Appendix C

Historic Resources Technical Report

TECHNICAL REPORT
CBS Columbia Square
6121 Sunset Boulevard
Hollywood, California

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I INTRODUCTION

Figure 1: CBS Columbia Square looking NE

The CBS Columbia Square complex is located on two parcels on the north side of Sunset Boulevard between El Centro Avenue and Gower Street. The main address for the site is 6121 Sunset Boulevard. The complex consists of four components: the Radio Building; Studio A; and the Television Building, designed by William Lescaze and Earl T. Heitschmidt in 1937; and Studio B/C designed by Parkinson and Parkinson in 1938 (completed in 1939). Changes to the complex, including an addition to the eastern façade of Studio B/C, and interior changes to all of the studio spaces, were undertaken by the architectural firm of Allison and Rible in 1961. Subsequently, William Pereira was hired in 1968 to make further changes. The Columbia Square site is currently the subject of a proposed rehabilitation and new construction project.

This report analyzes the historic, architectural, and cultural significance of the Columbia Square site and its various components. The overall integrity of each of the components is addressed, as are the potential impacts of the proposed project. The Secretary of the Interior's Standards for Rehabilitation are used as a guide to the evaluation of the potential significant impacts of the proposed project.

The Columbia Square complex reflects the broad cultural and economic history of Hollywood as the West Coast center for radio and television production. The period of significance of this property is 1938, when the Lescaze-designed components were constructed, to 1952 when CBS moved its major television production to facilities offsite. Radio and news programming continued to be produced at Columbia Square into the first decade of the twenty-first century.

The Columbia Square complex is associated with the development of radio and television in the United States, and the development of Hollywood as a national center of radio and television production. It is an important physical example of historic changes within the entertainment industry and the technological leadership of CBS in radio, television, and television news. CBS' position at the forefront of the

industry is manifest in Columbia Square's cutting-edge, International Style architecture by renowned architect William Lescaze, and is generally recognized as one of the first and most important International Style buildings in Hollywood. It is a reminder of a time when radio networks located state-of-the-art facilities in Hollywood to take advantage of the wealth of talent associated with the film industry. Located within a mile of one another, three major national networks became firmly established in the Hollywood landscape, defining radio's Golden Age and introducing the new medium of television. The Columbia Square complex is a rare intact example of this dynamic period in entertainment history, and a lasting symbol of the interconnection of entertainment technologies in Hollywood.

For the reasons contained in this report and identified previously in other studies, the CBS Columbia Square complex is considered historically significant. Proposed projects that will impact historic resources are subject to review under the California Environmental Quality Act (CEQA). The purpose of the California Environmental Quality Act (CEQA), adopted in 1970, is to evaluate whether a proposed project may have a significant adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation measures. Under CEQA, the potential impacts of a project on historical resources must be studied.[1] The proposed project is analyzed using the Secretary of the Interior's Standards for Rehabilitation, a guide used to define potential impacts.

The proposed project will provide approximately 400 residential units, a 125-room hotel, approximately 380,000 square feet of office space, and approximately 41,300 square feet of retail, restaurant and bar uses. The project proposes to rehabilitate and adaptively re-use the three Lescaze-designed components of the site, which include approximately 14,400 square feet of retail space and 91,110 square feet of office space. The approximately 105,510 square feet of rehabilitation will be designed to conform to the Secretary of the Interior's Standards for Rehabilitation (36 CFR 68). The Parkinson & Parkinson and Allison and Rible (collectively, approximately 30,000 square feet) components will be demolished.

[1] California CCR, Section 21084.1.

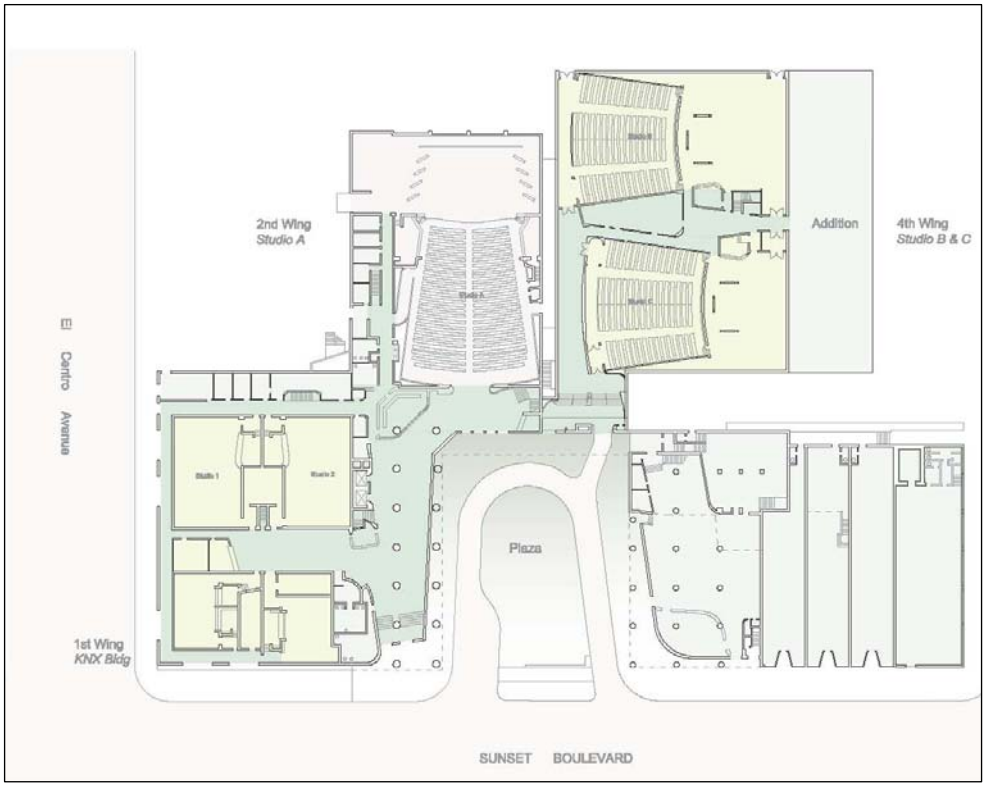

Figure 2: CBS Columbia Square layout illustrating the Parkinson & Parkinson, and Allison and Rible additions

This analysis includes information from previous surveys and analysis of the complex, including: the January 2007 "CBS Rehabilitation Plan" (Roschen Van Cleve Architects); the Historic-Cultural Landmark nomination (submitted by Hollywood Heritage on September 9, 2008), and the accompanying Office of Historic Preservation Staff reports to the Cultural Heritage Commission (December 2008) and City Council (March 2009); and the December 2008 Historic Assessment (ICF Jones & Stokes). Individual researchers and analysts whose work is incorporated here include Christy Johnson McAvoy, Rosie Klein, Paul Travis and Christine Lazzaretto (Historic Resources Group); Barbara Lamprecht, Katy Lain, Daniel Paul, and Richard Starzak (ICF Jones & Stokes); Brian Curran (Hollywood Heritage); Edgar Garcia, Lambert Giessinger, and Ken Bernstein (City of Los Angeles Office of Historic Resources).

II PROJECT DESCRIPTION[2]

Introduction

AREA Property Partners, the Project Applicant, proposes to develop the Columbia Square Project (proposed project) located at 6121 Sunset Boulevard in the Hollywood community of the City of Los Angeles. The 4.68-acre site is approximately eight miles northwest of the City's downtown area and approximately 14 miles northeast of the Pacific Ocean.

The Columbia Square Project will provide a vertically integrated mix of uses that will assist in promoting Hollywood as a residential, employment, retail services, and entertainment center. The project will provide approximately 400 residential units, a 125-room hotel, approximately 380,000 square feet of office space, and 41,300 square feet of retail, restaurant, and bar uses. Included within these project uses is approximately 105,510 square feet of building area (91,110 square feet for office and 14,400 square feet for retail/restaurant/bar) that would be retained and rehabilitated to the Secretary of Interior Standards from the existing 136,233 square-foot CBS Complex.

The project also proposes the addition of landscaped courtyards, pathways, and other open-space features in order to establish a pedestrian-oriented environment. Amenities such as recreation rooms, swimming pools, and landscaped recreational areas would also be provided for residents and guests. There will be a multi-level parking facility (including up to three subterranean levels), with approximately 2,000 parking spaces. The parking facility would be integrated into the central portion of the project site and, with the exception of vehicular access points, would not be visible from public rights-of-way.

[2] Project description updated per revisions provided by Paul, Hastings, Janofsky & Walker, LLP on March 16, 2009, and by Matrix Environmental on April 1, 2009.

Project Location and Surrounding Uses

The project site is generally bounded by Selma Avenue to the north, Gower Street to the east, Sunset Boulevard to the south, and El Centro Avenue to the west. The historic resources are located on two parcels between Harold Way and Sunset Boulevard.

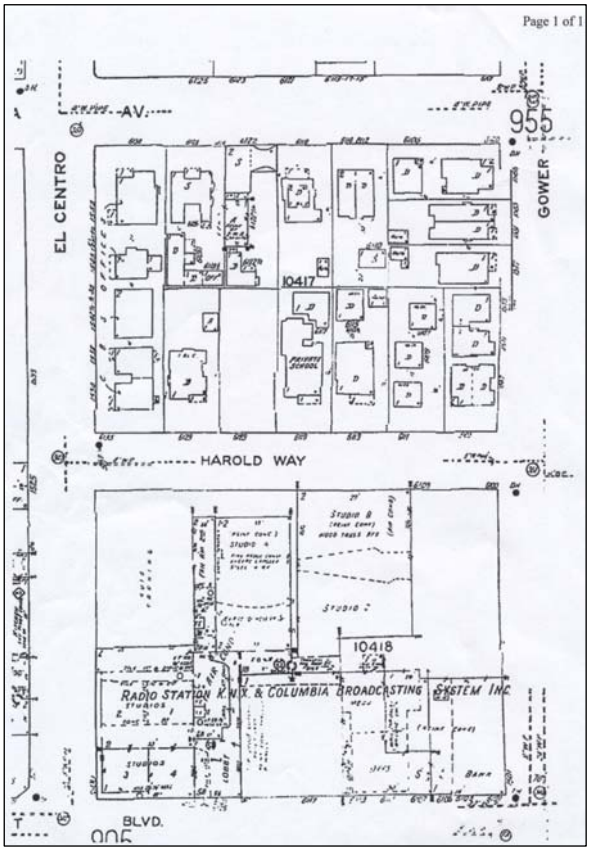

Figure 3: 1955 Sanborn Map

The Hollywood Freeway (101 Freeway), as well as a network of major roadways including Sunset Boulevard, Santa Monica Boulevard, and Hollywood Boulevard provide regional and local access to the project site. Sunset Boulevard is well-served by several local and regional bus lines operated by the Los Angeles County Metropolitan Transportation Authority (Metro) and the Los Angeles Department of Transportation (LADOT). The project site is also approximately 600 feet from Hollywood Boulevard, which is also a major transit corridor, and is approximately 850 feet south and east of a high-capacity Metro Rapid Bus stop located on Argyle Avenue between Hollywood Boulevard and Selma Avenue. Moreover, the site is located approximately 1,285 feet (less than one-quarter mile) from the entrance to the Hollywood and Vine Metro Red Line Station, located just west of the intersection of Hollywood Boulevard and Argyle Avenue. The project vicinity is highly urbanized and has been undergoing a substantial

transformation within recent years. Land uses surrounding the project site include a mix of office, commercial/retail, and residential, with associated parking.

Immediately north of the project site, at the northeast corner of El Centro Avenue and Selma Avenue, is a four-story parking structure. This structure provides parking for the commercial uses, including a recreation/workout facility and a car wash located north of the parking structure. Directly to the east of the parking structure facing the project site is a two story office building, the Rich Mar building that extends to the northwest corner of Gower Street and Selma Avenue. Located to the east of the project site across Gower Street and north of Harold Way, is a mix of uses including one- and two-story office space, neighborhood retail, and a two-story apartment building.

Single-family residential uses are located further to the east of the project site along Harold Way. Located to the east of the project site between Harold Way and Sunset Boulevard is the Sunset Gower Plaza, which includes a bakery, a restaurant and bar, office uses, and associated surface parking. Directly southeast of the project site along Sunset Boulevard and east of Gower Avenue is a range of non-residential uses, including a restaurant, an office building, and the Sunset Gower Studios. Immediately south of the project site along the south side of Sunset Boulevard and west of Gower Street is a commercial strip mall, the "Gower Gulch," which includes a mix of restaurant and retail establishments, a grocery store, and surface parking.

Immediately southwest of the project site, along the south side of Sunset Boulevard and west of El Centro Street, is a car wash and other commercial uses. Office uses and one- and two-story multi-family residential are located further south of the uses that front Sunset Boulevard. Directly to the west of the project site north of Sunset Boulevard and west of El Centro Avenue is the Hollywood Palladium event venue and associated surface parking. The twenty-two story House of Blues office tower is also located along Sunset Boulevard further west of the project site. Northwest of the project site at the northwest corner of El Centro Avenue and Selma Avenue, is a mix of one- and two-story commercial and office uses with associated parking.

The majority of the properties adjacent to and surrounding the project are designated for Regional Commercial land uses in the Hollywood Community Plan. Exceptions are the properties fronting the east side of Gower Street, which are designated by the Hollywood Community Plan for Highway Oriented Commercial land uses; and the parking lot of the Hollywood Palladium event venue along the west side of El Centro Avenue, and the property located on the southeast corner of Sunset Boulevard and Gower Street, which are designated for Commercial Manufacturing land uses.

Existing Site Conditions

The project site currently has four structures that front Sunset Boulevard. These structures occupy a total of 136,233 square feet of floor area. Table 1 provides a breakdown of the buildings on the site. The remaining portion of the project site consists of a surface parking lot, which is accessed from El Centro Avenue.

Table 1
Existing Buildings

Building /Use	**Building Area**
KNX Building (1st Wing)	39,583 square feet
Studio A (2nd Wing – Lucy)	19,102 square feet
KNXT Building (3rd Wing)	31,664 square feet
Studio B/C (4th Wing)	27,489 square feet
	Total 136,233 square feet
Source: Matrix Environmental, 2009.	

There is also a central courtyard on the site, with limited landscaping consisting of fig, crabapple, lemon bottlebrush, southern magnolia, California fan palm, jacaranda, and Mexican fan palm trees. None of the trees are protected under the City's Protected Tree Ordinance. The project site is generally flat, with a topography that gently slopes down from the north to the south.

The project site is located within the Hollywood Community Plan Area, and the Hollywood Signage Supplemental Use District. The project site is located within the Hollywood Redevelopment Project Area of the Community Redevelopment Agency, as well as the Adaptive Reuse Incentive Area. The project site is designated for Commercial Manufacturing land uses pursuant to the City's General Plan Framework and the Hollywood Community Plan. In addition, the project site is zoned as [Q]C4-1VL-SN. The "[Q]" portion of this designation indicates that "Qualifying Conditions" apply to the project site. The "C4" portion of this designation indicates that the project site is zoned for Commercial uses, while the "1VL" portion of this designation indicates that the site is within a Very Limited Height District No.1, which restricts building heights to a maximum of 45 feet and three stories. The "SN" portion of this zoning designation indicates that the project site is within the Hollywood Signage Supplemental Use District.

Statement of Project Objectives[3]

Section 15124(b) of the CEQA Guidelines states that there must be a description of the objectives of the project and the underlying purpose of the project included with the description of the proposed plans. The underlying purpose of the proposed project is to create a fully-integrated, accessible, vertical community that is connected to and respectful of the existing on-site historic structures and its surrounding neighborhoods.

The list of project objectives is provided below. Many of the identified project objectives also correspond to the goals, objectives, and policies set forth in the Hollywood Community Plan, which guides land use in the project area:

Community Objectives

- To further the development of Hollywood as a major center of population, employment, retail services, and entertainment; and to perpetuate its image as the international center of the motion picture industry. (Hollywood Community Plan Objective 1)
- To designate lands at appropriate locations for the various private uses and public facilities in the quantities and at densities required to accommodate population and activities projected to the year 2010. (Hollywood Community Plan Objective 2)
- To make provision for the housing required to satisfy the varying needs and desires of all economic segments of the Community, maximizing the opportunity for individual choice. (Hollywood Community Plan Objective 3)
- To promote economic well being and public convenience through encouraging the revitalization of the motion picture industry. (Hollywood Community Plan Objective 4)
- To make provision for a circulation system coordinated with land uses and densities and adequate to accommodate traffic; and to encourage the expansion and improvement of public transportation service. (Hollywood Community Plan Objective 6)
- To ensure that future development is compatible with existing commercial development, surrounding residential neighborhoods, and the transportation and circulation system. Developments combining residential and commercial uses are especially encouraged. (Hollywood Community Plan General Hollywood Center Policy)
- Preserve and increase employment, and business and investment opportunities through redevelopment programs and, to the greatest extent feasible, promote these opportunities for minorities and women. (Hollywood Redevelopment Plan Goal 2)

[3] Provided by Matrix Environmental, April 1, 2009.

- Promote a balanced community meeting the needs of the residential, commercial, industrial, arts and entertainment sectors. (Hollywood Redevelopment Plan Goal 3)
- Improve the quality of the environment, promote a positive image for Hollywood and provide a safe environment. (Hollywood Redevelopment Plan Goal 5)
- Promote the development of sound residential neighborhoods through mechanisms such as land use, density and design standards, public improvements, property rehabilitation, sensitive in-fill housing, traffic and circulation programming, development of open spaces and other support services necessary to enable residents to live and work in Hollywood. (Hollywood Redevelopment Plan Goal 10)
- Provide a project which is fully integrated into the context of Hollywood in general and its surrounding neighborhoods specifically.
- Create a community-based, livable and walkable mixed-use development that accommodates the growth Hollywood is experiencing.
- Improve Hollywood's competitive position as a hub for regional commerce and entertainment uses and activities by offering an integration of quality services and amenities.
- Provide new high-density housing units to support an existing mature employment hub.

Development and Site Design Objectives

- Improve site access and provide sufficient parking for residents, patrons, and employees to discourage future parking on surrounding residential streets.
- Create a high quality, multi-use development that offers unique urban living experiences while promoting an active pedestrian environment and access to restaurant and retail uses in the area.
- Create an integrated development with uses that provide the opportunity for people to live, work and entertain.
- Provide a design that emphasizes pedestrian and public transit opportunities, and that integrates linkages between pedestrian, public transit and the public roadways.
- Create pedestrian access from Sunset Boulevard into and through the new development to enhance walkability in the area and to connect Sunset Boulevard to the project and adjoining blocks.
- Create a more welcoming environment for the Hollywood community and millions of visitors to Hollywood, increasing the number and diversity of patrons to the cultural and commercial attractions in the Hollywood area.
- Provide variation in design elements including building planes, heights and massing within an urbanized area.
- Provide for the development of an underutilized site that is reflective of the proposed scale of the area.

- Support a pedestrian-oriented development that provides a strong presence along Sunset Boulevard.
- Realize the value of historic structures through preservation and integration into a new development with a complementary mix of uses.
- Develop a fully-amenitized residential community with state-of-the-art facilities that will serve future generations.
- Maximize site potential for office uses in an integrated mixed-use environment that will retain entertainment-related businesses historically associated with Hollywood.
- Support regional mobility goals by encouraging development in and around activity centers, thereby reducing vehicle trips and infrastructure costs.
- Improve the open space environment to the public through the enhancement of the existing courtyard along Sunset and the addition of open spaces and increased landscaping including new garden terraces and landscaped pathways.
- Preserve view corridors to and from the Hollywood Hills while aligning buildings in a way that maximizes the tenant and resident experience.
- Enhance the pedestrian scale and activity of the community through the development of pathways and access points.
- Enhance existing parking areas and provide additional parking with direct access to the development.
- Identify potential green building opportunities with emphasis on water conservation, increased energy efficiency and pollution reduction.

Economic Objectives

- Maximize the value of the currently underutilized site through the expansion of office uses and creation of new hotel uses.
- Maximize value of the underutilized site through replacement of surface parking lots with new housing, retail uses, and restaurants consistent with anticipated market demands.
- Provide a broad range of shopping, dining and entertainment options with an outdoor experience and featured amenities to serve the needs of the nearby community as well as the region.
- Accommodate future economic expansion by providing high-density housing, hotel, office, and restaurant within a community that has the necessary infrastructure to support the development.
- Strengthen the economic vitality of the local area by attracting new workers, through construction, rehabilitation and operation of the project.
- Revitalize an existing commercial area with new development and strengthen Hollywood's competitive position within the larger Los Angeles context.
- Generate additional annual tax revenues to the City of Los Angeles, including property taxes, sales taxes, transient occupancy taxes, and gross receipts taxes.

- Create a long-term stream of additional tax revenues for the Community Redevelopment Agency.
- Provide a broad range of shopping, dining and entertainment options with an outdoor experience and featured amenities to serve the needs of the nearby community as well as the region.
- Strengthen Hollywood's economic vitality by attracting new workers, technologies and related businesses through construction, revitalization and operation of the project.
- Provide an integrated mixed-use project that is economically viable and serves the needs of the community and region.

Project Characteristics

Table 2 includes a breakdown of the existing and proposed floor areas:

Table 2
Breakdown of Existing and Proposed Floor Area at Project Site

Building /Use	**Building Area**
KNX Building (1st Wing)	57,978 square feet
Studio A (2nd Wing)	19,102 square feet
Television Building (3rd Wing)	31,664 square feet
Studio B/C (4th Wing)	27,489 square feet
Total	**136,233 square feet**
Proposed Demolition (Studio Uses)	**33,802 square feet**
Proposed Rehabilitated Use	
Office	91,110 square feet
Retail/Restaurant/Bar	14,400 square feet
Total Rehabilitated Floor	**Area 105,510 square feet**
Proposed New Construction	
Residential (400 units)	586,000 square feet
Hotel (125 keys)	98,500 square feet
Office	288,890 square feet
Retail/Restaurant/Bar	26,900 square feet
Total New Construction	**1,000,290 square feet**
PROJECT TOTAL FLOOR AREA/FLOOR AREA RATIO	**1,105,800 square feet/5.4:1**
Source: Matrix Environmental, 2009.	

The proposed project includes residential, hotel, office, commercial, and parking uses on the site.

1. Residential Condominiums and Town Homes

The residential component of the proposed project consists of 400 residential units located generally in the northern portion of the project site. The residential uses would be accommodated within buildings ranging from eight stories to 40 stories in height sited along El Centro Avenue, Selma Avenue, and Gower Street. The majority of the units are anticipated to be located in the 40-story residential tower sited in the northwest corner of the project site. The tower would reach a building height of approximately 447 feet with other elements, such as the helipad, extending to a maximum of 487 feet and architectural features extending to approximately 512 feet. Town homes would be located within the eight-story structure along Selma Avenue, as well as on the top two stories (7th and 8th floor) of the eight-story building fronting Gower Street, above the office uses. The residential uses comprise a total of 586,000 square feet of floor area including lobby areas, vestibules, stairs, and residential storage. Access to the residential units would be via elevator from two resident-only pedestrian lobbies, one located off El Centro Avenue and the other off Selma Avenue. Architectural materials utilized for the residential uses would likely include such items as varying spandrel glass, clay/terracotta rain screen tiles, stainless steel cable balcony railing, and architectural smooth finish concrete.

2. Hotel

The hotel component of the proposed project would be located along El Centro Avenue just south of and below the 40-story residential tower. The hotel would comprise the first seven stories of the 40-story residential tower and include 125 rooms. The hotel would feature a small ground level lobby adjacent to a valet drop off that would provide elevators to take guests and visitors to the 7th floor (the podium level), where the main lobby and restaurant would be located. The rooms would be located on levels 2 through 6 and the podium level. Approximately 20 to 25 rooms would be located on each of the floors. The building would be approximately 75 feet in height. The hotel would consist of approximately 98,500 square feet of floor area including ancillary uses such as the lobby, registration desk, hotel office, and laundry areas. Amenities including swimming pools and landscaped recreational areas for the guests would also be provided on the podium level. Access to the hotel would be via the ground level or the elevator in the parking structure. Architectural materials utilized for the hotel would likely include items such as varying spandrel glass, an aluminum curtain wall, clay/terracotta rain screen tiles, stainless steel cable balcony railing, and architectural smooth finish concrete.

3. Office

The office uses (which would include entertainment-related offices and studio uses) would be located primarily in the southern portion of the project site along El Centro Avenue, Sunset Boulevard, and Gower Street and would range in height from one story to 14 stories. The majority of office uses would be located in the 14-story building located in the southeast portion of the project site along Gower Street. This building would be approximately 204 feet tall with other elements such as the helipad extending to approximately 224 feet and architectural features extending to approximately 260 feet. In addition, office uses would be located on the first six floors of the eight-story building proposed along Gower Street. The existing Radio Building, Studio A, and Television Building fronting Sunset Boulevard would remain and would be rehabilitated to the Secretary of Interior Standards. Overall, the project proposes approximately 380,000 square feet of office space of which 91,100 square feet would be comprised of rehabilitated office space within the existing Columbia Square complex. Architectural materials utilized for the new office buildings would likely include items such as varying spandrel glass, an aluminum curtain wall, clay/terracotta rain screen tiles, stainless steel cable balcony railing, tempered glass balcony railing, and architectural smooth finish concrete.

4. Commercial/Restaurant/Bar

Retail uses and a café would be located on the ground floor of the 14-story office building. A two-story restaurant is also proposed near the southwest portion of the project site along El Centro Avenue adjacent to the hotel porte-cochere. In addition, retail, restaurant, and bar uses would be provided as part of the hotel on the ground-floor and on the podium level (7th floor) of the residential tower. The location of the pedestrian-oriented retail uses and café on the ground level of the proposed office building, as well as the proposed ground level retail and two-story restaurant, would complement the off-site commercial, retail and office uses located along Sunset Boulevard, Gower Street and El Centro Avenue. Overall, the project proposes approximately 41,300 square feet of retail, restaurant and bar space.

5. Parking and Site Access

The project would include a nine-level parking facility with approximately 2,000 parking spaces located within the more central portion of the site. The three lower levels of the parking facility would be subterranean, while the upper levels would be at ground level and would form the podium upon which the residential tower and townhomes would be located. Vehicular access to the parking facility would be provided at El Centro Avenue, Selma Avenue, and Gower Street.

6. Recreation, Open Space and Landscape Plan

The project would provide substantial open space, landscaping and amenities for project residents, guests and tenants, as well as for the general public. Publicly accessible landscaped open space would consist of two public courtyards and a pocket park located on the ground level. One of the public courtyards would consist of the existing courtyard (the Sunset Courtyard) fronting Sunset Boulevard that is a part of the Columbia Square Complex. As part of the project, this courtyard would be renovated, re-landscaped, and reintroduced as a new pedestrian-oriented amenity for the greater community. More specifically, the courtyard would connect to other green spaces on-site and create a walkable district, enabling residents and visitors to walk through and enjoy a vast majority of the project site. The second courtyard would be located at the northwest corner of the site and would be enhanced with pedestrian pathways and accent paving. The pocket park would be located in the northeast corner of the project site (at the corner of Selma Avenue and Gower Street). Additional amenities for project residents and/or guests would include fitness and recreation rooms, large central courtyards and gardens on the podium level, two swimming pools, entertaining patios, sunning areas, and landscaped recreational areas. Overall, the project would provide a total of approximately 76,400 square feet of open space consisting of approximately 59,000 square feet of active and passive common open space and approximately 17,400 square feet of private open space amounting to approximately 40 percent of the project site. [4] The project would create a walkable community, enabling residents and visitors to walk through and enjoy the project site.

Landscaping including ornamental trees would be provided along the perimeter of the site as well along pedestrian walkways integrated throughout the project site. In addition, the courtyard along Sunset Boulevard, as well as the podium level adjacent to the two proposed pools would be landscaped. As shown in Figure II-9, the ground level of nearly all of the buildings provides pedestrian links to the surrounding environs, as well as to the interior common recreation areas. Multiple access points and a mix of landscaped public and private open space, including several large courtyards and the pocket park, would connect and integrate all elements of the project. Pathways would be defined and open to pedestrians traversing the block or connecting to elements within it. The proposed landscape plans would provide for an estimated 19 percent increase in landscaped area on-site compared to existing conditions, thereby increasing green space and pervious surface area.

[4] Open space is based on the definition of open space provided in Section 12.21 of the LAMC and includes common and private open space areas. Please refer to Section IV.G.5, Parks and Recreation, for further discussion.

7. Construction

To accommodate the proposed uses, Studio B/C would be removed and approximately 105,510 square feet of existing floor area would be rehabilitated to conform to the Secretary of Interior Standards. The construction schedule for the project is anticipated to occur over approximately 48 months from the start of grading and excavation activities to the receipt of certificates of occupancy. It is anticipated that construction of the proposed project would commence in 2009 with completion in 2013. Project construction activities would commence with the demolition of approximately 30,723 square feet of existing structures. This phase is expected to occur over approximately four to six months. The grading and excavation activities would occur over approximately four to six months. Construction of the proposed buildings would occur over a two-year period, with building finishes occurring over 12 months. Approximately 190,000 cubic yards of soil would be exported. Construction vehicles would access the site from Sunset Boulevard via the US-101 Freeway.

III HISTORY AND CONTEXT

Figure 4: Sunset Boulevard at Gower Street, 1938

Context of Development: Motion Pictures, Radio, and Television in Hollywood

First subdivided for agricultural purposes in the nineteenth century, Hollywood was incorporated as an independent city in 1903. The city boasted a main street, churches, schools, and Victorian residences, but due to the lack of a permanent water supply was annexed to the city of Los Angeles in 1910.[5] Over the next two decades, Hollywood grew to 153,000, a population increase fueled primarily by the development of the motion picture industry on the West Coast. The burgeoning entertainment industry also brought about the development of thriving business districts along Hollywood Boulevard, Vine Street, and Sunset Boulevard. Due to its key role in the motion picture industry, Hollywood became a center for radio and television production when these two technologies developed in the early twentieth century.

In the 1920s, improvements in sound recording spurred advancements in radio technology, and radio broadcast stations spread quickly throughout the country. The first important radio stations in the Los Angeles area were KNX, KHJ, KFI, and KFWB, which were all established at the beginning of the 1920s.[6] To accommodate the growing industry, radio towers were erected in a number of locations around the city. By the late 1920s, towers no longer had to be located at a broadcast site because telephone lines could be used to carry signals. Towers were relocated to more remote locations, and telephone lines were used to link stations together into networks, making nationwide broadcasts and a national audience possible.

[5] "Hooray for Hollywood," *Life, Inc.*, http://www.life.com. Retrieved July, 2007.
[6] White, Thomas. "Radio History on the Web," *The Broadcast Archive*, http://www.oldradio.com. Retrieved July, 2007.

Two early Los Angeles broadcast stations were located in Hollywood. In 1919, Fred Christian, an ex-Marconi shipboard wireless operator established a five-watt transmitter in his Hollywood home. He was first granted the call letters 6 ADZ, later changed to KGC, and finally to KNX.[7] Christian began broadcasting on September 10, 1920 by playing recorded music borrowed from music stores in return for acknowledgements of the stores on the air. With his "studio" originally a back bedroom in his home on Harold Way, located between Normandie Avenue and Mariposa Street, he was the city's first disc jockey.

In 1929, KNX became a 5,000-watt station, and in 1932 it was boosted to 10,000 watts under the ownership of the Western Broadcasting Company, which broadcast from the Paramount lot on Marathon Street in Hollywood. Another power jump to 25,000 watts came in 1933 when KNX moved its studios to the Otto K. Oleson Building at Vine Street and Selma Avenue. In 1935 KNX moved to a new building at 5939 Sunset Boulevard.

KFWB, another important early radio station, was located on the Warner Brothers Studio lot, a few blocks away on Sunset. These stations were the precursors of the later development of Hollywood as a national radio center. Access to well-known film talent was important to the success of early radio programming. In exchange movie studio heads pursued the possibilities that radio provided for the film industry, including promoting and exhibiting film talent on the radio. As radio began developing its own stars, the studios produced a series of films featuring radio talent.

Prior to 1937, American Telephone and Telegraph (AT&T) controlled the telephone lines responsible for the networking of radio stations. The AT&T fee structure effectively charged West Coast radio studios double the cost East Coast studios paid for transmission. After a series of negotiations between AT&T and the new Federal Communications Commission, AT&T agreed to change its fee structure, resulting in lower rates for transmission of radio programs originating on the West Coast. With this change to the rate system, the big networks began plans to build studios in Hollywood.

Two new radio networks were created to link stations across the country. The first network to form was the National Broadcasting Company (NBC) founded by the Radio Corporation of America (RCA). It was soon joined by the Columbia Broadcasting System (CBS) network, which was established in 1927. In 1929, William Paley of CBS had contracted with Los Angeles Cadillac dealer Don Lee, owner of a string of California radio stations, to establish coast-to-coast radio coverage.[8] KNX was purchased for $1.2 million, and plans were made to build the KNX/CBS studios

[7] KNX history from "The Legend Continues," http://www.knx1070.com/pages/3872.php. Retrieved March 2007.
[8] Balk, Alfred. The Rise of Radio, from Marconi through the Golden Age. Jefferson, NC, and London: McFarland & Company, n.d. (83-84)

(Columbia Square) on Sunset Boulevard at Gower, on what had previously been the site of Hollywood's first movie studio, the Nestor Company, founded in 1911.[9] Paley and CBS decided to cancel Lee's contracts in 1936 and establish their own national station.

By the late 1930s, Hollywood was a major radio production center with operations centered on and around Sunset and Hollywood Boulevards. The development of Columbia Square directly corresponded with this rise of Los Angeles as a media power and major exporter of entertainment. Hollywood had a powerful concentration of radio production and broadcasting facilities located within a mile of each other. CBS had its $2 million studio known as Columbia Square at the intersection of Sunset and Gower. NBC built its headquarters at the intersection of Sunset and Vine on the former site of the Lasky-Famous Players Paramount studio lot. Both of these facilities included broadcast studios that accommodated large orchestras, state-of-the-art control rooms, and audiences of 300 or more.[10] The Los Angeles affiliate of the Mutual Network also established its headquarters in close proximity, building a studio at 1543 Vine Street.

World War II effectively ended this golden period in radio broadcasting. During the War the ban of all non-essential electronic manufacturing resulted in a 50% decrease in the sale of radios from 1941 to 1943. After the war, radio's popularity was further eclipsed with the growing popularity of television.

As the 1940s progressed, Hollywood added television production to its motion picture and radio outlets. In 1947 KTLA in Hollywood became the first commercial television station in the West. Hollywood motion picture studios expanded into the television business during this period, and similar to the early days of radio, initially thought of television as a cross-promotional platform for their films and film stars. Pay television systems were designed to provide access to feature films, followed by experiments in theater television, which projected television programming onto a screen in a movie theater. By the early 1950s Hollywood motion picture studios embarked on direct production for television.

It was the radio broadcasting companies, however, who exerted the most influence on the development of television as a national medium. The "big three" radio broadcasting companies – ABC, NBC, and CBS –became the leading television broadcasters, and had a larger role in the early development of the industry than the major film studios. Early television programming borrowed extensively from radio formats, and the first television successes were variety shows that drew inspiration from radio variety programs.

[9] Raphael, Judy. Hollywood's Broadcast Beginnings. *Discover Hollywood Magazine*, 2003. (11); and Ross, Steven J. "How Hollywood Became Hollywood: Money, Politics, and Movies." In Tom Sitton and William Deverell, eds., Metropolis in the Making: Los Angeles in the 1920s. Berkeley: University of California Press, 2001. (258)
[10] Torrence, Bruce. "Hollywood: The First 100 Years," Hollywood Chamber of Commerce, 1979.

CBS and William Paley

CBS traces its origins to the creation of the United Independent Broadcasters network on January 2, 1927. Established by New York talent agent Arthur Judson, United soon looked for additional investors. The Columbia Phonographic Manufacturing Company (also owners of Columbia Records), rescued the failing company in April 1927, and as result the network was renamed the Columbia Phonographic Broadcasting System. Columbia Phonographic went on the air on September 18, 1927 from flagship station WOR in Newark, New Jersey, with fifteen affiliates.

A central figure in the development of both radio and television broadcasting was William S. Paley. Along with NBC head David Sarnoff, Paley was one of the influential founders of modern broadcasting.[11] Paley studied at the University of Chicago and then the Wharton School, and following graduation started working for his father's cigar business. He became interested in radio after sponsoring a program to promote the family's Congress Cigar Company. Recognizing the business potential of radio, in 1928 he purchased Columbia Phonographic. That same year Paley relocated to New York and signed 49 affiliates to his new company, paving the way for the future of the Columbia Broadcasting System, which he would lead for over sixty years. Paley built CBS into a global communications corporation and signed many leading celebrities including Bing Crosby, Bob Hope, and Jack Benny.

Paley was also influential in the development of broadcast news. In 1933, newspaper publishers, worried about increasing competition from radio broadcasts, prohibited wire services from working with radio stations. In response Paley created CBS News, which he built into one of the world's preeminent news organizations, with the industry's leading talent including Edward R. Murrow, Eric Sevareid, and Howard K. Smith. Following the War, Paley continued to recruit talent to the network, signing Edward R. Murrow and later Walter Cronkite.

In 1936 Paley transferred CBS Vice-President D. W. Thornburgh from Chicago to Hollywood. Thornburgh was responsible for overseeing the construction of Columbia Square. He described it as an "ideal radio workshop." Under Thornburgh's leadership, network coverage from Columbia Square expanded from two to forty programs per week. Thornburgh became an important Los Angeles community leader, serving on the boards of many companies and organizations, earning him the honor "Los Angeles' Most Useful Citizen in 1941." He remained with CBS until 1949, when he became the president of WCAU, Inc., in Philadelphia.[12]

[11] "About William S. Paley." http://www.paleycenter.org/about-mission-history-william-s-paley. Retrieved March, 2009.
[12] "Thornburgh to Leave CBS Post for Philadelphia Job," *Los Angeles Times*, May 30, 1949.

CBS Programs

During the 1930s the programming at CBS continued to expand to include notable shows such as Campbell Soup's Show starring Jack Carson; General Electric Presents House Party starring Art Linkletter; Rinso Presents "Big Town" starring Edward G. Robinson with Claire Trevor, CBS presents "Mike Stokey's Pantomime Quiz Time," and Phillip Morris Presents Horace Heidt. Journalist and writer of radio dramas Norman Corwin commented that, "Columbia Square was one of the glories of radio. It was somewhat sacred to those in the industry. There was nothing comparable to its splendor in New York."[13] Radio also provided the public with greater access to their favorite stars, first as audience members for radio broadcasts, and then with the opportunity to tour the production facilities including CBS and NBC.

Figure 5: Studio A

During the economic boom that followed World War II, television gained in popularity. In the late 1940s only 10% of American households had television sets; by 1959 only 10% of the population did not own a television. CBS television was launched in 1949 with the formal dedication of KTTV-LA/CBS-Television at Columbia Square, one week before NBC initiated its television division. Jack Benny led the inaugural showcase which included Margaret Whiting, Bing Crosby, and the Andrews Sisters. The established radio broadcasters (ABC, NBC, and CBS) became leaders in the burgeoning television industry, aided by their access to well-known radio talent to populate television shows. Paley in particular was known for his ability to persuade radio stars to make the transition to television.

CBS soon had shows such as Amos n' Andy, Red Skelton, Burns and Allen, and Johnny Carson's first television show "Carson's Cellar." Early television comedians who got their start on the radio include Jack Benny, Ed Wynn, and Lucille Ball. In 1951 the pilot of "I Love Lucy" was filmed at Columbia Square.

[13] Hollywood Heritage, "Historic-Cultural Monument application for CBS Columbia Square," September 9, 2008. (17)

As the popularity of television grew and production expanded, the sharing of studios between radio and television began to take place. CBS started using any available facilities nearby, which included the El Capitan Theater on Vine Street (now known as The Palace); the CBS Vine Street Playhouse (site of their Lux Radio broadcasts); and the Roosevelt Hotel and Knickerbocker Hotel ballrooms.

Columbia Square remained the nucleus of West Coast production for decades. The growing popularity of television prompted CBS to build "Television City" in the Beverly-Fairfax District, which opened for production in 1952, followed by the purchase of the CBS Studio Center in Studio City in 1967. These new facilities contributed to the decline of Columbia Square as a major broadcast center. Some of Columbia Square's radio studios were converted to recording studios for Columbia Records, where Bob Dylan and Barbara Streisand both recorded albums. The local affiliate KCBS-TV continued operations at the site. In 2005 KNX News Radio relocated to new studios in Wilshire Boulevard's Miracle Mile area, ending its 85-year history in Hollywood. 2005 also saw the relocation of television programming from the Columbia Square site. Both KCBS-TV Channel 2 and KCAL-TV Channel 9 moved to new headquarters in Studio City in that year, ending over eight decades of entertainment production on the site.[14]

[14] Pool, Bob. "Hollywood, Radio Finally Part Waves," *Los Angeles Times*, August 11, 2005.

Site History

The Columbia Square site on the northwest corner of Gower Street and Sunset Boulevard has a rich association with Hollywood history. It was the site of the first movie studio in Hollywood, and has been home to radio and television studios since 1937. Radio stations KNX, KCBS-FM (formerly KNX-FM), and television stations KCBS-TV (Channel 2, formerly KNXT and KTSL) have all produced programming at the project site. Independent television station KCAL-TV (formerly KHJ-TV) moved to Columbia Square in 2002.

In the 1950s the original CBS lot was expanded to encompass another block to the north. The original lot was bordered by Sunset to the south, Gower to the east, El Centro to the west and Harold Way to the north. To join the two lots Harold Way was vacated in 1954-55 making the new northern boundary for the site Selma Ave. The northern half of the new block was cleared for use as a parking lot.

Figure 6: Nestor Studios, 1913

In 1899 the property was occupied by the Cahuenga House, also known as the Blondeau Tavern. The tavern property included a general store, restaurant, and feed store. In 1911 the Nestor Film Company created the first studio in Hollywood in the Blondeau Tavern, remodeling it for motion picture production. The company produced the first film made entirely in Hollywood, "Law of the Range" that same year. In 1912 the Nestor Film Company studio complex burned, destroying most of the original tavern building. A new wooden structure was built on the site and a new sign erected which read "Christie Film Company, Manufacturers of Nestor Comedies for Universal Films." Between 1912 and 1915, several Universal productions were filmed in buildings around Sunset and Gower. In 1915, Carl Laemmle moved Universal Films to the San Fernando Valley, which later became Universal City.

After Laemmle moved his primary operations to Universal City, film producer Al Christie expanded the Gower and Sunset lot. From 1918 to 1920 he built more buildings for new production departments. The rear of the site held sets for the Christie comedy productions. The Christie lot spanned from El Centro on the west to Gower Street to the east, with Harold Way as its northern boundary. In 1924, Christie completely remodeled the old wooden studio at Gower and Sunset into a Mediterranean Revival building. The Christie Studio became was a well-known Hollywood landmark, with billboards on the sides of the studio announcing Christie's feature comedy releases. In 1932, the Christie Studio was renamed Amalgamated Motion Picture Studios and used as a rental facility.

CBS Columbia Square

Figure 7: Exterior view of an early KNX Radio building located on Sunset Boulevard near Gordon, c. 1925

In 1936 the LA Times announced "Old Christie Studio Razed for Radio Network Station," and the by-then neglected studio was demolished later that year. On April 27, 1937 the groundbreaking ceremony for Paley's new Central Broadcasting System facility took place in a star-studded event. The new facility was meant to create a prominent CBS presence in Hollywood. Paley wanted the CBS headquarters to show that it was "a progressive and innovative company in a progressive industry," which for him had a specific aesthetic expression.[15] Paley's advertising background and affinity for Modern art influenced the style he was developing for CBS. He wanted the architecture of Columbia Square to help establish the corporate brand, and also to showcase innovative architectural solutions to the technological needs of the growing entertainment industry.

Figure 8: CBS Columbia Square during construction, c. 1937

[15] Doordan, Dennis. "Design at CBS," *Design Issues* Vol. 6 (Spring 1990). (148)

Paley hired renowned architect William Lescaze to design the new headquarters for the network. He had previously hired Lescaze in 1934 to work on the design and reconstruction of the Hammerstein Theater for use as a CBS radio studio in New York. Lescaze was able to work with CBS' team of engineers, acoustics specialists, and technology experts to integrate the practical needs of radio broadcasting with the design.[16] His new studio within the old theater was a sensation. The Architectural Forum commented that the design was "admirably suited to radio, the 'new' art which sometimes tries so hard to take on an elfin Hollywood spirit, which architecturally, at least is something rarely to be emulated."[17]

Lescaze also created designs for a new CBS headquarters on Park Avenue, a bold design involving a plinth of commercial and studio spaces with a five-story glass tower set on pilotis. Paley cancelled the project, however, deciding instead to invest in network production and expansion. Lescaze also worked on updating the entrance to CBS studios in New York before coming to Hollywood to begin work at Columbia Square.

For the CBS Columbia Square Complex, Lescaze, working with associate Earl T. Heitschmidt, designed three International Style buildings for the site: the Radio Building, Studio A, and a third commercial wing that housed the Radio Center Restaurant and a bank (later referred to as the Commercial/Television Building). The complex was well publicized at the time of its construction, featured in many architectural publications including *Architectural Forum* in May 1937, the July 1938 edition of *Architectural Record* and in *California Arts and Architecture* in July 1938. The latter article noted that the complex is "magnificent concrete evidence of radio's independence in the amusement field." The interiors were designed to accommodate the latest technologies and broadcast innovations, and the complex was described as "an inspiring monument to radio, and the cornerstone in the Pacific Coast's destiny as the nucleus of American broadcasting."[18] It was also the first building to integrate broadcasting's technological needs with the ability to include live audiences.

[16] Doordan. (149-150)
[17] Stern, Robert A. M. New York 1930, New York: Rizzoli 1994. (267)
[18] "The New Home of the Columbia Broadcasting System," *California Arts and Architecture* V. 54 (July 1938). (28-29)

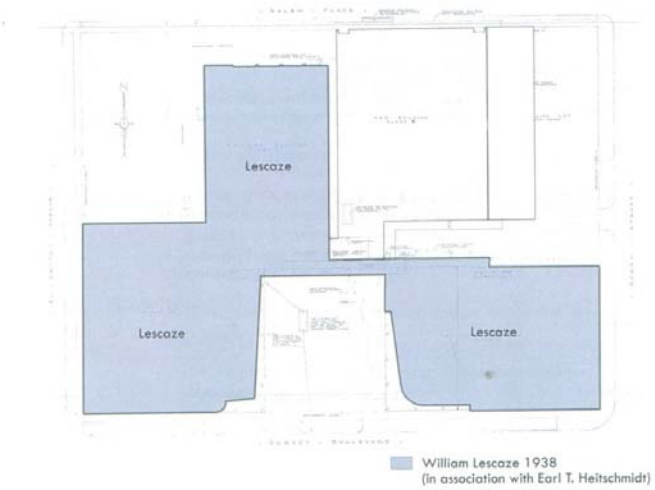

Figure 9: Site Plan highlighting 1938 Lescaze-designed components

Lescaze had previously laid out his approach for designing theaters in his "Imaginary Letters from an Architect to a Client."[19] He outlined four major aesthetic and practical concerns:

(1) The problem of a spectacle;
(2) the problem of circulation – getting people easily in and out of spectacle;
(3) the problem of workshops, which are to simplify the mechanics of production, and decrease expense; and
(4) the problem of including under the same roof and as a part of the same business enterprise other rentable studios, offices, business space, etc., so that the box office of the theatre may not be the only source of revenue."

At Columbia Square, Lescaze resolved these "problems" with an integrated complex that accommodated both the public crowds and broadcasting's technical needs. The design also solved concerns such as sound baffling through the design of floating walls inside the studios to act as sound barriers. Lescaze also angled some studio walls and the window panels in the control and sponsor booths at Columbia Square to reduce potentially interfering reflection both acoustically and visually.[20] He also designed a third commercial building at the corner of Sunset Boulevard and Gower Street that housed a restaurant and leasable office and retail space to attract people to linger after visiting CBS, and to provide the network with additional revenue opportunities.

[19] Bel Geddes, Norman. "William Lescaze, The Community Theatre: Imaginary Letters from an Architect to a Client." *Architecture for a New Theatre*, 1935. (71-87).
[20] "New Home of the Columbia Broadcasting System at Columbia Square in Hollywood, California." *California Arts and Architecture*, Volume 54, July, 1938. (28–29)

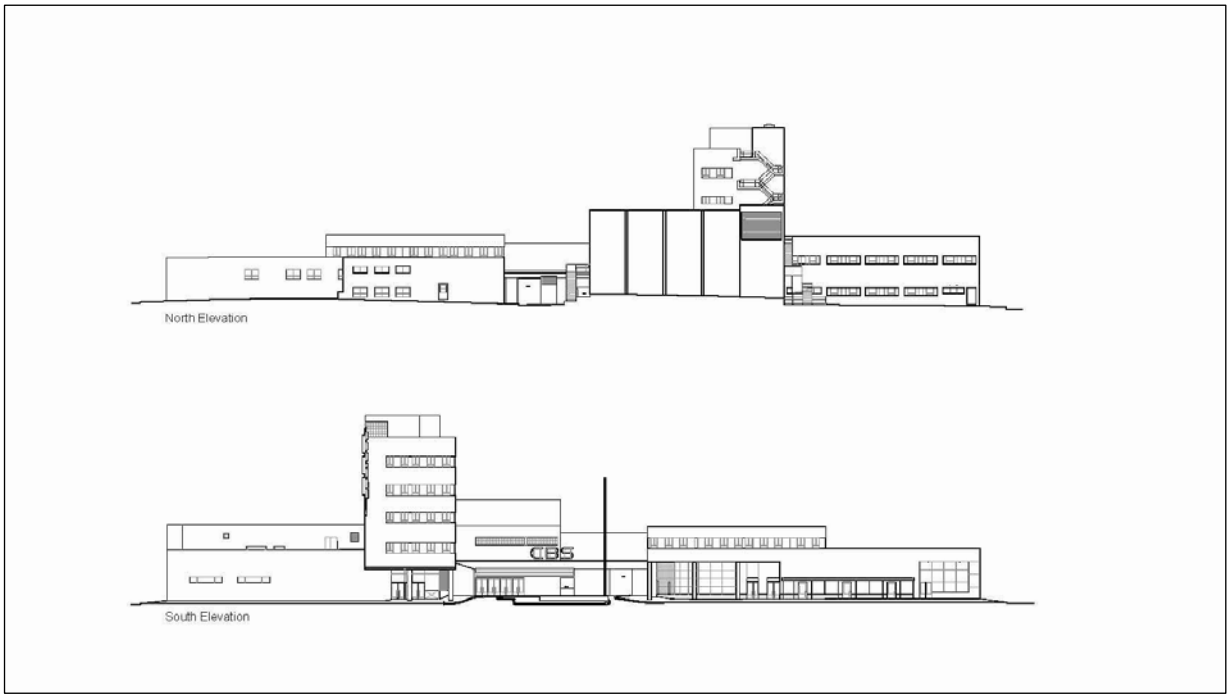

Figure 10: North and South elevations of Lescaze design

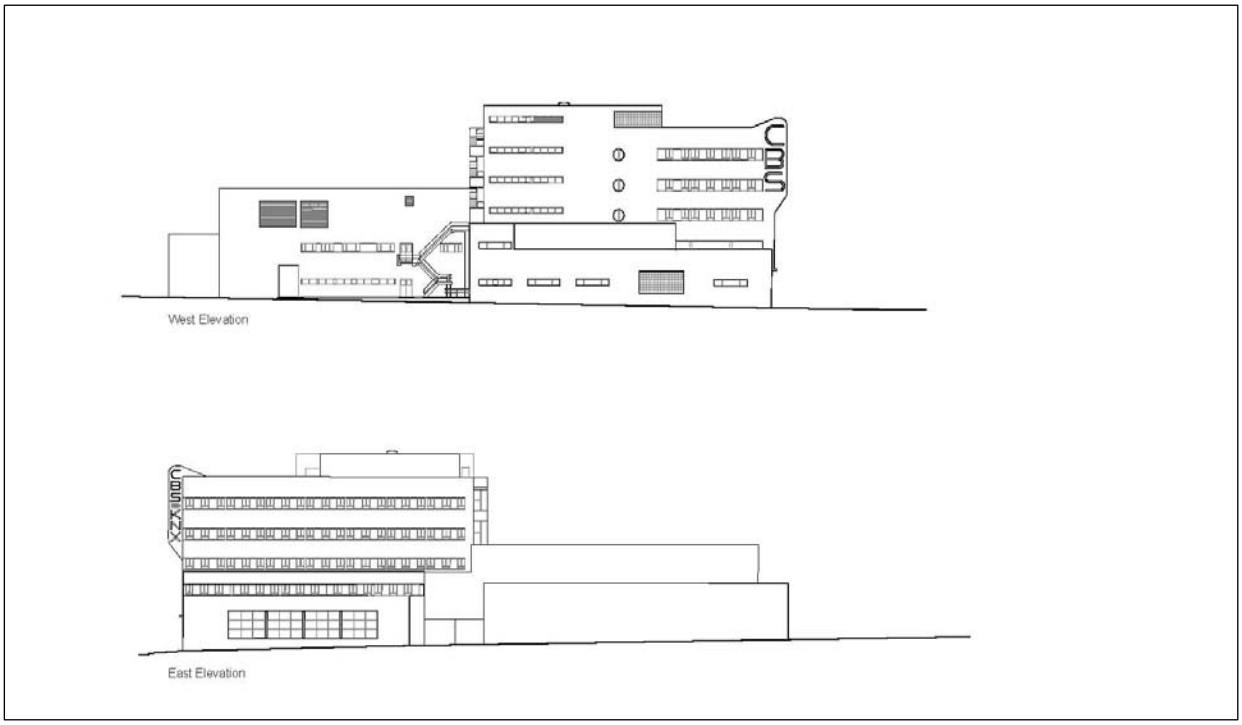

Figure 11: East and West elevations of Lescaze design

Studio A, located at the north end of the central courtyard, was the largest studio on the site. It had 1,050 seats to accommodate studio audiences for radio shows, and later for recording sessions for Columbia Records. Studio A was later converted for television use, and the 1949 Ed Wynn Show was the first television program to be produced at Columbia Square. In 1951 the pilot for I Love Lucy was shot in Studio A.

The Columbia Square studios were laid out into 32 departments/facilities. The first floor included a master control room; five studios, dressing rooms; engineering; an artists lounge; organ chamber; restaurant and kitchen; cocktail bar; retail space and a commercial bank. In 1939 Paley hired the celebrated Los Angeles firm Parkinson & Parkinson to design another studio building to complement the original Lescaze buildings. Studio B/C housed two large studios equipped for radio production and live audiences of up to 400 people. Studio B/C was the home of the Lucky Strike Show starring Jack Benny and the Bing Crosby Radio Show, among others. During the 1960s, which is outside of the period of significance defined in this report, Studio B/C served as recording studios for musicians such as Miles Davis, Bob Dylan, and Janis Joplin.

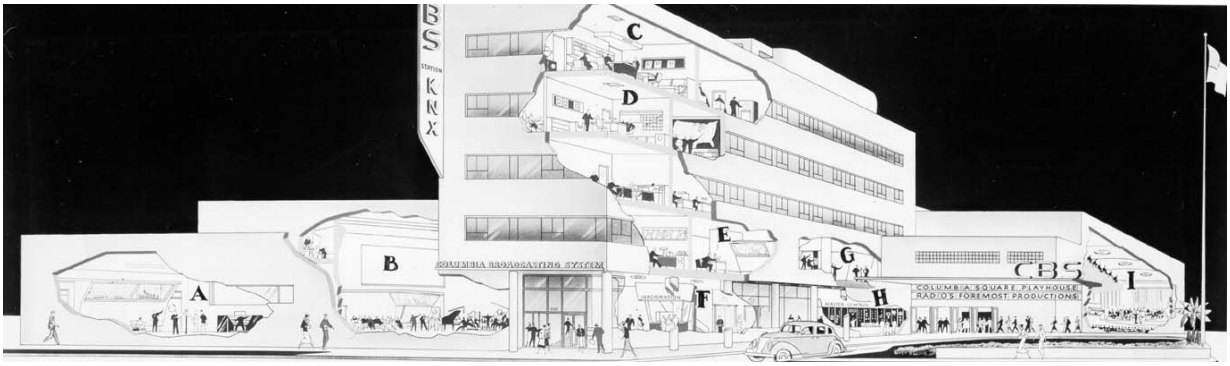

Figure 12: Artist rendering of CBS Columbia Square indicating different uses in each space

The Lescaze- and Parkinson-designed components were integrated on both the interior and exterior to create a unified structure around a central courtyard on Sunset Boulevard. Parkinson & Parkinson's subtle design approach and the lack of visibility of Studio B/C from Sunset were specific design decisions to increase the functionality of the complex without competing with the existing architecture. There is a clear hierarchy of the components with the Lescaze-designed elements comprising the public face of the building with the most overt International Style elements. Studio B/C was a secondary, utilitarian space with a different provenance than the original buildings.

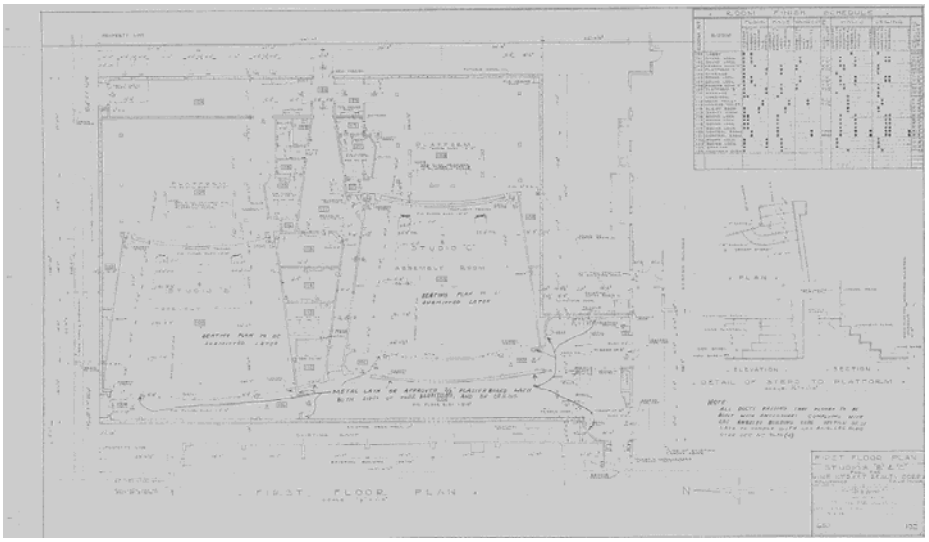

Figure 13: Parkinson & Parkinson Plan for Studio B/C, 1939

There were two additional periods that led to substantial changes to the original design of the complex. In 1961, the Los Angeles firm of Allison and Rible was hired to create additional studio space on the east end of Studio B/C; changes to the entrance canopy facing the courtyard, and alterations to the interior studio spaces were also made at this time. In 1968, William Pereira was commissioned to do some minor alterations to the complex which resulted in significant changes to appearance of the International Style elements of the facades. The canopy connecting Studio A with Studio B/C was framed in and clad in stucco, as were the first floor glass facades of the Radio and Television Buildings that framed the courtyard. The current condition of the complex still reflects these changes. Although the work by Allison & Rible and William Pereira are non-contributing features constructed outside the period of significance for the complex, it is important to note that Paley continued to hire prominent architectural firms to work at the site. Although these were minor commissions for Allison and Rible and William Pereira, it is significant that CBS was hiring top talent and firms with significant bodies of work in Los Angeles.

Architects

William Lescaze

William Edmond Lescaze was a Swiss-born American architect. He is considered one of the pioneers of Modernism in America and one of the leading proponents of International Style architecture. Lescaze was educated at one of Europe's leading architectural schools, the *Technische Hochschule* in Zurich, studying under seminal German architects Karl Moser and Gottfried Semper. He received his degree in 1919, and emigrated to the United States in 1920. He worked briefly for the architectural firm of Hubbell & Benes in Cleveland, Ohio, before setting up his own practice in New York City in 1923.

From 1929 to 1934 Lescaze worked with George Howe. Together they designed the seminal Philadelphia Saving Fund Society (PSFS) building in 1932, generally considered the first truly International Style skyscraper, and one of the most important International Style buildings of any type in the United States. Its importance was immediately recognized, as photographs of the building were included in the 1932 exhibition *Modern Architecture: International Exhibition* at New York's Museum of Modern Art before construction was even completed. In his introduction the exhibition catalogue, curator Alfred Barr wrote, "…the International Style has already gained signal victories in America as is proven by a glance at the illustration of the skyscraper by Howe and Lescaze."[21] It was the widespread success of PSFS as a new type of corporate architecture that drew Paley to Lescaze to work for CBS.

In addition to PSFS, Lescaze was represented in the exhibition with several other International Style buildings: the Capital Bus Terminal in New York (1927); the Nursery Building for the Oak Lane Country Day School, Philadelphia (1929); the housing development at Chrystie-Forsyth Streets, New York (1931); and the Hessian Hills School, Croton-on-Hudson, New York (1932).

Other important works in the United States include the Lescaze House, New York (1934), which is thought to be the first International Style house in the country; the Kimble Glass Company and factory in New Jersey (1935-37); and the Longfellow Building (1941), the first International Style building in Washington DC. Columbia Square is Lescaze's only work on the West Coast.

Earl T. Heitschmidt

Earl Heitschmidt worked with Lescaze on Columbia Square as the associate architect. Heitschmidt was born in Portland, Oregon in 1894, and trained at the University of Oregon and the Massachusetts Institute of Technology. He worked in firms in Portland,

[21] Hitchcock, Henry-Russell and Philip Johnson. The International Style, New York: W.W. Norton & Company, Inc. Reprinted 1966. (31)

Boston, and New York before coming to Los Angeles and opening his own practice in 1930. He worked on the Los Angeles Biltmore Hotel with the firm Schultz and Weaver, and also designed the Wrigley Mansion in Phoenix (1929-1930); Wrigley Field (1938); Park La Brea (1941-1949); and the Harvey Mudd Master Plan with Edward Durrell Stone (1956).

Parkinson & Parkinson

John and son Donald Parkinson formed an architectural firm, practicing together from 1920 to 1945. Together they played a primary role in shaping the character of downtown Los Angeles. Significant commissions include the Campus Master Plan and several noted buildings at the University of Southern California (1919-39); the Los Angeles Memorial Coliseum (1923 and 1930-31); Los Angeles City Hall (1928, with Albert C. Martin and John C. Austin); Bullocks-Wiltshire (1929); and Union Station (1939).[22] In Hollywood, the firm designed the Western Avenue Branch of the California Bank on Hollywood Boulevard (1930); and the Broadway Department Store annex, designed in the International Style in 1939, the same year that they were working on Studio B/C at Columbia Square.

John Parkinson was born in England in 1861. His formal education ended when he was thirteen, and he was apprenticed to a contractor/builder and attended night school to develop architectural, drafting and engineering skills. He worked as a builder in Winnipeg, Minneapolis, and Napa, California before settling in Seattle in 1890 and opening an architectural practice. In Seattle, he served as School Board Architect from 1891-1894, and designed numerous schools. In 1893 an economic depression in Seattle forced Parkinson to relocate. He moved to Los Angeles and opened an architecture office on Spring Street between Second and Third Streets. By 1896, he had designed the city's first Class A fireproof steel-frame structure: the Homer Laughlin Building at Third Street and Broadway. His design for the 1904 Braley Block at Fourth Street and Spring which was the tallest building in Los Angeles until City Hall was completed in 1928.

Donald B. Parkinson was born in Los Angeles in 1895. He is formally trained in architecture, studying at the Massachusetts Institute of Technology, and the American Academy in Rome. Upon his return from Rome in 1921 he joined his father's firm.

Allison and Rible

George Allison and Ulysses Rible worked together as Allison and Rible from 1944-1964. George Allison was the nephew of prominent architects David Clark Allison and James Edward Allison (Allison & Allison). He studied architecture at the Carnegie Institute of Technology and the University of Pennsylvania before moving to Los Angeles in 1931

[22] "Map of Downtown L.A. Parkinson Buildings," *The Parkinson Archives LLC.*, http://www.parkives.com. Retrieved July 2007.

and starting his career at his uncles' firm. Ulysses Rible studied at the University of Pennsylvania and the University of Southern California. He worked for Parkinson & Parkinson in 1934-1935, and then his own firm from 1935-1943 before partnering with Allison. The Allison and Rible firm specialized in master planning and design for educational campuses. Major commissions include master plans for California State Polytechnic University, San Luis Obispo (1949); and Appleby Hall, Claremont College (1947).

William Pereira

Architect William Pereira is primarily known for his corporate, industrial, and institutional architecture, as well his large-scale master plans. Pereira established his private practice in 1931, launching a prolific career that would span five decades. In the 1950s, Pereira established a partnership with Charles Luckman. Their work was frequently published in professional journals, particularly in John Entenza's influential *Arts & Architecture* magazine. In 1958, Luckman left the practice leaving Pereira as the sole principal for the firm. Working in the Corporate Modern, New Formalist, and Brutalist styles, projects designed by Pereira's firm include the USC Master Plan (1960); the Los Angeles County Museum of Art (1964); the Central Library building at UC San Diego (1965); the UC Irvine Master Plan (1965); the Transamerica Tower in San Francisco (1973); and the Los Angeles International Airport Master Plan (1967-1984). Pereira also designed CBS' Television City for William Paley in 1952.

IV ARCHITECTURAL DESCRIPTION

Figure 14: Postcard of Columbia Square Complex International Style architecture

Design Intent: Role of the International Style

The design of the Columbia Square complex is a classic and early example of the International Style as interpreted in the United States. The International Style – an architectural aesthetic that stressed rationality, logic, and a break with the past – emerged in Europe in the 1920s with the work of Le Corbusier in France, and Walter Gropius and Ludwig Mies van der Rohe in Germany, where the Bauhaus School trained a future generation of Modern architects. For these early 20th-century Modernists, the machine was "the great vehicle of aesthetic transformation not only for its suggestion of cleanliness and efficiency, but also for the new materials and techniques it introduced,"[23] including steel, glass, and concrete. Their buildings were minimalist in concept, stressed functionalism, and were devoid of regional characteristics and nonessential decorative elements. They were working to establish a new architectural style that was reflective of the Modern era.

In 1932, New York's Museum of Modern Art hosted an architecture exhibition curated by Henry Russell-Hitchcock and Philip Johnson entitled "The International Style: Architecture Since 1922." The accompanying publication was the first to name and define the style, introducing the American public to the new European approach to design and highlighting its major practitioners. This helped promote the style, which was critical to the development of Modernism before World War II. Hitchcock and

[23] Gleye, Paul. The Architecture of Los Angeles. Los Angeles: Rosebud Books, 1981. (137)

Johnson identified the primary aesthetic principles of the International Style as: "an emphasis upon volume – space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to symmetry or other kinds of obvious balance; and lastly, dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions."[24]

Crucial to the development of the International Style was Le Corbusier and Pierre Jeanneret's 1926 "Five Points Towards a New Architecture," which outlined their principles for modern design: *pilotis* (columns which raised the house above the ground), a free plan (possible through the use of unreinforced concrete), free façades (because the exterior walls are no longer load-bearing), flat roof with roof garden (replacing land lost underneath the building), and ribbon windows. These ideas are most fully expressed in the 1929 Villa Savoye, located in Poissy, France.

The Nazis closed the Bauhaus in 1933, and Gropius and Mies van der Rohe fled to the United States, by which time they had both established international reputations as pioneers of Modern architecture. Mies taught at the Illinois Institute of Technology, and Gropius at the Harvard School of Design. This meant that the tenets of International Style Modernism were now being promoted in the United States by two of its leaders. Architects Richard Neutra and Rudolph Schindler, along with William Lescaze, are credited with broadly introducing the International Style to the United States. On the West Coast, the International Style was primarily seen in residential architecture. Lescaze's design for CBS Columbia Square was an early example of the application of the International Style for commercial use.

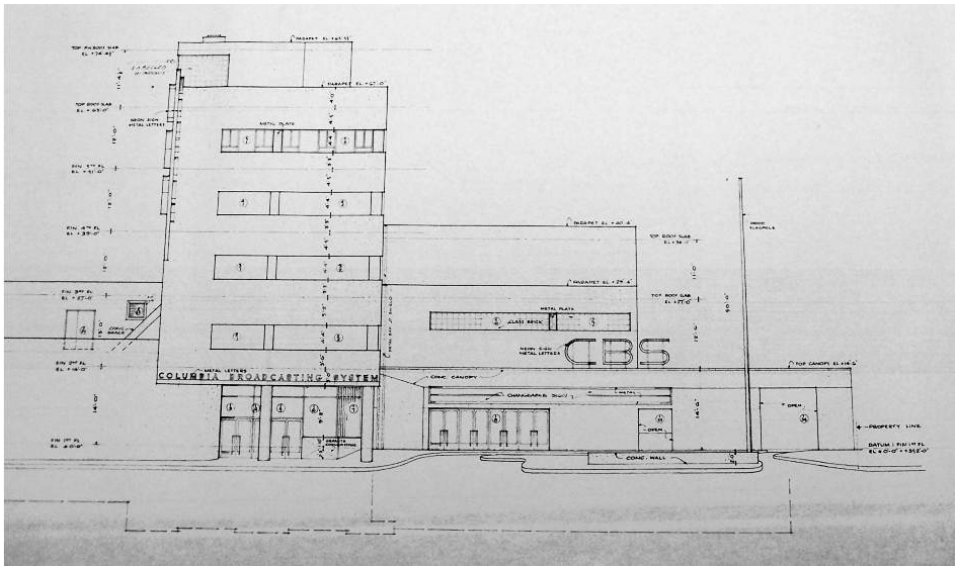

Figure 15: CBS Columbia Square front elevation, 1938

[24] Hitchcok and Johnson. The International Style. (29)

Exterior

Columbia Square's primary façade faces Sunset Boulevard to the south. The north (rear) façade faces the parking lot. The east façade faces Gower Street and the west façade shares a portion of the parking lot and faces El Centro. All façades are painted board-formed concrete with steel sash windows in a regular fenestration pattern. The buildings are generally characterized by flat surfaces with bands of steel sash casement windows and flat roofs. There is little ornamental detailing on the exterior façades, consistent with the ideals of the International Style. The building is now covered with painted stucco, but historic photographs indicate that it was originally unfinished concrete. Columbia Square is also notable for Lescaze's use of three buildings to address different commercial functions. The buildings are discrete volumes integrated with interior and exterior circulation, situated around a central courtyard which is open to Sunset Boulevard.

Lescaze employed nearly every tenet of the International Style at Columbia Square, interpreted in a manner unique to Los Angeles. These principles include:[25]

Architecture as volume:

- The use of smooth concrete facades which readily lend themselves to defining the "surface of the volume" of the three buildings that each serves a separate function.
- Surfaces consciously kept as flat, two-dimensional planes to better convey the concept of volume enclosure.
- Further reduction of the suggestion of mass and solidity. At CBS two of the three buildings are raised on pilotis with recessed ground floors; a third was originally cantilevered.
- Use of glass defined as "an integral part of the enclosing screen rather than a hole in the wall as it was in masonry construction."[26] In keeping with this concept, Lescaze employed a generous use of ribbon windows, multiple glass doors and wraparound picture windows upon all three buildings to better convey the concept that the bases and facades of the buildings are not the load-bearing components.[27]

[25] ICF Jones & Stokes report December 2008. (34-35)
[26] Hitchcock and Johnson. The International Style. (60)
[27] The base of the tower was originally of recessed, wraparound glass at its south and east elevations. This detail has since been altered.

Regularity over symmetry:

- Variegated massing of the buildings, each with a separate function.
- Pilotis and ribbon windows regularly used yet expressed in different proportion and arrangement at each building.
- A stand-alone vertical tower counterbalanced by the over-arching horizontality of the total design program.

Avoidance of applied decoration:

- A lack of traditional ornament upon all elevations.
- Smooth, continuous surfaces which express themselves as containers of their given volume.
- "Intrinsic elegance of materials" originally expressed in exposed concrete surfaces.
- Curved and rounded shapes at the base of the tower and commercial building; at the tower's penthouse; and on the affixed blade sign.
- Signage and lettering designed in clear, legible font.
- Freestanding lettering in front of elevations (altered).
- Portal windows.
- Use of glass block.
- Wraparound glass corners.
- Metal ribbon windows with an A-B pattern.

Figure 16: Detail of South Elevation of Radio Building

Lescaze softened the sometimes harsh lines of International Style structures by using elements of the Streamline Moderne in his design for Columbia Square. The overall rectilinear massing of the Columbia Square elements is broken up with curvilinear lines, subtle asymmetries, and porthole windows. He also introduced the use of glass block to the penthouse of Columbia Square, at the time still seen as an avant-garde way of introducing light and transparency into a concrete volume. The division of spaces by separate functions is also a break from Modernism's concrete boxes, and demonstrates Louis Sullivan's approach of "form follows function." These elements that Lescaze introduced in his only work on the West Coast are unique expressions that he did not employ in commissions in New York or other locations on the East Coast.

Radio Building

Figure 17: CBS Columbia Square, 1938

Figure 18: Radio Building at Night, 1939

The Radio Building is five stories with a basement level, a mezzanine level and a roof-top penthouse. It is the most prominent and recognizable component of the Columbia Square complex. Le Corbusier promoted the Greek ideal of designing structures that were meant to be seen from all sides, instead of just presenting a street face. Lescaze sited the Radio Building perpendicularly to the street as a gesture to this idea,[28] which also enabled the creation of a courtyard framed by the buildings in the complex. The courtyard originally functioned as an automobile courtyard, incorporating a paved driveway that allowed cars to drop off passengers. The flagpole and its placement are original.

Le Corbusier's influence is also seen in the building's rectangular massing, with a recessed ground floor that accommodates a series of *pilotis* that elevate the building off of the ground and creates a colonnade at the pedestrian level. Lescaze also incorporated a free plan and bands of horizontal windows into the design. The windows are almost flush with the concrete façade and wrap at the corners, creating a unified exterior. The upper four floors have uninterrupted bands of horizontal windows with metal mullions continuing perpendicular onto the front elevation. The windows alternate between casements and fixed sash, which create a rhythm on the exterior and contribute to the overall feeling of lightness of the structure.[29] The west elevation contains an additional band of horizontal and clerestory windows on the third to sixth floors and porthole windows.

[28] Moore, Charles, The City Observed: Los Angeles. Santa Monica, CA: Hennessey + Ingalls: 1984. (172)
[29] Moore. (172)

Figure 19: Sign Detail

The most prominent and historically recognizable detail on the exterior of the Radio Building is the protruding sign board that hangs from the fourth and fifth floors on the south façade, facing Sunset Boulevard. The sign formerly displayed the "CBS" call letters, and originally included "KNX" underneath. The sixth story is recessed from the front and east elevations and has an interrupted band of glass brick on the corner of the front and west elevation. Along the east side of the penthouse is a row of steel sash casements windows with wire glazing. The roof also houses non-original miscellaneous mechanical equipment and related structures. Adjacent to the tower along Sunset Boulevard is a one-story volume with a solid flat surface lined with billboards.

Studio A

Figure 20: CBS Columbia Square Complex, 1938

The double-height Studio A is located on the north side of the courtyard. Although not as prominently sited as the other Lescaze-designed components, Studio A was originally designed to incorporate the International Style vocabulary used by Lescaze.

Commercial/Television Building

Figure 21: Postcard showing Radio Center Restaurant (Television Building)

The Commercial/Television Building housed restaurant, stores, and bank. It is a two-story building, adjacent to the central plaza on the east. Like the Radio Building, it also contains a pilotis-style colonnade of six slender rounded columns with an uninterrupted ribbon of windows on the upper floor. Recessed behind the columns is a shade screen consisting of horizontal strips of metal running the length of the façade. Recessed floor to ceiling casement windows line the building and are rounded at the corner of the building.

Figure 22: Commercial/Television Building

Figure 23: Detail of corner treatment and pilotis, Commercial/Television Building

Studio B/C

Figure 24: CBS Columbia Square Complex c. 1940 showing the Lescaze and Parkinson & Parkinson components

Studio B/C, the fourth major component of the site, is a two-story building of reinforced concrete, added in 1939 and integrated into the existing campus. Studio B/C is not visible from Sunset Boulevard except where it continued the Lescaze-designed existing entrance to Studio A. Studio B/C is utilitarian in nature, and had minimal International Style detailing along the façade facing Sunset (which has since been altered).

Figure 25: CBS Columbia Square site, c. 1938

Interiors

Figure 26: Office of CBS Vice-President David Thornburgh

Figure 27: Radio Broadcasting Equipment

Each building served a separate function, and the interiors were designed accordingly. The CBS/KNX office tower contained the executive and management offices, marketing, and archival staff; its ground floor served as the compound's main lobby. The double-height Studio A, originally housed live radio productions and Columbia Records. The Commercial/Television Building was devoted to leasable commercial space, originally housing offices and stores flanked by a restaurant on the east and a bank on the corner of Sunset Boulevard and Gower Street. In general, the interiors retain many character-defining features. While some of the corridors and office spaces have been materially altered, important spatial relationships remain.

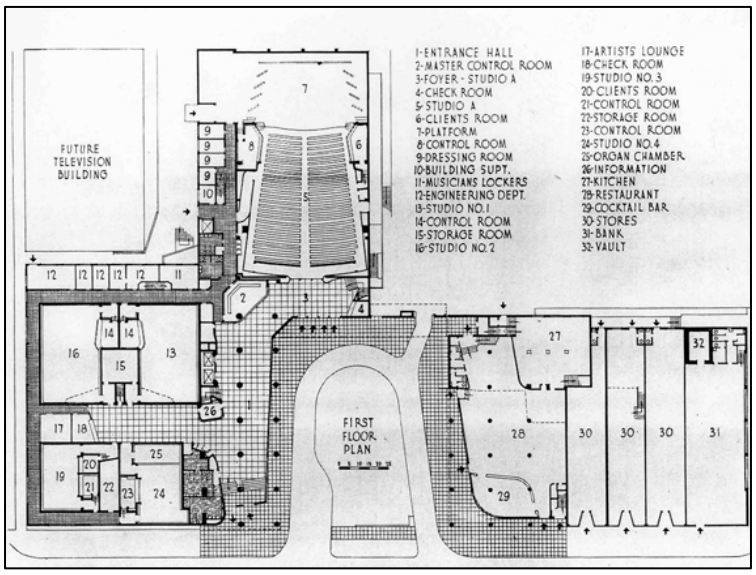

Figure 28: Columbia Square layout illustrating the original Lescaze-designed components, 1937

There are several different types of doors present in the complex; some retain their original hardware. There are painted flush doors with metal square glazed panel windows or metal framed porthole windows. While some of the hallways have been narrowed, the basic spatial relationships remain intact.

Interior character defining features include:

- The configuration of spaces and connections between Studio A, and Studio B/C
- Upper floor radio studio configurations
- Board form poured concrete walls
- Elevator lobby and passenger elevators
- Curved walls
- Stairways with wall mounted pipe hand rails
- Tile floors
- Painted doors with metal framed port holes, glazed panels or other openings
- Use of glass block

Radio Building


Figure 29-30: Radio Building Entry Lobby, c. 1939

The Radio Building's first floor includes an entrance lobby opening on to El Centro Avenue. A corridor leading from the entrance lobby to the elevator runs along the west side of Studio A. The remaining five floors are all similar in spatial layout, containing offices and second floor recording studios. Curving interior walls with nautical-themed porthole windows and railings are common throughout. Original details include painted, flush doors (some with porthole windows), glazed panel windows and simple steel hardware. The floors are resilient tile.[30] The penthouse, atop the Radio Building, is rectangular in shape. The penthouse room currently houses one office. The floor of the penthouse is poured concrete with a scored pattern.

[30] The resilient tile may not be original but has been in place since early on in the complex's history, as seen in photos.

Studio A

Figure 31: LA Philharmonic performing in Studio A, 1939

Figure 32: Interior of Studio A, 1939

Studio A is a two-story structure with a basement. The ground floor of Studio A contains a large open office space with cubicles and a working television studio. The upper level historically held the live audience; presently this space is used for storage. The basement houses rooms for mechanical uses and a small restroom with shower.

Commercial/Television Building

The Commercial/Television Building includes a basement that houses production equipment, and a mezzanine level, that is now used as office space. The first floor, once devoted to publicly accessible retail spaces, has been repartitioned for interior office space. The restrooms have glazed tile walls with built-in sinks and tile counters.

Studio B/C

Studio B/C houses one working studio and a second studio that has been converted into a technical equipment facility. The curved west wall of the corridor leading into this section of the complex, as well as the curving wall in the corridor leading from Studio B to Studio C, remain intact. Restrooms with original glazed tile walls can be found behind painted flush doors.

Alterations

Figure 33: Columbia Square Complex, after 1940

Figure 34: Columbia Square Complex, 2006

There have been many alterations to the Columbia Square complex throughout its history. A selected sample of building permits issued between 1937 and 2002 is included in Appendix C. It is the nature of studio and broadcast facilities to be altered to adapt to changing needs and technologies. A 1937 *Architectural Record* article highlighting new production facilities in Hollywood states that "No building type is more haunted by the specter of obsolescence than a broadcasting station. Constant developments in acoustics, lighting, atmospheric control – as well as in the equipment itself – demand the greatest flexibility in building design. And Hollywood, one of the world's broadcasting centers, feels this most acutely."[31] Despite the changes, however, Columbia Square still conveys its historic association with the history of radio and television broadcasting. All four buildings are in the same original setting with their original spatial layout as completed in 1939. With the exception of Studio B/C, as discussed below, the complex continues to exhibit sufficient architectural integrity of its character-defining features.

[31] "'Music in the Air' Keeps Building Designers Stepping," *Architectural Record* (July 1937).

Courtyard/Canopy

Figure 35: Original U-Shaped Automobile Court with access to parking to the north

Figure 36: U-Shaped Automobile Court, 1939

The courtyard was originally a U-shaped driveway to accommodate automobile traffic, including access to parking behind underneath the original Lescaze-designed canopy extending from Studio A.

Figure 37: Current Courtyard Configuration, 2006

Along with the construction of Studio B/C in 1939, Parkinson & Parkinson extended the existing canopy of Studio A to create an entrance from Studio B/C into the courtyard. Parkinson also reconfigured the Lescaze pedestrian and driveway openings that were under the canopy to accommodate the addition of Studio B/C.

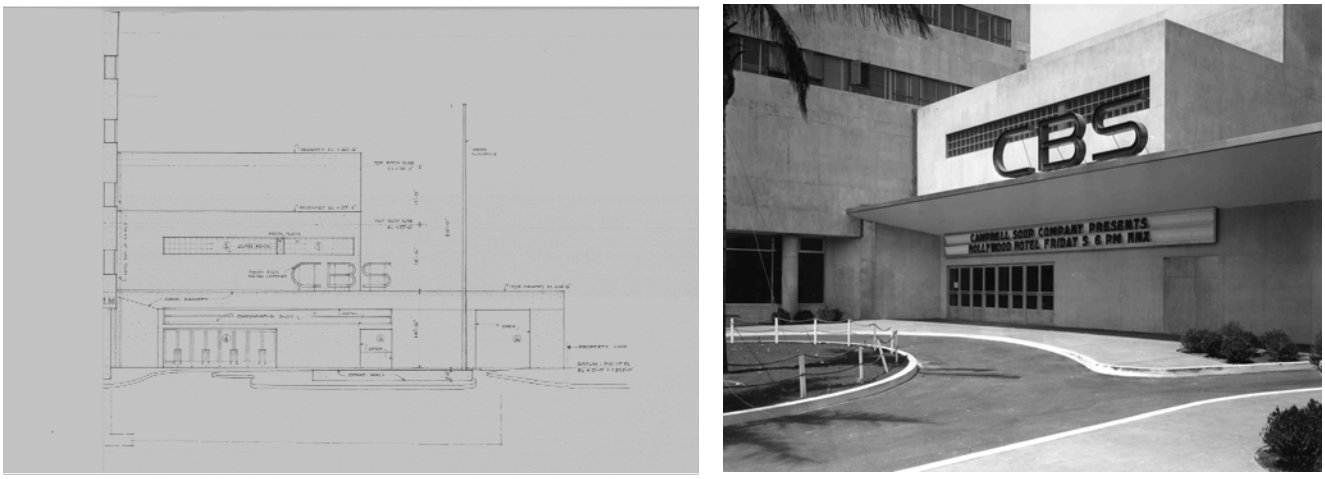

Figure 38-39: Drawing and photograph of original Lescaze design of the Sunset (south) elevation featuring the public entrance to Studio A, the freestanding CBS letters, and the extended canopy with the original pedestrian and driveway openings.

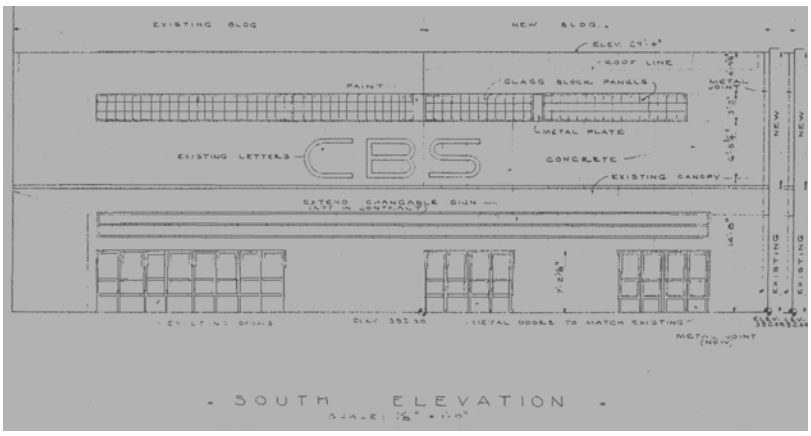

Figure 40: Parkinson & Parkinson re-design and extension of the entrance canopy, 1939

In 1968 the Parkinson & Parkinson-designed canopy connecting Studio A with Studio B/C was framed in and clad in stucco by prominent architect William Pereira. Pereira also altered the exterior facades facing the courtyard. The original glass walls and piloti on the west side were obscured with stucco and standard commercial doors were installed. The north façade was also filled in with stucco walls and commercial doors. The loss of integrity to the facades facing the Sunset courtyard spanned both the Lescaze and Parkinson components. A steel security fence has been erected in recent history along southern boundary of Columbia Square.

Radio Building

The original glass wall on the office tower's east façade (facing the square) was filled in stucco walls punctuated by standard commercial doors. Additionally, a new wall of painted stucco-coated concrete and aligned with the original, striking horizontal canopy stretching the full length of the north façade (facing the square) has been erected. These additions may be reversible, using existing drawings and extensive historic photographs.

Figure 41: Detail of Radio Building, c. 1939

Figure 42: Detail of Radio Building, 2006

Figure 43: Radio Building, c. 1958

Figure 44: Radio Building, 2006

Commercial/Television Building

In the 1950s, the exterior of the restaurant was altered with the addition of metal louvers on the west and north windows, and a glass wall replaced the original curving wall designed by Lescaze. The Columbia Square Complex celebrated its twentieth anniversary in 1958, and with it came some alterations to the complex. The restaurant and stores housed in the Television Building were converted to internal office space, leaving only the Bank of America as a tenant. The CBS signage on the exterior was modified at this time as well.

Figure 45: Commercial/Television Building, c. 1939

Figure 46: Commercial/Television Building, c. 1958

Figure 47: Commercial/Television Building, 2006

Studio A & Studio B/C

In 1961 the architectural firm Allison and Rible was hired to make additional changes to the site. The interiors of Studio A and Studio B/C were altered to accommodate television news production and music recording. Many radio-related features were removed, including most of the sloped seating banks in all three studios; the glass control booths; the overscaled clock; and the large "Stand By" signs.

Figure 48: Interior of Studio A, c. 1939

Studio A

Studio A was originally the largest and most lavishly appointed of the three studios. With 1,050 seats it was equipped to accommodate a large audience listening to a full orchestra for both early CBS radio shows and later for Columbia Records. All of the ground floor seats in Studio As were removed (approximately 75% of the original 1,050 seats). The Studio A floor was leveled and reconfigured to include tape editing and playback booths as well as a new stage set.[32] Except for the retention of the balcony (now stripped of finishes and features and with temporary partitions installed) and the balcony railing, the entire studio has been gutted of features. However, within the Studio A building, spatial components such as circulation arteries, room locations, and the northern lobby are all still present.

Figure 49-51: Studio A Interior Details, 2006

[32] Allison and Rible drawings dated June 17, 1960.

Studio B/C

Studio B and Studio C were originally two separate and very similar studios, each with a stage, banked seating for 400 people,[33] backstage and props area, a glass control booth, and a client booth for sponsors, all dedicated to live radio shows with audiences.[34]

In 1961, Studio B/C the floors were leveled and replaced by large stage sets, and new interior partitions and other alterations were made for TV news and public programming. Of the original 800 seats, only 226 were retained in Studio B for small audience participation shows.[35] All of audience accommodations in Studio C were removed, and the floor was concreted over and converted to video and central control purposes. The rear portion was converted to a small stage. The second floor retains its original spatial layout, demonstrated in its angled central walkway, located one story above the original angled hallway separating the two studios, B and C, on the ground floor. This second floor also contains original frameless doors to dressing rooms, high gloss black paint on wood and metal trim, and retains some original built-in furniture.

Figure 52-54: Studio B/C Interior Details, 2006

[33] *Los Angeles Times*, Sept. 3, 1939.
[34] Hillman, Lorraine, former Director, News Research, 1957-1995. "Looking Back," http://bobdfw.com/CBS_looking_back.htm. Retrieved December, 2008 ICF Jones & Stokes and March, 2009.
[35] Allison and Rible. Drawings (City of Los Angeles Department of Building and Safety and the Owner) dated Jan. 29, 1960.

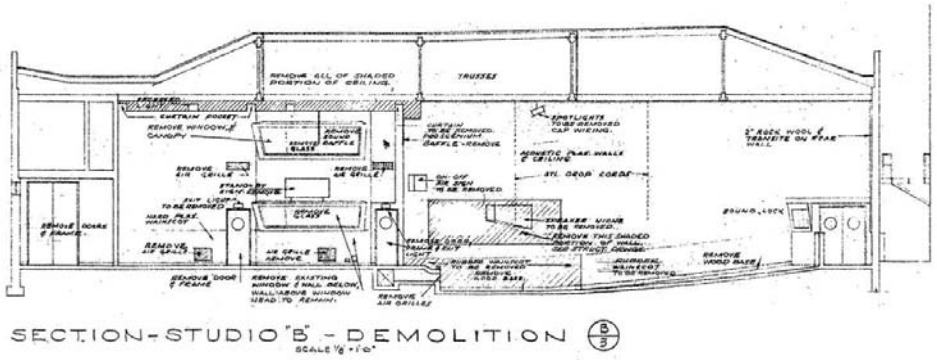

Figure 55-58: Studio B/C Demolition Plans by Allison & Rible, 1961

In 1961 Allison and Rible also designed an addition to the east end of Studio B/C which obscured the original façade. The drawing below illustrates the original Parkinson design of the east elevation, which was visible from Gower Street and featured the most fenestration and modernist vocabulary of any of the Parkinson & Parkinson-designed elevations.

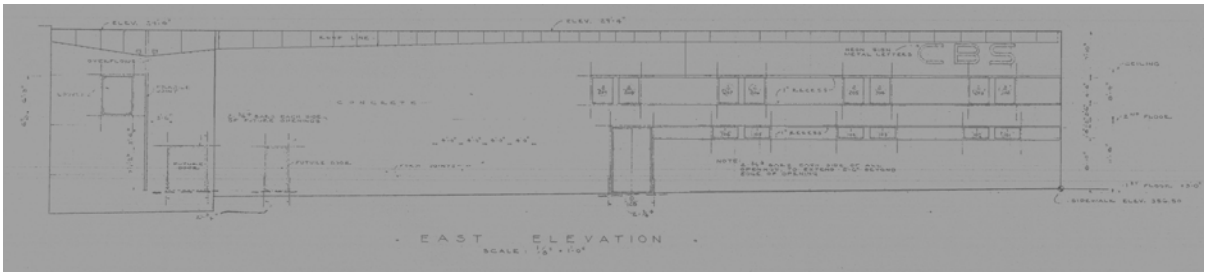

Figure 59: Parkinson & Parkinson drawing of east elevation of Studio B/C

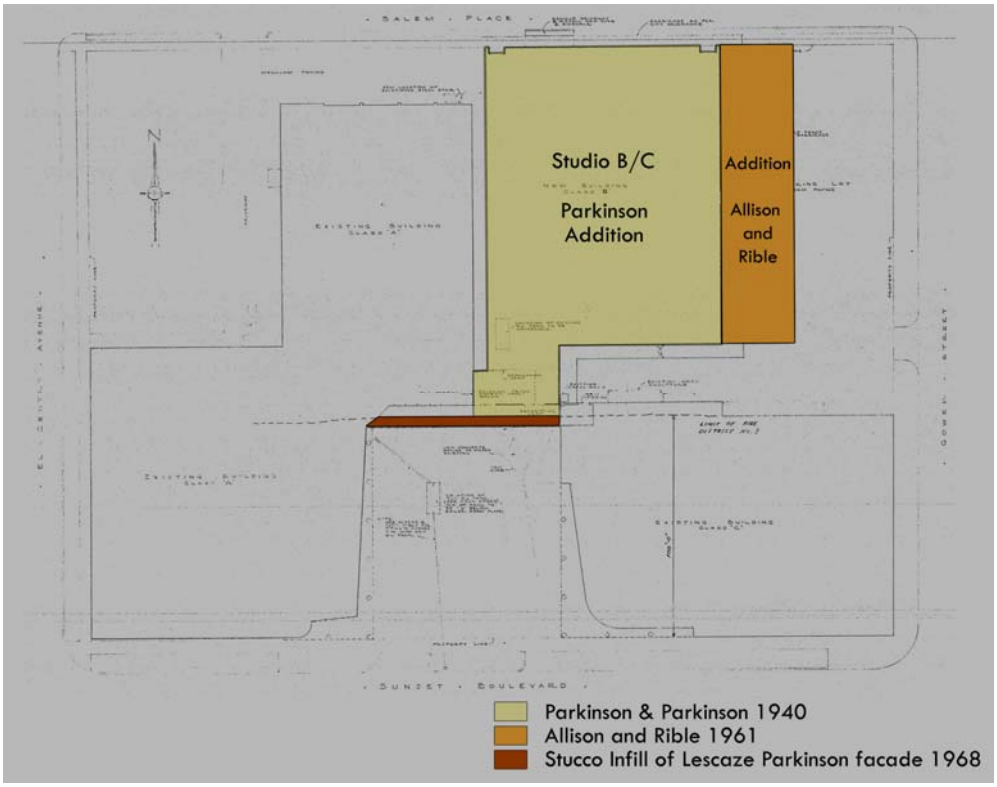

Figure 60: Annotated Site plan indicating 1939, 1961, and 1968 additions to the site

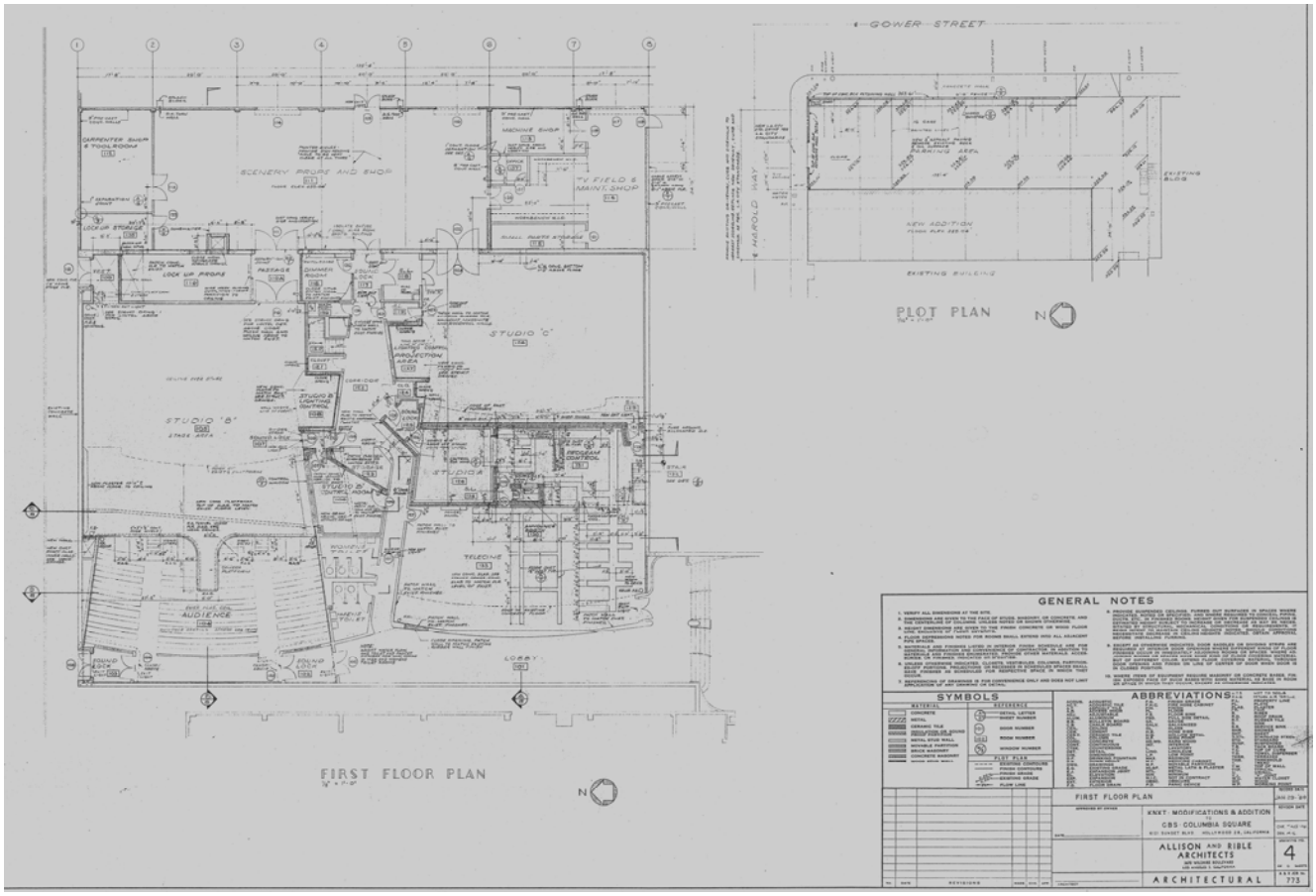

Figure 61: Allison and Rible Plans for Studio B/C, 1961

There were continued interior alterations throughout the late 1960s and 1970s reflecting changes in broadcast technology and practice. In June of 1968 the acoustical interiors of the studio spaces were updated, facilitating their use for television news. In addition, curtain walls and other interior walls were removed. According to building permits, changes continued in the studio and office spaces throughout the 1970s and 1980s. The majority of building permits are for acoustical updates, disabled access, and partition renovations. Studio C was eventually modified to house computer and other technical equipment, while Studio B was altered several times to accommodate new technologies in television news broadcasting.

V EVALUATION AND POTENTIAL DESIGNATION

Previous Evaluations

The Columbia Square Complex has been included in numerous surveys of Hollywood's historic resources. The first inventory form for the complex dates to September of 1979 as part of a survey completed by the Hollywood Revitalization Committee. At that time it was assigned a status code of "3," which translates to a "3S" in the current California Historical Resources Status Codes. The code of "3S" in the State Historical Resources Inventory indicates that the property "appears eligible for the National Register as an individual property through survey evaluation."[36] This evaluation was upheld in all subsequent survey reviews, including the 1984 Community Redevelopment Agency (CRA) survey; in the updated Office of Historic Preservation Historic Resources Inventory in 1997; and in the 2003 CRA survey update. The most recent survey update is the 2008 CRA Historic Resources Survey, which identified Columbia Square as a historic district, and assigned it a Status Code 3S. It should be noted that alterations to the complex had been made prior to the first evaluation; no substantial changes to the structures have taken place following the initial assessment of eligibility.

On March 13, 2009, the complex was declared a City of Los Angeles Historic-Cultural Monument by the City Council. The designation included two parcels fronting Sunset Boulevard, and four buildings on the site. The City Council's designation upheld the Cultural Heritage Commission's determination that "additions dating from 1939-1940 by the firm of Parkinson & Parkinson [including Studio B/C] and alterations and additions from 1961 by the firm of Allison and Rible are encompassed within the proposed nomination but are not character-defining features."[37]

Historic Designations

A property may be designated as historic by national, state, and local authorities. In order for a building to qualify for listing in the National Register, the California Register, or as a locally significant property in the City of Los Angeles, it must meet one or more identified criteria of significance. The property must also retain sufficient architectural integrity to continue to evoke the sense of place and time with which it is historically associated.

[36] The Community Redevelopment Agency Survey of 1984. California Historic Resources Inventory, December 11, 2008.
[37] City of Los Angeles, Office of Historic Resources "Staff Report to City Council," January 27, 2009.

National Register of Historic Places

The National Register of Historic Places is "an authoritative guide to be used by federal, state, and local governments, private groups, and citizens to identify the nation's cultural resources and indicate what properties should be considered for protection from destruction or impairment,"[38] and is administered by the National Park Service. Listing in the National Register assists in preservation of historic properties through recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for Federal or Federally-assisted projects; eligibility for Federal tax benefits; consideration in the decision to issue a surface coal mining permit; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of an historic resource. Federal regulations explicitly provide that National Register listing of private property "does not prohibit under federal law or regulation any actions which may otherwise be taken by the property owner with respect to the property." [39] The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. Furthermore, state and local regulations may apply to properties listed in the National Register.

Significance

The criteria for listing in the National Register follow the standards for determining the significance of properties.[40] Sites, districts, structures, or landscapes of potential significance are eligible for nomination. In addition to meeting any or all of the criteria listed below, properties nominated must also possess integrity of location, design, setting, feeling, workmanship, association, and materials.

Criteria for evaluation:

A. Associated with events that have made a significant contribution to the broad patterns of our history;

B. Associated with the lives of persons significant in our past;

[38] U.S. Department of Interior, National Park Service. *National Register Bulletin 16A: How to Complete the National Register Registration Form* Washington D.C.: National Park Service, 1997.
[39] *National Register Bulletin 16A*.
[40] *National Register Bulletin 16A*.

C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. Yield, or may be likely to yield, information important in prehistory or history.

Integrity

Historic integrity is the ability of a property to convey its significance and is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period."[41]

The National Register recognizes seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

Location is the place where the historic property was constructed or the place where the historic event took place.

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

Setting is the physical environment of a historic property.

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Feeling is a 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.[42]

In assessing a property's integrity, the National Park Service recognizes that properties change over time. *National Register Bulletin 15* provides:

[41] *National Register Bulletin 16A*.
[42] U.S. Department of Interior, National Park Service. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.* Washington D.C.: National Park Service, 1995.

> To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Location is the place where the historic property was constructed or the place where the historic event occurred.
>
> It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity.
>
> A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[43]

For properties which are considered significant under National Register Criteria A and B, *National Register Bulletin 15* states:

> A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).
>
> A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[44]

Evaluation: National Register

Columbia Square is significant at the national level of significance under Criterion A for its association with the development of radio and television as major industries in the United States; and specifically Columbia Broadcasting Systems, led by William Paley, as a leader in the industry. This context has been identified by the National Park Service as significant for Hollywood, and a number of entertainment industry resources have been designated under Criterion A. The period of significance extends from 1938 when facilities at Columbia Square were first established, through 1952 when CBS moved their television production facilities to Television City on Beverly Boulevard.

[43] *National Register Bulletin 15*.
[44] *National Register Bulletin 15*.

Columbia Square may also be significant under Criterion B for its association with significant people. Columbia Square is primarily associated with William Paley, the founder and former chairman of CBS and one of the innovators of modern broadcasting. Paley built CBS into a global communications corporation, and Columbia Square was built under his guidance and with his vision. Paley was also influential in the development of broadcast news, and under his leadership CBS News became one of the world's preeminent news organizations, with the industry's leading talent including Edward R. Murrow, Eric Sevareid, and Howard K. Smith.

Other important people associated with Columbia Square include D.W. Thornburgh, who was vice-president of CBS until 1949 and responsible for expanding network coverage at Columbia Square from two to forty programs per week. Countless entertainment figures in the radio, television and recording industries worked at Columbia Square, including Jack Benny, Bing Crosby, Ed Wynn, Lucille Ball, Art Linkletter, Tommy Dorsey, Miles Davis, Janis Joplin, and Bob Dylan.

The majority of the Columbia Square complex is significant under Criterion C as an excellent example of International Style architecture in Los Angeles and a representative work of master architect William Lescaze. While alterations have been made continually to both interiors and exteriors over the life of the complex, the complex overall retains its ability to convey its historic significance.

Overall the complex retains integrity of location, design, materials, workmanship, feeling, and association despite alterations to the ground floor exterior, interior of Studio A, exterior and interiors of Studio B/C, and some of the interior offices. The exterior appears largely as it did when construction was completed in 1938. Much of the interior circulation space, including the windows, glass block panels, elevator lobby, corridors, walls, railings, and stairwells still retain their original materials and continue to convey their quality of workmanship and original design. The feeling and association that this was an extremely modern building constructed for CBS to broadcast radio and television is clearly conveyed by walking through the circulation spaces. Many of the alterations that have occurred to the Lescaze-designed buildings could be satisfactorily reversed in an adaptive reuse or restoration program.

While Studio B/C is an important component of the overall design of the site, it is lesser in provenance and integrity than the Lescaze-designed buildings. Lescaze's design brought International Style Modernism to commercial architecture in Los Angeles, while Parkinson & Parkinson were contributing to the already established vision for the site. While similar alterations occurred over time throughout the complex, the 1961 and 1968 changes to Studio B/C negatively impact the building's integrity of design, materials, and workmanship. Integrity of design was particularly compromised by Allison and Rible's full-length addition along the east elevation, filling in many window openings with brick, introducing new openings, and a

reconfiguration of the interior spaces. The 1968 alterations by William Pereira further compromised the Sunset façade, filling in the area beneath the entrance canopy which obscured or removed the original glass block and all the openings on the south façade. Subsequent modifications to remove theater stages, seating, and other features from the interior of Studio B/C further compromised its historic integrity.

California Register of Historical Resources

The California Register is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.

Significance

The criteria for listing in the California Register are based on the National Register criteria:

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

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

- California properties listed in the National Register of Historic Places (Category 1 in the State Inventory of Historical Resources) and those formally Determined Eligible for listing in the National Register of Historic Places (Category 2 in the State Inventory).
- California Registered Historical Landmarks from No. 0770 onward.

- Those California Points of Historical Interest that have been evaluated by the Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion in the California Register.[45]

Other resources which may be nominated for listing in the California Register include:

- Historic resources with a significance rating of Category 3 through 5 in the State Inventory. (Categories 3 and 4 refer to potential eligibility for the National Register, while Category 5 indicates a property with local significance.)

- Individual historic resources.

- Historical resources contributing to historic districts.

- Historic resources designated or listed as local landmarks.

Evaluation: California Register

The evaluation of the Columbia Square Complex as eligible for listing in the National Register also qualifies it for listing in the California Register under Criteria 1 and 3, and may also be eligible under Criterion 2.

The Columbia Square complex is eligible for listing in the California Register under Criterion 1 for its association with the development of radio and television in the United States. It is an important resource that was instrumental in the development of Hollywood as a national center of radio and television production.

Columbia Square may also be significant under Criterion 2 for its association with William Paley, the founder and former chairman of CBS, D.W. Thornburgh, vice-president of CBS until 1949, and countless entertainment figures in the radio, television and recording industries worked at Columbia Square, including Jack Benny, Bing Crosby, Ed Wynn, Lucille Ball, Art Linkletter, Tommy Dorsey, Miles Davis, Janis Joplin, and Bob Dylan.

The Columbia Square complex is also eligible for listing in the California Register under Criterion 3 as an excellent example of International Style architecture in Los Angeles and as an example of renowned architect William Lescaze.

[45] Office of Historic Resources, Department of Parks and Recreation. *California Office of Historic Preservation Technical Assistance Series #3.* California Register of Historical Resources: Questions and Answers.

City of Los Angeles Historic-Cultural Monument

The Cultural Heritage Ordinance was adopted by the Los Angeles City Council in 1962 and amended in 1985 (sections 22.120 *et.* seq. of the Administrative Code).[46] The Ordinance created a Cultural Heritage Commission and criteria for designating Historic-Cultural Monuments. Section 22.130 defines the criteria for designation as any site, building, or structure of particular historical or cultural significance to the City of Los Angeles, such as historic structures or sites:[47]

- in which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified; or
- which are identified with historic personages or with important events in the main currents of national, state, or local history; or
- which embody the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction; or
- which are a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

A proposed resource is eligible for designation if it meets at least one of the above criteria.

Evaluation: Historic-Cultural Monument

The Columbia Square complex was nominated as a Historic-Cultural Monument by Hollywood Heritage on September 9, 2008. The Cultural Heritage Commission voted to take the nomination under consideration at its October 16, 2008 meeting, and completed a tour of the complex on November 20, 2008. The nomination was recommended for approval by the Cultural Heritage Commission on December 18, 2008, and formally approved by the City Council at their March 13, 2009 hearing. The City Council found that:[48]

1. The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period

[46] On November 20, 2008, the Cultural Heritage Commission voted to recommend significant changes to the Cultural Heritage Ordinance. The changes are aimed at strengthening demolition review procedures, and clarifying the criteria for historic designation so that they correspond to National Register Criteria. The other substantive change to the designation criteria section of the ordinance requires that proposed Historic-Cultural Monuments retain the ability to convey their significance.[46] The OHR has added language clarifying that the integrity finding should be applied with flexibility, particularly for resources that are significant for historic, social, and cultural associations. In addition, the Ordinance specifies that poor maintenance or condition do not necessarily indicate a loss of integrity. The revised ordinance still needs to be formally adopted by the City Council.

[47] *Cultural Heritage Ordinance: Section 22.120 et. seq. of the Administrative Code.* Department of City Planning, Los Angeles, California.

[48] The HCM evaluation is taken from the City of Los Angeles Office of Historic Resources Staff Report to City Council, January 27, 2009.

style or method of construction" as an example of International Style architecture.

2. The building is associated with a master builder, designer, or architect, as a work by the architect William Lescaze.

3. The property reflects "the broad cultural, economic, or social history of the nation, State or community" for its association with the development of radio and television broadcasting in Hollywood.

4. The property is identified with historic personages, with several prominent figures of the entertainment industry of Hollywood.

The City Council concurred with the Cultural Heritage Commission and the Office of Historic Resources staff recommendation that additions dating from 1939-1940 by the firm of Parkinson & Parkinson and alterations and additions from 1961 by the firm of Allison and Rible be encompassed within the proposed nomination, but defined these as non-character-defining features. The staff report states:

> Built after the original complex designed by Lescaze in 1938, these changes are encompassed by the Studio B/C sections of the subject property located in the upper northeastern portion of the property. Although the site of some significant radio programming by notable figures, these buildings lack sufficient integrity, having been entirely altered for use as studio space in recent history.[49]

[49] City of Los Angeles Office of Historic Resources, Staff Report to City Council, January 27, 2009.

VI DETERMINATION OF PROJECT IMPACTS

A building is considered historically significant, and therefore an "historical resource" under CEQA, if it falls into one of three historical resource categories as defined by Section 21084.1 of the Public Resources Code. Mandatory historical resources are sites listed in or eligible for listing in the California Register of Historical Resources. Presumptive historical resources include sites officially designated on a local register or sites found significant by the State Historic Preservation Officer (SHPO) under Section 5024.1(j) of the Public Resources Code. Discretionary historical resources are those resources that are not listed but determined to be eligible under the criteria for the California Register of Historical Resources. Properties designated by local municipalities can also be considered historical resources. A review of properties that are potentially affected by a project for historic eligibility is required under CEQA.[50]

The purpose of this section of the report is to analyze whether or not the proposed project would result in a "substantial adverse change" to a "historical resource." Under the California Environmental Quality Act (CEQA), adopted in 1970 and most recently revised in 1998, the potential impacts of a project on historical resources must be considered. The purpose of CEQA is to evaluate whether a proposed project may have an adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation measures.

The impacts of a project on a historical resource may be considered an environmental impact. Section 21084.1 of the California Public Resources Code states:

> A project that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment. For purposes of this section, an historical resource is a resource listed in, or determined to be eligible for listing in, the California Register of Historical Resources.

Moreover, Section 15064.5 of the CEQA Guidelines provides that "[s]ubstantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired."[51]

Pursuant to CEQA Guideline Section 15064.5(b)(2)(A),(B) and (C), the significance of a historic resource is materially impaired when the project "demolishes or materially

[50] California CCR Section 21084.1.
[51] California CCR Title 14, Chapter 3, Section 15064.5(b)(1).

alters in an adverse manner those physical characteristics: (A) of an historic resource that convey its historical significance and that justify its inclusion in, or eligibility for inclusion in the California Register of Historical Resources; (B) that account for its inclusion in a local register of historical resources as determined by a Lead Agency for purposes of CEQA; or (C) of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources."

Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitation, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings shall be considered as mitigated to a level of less than a significant impact on the historical resource.[52] The Standards apply to the exterior and interior of historic buildings, as well as encompassing related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction.

The City of Los Angeles' CEQA Thresholds Guide, which are intended to provide guidance consistent with the State's CEQA Standards and Guidelines, state that a substantial adverse change in significance occurs if the project involves the "conversion, rehabilitation, or alteration of a significant resource which does not conform to the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings."[53]

Therefore, an evaluation of project impacts under CEQA requires a two-part inquiry: a determination of whether or not the project involves a resource that is historically significant and a determination of whether the project will result in a "substantial adverse change" in the significance of the resource.

The proposed project is a mixed use development including approximately 400 residential units, a 125-room hotel, approximately 380,000 square feet of office space, 41,300 square feet of retail, restaurant and bar uses on the 4.68-acre site. Included within these project uses is approximately 105,510 square feet of building area (91,110 square feet for office and 14,400 square feet for retail/restaurant/bar) that would be retained and rehabilitated to the Secretary of Interior Standards from the existing 136,233 square-foot CBS Complex.

The project proposes to retain three of the four buildings and the Sunset Courtyard which comprise the historic Columbia Square complex. The Radio Building, Studio A, the Commercial/Television Building, and the Sunset Courtyard would be rehabilitated according to the Secretary of the Interior Standards for Rehabilitation using existing documentation and photographs. The canopy, which existed between the Radio

[52] California CCR, Title 14, Chapter 3, Section 15064.5 (C)(3).
[53] See Los Angeles CEQA Thresholds Guide Section D.3.2.A.

Building and the Commercial/Television Building in the original Lescaze design, will be reconstructed for use as a pedestrian portal connecting the Sunset Courtyard to the northern portion of the site. The building which houses Studio B/C will be demolished and replaced by a fourteen-story office building. The northern portion of the site will be developed with a seven-story hotel building and residential structures ranging from seven to forty stories. Therefore, there are three types of impacts to consider: appropriate rehabilitation of the Lescaze buildings and the Sunset Courtyard; demolition of Studio B/C; and new construction on the site.

Analysis of Proposed Rehabilitation (Radio Building, Studio A, and Commercial/TV Building)

The designation of the CBS Columbia Square property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of the City of Los Angeles Administrative Code ("LAAC") means that any future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.[54]

The project proposes to rehabilitate the majority of the complex (Radio Building, Studio A, the Commercial/TV Building, and the Sunset Courtyard) according to the Secretary of the Interior's Standards. The intent of the rehabilitation program is to restore the exteriors of the remaining buildings and the Sunset Courtyard to their appearance as designed by Lescaze. Specific rehabilitation plans have not yet been developed, but the rehabilitation plans will be based on original drawings, historic photographs, and existing conditions, and identified character-defining features on both the interior and exterior will be substantially retained. Later additions to south elevation of Studio A (facing the Sunset Courtyard) will be removed, but original fabric from the Lescaze design will be retained and rehabilitated, and the original portal canopy extending from Studio A separating the Sunset Courtyard and the north end of the site will be re-opened and repurposed for pedestrian use.

A discussion of how the proposed rehabilitation conforms to each of the Standards follows.

> **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.*
>
> The rehabilitation and adaptive reuse of the Columbia Square complex will be guided by programmatic requirements as well as code compliance and life safety issues. Extant character-defining spaces, spatial relationships, and features would be retained and preserved.

[54] City of Los Angeles Office of Historic Resources Staff Report, January 27, 2009.

The Columbia Square complex's interior floor plan, arrangement of spaces, built-in features, and applied finishes are all important in defining the historic character of the building. Thus, their identification, retention, protection, and repair will be given priority in the rehabilitation project. Character-defining features that will be retained include the size, configuration, proportion, and relationship of original rooms and corridors, and the architectural features within those rooms. Some partitions, many the result of haphazard remodeling in the past several decades, will be demolished to allow for the adaptive reuse of the structure. The Secretary of the Interior's Standards were created to facilitate appropriate changes for today's needs while retaining significant character-defining spaces, features, and materials from the period of significance. The Standards are to be used to guide applicants and reviewers in defining project components which facilitate current uses.

The project will address life safety and code compliance issues that need to be met in the adaptive reuse of the building. Service functions required by the building's new use will be accommodated in secondary spaces wherever feasible. Mechanical systems will need to be upgraded, augmented, or entirely replaced in order to accommodate new uses and to meet code requirements. Visible features of early systems such as switch plates, radiators, grills, or plumbing fixtures, will be incorporated into the reuse scheme whenever possible.

Because the project will be given a new use that requires minimal change to character-defining spaces and materials, the proposed rehabilitation of the Radio Building, Studio A and the Television Building will meet Standard 1.

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 a property will be avoided.*

The rehabilitation and adaptive reuse of the Radio Building, Studio A, the Commercial/Television Building, and the Sunset Courtyard will, to the extent feasible, be performed with little impact to spaces with character-defining features and materials. Extant character-defining spaces, spatial relationships, and architectural features (interior and exterior) will be retained and preserved. The historic character of these components will be maintained, and the rehabilitation of the Lescaze buildings will meet Standard 2.

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.*

The proposed project will retain the character-defining features that represent a physical record of the property's historic time, place and use. New alterations will be distinguishable yet compatible avoiding the creation of a false sense of history. Therefore, the rehabilitation will meet Standard 3.

Standard 4: *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*

The rehabilitation project will conform to Standard 4 as changes that have occurred to the property, including alterations to the fenestration and entrances within the interior and exteriors, have not acquired any historic significance.

Standard 5: *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*

Important features, finishes, construction techniques and examples of craftsmanship that characterize the property will be preserved by the proposed project. Materials such as concrete, glass, and ornamental metal will be preserved. Distinctive components that characterize the building will be retained and protected, where feasible, including the contributing spaces, materials, features, and finishes of each elevation and interior floor. The rehabilitation will meet Standard 5.

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.*

Deteriorated historic features will be repaired where feasible. Where the severity of deterioration would require the replacement of a distinctive feature, the new feature will match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features will be substantiated by documentary, physical, or pictorial evidence. Deterioration of exterior windows and missing windows that were removed in previous non-significant alterations should result in the installation of new windows. New windows will be compatible with the original. Any materials found in the rehabilitation that are currently obscured by non-original fabric, particularly where openings have since been enclosed, will be retained and repaired. Accordingly, the rehabilitation project will conform to Standard 6.

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.*

The surface cleaning of the Radio Building, Studio A and the Television Building will be undertaken using the gentlest means possible. Chemical or physical treatments that cause damage to historic materials will not be used. Mitigation measures are provided to ensure that the rehabilitation of the exterior and interior materials and finishes would comply with the Standards. Accordingly, the project would conform to Standard 7.

Standard 8: *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*

No subterranean work is required for the rehabilitation and reuse of the Radio Building, Studio A, the Commercial/Television Building or the Sunset Courtyard. The proposed project will conform to Standard 8 if archaeological resources are protected and preserved in place. If any resources are to be disturbed, mitigation measures must be undertaken.

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.*

No new additions for buildings slated for rehabilitation are contemplated. All new materials and features used in the rehabilitation will be compatible in size, scale, material and color. Matching original windows in style, configuration and profiles should occur where feasible. The rehabilitation of the Lescaze-designed components will conform to Standard 9. Related new construction is discussed below.

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 will be unimpaired.*

The character-defining features of the Radio Building, Studio A, the Commercial/Television Building, and the Sunset Courtyard will remain and will be rehabilitated to the Secretary of the Interior's Standards. The rehabilitation portion of the proposed project does not involve additions. The new construction on the site is substantial. However, care will be taken to minimize the interaction between the historic components of the project so that the original features will continue to reflect the historic significance of the complex.

In conclusion, the proposed rehabilitation program of the majority of the historic site will conform to the Secretary of Interior's Standards. This aspect of the project will not result in a significant impact.

Analysis of Proposed Demolition

While the majority of the complex will be preserved and adaptively reused, the demolition of Studio B/C constitutes a significant adverse change to the resource as it exists today, removing approximately 25% of the existing square footage and the corresponding historic fabric. Any remaining character-defining features, materials, and examples of craftsmanship within Studio B/C will be lost. The configuration and important spatial relationships within the complex will no longer exist, in particular the inter-relationships between the four buildings that were originally carefully integrated on the interior and exterior to coordinate television and radio function within the period of significance.

Studio B/C is a physical manifestation of the development of the site for increased radio and television production; its removal will impact the complex's ability to convey its historic development. The proposed demolition of Studio B/C does not conform to the Secretary of Interior's Standards and will result in a significant impact that cannot be mitigated. It should be noted that while the demolition is significant, the remaining portions of the complex will continue to be eligible for listing in the National Register of Historic Places because they convey both their historic associations in terms of use, and their architectural associations with William Lescaze.

Analysis of Proposed New Construction

Because the proposed project includes new construction adjacent to an historical resource, three types of impacts need to be examined: impacts related to *construction methods*, impacts related to the *design* of adjacent new construction, and the impacts related to the *location*, *scale, and massing* of new construction.

Construction Methods

Construction methods have the potential to directly affect the historic materials of the Columbia Square Complex. Standard 5 of the Secretary of the Interior's Standards states that "distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved." Damage caused by adjacent new construction could potentially violate this Standard, resulting in an adverse impact. Methods used for the new construction should not damage the historical resource. In particular, construction involving excavation, such as excavation required for the subterranean parking, might cause vibration and undermine the seismic conditions of the project site. In addition, construction of the foundation and subterranean parking levels has the potential to disturb any archaeological resources that may be present on the site. Any archaeological resources discovered on the site need to be protected and preserved in place.

Design of the New Construction

The design of the new construction also has the potential to disrupt or distract from the historic character of the complex. Design issues are referenced in Standards 9 and 10 of the Secretary of the Interior's Standards.

Standard 9 requires that new construction be "differentiated from the old" and "compatible" with the historical resource. Guidelines to implementing the Standards further state that scale, massing, height, materials, and color of new construction should be visually compatible with the character of the adjacent buildings, and should preserve the relationships between the buildings and the landscape features. This generalized language allows for flexibility to fit the Standards to local conditions and specific circumstances, and there is a recent trend to use clearly modern architecture in historic settings to differentiate it from the existing architecture. The most successful additions of new architecture in historic settings do not simply mirror the surface appearance of the existing buildings, but respond to, and attempt to reveal underlying principles in the adjacent historic architecture.

While the designs for the new construction in the proposed project are still in the conceptual stage, the current plans indicate that the new construction will be clearly differentiated from the existing historic structures. Architectural materials utilized for the new office buildings will likely include spandrel glass, an aluminum curtain wall, clay/terracotta rain screen tiles, stainless steel cable balcony railing, tempered glass balcony railing, and architectural smooth finish concrete. The use of smooth finish concrete is planned for the podium structure, which is consistent with the original cladding on the historic buildings. The introduction of other building materials on the site that are not compatible with the historic structures are consistent with advances in building technology, are necessary to create the desired size and scale of the new buildings, and reflect the needs of the new residential and commercial uses on the site that differ from the original industrial spaces.

The design of the new buildings is clearly contemporary, but the architects propose to integrate several references to Lescaze's International Style design and proportions of the vertical Radio Building in their plans. The height of the podium was specifically designed to be equivalent to the height of the Radio Building. The schematic designs indicate that the horizontal banding created by the windows in the historic Radio Building will be referenced in the design of the new Office Tower, which will employ alternating bands of concrete and wrap-around window openings, as well as in the design of the podium, which introduces spandrel glass installed on a horizontal bias. These design elements are intended to reference the historic windows, and also to introduce an element of horizontality to the buildings. In addition, Lescaze's use of

pilotis and a recessed ground floor are strategically recalled in the design of the new buildings, in particular at the entrance to the Office Tower on Gower, and the hotel porte-cochere on El Centro. These elements introduced to attempt a similar light touch on the ground as Lescaze intended for his buildings.

However, there are significant design elements that are incompatible with the adjacent historic structures. The contemporary design and introduction of new materials contrast instead of complement the existing historic buildings. The extensive use of glass, particularly in the design of the Residential Building, creates a transparent façade which does not continue the solid to void ratio that was created in the historic buildings. The conceptual design of the Restaurant Building that faces El Centro Avenue indicates an elaborate treatment of the façade, which is in contrast with the simple, unadorned historic facades.

The Sunset Courtyard will also be impacted with the new design elements that are proposed for the site. The Sunset Courtyard was a prominent feature of the original Lescaze design. The proposed project will include substantial modifications to the courtyard, including loss of auto access (not present since the 1940s), changes to the landscaping, and the addition of pedestrian access through the courtyard to the northern end of the project site.

The conceptual design for the Sunset Courtyard indicates that the additions by Parkinson & Parkinson, Allison and Rible, and William Pereira to the south elevation (facing the Sunset Courtyard) of Studio A will be removed. The overall width of the courtyard at Sunset Boulevard is approximately 84'6", so the removal of this section of the north elevation will eliminate approximately 50% (or 40') of the existing building frontage along Sunset. The current plans indicate that the Sunset Courtyard will be returned to its appearance as designed by Lescaze using existing plans and historic photographs. Remaining historic fabric will be preserved, and the portal connecting the courtyard with the north end of the site will be recreated to its original dimensions. In the absence of physical historic materials, Lescaze's design intent will be referenced in the reintroduction of a curvilinear traffic pattern which will be readapted to pedestrian use.

Standard 10 requires that new construction 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." As planned, the new buildings are designed as separate elements that could be removed in the future, returning the campus to its original 1938 configuration, prior to the construction of Studio B/C.

Location, Scale, and Massing of New Construction

In addition to requiring compatibility of design, Standard 9 also states that new construction should be compatible in "size, scale and proportion, and massing to protect the integrity of the property and its environment." The proposed project is not compatible in size and scale with the adjacent historic buildings or the historic streetscape along Sunset Boulevard. The Lescaze-designed Radio Building, the tallest of the remaining historic buildings on the site, is five-stories tall and approximately 78' in height; Studio A comprises two stories and 43' in height; and the Commercial/Television Building is one story with a mezzanine level at 22' in height. The proposed Restaurant building at two stories (24') and the Hotel at seven stories (75'4") approximate the heights of the historic complex. However, they are only a part of the overall plan. [55]

The primary additions to the site include an Office Tower and the Residential Tower on top of the hotel component. The Office Tower, which will be located immediately north of the Commercial/Television Building, will be seventeen stories tall and 233' high. The Residential Tower, located on the northwest corner of the site, is proposed to be 28 stories and 315'4" in height. The verticality of these proposed new buildings introduces a new massing element to the horizontal nature of the existing buildings on the site. In addition, the size and scale of the new office tower would significantly alter the historic spatial relationships and the experience of the complex from its public spaces.

The location of the Office Tower will also have a significant impact on the historic site, in particular the views of the complex from Sunset Boulevard and Gower Street, and due to its immediate adjacency to the Lescaze-designed Commercial/Television Building. As proposed, the distance between the Commercial/Television Building and the proposed Office Tower will be 6' at the narrowest point, and 12' at the widest. This does not provide an adequate setback between buildings and will constitute a significant impact.

The location of the Residential Tower at the rear of the property allows the Radio Building and Studio A to retain their presence on Sunset Boulevard. However, the new buildings will alter the existing relationship of the historic buildings to the street with the introduction of prominent vertical massing.

[55] All building dimensions per Johnson Fain International, Inc. February 24, 2009 Columbia Square Axonometric Drawing and Site Plan. Heights indicate ground floor finish floor to the roof of the last habitable floor.

Resources Adjacent to the Site

The size, scale, and massing of the proposed project will also impact existing historic resources adjacent to the project site. The residential neighborhood located between Gower and Gordon Streets and Carlton Way and Sunset Boulevard contains a number of contributors to the Selma-La Baig Historic District. The Selma-La Baig Historic District encompasses properties on the south side of the 6000 block of Carlton Way between Gordon and Gower Streets, both sides of Selma and La Baig Avenues, and Harold Way. The Selma-La Baig Historic District has been determined eligible for listing in the National Register, and many of the contributing structures are currently listed in the California Register.

The Selma-La Baig Historic District is a low-density residential enclave comprised primarily of one-story, single-family residences. The core streets in the Historic District (Selma, La Baig and Harold Way) are characterized by contiguous one-story residences primarily in the Craftsman style. The Historic District's architectural unity is enhanced by mature Camphor trees that are located along the street.

The introduction of significant new construction on the CBS Columbia Square site, particularly the seventeen story Office Tower and the twenty-eight story Residential Tower, will have a substantial negative impact on the adjacent Selma-La Baig Historic District. The size, scale, and massing of the new buildings are not compatible with the low-density, single-family residential character of the Selma-La Baig Historic District. In addition, the view corridors from the Selma-La Baig District will be compromised by the addition of the new structures, creating a barrier that will further isolate the historic district from the surrounding area.

In addition to the Selma-La Baig Historic District, the Sunset corridor to the east and west has a number of identified historic resources, including the Palladium, Warner Brothers Studio, and the Earl Carroll Theater. Such resources add to the general character of the area and contribute to its historical context associated with the entertainment industry in Hollywood. The introduction of the proposed new buildings on the Columbia Square site would have an adverse impact on these adjacent resources. The new buildings are not compatible in design, size, scale, or massing with the existing resources, and represent a substantial vertical intrusion to the neighborhood. The existing resources present a low-density, horizontal frontage along Sunset, which would be disrupted with the addition of the Office and Residential Towers at Columbia Square.

For the reasons stated above, the proposed new construction does not conform to the Secretary of Interior's Standards and will result in significant impacts that cannot be mitigated.

Summary of Impacts

The project as proposed states that the rehabilitation of the Radio Building, Studio A, the Commercial/Television Building, and the Sunset Courtyard will conform to the Secretary of the Interior's Standards. If this is the case, the rehabilitation will not result in the "physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource would be materially impaired."[56]

Using the same CEQA criteria as above, the demolition of Studio B/C could constitute a significant adverse change to the historic resource due to its size, spatial relationship to the complex, and function. The characteristic configuration and setting of Columbia Square will be altered and approximately 25% of the existing fabric will be destroyed. The demolition will result in a significant impact that cannot be mitigated.

As proposed, the location of the new office tower does not provide an adequate separation from the remaining historic buildings. In addition, the size and scale of the office tower significantly alters historic spatial relationships and the experience of the complex from its public spaces. The proposed project will also open the Sunset courtyard at its northern end, referencing the original Lescaze design as it existed in 1938-1939. The ability to walk or drive through to the north end of the complex existed for less than two years, while the current configuration with the front of the site closed off from the back has existed for almost seven decades. As proposed, the new construction constitutes significant impacts that are not mitigated.

The proposed new construction on the CBS Columbia Square site will have a significant adverse impact on the adjacent Selma-La Baig Historic District, as well as on nearby resources along Sunset Boulevard. The introduction of new buildings that are not compatible in size, scale, and massing will negatively impact the aesthetic character of the historic residential neighborhood, as well as impair view sheds from the adjacent historic district along Selma Avenue and Gower Street.

[56] California Code of Regulations, tit. 14, Section 15064.5(b)(1).

VII RECOMMENDED MITIGATION MEASURES

The project, as contemplated, constitutes a significant adverse change in the resource. Demolition of a portion of the complex and substantial new construction in close proximity to the remaining historic buildings cannot be mitigated to a level of insignificance. However, some mitigation may decrease the impacts of the project on the historic resources remaining. The following measures are recommended:

- A Historic Structures Report (HSR) should be prepared which includes all the components of the CBS Columbia Square complex. The HSR will provide complete documentary, graphic, and physical information about both the property's history and its existing condition. In addition, the report will include appropriate methods for treatment of the existing historic fabric, outlines a recommended scope of work, and provides information and recommendations for further treatment. This report should be prepared according to the National Park Services *Preservation Brief 43: The Preparation and Use of Historic Structures Reports*.[57]
- The complex should be photographed to the Historic American Building Survey (HABS) level 1 standards prior to any demolition, abatement or rehabilitation work. Copies of the documentation should be given to Hollywood Heritage and the Los Angeles Public Library. Existing condition and/or measured drawings shall be included.
- The rehabilitation of the remaining portions of the Columbia Square Complex will follow the Secretary of the Interior's Standards and have specifications for the treatment of character-defining features as identified in the HSR contained in the general specifications for the project. The specifications will include (but are not limited to), sections for treatment of historic fabric; quality control; substitution procedures; demolition; selective removal and storage of historic materials; protection, patching, and cleaning; determination of repair options and potential replacement of severely deteriorated features. Materials conservation plans should be incorporated into the plans and specifications if necessary.
- All original character-defining features on the exterior of the Lescaze-designed components will be retained and rehabilitated according to the Secretary of the Interior's Standards in order to ensure that all remaining historic fabric is appropriately treated and returned to its original appearance wherever possible.
- Structural engineers with expertise in historic preservation will provide a shoring design solution, if necessary, to protect the Columbia Square Complex

[57] U.S. Department of the Interior, National Park Service. "Preservation Brief 43: The Preparation and Use of Historic Structures Reports," 2005. http://www.nps.gov/history/hps/tps/briefs/brief43.htm

from construction procedures and mitigate the possibility of settlement due to the removal of adjacent soil. Structural engineers will also evaluate the potential impacts of the proposed subterranean parking adjacent to the historic foundations. Temporary seismic movement during new construction will also be analyzed, and recommendations to allow for this movement will be provided. This plan will be part of the HSR and reviewed and approved by the City of Los Angeles Office of Historic Resources.

- The project team shall include a historic preservation professional who will be responsible for construction monitoring. This professional shall meet the National Park Service standards for a qualified historic architect.[58]
- An interpretive program involving photographic exhibits and other educational media should be developed to chronicle the history of the site, its architects, technological innovations, and uses. These materials should be placed in the historic buildings on site, and made accessible to the public.

[58] U.S. Department of the Interior, National Park Service. "Archeology and Historic Preservation: Secretary of the Interior's Professional Qualifications Standards." http://www.nps.gov/history/local-law/arch_stnds_9.htm

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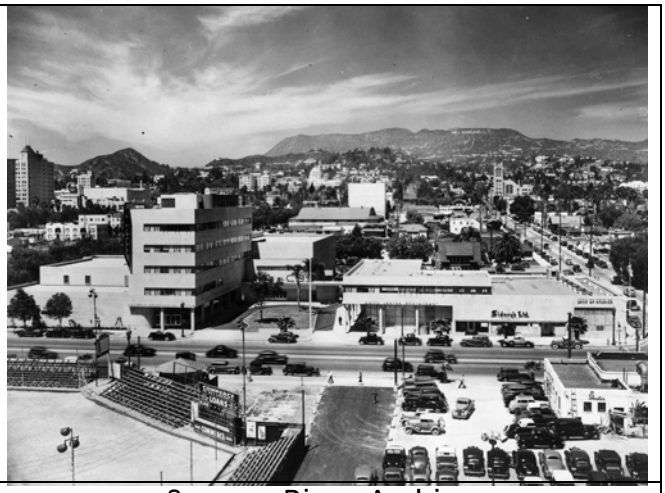

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Source: Bison Archives	

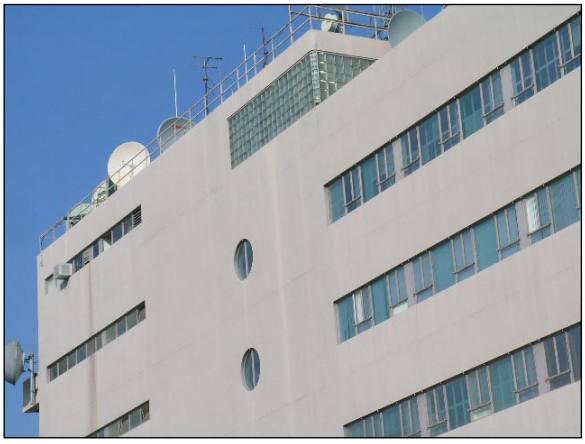
	
South Elevation	South Elevation
	
Television Building, South Façade	Radio Building, South Façade
	
Detail, Radio Building South Façade	Southwest Façade

Detail of Sign, South Façade Radio Building

Detail, Television Building West Façade

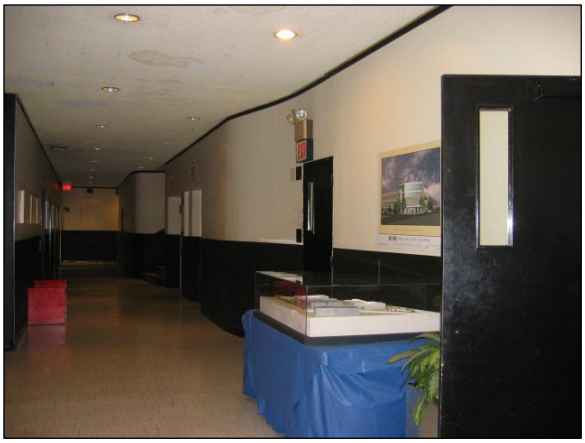
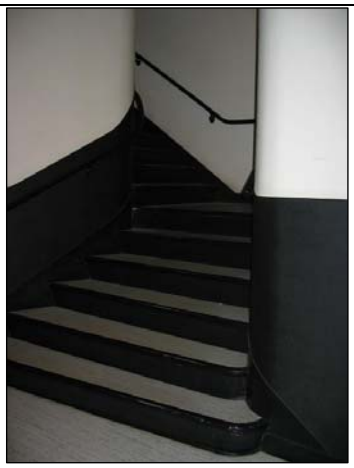
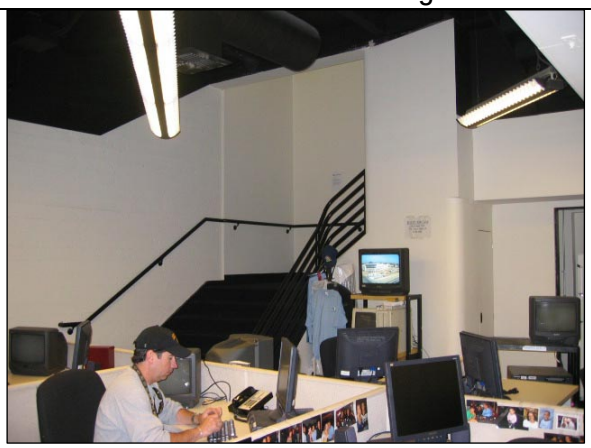
Detail, Television Building South Façade

Detail, Television Building South Façade



Radio Building, West Façade

Studio B/C, South Façade & Courtyard

	
Hallway connecting Radio Bldg, Studio A, and Television Bldg	Radio Building Stair
	
Studio A	Radio Building Elevator
	
Studio A Former Audience Seating Area	Doors into Working Studio in B/C

	
Studio B/C Curved Wall	

APPENDIX C: Selected Drawings and Building Permit Chronology

Year	Work Performed	Architect	Permit Number
1937	Lescaze drawings	William Lescaze	Unknown
1937	Application for erection of a building.	William Lescaze	Unknown
1937	Foundation construction, only for new building.	William Lescaze	Unknown
1938	Parkinson and Parkinson drawings: Studio B/C	Parkinson &Parkinson	Unknown
1938	Tile work & tile windows sills.		LA7860
1946	Repair fire damage, replace all wood framing burned or charred.		LA6944
1950	Remove hollow tile partitions and construct metal stud lathe.		LA2787
1952	Erect projecting sign, wt 100#		LA35226
1952	Remove existing partitions, electric panel & doors.		LA15947
1950's	Addition of a lunch shelter.		Unknown
1960	34' x 135' 4" addition; pre-cast concrete exterior; composition.	Allison & Rible	LA56578
1961	Metal letters/wall sign installation.		LA97043
1961	Addition of two wall signs.		LA97042
1962	First floor interior alteration in existing toilet rooms.		LA13858
1962	Removing acoustical insulation on underside of roof slab.	Allison & Rible	LA4127
1963	Interior partitions.	E. Richard Lind	Unknown
1964	Alteration to first floor & mezzanine (highway dedication.)		LA56278/LA59178
1968	Interior alterations.		LA75689, LA56832, LA8616/ LA63650/ LA6351, LA58735/ LA58736, LA53872/ LA53873, LA35911/ LA35912, LA30546, LA31115/ LA31898, LA16252/ LA16253, LA15162/ LA15133
1970	Part of second floor and close windows, add mezzanine (5700.)		LA35157/LA42013/LA48244

Year	Work Performed	Architect	Permit Number
1971	Re-design and alter existing office space on the fourth floor.		LA07826/LA7827
1982	New planter and retaining wall.		Unknown
1989	New Colombia boiler.		Unknown
2001	Certificate of Compliance with the minimum earthquake standards.		Unknown

APPENDIX D: Summary of Broadcasting & Recording at Columbia Square:[1]

Radio:

- Red Skelton
- Jackie Gleason
- Orson Welles
- Jack Benny – "The Lucky Strike Program"
- Burns and Allen
- Gene Autry
- Bing Crosby
- Steve Allen
- Art Linkletter – "House Party"

Television:

- Lucille Ball and Desi Arnaz

Live Recording:

- Tommy Dorsey
- Alice Faye
- Irving Berlin
- Bing Crosby
- Miles Davis
- Janis Joplin
- Bob Dylan

Important Events at Columbia Square:

- Inaugural broadcast, 1938, starring Bob Hope, Al Jolson, and Cecil B. DeMille in Studio A
- "The Ed Wynn Show" – first CBS television program shot at Columbia Square, 1949 in Studio A
- Pilot episode of "I Love Lucy" – 1951, in Studio A

[1] Summary compiled by ICF Jones & Stokes, December 2008. (32)