked historic district because the beneficial aspects of the project would, in balance, outweigh the negative aspects.

## IX. Conclusion

Designated as San Diego Historic Landmark No. 1 in 1967, listed in the National Register in 1975, and designated a National Historic Landmark in 1977, Balboa Park is among the top historical resources in San Diego. It is also one of the most important designed landscapes in the United States, joining the ranks of Golden Gate Park, Central Park, and Fairmount Park. Retaining many buildings and landscapes from two separate international expositions, Balboa Park is also the birthplace of the Spanish Colonial Revival style in the United States and a significant repository of Art Deco and Streamline Moderne architecture.

The proposed project would remove private auto circulation and parking from the El Prado/Plaza de Panama complex to restore a large section of the Balboa Park Historic District to pedestrian use, as it was in 1915 and 1935. To preserve vehicular access from the west, the proposed project would construct Centennial Bridge from Cabrillo Bridge to Alcazar Parking Lot and Centennial Road from Alcazar Parking Lot to a new subterranean parking structure on the site of the Organ Pavilion Parking Lot. While many aspects of the proposed project would have a beneficial impact on the Balboa Park Historic District – indeed, most aspects of the proposed project would comply with all ten of the Rehabilitation Standards, the construction of Centennial Bridge and Centennial Road does not comply with Rehabilitation Standards 2 and 9 because they would have significant visual and spatial effects on the Cabrillo Bridge/California Quadrangle ensemble, the landforms of the area between the El Prado/Plaza de Panama area and The Palisades, and to a lesser extent on the Balboa Park Historic District as a whole. The adverse impacts of the project would be offset by the project's beneficial aspects, including the removal of vehicular circulation and parking from most of the historic district; the rehabilitation of Plaza de California, West El Prado, Plaza de Panama, and The Esplanade; and the recovery of over two acres of land for parkland.

## X. Bibliography

### A. Books, Articles, and Unpublished Reports

- Amero, Richard W. "The Making of the Panama-California Exposition: 1909-1915." *The Journal of San Diego History*, Volume 36, Number 1 (Winter 1990).
- Amero, Richard. "Samuel Parsons Finds Xanadu in San Diego," *San Diego Historical Society Quarterly*, Volume 44, Number 1 (Winter 1998).
- Amero, Richard W. "San Diego Invites the World to Balboa Park a Second Time." *The Journal of San Diego History*, Volume 31, Number 4 (Fall 1985).
- Bradley, Arthur Z. "Exposition Gardens." *Sunset* (April 1915).
- Collier, D.C. "What an Exposition is For." *Sunset Magazine*, Volume 31, Number 1 (July 1913).
- Committee of 100. *Committee of 100: Objectives and Accomplishments to the Spring of 1975*. San Diego: 1975.
- Crane, Claire B. "The Pueblo Lands: San Diego's Hispanic Heritage." *The Journal of San Diego History* (Spring 1991).
- Davidson, G. Aubrey. "History of the Panama-California Exposition of 1915..." in *History of San Diego County*, by Carl Heilbron, ed. San Diego: San Diego Press Club, 1936.
- Estrada Land Planning, Inc., The City of San Diego Park and Recreation Department, and The City of San Diego Planning Department. *Balboa Park Central Mesa Precise Plan*. San Diego: 1992.
- Harlow, Neal. *Maps of the Pueblo Lands of San Diego: 1602-1874*. Los Angeles: Dawson's Bookshop, 1987.
- Hopkins, H.C. *History of San Diego: Its Pueblo Lands and Water*. San Diego: 1929.
- Horn, Robert L. "A History of Balboa Park," (Part 2) *California Garden* (Fall 1959).
- Longstreth, Richard. *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century*. Berkeley: University of California Press, 1983.
- Los Angeles Times* (various: 1881-present).
- Marshall, David AIA. *San Diego's Balboa Park*. Charleston, SC: Arcadia Publishing, 2007.
- McCoy, Esther. *Five California Architects*. New York: Praeger Inc., 1975.



Montes, Gregory E. "San Diego's City Park: 1868-1902," *San Diego Historical Society Quarterly*, Volume 23, Number 2 (Spring 1977).

Placzek, Adolph K. *Macmillan Encyclopedia of Architects*, Vol. 1. London: The Free Press, 1982.

Pollock, Christopher. *San Francisco's Golden Gate Park*. Portland, OR: Westwinds Press, 2001.

*San Diego Sun* (various: 1861-1939).

*San Diego Tribune* (various: 1895-1992).

*San Diego Union* (various: 1868-1992).

*San Diego Union-Tribune* (various: 1992-present).

Starr, Kevin. *The Dream Endures: California Enters the 1940s*. Oxford and New York: Oxford University Press, 1997.

Sutro, Dirk. *San Diego Architecture*. San Diego: San Diego Chapter of the American Institute of Architects, 2002.

Trachtenberg, Marvin and Isabelle Hyman. *Architecture From Prehistory to Post-Modernism*. New York: Prentice Hall, Inc., 1986.

Winslow, Carleton M. *The Architecture and Gardens of the San Diego Exposition*. San Francisco: 1916.

Withey, Henry F. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects*. Los Angeles: New Age Publishing Company, 1956.

Woehlke, Walter V. "Staging the Big Show," *Sunset* (August 1914).

#### *B. Government Documents and Codes*

California Public Resources Code Section 5024.1(d)(1), *California Register of Historical Resources*.

Carrier, Lynne. *San Diego: Looking to the Future – General Plan: City of Villages*. San Diego: San Diego Planning Department, 2005.

*C. Websites*

Richard Amero, "The Question of Irving Gill's Role in the Design of the Administration Building in Balboa Park," San Diego History Center:

<http://www.sandiegohistory.org/bpbuildings/admin2.htm>

San Diego History Center, *Timeline of San Diego History*,

(<http://www.sandiegohistory.org/timeline/timeline1.htm>), accessed August 24, 2005.

San Diego Planning Department. *San Diego Progress Guide and General Plan – Cultural Resources Management Element*. San Diego: San Diego Planning Department, 1997.

*D. Maps and Aerial Photographs*

Sanborn Fire Insurance Company. Sanborn Map for San Diego, California.