

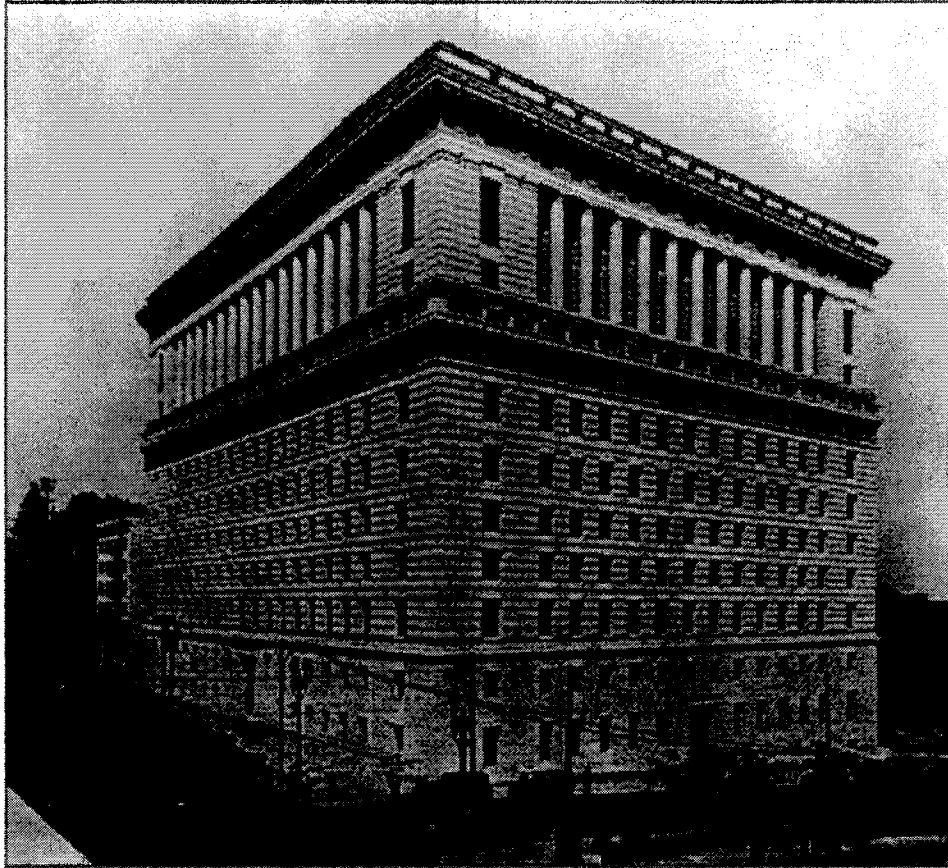
APPENDIX 4.11(B)

Cultural Resources Technical Report



CULTURAL RESOURCES TECHNICAL REPORT

**Proposed Renovation of Hall of Justice
Los Angeles, California**



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TABLE OF CONTENTS

I.	INTRODUCTION.....	3
II.	HISTORICAL DESIGNATIONS.....	4
	<i>National Register of Historic Places</i>	4
	<i>California Register of Historical Resources</i>	4
III.	HISTORY OF THE HALL OF JUSTICE.....	6
	<i>Criminal Justice in Southern California</i>	6
	<i>Design and Architectural Qualities of the Hall of Justice</i>	11
IV.	ARCHITECTURAL DESCRIPTION.....	17
	<i>Setting</i>	17
	<i>Construction and Massing</i>	17
	<i>Exterior</i>	18
	<i>Interior</i>	19
	<i>Character-Defining Features</i>	22
V.	PROJECT IMPACTS.....	25
	<i>Historic Significance</i>	25
	<i>Determination of Impacts</i>	25
	<i>Proposed Project</i>	27
	<i>Discussion of Impacts</i>	35
	<i>Mitigation Measures</i>	39
	BIBLIOGRAPHY.....	40
	APPENDICES	

I. Introduction

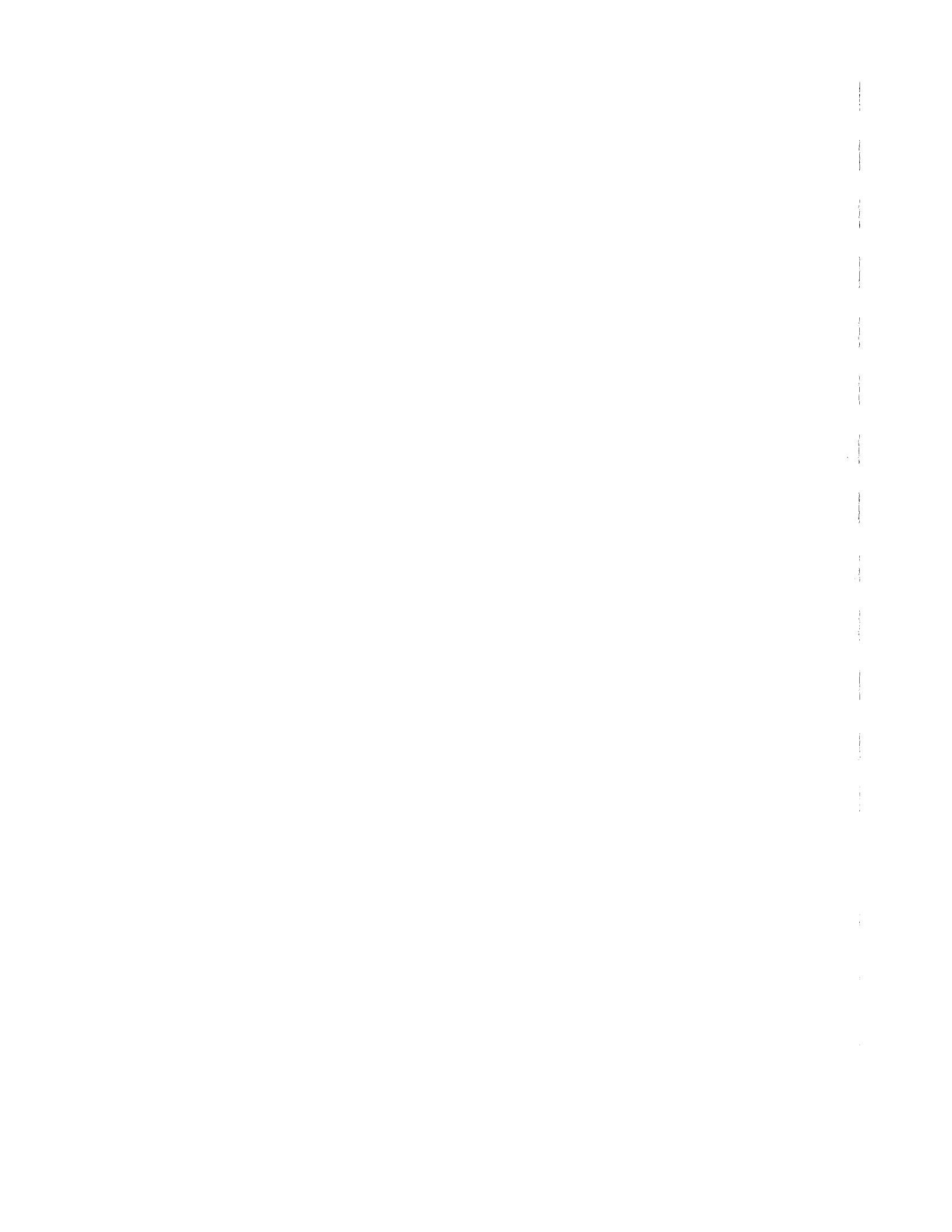
A repair and renovation project has been proposed for the Hall of Justice in downtown Los Angeles. This repair and renovation work fits the definition of a "project" under the California Environmental Quality Act (CEQA). As part of the Environmental Impact Report (EIR) for the site, this technical report has been prepared to examine any impacts this project may have on historic resources. The Hall of Justice has been determined eligible for listing in the National Register of Historic Places and the California Register of Historical Resources.

The Hall of Justice is located at 211 West Temple Street south of the Hollywood (101) Freeway in downtown Los Angeles. The property is bounded by North Broadway, West Temple Street, North Spring Street, and Aliso Street. It should be noted that although the project address is on Temple Street, the building has been listed in the California State Historic Resources Inventory under the address 300 North Broadway.

Designed by the architectural firm of Allied Architects Association, the building opened in 1925. It was developed by the County of Los Angeles and considered to be the first new building in the Civic Center area of downtown Los Angeles. It is designed in the Italian Renaissance style and stands 14 stories tall. It has a steel frame structure and a granite exterior. It is one of the most well-known buildings of downtown Los Angeles.

The County of Los Angeles is proposing to repair and renovate the building by seismically retrofitting and repairing the structure, removing the jail from the upper levels of the building, reconfiguring some floors and most partition walls, and restoring some historic features. The scope of work is analyzed in detail in this report.

The project does not conform to the Secretary of the Interior's Standards for Rehabilitation (36 CFR 68), primarily due to the loss of historic fabric and spaces in the interior of the building. While this loss can be somewhat mitigated by careful means and methods of removal and reinstallation of remaining historic fabric according to the Secretary of the Interior's Standards, the impact still remains significant. Mitigation measures are recommended at the conclusion of this report.



- 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.

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

- Historical 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 historical resources.
- Historical resources contributing to historic districts.
- Historical resources designated or listed as a local landmark.

The Hall of Justice was automatically listed in the California Register because it was determined eligible for listing in the National Register, or Category 2 in the State Historical Resources Inventory.

It should be noted that some technical reports and other sources have incorrectly stated that the building is listed as Category 3 in the State Inventory. The building was officially determined eligible by FEMA and OHP.

III. History of the Hall of Justice

The Hall of Justice has been officially determined eligible for listing in the National Register of Historic Places. The site has significance under Criterion A for its association with the history of criminal justice in Southern California and under Criterion C for its architectural qualities.

Criminal Justice in Southern California: Significance Under Criterion A

The Justice System in Southern California

The City and County of Los Angeles grew very rapidly during the 1880s through the 1920s. Soon after the construction of the railroads to the city in 1886, Los Angeles began an exponential increase in population that transformed the city. The population of Los Angeles grew from 11,183 to 102,479 and the population of the County of Los Angeles grew from 33,381 to 170,298 during the twenty-year period between 1880 and 1900. By the 1920s, the city population was approximately 576,000, making it the fifth largest city in the United States at that time, and the County population was 936,455.

Rapid population growth put a strain on public and civic institutions, which struggled to keep up. Among these institutions were the organizations that make up the criminal justice system: police and sheriffs' departments, jails, courts, public defenders, city attorneys, and others. As the population continued to increase, the incidents of crime and lawlessness also grew, forcing these organizations to create and maintain an efficient criminal justice system.

The evolution of crime in Southern California mirrors the social, economic, and civic evolution of the region. Before California was granted statehood in 1850, the methods of confronting crime were localized and oftentimes violent. To protect themselves from crime, residents formed vigilante committees. These committees engaged in all levels of law enforcement—from identifying the suspect, to judging the accused, sentencing the guilty party, and finally carrying out the imposed sentence. The first of these committees in Los Angeles was organized in 1836, and their formation was officially recognized and approved by the City in 1851.

The first California legislative committee met in December, 1849 to ratify a state constitution and organize the workings of a state government. As part of the effort to formalize the governmental structure, the legislative committee passed the County Government Act of 1849. This Act created the Office of Sheriff for each of the 27 counties then in existence in California. The Sheriff thus became the first authorized chief law enforcement officer for each county.

As the cities and counties of California continued to grow, the institutions of law enforcement evolved to respond to particular problems and needs. For example, in 1853, the state legislature approved the formation of the California Rangers to track down the notorious Joaquin Murieta. This new cavalry unit provided support to existing city and county law enforcement departments and was authorized to use force throughout the state.

By 1891, the state of California had exerted increased control over law enforcement and criminal justice proceedings. Private prison industries were abolished, correctional facilities were being funded by the state, and the state now assumed responsibility for executions. The influence of vigilante committees and independent forces such as the California Rangers diminished as the state gained greater control of law enforcement.

In addition to authorizing and supporting direct law enforcement, the state also provided for the formalization of the judicial system. The County District Attorney's Office was created by an act of the California legislature on February 27, 1850. This act also codified the district attorney's duties. Until 1878, the office was financed by debt

payments, fines, payments, and forfeitures due to the county. In 1911, the position of district attorney became a full-time job within the county government with a four-year elective term.

In 1914, Los Angeles County created the Office of the Public Defender, the first office of its kind in the United States. Recognizing the need to support the rights of the accused, Los Angeles County took a significant step in advancing criminal justice procedures.

By the 1920s, the City of Los Angeles had a population of approximately 576,000 and crime continued to be an increasing problem. In 1922, the City of Los Angeles saw 89 murders and 8,747 burglaries. Writing in 1930, Los Angeles County District Attorney Buron Fitts suggested that “our system lacks the three great essentials for law enforcement: celerity, certainty, and finality of punishment.”¹ It was within this context of increasing crime and the need for greater government presence in law enforcement that the Hall of Justice was conceived and constructed.

Construction and Use of the Hall of the Justice

The Hall of Justice was designed in 1925 by the Allied Architects Association as part of the Los Angeles City-County Civic Center, a complex of buildings intended to house city, county, and federal offices in downtown Los Angeles. In addition to the Hall of Justice, the Civic Center was to include the Los Angeles City Hall, the Los Angeles Public Library, a Hall of Records, and various other structures for county and federal departments. As a single building which accommodated a wide range of public services, the Hall of Justice represented the effort to create a streamlined criminal justice system. All levels of the county criminal justice system were housed in the Hall of Justice, giving the building a strong presence in the community and reinforcing the City and County’s commitment to law enforcement.



Figure 1: View of the Hall of Justice in downtown Los Angeles, 1928. (Los Angeles Public Library Photo Database)

¹ Buron Fitts, “Greatest Problem in America is Solution of Crime Wave,” *Western City*, January 1930, page 37.

In selecting a site upon which to build the Hall of Justice, the County made an appropriate, if somewhat ironic, choice. The site chosen was bounded by Broadway, Buena Vista (later Spring) and Temple Streets and occupied a rectangular parcel of land. Long before the Hall of Justice was constructed, this particular site and the surrounding area were known for lawlessness and disorder. In 1870, a member of the Los Angeles city police force shot four of his colleagues, including the police chief. The killer, angry over an unpaid bounty fee, eventually went free. In 1871, the site was used as a lumberyard and corral and had become a popular space for local lynchings. In October of that year, one white man was killed and another wounded in cross-fire between two rival Chinese tongs. Within hours, a white and Latino mob attacked and looted the Chinese quarter of the city, killing eighteen people. Some of these Chinese victims were hanged at the lumberyard gallows. During the next twenty years, thirty-five lynchings took place at the gallows. At the turn of the century, the gallows came down and gave way to Pearl Morton's bordello, a lavish and lucrative prostitution business operated with the full knowledge, and perhaps even patronage, of the law.² With a history of murder, lynching, and illegal activities, the site reflected the criminal element of the city. It was thus fitting that the Hall of Justice, a tangible representation of law enforcement, would be built upon this site.

Developed by the County of Los Angeles, the Hall of Justice cost just over six million dollars to construct. At the time of its completion in 1926, it was the largest building in Los Angeles County.³ Designed by the Allied Architects Association with elements of the Beaux-Arts Classicism and Italian Renaissance styles, the Hall of Justice allowed for the integration of the criminal justice system by providing space for various departments and organizations in one building. The exterior presented an imposing edifice of strength and control, while the interior design accommodated the diverse needs of the county's criminal justice system. Included in the building were the latest technical innovations, including emergency telephones for guards in the jail and a first-floor morgue with spaces for sixty-eight bodies which, according to the *Los Angeles Times*, "may be kept indefinitely in air-tight, glass-enclosed cells."⁴ Although built by the County, the Hall of Justice was intended to be used by other civic entities as well. A 1925 issue of *Southwest Builder and Contractor* reported that the "Los Angeles City Council has decided to enter into contract with the county for space for the police department, police courts, receiving hospital and city prosecutor in the new Hall of Justice at an annual rental of \$67,760."⁵

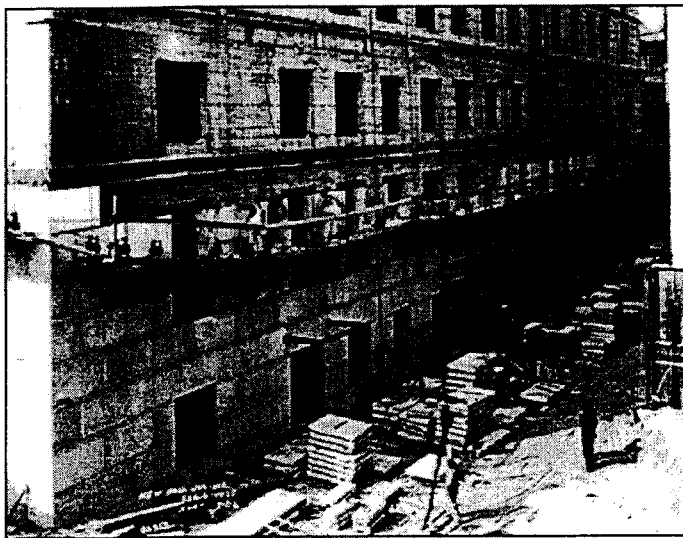


Figure 2: Installing the exterior granite veneer, 1925. (Los Angeles Public Library Photo Database)

² Cecilia Rasmussen, "Only History and Ghosts Walk Hall of Justice," *Los Angeles Times*, 26 May 2002, page B4.

³ Hector Tobar, "Grime and Punishment." *Los Angeles Times*, 23 February 1993, page B3.

⁴ *Ibid.*, page B3.

⁵ *Southwest Builder and Contractor*, 23 January 1925, page 47.

The commitment to all levels of criminal justice was reinforced by the building's interior design. When it opened in 1926, the Hall of Justice included spaces for the sheriff's department, county jail, district attorney's office, city attorney, prosecuting attorney, municipal and superior courts, and the coroner. It has been described as "a masterpiece of practical design" that combined "a jail in the upper four stories...with a complex of courtrooms on the floors just below and offices for the district attorney and other law enforcement agencies at the bottom."⁶ The public spaces, including a grand entrance lobby, occupied the first two floors of the building. Offices for the sheriff's department were housed on the second through sixth floors. The district attorney's office was on the sixth floor, and the courts were located on the seventh and eighth floors, with the high ceilings of the courtrooms extending up through the ninth floor. The judges' chambers and jury rooms were also located on the eighth floor. The uppermost five floors housed the jail cell blocks, visitation areas, medical facilities, and a kitchen. Finally, the roof served as an inmate recreation area, library, and laundry.



Figure 3: Interior view of the Coroner's Inquest Room, circa 1937. (Los Angeles Public Library Photo Database)

This division of interior space mirrored the tripartite division of the exterior façades of the building. The divided facades were designed to reflect the three parts of a classical column, but this exterior division also paralleled the interior configuration of the building. The interior spaces were divided into three major groups, and this division was reflected in the allocation of floor levels. The groups of spaces included public circulation areas (floors 1-2), law enforcement and judiciary (floors 2-9), and prisoner detention (floors 10-14). This distinct division of interior use was echoed in the exterior tripartite design.

Hall of Justice in the Media

The top five levels of the Hall of Justice were jail cells, a unique arrangement at the time for the architectural design of a multi-purpose criminal justice facility. Detaining prisoners on the top floors of a fourteen-story building

⁶ Allan Parachini, "Policies Handcuff Old Jail, Hall of Justice Facilities Unused Since 1979." *Los Angeles Times*, 15 July 1981, part V, page 6.

might have been seen as an effective deterrent to escape attempts, but the jail experienced numerous troubles with inmates. Commenting on the jail's design, an observer wrote the following in 1993:

In fact, the jail's archaic design is like the worst-case scenario in a criminal science textbook. There are dozens of blind spots—passages and stairways beyond the view of any guard—sites of stabbings and beatings that settle old jailhouse scores. Inmates have tried to escape by fashioning ropes from blankets and rappelling twelve or more stories down the granite walls. Some have succeeded; others have fallen to their deaths.⁷

Overcrowding in the jail was also a problem. The cell blocks had an official capacity of 1,725, but may have housed as many as 4,400 inmates at times.⁸ It was within this atmosphere of intensity that several of the most notorious people in Los Angeles criminal history were held and tried. These trials received prominent media attention and gave rise to many confirmed and unconfirmed popular anecdotes.

Mobster Benjamin "Bugsy" Siegel was jailed at the Hall of Justice in 1940 and reportedly received special treatment by the county staff. Accounts of the extent of this treatment vary, but supposedly he was permitted to leave his cell to visit his barber and enjoy elaborate lunches. One unconfirmed report describes how Siegel was served a pheasant dinner by deputies of the county sheriff's office. When word of this treatment reached the press, a scandal broke out that eventually led to the firing of the county's top jailer.⁹

Siegel's counterpart in the Los Angeles underworld was Mickey Cohen, who was arrested on bookmaking charges in 1942 and served six months in the county jail at the Hall of Justice. One year later, the Hall of Justice courtrooms were the scene of two trials involving iconic Hollywood actors. Errol Flynn was tried on statutory rape charges, and Charlie Chaplin faced a paternity suit. In 1949, actor Robert Mitchum was convicted of marijuana possession and spent two months in jail.

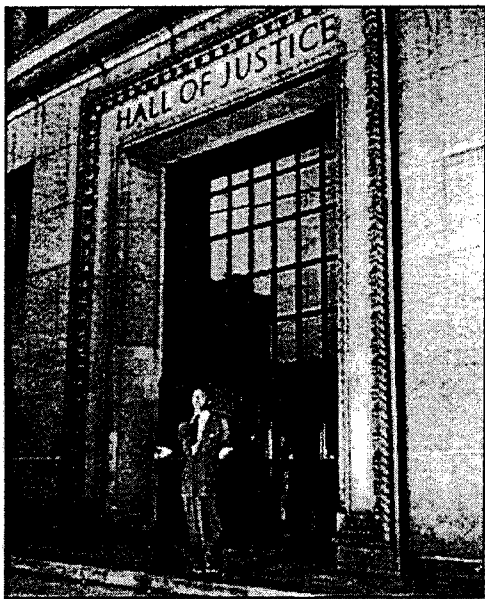


Figure 4: Actor Robert Mitchum upon his release from the Los Angeles County Jail, 1949. (Los Angeles Public Library Photo Database)

During the 1960s and 70s, the Hall of Justice was further catapulted into the public eye. In 1968, Sirhan Sirhan was arrested for the assassination of Robert F. Kennedy. He was held and tried at the Hall of Justice. For the trial, county officials built a high-security courtroom on the thirteenth floor just a few feet from Sirhan's jail cell. Fearing the possible murder of Sirhan in the manner of Lee Harvey Oswald five years before, county authorities sought to confine Sirhan's movements by constructing a special courtroom. Sirhan was convicted of murder and sentenced to die in the gas chamber. This sentence was never carried out, however, because the death penalty was abolished in California in 1972. His sentence was thus reduced to life in prison.

⁷ Tobar, page B3.

⁸ Parachini, page 1.

⁹ Tobar, page B3 and Rasumussen, page B4.

The trial of Charles Manson and his “Family” began in June, 1970 in a courtroom on the eighth floor of the Hall of Justice. Accused of killing six people, including actress Sharon Tate, Manson was held in a single jail cell. During the trial, Manson watched from a small holding tank next to the courtroom. The trial lasted over nine months and was, at the time, the longest, most expensive, and most highly publicized trial in American history. Manson was convicted of murder and received the death penalty. Like Sirhan Sirhan, Manson’s sentence was reduced to life in prison when California abolished the death penalty in 1972.

These high-profile trials and prisoners gained national attention, thrusting the Hall of Justice into the spotlight on numerous occasions. As the location for such sensational court cases and the detention center for such infamous criminals, the building gained notoriety within the local and national press. By serving diverse aspects of law enforcement, the Hall of Justice was associated with integrated criminal justice as well as legendary personalities. Its site, design, and function were all important in the history of law enforcement in southern California, and its association with notorious criminals is significant in the themes of American crime and justice. The Hall of Justice is thus a significant historic resource under Criterion A.

Design and Architectural Qualities of the Hall of Justice: Significance Under Criterion C

The Hall of Justice is a prominent piece of the built environment in downtown Los Angeles. Designed with elements of the Beaux-Arts Classicism and Italian Renaissance styles, its exterior facades are excellent examples of tripartite division and include unique decorative motifs that mix classical references with southwestern images. The Hall of Justice is also a significant piece of civic architecture designed by the Allied Architects Association, a unique collective of Los Angeles architects formed to design public buildings. In addition, the Hall of Justice is associated with the Los Angeles City-County Civic Center and the attempt to create a master plan for downtown Los Angeles guided by the tenets of the City Beautiful movement. With an imposing presence and retaining a high degree of integrity, the Hall of Justice is a significant work of architecture and a valuable component of the city landscape.

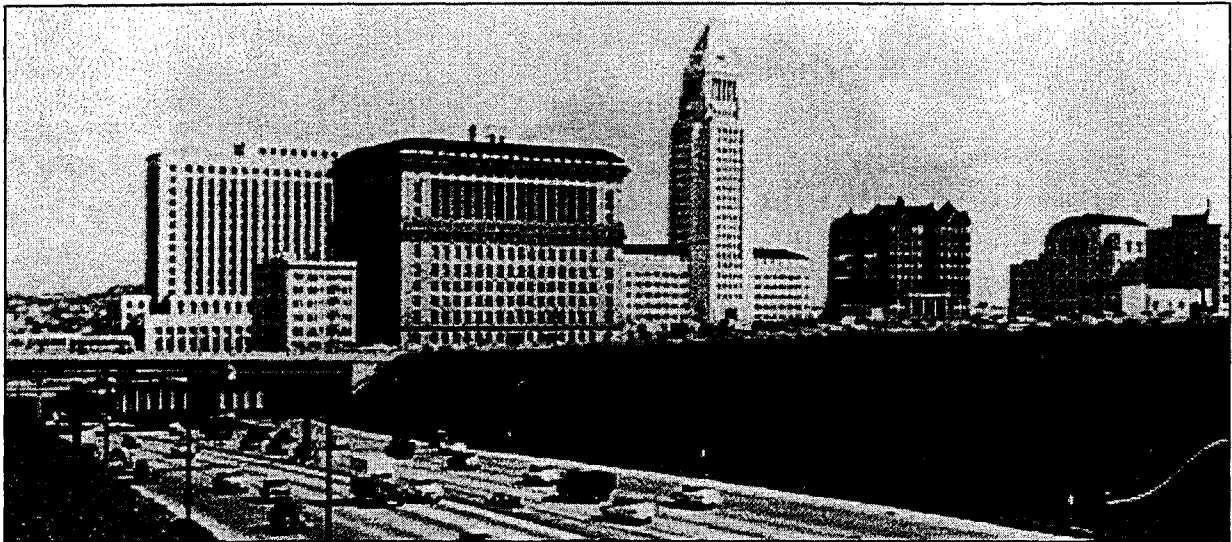


Figure 5: View of downtown Los Angeles from the Hollywood Freeway, 1961. The Hall of Justice is in the center, to the left of the Los Angeles City Hall. (Los Angeles Public Library Photo Database)

Architectural Style

Seeking to create a civic building with a prominent presence in the downtown landscape, the Allied Architects chose to incorporate elements of the Beaux-Arts Classicism and Italian Renaissance styles into their design for the Hall of Justice. These two styles were very popular for public and government buildings in the United States between the late 1800s and mid-1930s because of the focus on symmetry, heavy massing, and allusions to the classic civic architecture of Greece and Rome. The Hall of Justice is an outstanding example of these styles and embodies the expression of civic strength through architectural design.

Some of the defining characteristics of the Beaux-Arts Classicism style include symmetrical facades, decorative ornamentation, monumental massing, and a tripartite division of the exterior. The Italian Renaissance style favors stone-veneered exterior walls, flat roofs, belt courses, and colonnades.



Figure 6: The Hall of Justice in 1934. The tripartite division of the each façade is a distinct visual characteristic of the building. (Los Angeles Public Library Photo Database)

Perhaps the most notable of these characteristics in the Hall of Justice is the tripartite division of each façade. This division suggests the three parts of a classical column—base, shaft, and capital. The first three floors of the Hall of Justice, distinguished by granite veneer stacked as rectangular blocks, form a visual base. The fourth through ninth floors, with an exterior of cut granite, act as the building's shaft. The uppermost floors, ten through fourteen, and the roof line serve as an ornamental capital. This symmetrical division of facades creates a distinct sense of unity and massiveness that defines the building's presence.

The symmetry of the building is reinforced by the repeating fenestration pattern. The windows are all steel-framed and of similar size. Double-hung windows dominate the middle section of the building, while larger multi-paned windows sit in the upper floors. These upper windows have operable awning sashes.

The use of ornamental detail is also a striking characteristic of the Hall of Justice. Terra cotta bas-relief panels run the length of each façade on the upper floors and feature such design motifs as festoons, rosettes, and southwestern cow skulls. A terra cotta course with a Greek key design extends along the length of the facades just above the tenth floor, and an egg-and-dart molding is attached at the fourteenth floor. A dentilled cornice line provides a decorative touch to the roof line. Perhaps the most striking decorative element is the colonnade on each façade that rises from the eleventh to the thirteenth floors. These colonnades are composed of eleven granite Doric columns and are major visual features of the building.

The interior design of the Hall of Justice echoed the distinct exterior division. The uses of the building ranged from private to public, and the configuration of interior spaces reflected the multi-purpose character of the building. The public spaces were primarily located on the first and second floors, including an ornate entrance lobby and corridors that provided access to all areas of the floors. The third through sixth floors were composed mostly of office space for various county and city departments, including the sheriff and tax collector. The seventh and eighth floors were reserved for use by the district attorney and the courts. Thus, the most prominent spaces of these floors are richly

detailed with wood paneled offices and courtrooms with high ceilings rising to the ninth floor level. Finally, the uppermost five floors were designed for use by the county jail and included a utilitarian arrangement of cell blocks and holding areas.

This interior configuration is significant because it reflects the original, unique intent and purpose of the building. As originally intended, the Hall of Justice was designed to incorporate various levels of law enforcement for both the City and County of Los Angeles. By combining public and private spaces, departmental offices, courtrooms, and specific services such as the county jail and the morgue, the building embodied the Los Angeles criminal justice system. Each space had a distinct purpose within the system, and thus the building was a shelter for various important and influential activities of law enforcement and justice.

Los Angeles Allied Architects Association

The Hall of Justice was designed by the Los Angeles Allied Architects Association in 1925. The Association was founded in 1921 by thirty-two architects for the purpose of exclusively designing buildings paid for by the proceeds of public tax money. The first Board of Directors included Octavius Morgan (St. Vibiana's Roman Catholic Cathedral), Reginald Johnson (prominent residential architect), Edwin Bergstrom (downtown Broadway and Bullocks department stores and the Pasadena Civic Auditorium), David C. Allison (Royce Hall at UCLA and other educational facilities), and Myron Hunt (Pasadena Public Library and the Rose Bowl). Other notable members of the collective included Pierpont Davis, Elmer Grey, Sumner Hunt, S. M. Spaulding, and Garrett van Pelt.

In addition to the Hall of Justice, Allied Architects designed several prominent civic buildings in the Los Angeles area, including County USC Medical Center, Patriotic Hall, and the Los Angeles Museum of History, Science, and Art (now known as the Natural History Museum). The collective also consulted on the restoration of the San Fernando Mission, the design of the Los Angeles Coliseum, the architectural features of the Los Angeles city viaducts, and the development of the Hollywood Bowl.

The procedures and operating methods of Allied Architects were based on cooperation and the sharing of ideas. The Board of Directors, after signing a contract for the project, conveyed to each member the requirements of the building as fixed by the public body. Each member of the association was then asked to submit, in any manner he desired, his ideas as to the proper solution to the problem at an open meeting of the Association. The ideas and sketches were thoroughly discussed at meetings of all members, at which the public officials were always present. Through these discussions a number of tentative solutions were reached. These solutions were sent to each of the members asking for their criticisms and suggestions. Once again open meetings were held, with public officials present, and through these meetings and the discussion of alternatives and suggestions the members and the officials decided on one scheme. When the scheme was decided, the Board of Directors appointed one of the members (deemed the most competent to develop the particular plan) to take personal charge of the final design. For the working drawings, further juries were brought in. Permanent juries of engineering and specifications worked with the designer and the jury of design to develop the plan for construction and materials. The Board was required to give final approval to these plans as well. Supervision of construction was delegated to one member of the Board of Directors who worked with the designer and the chairman of the jury of constructions and specifications in coordination with the general superintendent of the Association, who was in direct charge of the field work.

The vision of Allied Architects to create artistically expressive civic buildings was embodied in the group's by-laws. According to these by-laws, the purposes of the Association were to:

advance the art of architecture, and by professional cooperation and collaboration of all of its members, to secure for and to provide municipal, county, state and national governments with the highest and best

expression of the art of architecture in the designing, planning and construction of public buildings, structures and improvements at the least possible cost.¹⁰

In 1924, the Allied Architects Association submitted a design for a complex of civic buildings planned for downtown Los Angeles. This complex, known as the Los Angeles City-County Civic Center, contained facilities for city, county, state, and federal offices. The plans submitted by the Allied Architects were modified to include ideas from the architectural firm of Cook and Hall and were finally adopted in 1927. During the three-year process of refining the Civic Center's master plan, the Allied Architects finalized the design for the Hall of Justice and witnessed the building's construction, completion, and opening.

Evolution of the Los Angeles Civic Center

The Allied Architects/Cook and Halls plans for the Civic Center that were adopted in 1927 were never fully realized due to the interruption of World War II and budgetary constraints. The Civic Center was eventually completed through several building campaigns in the 1950s and 60s.

Planning for the Civic Center began in 1905 with the establishment of the Municipal Arts Commission. This commission spent four years devising a scheme for a central administrative center and issued a general plan in 1909. This plan was prepared primarily by Charles Mulford Robinson, a planner from Rochester, New York and spokesman for the City Beautiful movement. Robinson's plans incorporated the spatial principles of the City Beautiful movement, including wide axial thoroughfares, and called for a large administrative building at Spring and Temple Streets which would be complemented by a colonnaded Court of Honor leading to a public library and museum.¹¹ These plans were never carried out because of the great cost, but Robinson's ideas were not forgotten.

Robinson's involvement in the project was important because he brought the philosophies of the City Beautiful movement and attempted to integrate them into the burgeoning city of Los Angeles. The modern conception of a civic center was primarily formulated within the City Beautiful movement. This movement was a response to the crowded, chaotic, dirty, and dangerous cities of the early industrial age that arose in the late 1800s. By building dramatic structures as symbols of "municipal order and general tranquility amidst the general disarray,"¹² architects and planners sought to restore a sense of grandeur and stability to the cities. Such symbols included large buildings, wide boulevards, parks, gardens, and central government centers. The first wide expression of the City Beautiful movement occurred in Chicago at the World's Columbian Exposition of 1893. As a growing city with problems of poverty, crime, and disorganization, Los Angeles warranted an attempt at using the City Beautiful movement to solve its problems.

In 1918, the mayor of Los Angeles appointed a Civic Center Committee to be led by William Mulholland, the Chief Engineer of the city's Public Services Department. The committee chose the site of the new civic center, a property bounded by First, Sunset, Hill, and Los Angeles streets. This site selection was put to public vote in 1923, and was approved enthusiastically by voters.

Buoyed by strong public support, the City Planning Commission authorized the preparation of a comprehensive plan for the civic center in 1923. The Commission chose the firm of Cook and Hall to prepare the plan. The plan presented by Cook and Hall featured a long axis running north from Spring Street past the Hall of Records and rising

¹⁰ Edwin Bergstrom, "The Organization and Procedure of Allied Architects." *The Architectural Forum*, February 1928, page 289.

¹¹ Paul Gleye, *The Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), page 102.

¹² *Ibid.*, page 102.

to a towered, symmetrical Hall of Administration, behind which was a large piazza serving as the forecourt to a railroad terminal building. The city hall and state and federal buildings were to flank the Spring Street axis.¹³

Prominent architects criticized the Cook and Hall plan for retaining automobile traffic on the six major cross streets. Other firms were then encouraged to submit alternative plans. In 1924, the Allied Architects Association prepared their plan for the civic center, a vision that would extend the administrative center north to the Los Angeles Plaza and west to Bunker Hill. Included in these plans was the Hall of Justice, one of only two planned buildings that were completed in the early phases of the Civic Center (the other being the Los Angeles City Hall). In 1927, amidst continuing controversy, the plans from Cook and Hall and those from the Allied Architects were combined to create a master plan.

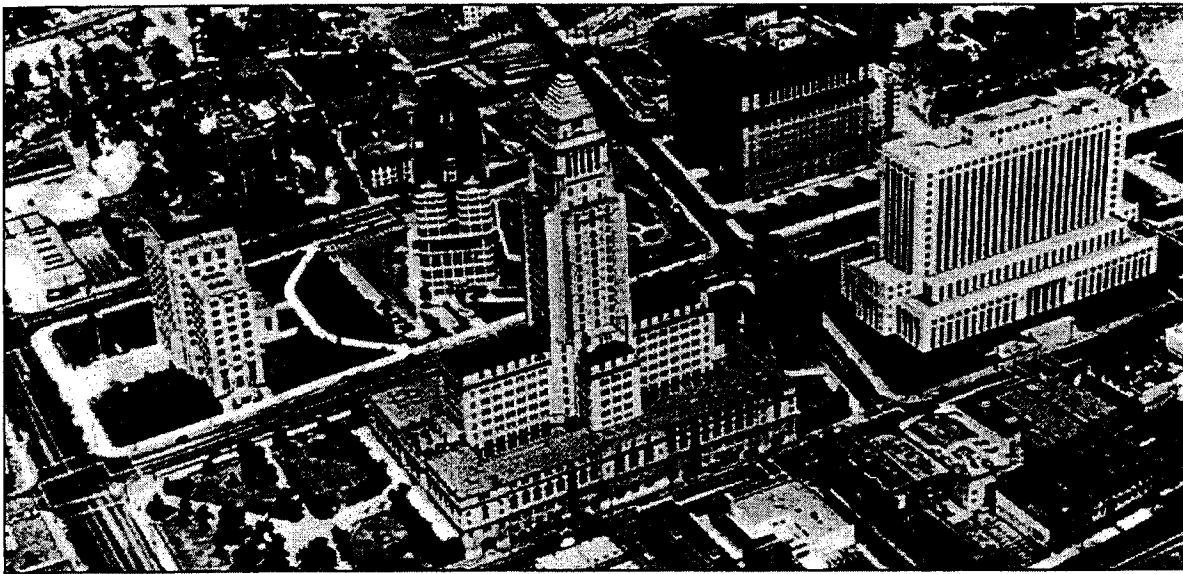


Figure 7: Aerial view of the core of the Los Angeles Civic Center, date unknown. (Los Angeles Public Library Photo Database)

This master plan was never fully carried out due to World War II and a lack of funds. After World War II, the completion of the 101 (Hollywood) Freeway blocked development of the Civic Center to the north and fixed the Center's east-west orientation. The eastern boundary was expanded to Alameda Street in 1952 when the City and County adopted the Civic Center Master Plan. This plan also designated the blocks east of Spring Street and north of Temple Street for federal buildings and the blocks south of Temple for city office space.

The Civic Center currently includes various city buildings such as City Hall, the Department of Water and Power, and the Parker Center for the Los Angeles Police Department. County buildings include the Music Center complex, the Hall of Administration, the Los Angeles County Law Library, and the Hall of Justice. Several federal buildings are within the Civic Center's boundaries, including the Federal Courthouse, the Federal Building, and the Post Office.¹⁴

¹³ *Ibid.*, page 103.

¹⁴ Leonard and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Berkeley, California: University of California Press, 1997), page 268.

Of all these buildings, the only two remaining from the original period of the Civic Center's plan are the Los Angeles City Hall and the Hall of Justice. As an outstanding example of civic architecture designed to serve the needs of law enforcement, the Hall of Justice remains a physical reminder of public planning and vision.

Integrity

Despite nearly seventy years of use, the Hall of Justice retains a high degree of exterior and interior integrity. Virtually no work has been done on the exterior, while some alterations have been made to the interior of the building. The most notable change in the building's use occurred in 1973 upon the opening of the Los Angeles County Criminal Courts Building. The majority of the jailed inmates were moved out of the Hall of Justice. The courts and district attorney moved out also, and many of the spaces were left empty. More prisoners were moved out in 1979, and the county sheriff's department transferred its administrative personnel to a new compound in the San Gabriel Valley in 1993. The Hall of Justice sustained minor damage in the 1987 Whittier earthquake, and was more heavily damaged in the 1994 Northridge quake. As a result of structural damage caused by the 1994 earthquake, the building was red-tagged and closed to public use, and the remaining sheriff's department personnel were moved to other locations.

A two-year cleaning program for the building was instituted in 1983 as a way to counter the effects of negligent maintenance, moisture damage, and heavy use. As part of this program, County officials hired professionals to teach inmates various vocational skills such as carpentry and plastering. Inmates then used their new skills to help clean the building and slightly remodel certain spaces. The office spaces were painted, one of the municipal courtrooms was converted into a locker room for jail officers, and a superior courtroom was turned into a weight lifting room for sheriff's deputies. In addition, the jail space was expanded to include several spaces on the eighth and ninth floors.¹⁵ Through these minor changes, the majority of the original fabric was left intact. The character-defining wood paneled walls and coffered ceilings of the courtrooms were retained, and the interior configuration of the floors was not changed.

The Hall of Justice remains an important and imposing edifice within the built environment of Los Angeles. The building is an outstanding example of monumental civic architecture incorporating elements of the Beaux-Arts Classicism and Italian Renaissance styles. Its exterior design elements are unique and memorable, making the building a recognizable local landmark. In addition, the interior arrangement reflects the multi-purpose character of the building and retains much of its historic fabric and original spatial configuration. The Hall of Justice remains an important piece of the urban landscape in Los Angeles and is a physical reminder of southern California's tumultuous and fascinating criminal history.

¹⁵ Patricia Hurtado, "Inmates Take a Shine to Justice," *Los Angeles Times*, 6 February 1985, page 1.

IV. Architectural Description

Summary

The Los Angeles County Hall of Justice is an architecturally and socially significant civic structure located in downtown Los Angeles, California. It is fourteen stories in height and includes a basement, roof-top penthouses for equipment storage, and a distinctive mansard roof parapet. Originally constructed in 1925, the Hall of Justice was part of a central collection of local, state, and federal government buildings designed to serve as the civic center for the city and county of Los Angeles. It was designed by the architectural firm of Allied Architects Association with a clear tripartite division and elements of the Beaux-Arts Classicism and Italian Renaissance styles to reflect the building's original civic function. It is rectangular in plan, with regular massing and symmetrical design elements. The building has a structural steel and concrete frame, and the exterior walls are finished with granite facing and ornamental terra cotta detailing. Notable exterior decorative elements include rows of Doric columns, friezes with a mixture of classical and southwestern motifs, dentilled cornice lines, and symmetrical fenestration. The interior spatial configuration retains a high degree of integrity and features such original features as marble walls, terrazzo floors, decorative coffered ceilings, iron staircases, and hollow metal doors with a faux bois finish and transoms.

Setting

The Hall of Justice is located at 211 West Temple Street south of the Hollywood (101) Freeway in downtown Los Angeles. The property is bounded by North Broadway, West Temple Street, North Spring Street, and Aliso Street. It should be noted that although the project address is on Temple Street, the building has been listed in the California State Historic Resources Inventory under the address 300 North Broadway.

The total site area occupies approximately 140,000 square feet and slopes gently downward from west to east on an irregularly shaped lot. Thus, the first floor of the west façade (Broadway) is on level with the second floor of the east façade (Spring Street). The building's footprint is rectangular and contains approximately 42,780 square feet. Landscaping on the site is minimal, existing from the property line to the building's face along North Broadway and Temple Street and on a ten foot wide strip west of the sidewalk along Spring Street.

Construction and Massing

The regular massing and symmetrical design of the Hall of Justice are two of the building's most prominent visual characteristics. The building is rectangular in plan with a substantial footprint. It is fourteen stories in height, not including a basement level, an equipment storage penthouse at the roof level, and a distinctive mansard parapet which rises above the roof line. Each of the four exterior facades is symmetrical in massing and features identical wall finishes, fenestration patterns, and repeating ornamental elements. The total height of the building is approximately 195 feet, measured from grade to the mansard roof parapet. The basement and first floor levels occupy approximately 42,500 square feet each, while the second through fourteenth floors occupy approximately 35,000 square feet each. The gross floor area of the building is thus approximately 537,000 square feet.

The building is of steel-framed and concrete construction. The primary fourteen-story structure was constructed with riveted steel frames composed of beams and columns encased in unreinforced concrete. Around the perimeter of the building, the concrete encasement is enlarged and reinforced to form the exterior structural wall panels. In the basement, the perimeter exterior walls are 42 inches thick and also function as retaining walls. The penthouses at the roof, which shelter the elevator hoisting equipment, were constructed of concentrically braced steel frames encased in concrete. The roof parapet is composed of steel trusses which hold the roofing tiles and enclose the exercise area.

Exterior

The exterior design of the Hall of Justice incorporates elements from the Beaux-Arts Classicism and Italian Renaissance styles of architecture. As the style adopted for many public and government buildings in the United States between 1880 and 1930, Beaux-Arts Classicism was borne out of the pictorialism professed at the Ecole des Beaux-Arts in Paris in the nineteenth century. Identified by such characteristics as symmetrical facades, light colored walls, elaborate detailing, and decorative ornamentation, this style is often described as grandiose and monumental. The Italian Renaissance style was popular in the United States primarily between 1890 and 1935 and was used extensively for major building projects in metropolitan areas. Its defining characteristics include symmetrical facades, stone-veneered exterior walls, arched door surrounds, recessed porches, flat roofs, belt courses, and colonnades.

Perhaps the most notable element which reflects the use of the Beaux-Arts Classicism style is the tripartite division of the building. This division suggests the three parts of a classical column—base, shaft, and capital. The first three floors, distinguished by the use of granite veneer stacked as flush rectangular blocks, form a visual base which supports the rest of the building. A belt course runs the entire length of each façade between the third and fourth floors. The fourth through ninth floors, with an exterior of cut granite veneer, act as the building's shaft, while the uppermost floors and roof line serve as an ornamental capital. This tripartite division is used on all four exterior facades, giving the building a strong sense of symmetry and unity.

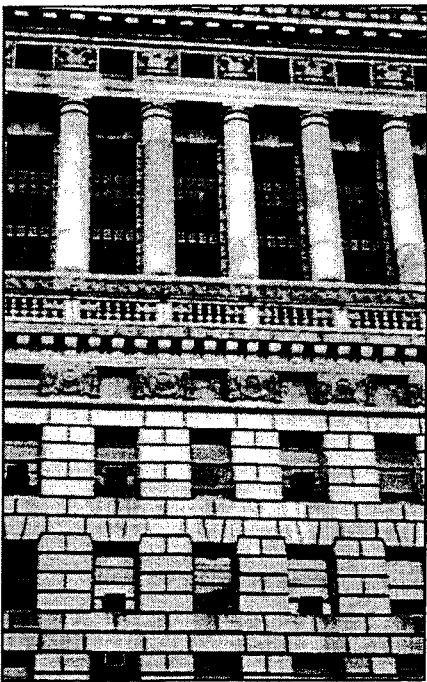


Figure 8: Detail of the exterior façade. (Historic Resources Group, 2001)

The symmetrical design is further reinforced by the fenestration pattern, ornamentation, and colonnades. The first through eleventh floors feature steel-framed, double-hung windows. The remaining upper floors have steel-framed, multi-paned windows with wire glass and decorative metal screens. The windows have operable awning sashes. The first two floors of each facade contain varying numbers of windows due to the slope of the site, but the third floor of each façade has fourteen window openings. The fourth through eighth floors, the shaft of the building, contain a grid pattern of identical windows. Each floor has fourteen windows openings, spaced as a central group of twelve flanked by two single windows on each corner. The tenth and eleventh floors feature smaller double-hung windows virtually obscured by surrounding decorative elements. On the ninth floor, these windows sit between panels of terra cotta ornamentation, and on the tenth floor they are set in the recessed walls behind a projecting balustrade and between large columns.

The terra cotta ornamentation runs the entire length of each façade beginning at the tenth floor level and continuing on each upper floor to the cornice line. The ornamentation on the ninth floor is composed of panels echoing the size of the lower wall expanses between window openings. These panels are of two types; the smaller panels have a festoon draped with ribbon set between two urns with a rosette in the center; the larger panels depict a southwestern cow skull flanked by sets of the festoons, rosettes, and urns identical to those in the smaller panels. Each façade features two larger panels at each corner and eleven smaller panels in the main body of the façade. Above these panels is a projecting balustrade supported by brackets. A terra cotta course with a Greek key design runs along the length of the walls just above the balustrade.

Behind the balustrade, and rising from the eleventh to the thirteenth floors, is a symmetrical colonnade composed of eleven granite Doric columns in the main body of the facade. Within this colonnade, the exterior walls are recessed approximately four to six feet and contain multi-paned, steel-framed windows. Flanking the colonnade at the corner edges of the facades are two windows and two sets of paired square pilasters.

The fourteenth floor is marked by a frieze of terra cotta panels set in the same pattern as those at the ninth floor but with different motifs. The smaller panels feature various rosettes and acanthus leaves surrounding a central foliated design. The larger panels have geometric shapes flanking a central element. Set between the panels are small, steel-framed double-hung windows with a distinct square shape. A terra cotta egg-and-dart molding runs the entire length of the façade above the panels and windows. The dentilled cornice line is punctuated by terra cotta ornamentation in the forms of foliation and slightly projecting facial figures.

The roof is characterized by a hipped mansard parapet of steel and concrete construction. The sloped sides of the parapet were originally finished with cordova clay tile, but the roofing material was later changed to standing seam metal. Behind the parapet is a flat roof with a paved walking surface. Sitting atop the flat roof are penthouse storage areas used to store the elevator hoisting equipment. These penthouses are constructed of concrete, concrete block, and brick finished with exterior plaster.

Interior

When the Hall of Justice was constructed in 1925, it was designed to accommodate a wide variety of functions for the county of Los Angeles. Original interior spaces included the county morgue, offices for the tax collector, spaces for law enforcement and justice agencies, courtrooms, and the county jail. Access to these various spaces was an important consideration, so the building was designed with various points of entry. Entrances to the building are located on the east (Spring Street) façade on the first level, and on the south (Temple Street), west (Broadway), and east (Spring Street) facades on the second level.

The use of the Hall of Justice has changed over time, but the interior configuration and spaces remained substantially intact. Due to the specific needs of the building's tenants, each floor was designated for certain activities. The spatial configuration of each floor reflected these diverse needs, as did the varying ceiling heights on each floor. A unique feature of the building is the different ceiling heights, ranging from 9'6" on the tenth floor to 17' on the second floor.

In addition to the varying ceiling heights, character-defining features of the building's interior include the use of interior light wells, original materials, and the configuration of spaces based on specific use. Interior court light wells occur at and above the first floor at the north and south ends of the building. The south light court is further divided into two light wells at the first through third floor levels due to corridors and offices located at the center line of the building. These light wells provided natural light for the building and represent significant architectural design.

Significant original material is extant throughout the building. The majority of the interior partition walls are hollow clay tile finished with plaster. In corridors and public areas, the walls have marble wainscots and bases. Ceilings are typically composed of a metal grid system with metal lath and finished with plaster. In the main lobby and courtrooms, the ceilings are decorated with ornate plaster. Floors throughout the building consist of a combination of asbestos floor tiles, terrazzo, and marble in public areas and corridors. Most of the office spaces have hollow metal doors with glass panels, the public areas on levels seven and eight feature wood paneled doors, and the detention floors utilize steel bar grate doors. Many of the doors include sidelights and transoms, and some have original locksets. The restrooms are also significant spaces with original material. Most of the restrooms have either marble or ceramic tile wainscots, marble toilet partitions with paneled hollow metal doors, and terrazzo floors.

Many of the spaces in the Hall of Justice were designed to serve a specific purpose. The layouts of these spaces are significant and character-defining features of the building. For example, portions of the first and second floors were designed as the primary public spaces. As such, they include large lobby spaces and circulation corridors that provide access to the entire floor. The third through sixth floors accommodated various offices, so the configuration is a simple layout of corridors connecting to office suites with a central elevator lobby. The seventh and eighth floors housed the courtrooms, requiring a configuration of large spaces interspersed with smaller offices. Finally, the tenth through fourteenth floors were designed to serve as detention floors and consist of a series of regularly patterned cell blocks. The unique spatial configuration of the floors is an important aspect of the building and reflects its original function as a multi-use public structure.

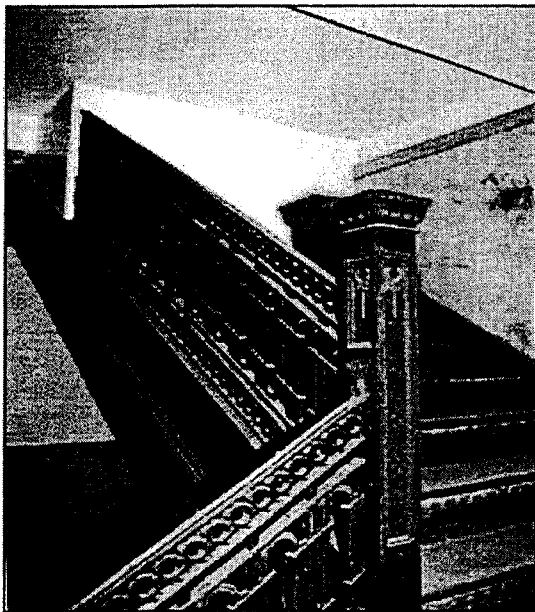


Figure 9: Original staircase. (Historic Resources Group, 2001)

The means of circulation, namely the stairways and elevators, are also character-defining features of the building's interior. The main stairways are located at the northwestern side of the south light court and at the northeastern side of the north light court. Significant characteristics of the original staircases include marble wainscots, iron treads and risers, decorative iron and hardwood railings, and decorative iron newel posts. The staircases in the detention areas have plain iron railings and posts. In addition to the stairways, circulation is provided by a central bank of elevators. The elevators run from the first floor up to the eighth floor and are accessed through a central elevator lobby. The configuration of the elevator lobby space is the same on floors one through eight, and these spaces retain such original material as marble walls and a plaster cornice. The elevator cabs retain the original Llewellen cast iron housing, hardwood interior paneling, and control hardware.

Grand Lobby

The grand lobby is located in the center of the building on the second floor and serves as the main public entrance area. It is characterized by a wide, open space and intricate decorative details. The lobby is accessed by a stairway at a higher entrance on the west elevation and extends to a similar entrance on the east elevation. The lobby then branches to the south and reaches to an altered south corridor which extends to an entrance at the south elevation. An interior bridge spans the east lobby entrance, connecting the north and south portions of the second floor.

Significant features of the grand lobby include vaulted and coffered plaster ceilings with decoratively painted finishes, hollow clay tile walls finished with marble veneer, and marble columns with Ionic marble capitals. Decorative pendant lighting fixtures are suspended from the ceiling. A monumental staircase sits in the main lobby and provides a grandiose entry into the building. The staircase has marble treads and risers, marble stringers, and plain tubular bronze railings and newel posts.

Courtrooms

The courtrooms are located on the seventh and eighth floors of the Hall of Justice. These two floors contain a mixture of large, open spaces which served as courtrooms and smaller, confined spaces which served as offices and chambers. The spaces used for courtrooms are primarily located along the perimeters of all four walls. The majority of these spaces feature hollow clay tile walls finished with plaster and original wood paneled doors. Several of the courtrooms have hardwood wall paneling, ornamental plaster ceilings and friezes, and decorative iron radiator grilles. The configuration of these courtroom spaces and the remaining original fabric are character-defining features and echo the original design and intent of the building.

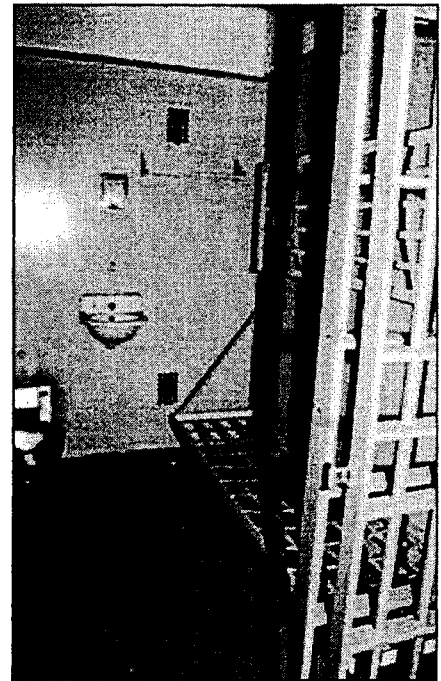
Jail Cells

The cell blocks are original spaces of the building and are located on the tenth through fourteenth floors. They consist of a range of single-story cells varying in number from eight to eighteen depending on the floor level. Access to each cell block is provided through a secure vestibule with bar grate swinging gates. These vestibules commonly serve two or more cell groupings. The inmate area is secured by a continuous perimeter of steel, primarily in the form of bar grates which separate the inmate and staff circulation areas. Indirect natural light enters the cell blocks through windows along the interior light wells and along the street side exterior elevations.

Figure 10: Typical jail cell. (Historic Resources Group, 2001)

The typical inmate cell is made of steel plates with bar grate fronts attached by steel angles to the concrete structure at the floor and ceiling. The cell is furnished with wall-mounted accessories, including two steel bunks, a vitreous china lavatory, and a toilet. The cells have manual sliding doors with individual and gang release capabilities controlled from a panel at the end of the cell block.

Each of the detention floors, ten through thirteen, contain a core area with varying functions related to inmate management. The tenth floor core has a visiting area allowing for contact and the inmate dining area. The eleventh floor contains shower, dressing, and property storage areas. The twelfth floor core was used for non-contact visitation, and the thirteenth floor contained a variety of program spaces. Each of these core areas provided space for essential activities associated with the Hall of Justice detention system.



Character-Defining Features

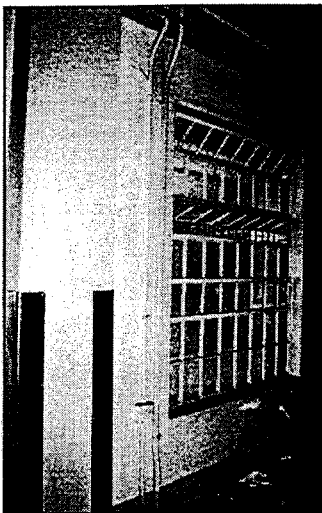
The Hall of Justice retains many of its exterior and interior character-defining features. These features define the building and contribute to its significance as a monumental work of architecture and as an important piece of local history. Character-defining features are identified in Table 1. This table was prepared as part of an independent review of the existing conditions of the Hall of Justice by Historic Resources Group in August, 2001.

Table 1: Character-Defining Features of the Hall of Justice

ITEM NO.	LEVEL	SPACE OR FEATURE
EXTERIOR		
1	All above-grade	<i>Building and setting</i> Configuration of building footprint, height and volume; yards, and their relationships to public entrances and sidewalks; setbacks; yards; paved areas; landscaped areas.
2	All above-grade	<i>Exterior walls</i> With few exceptions, such as window-mounted air conditioning units, all extant exterior features are character-defining. Included are masonry, doors and door frames and hardware, windows and window frames and hardware, and standing seam metal.
2.1	All	Windows
2.2	All	Light wells
INTERIOR		
3	B-Roof	<i>Floor structures and elevations</i>
4	B	<i>Vehicular door and ramps</i>
5	B	<i>Skylight</i> Concrete frame and glass block skylight at the base of the light well. (abandoned and roofed over)
6	B	<i>Service elevator</i> Cab, Llewellyn cast iron control housing
7	B-Roof	<i>Stairwells and stairs</i> those in their original locations, open wells and relationships to original corridor configurations. Characteristics of stairs include marble wainscots, decorative iron and hardwood railings, undecorated iron railings in detention areas, and original risers and treads.
8	1-Roof	<i>Fire escapes</i>
9	1-9	<i>Terrazzo floor finishes</i>
10	1-8	<i>Corridors:</i> Configuration, walls and ceilings of those corridors which have plaster and lath ceilings, plaster and lath walls and in many cases marble wainscots.

ITEM NO.	LEVEL	SPACE OR FEATURE
11	1-8	<i>Elevator lobbies</i> Configuration of space, elevator cab openings; marble walls; plaster cornice.
12	1-8	<i>Doors</i> Paneled doors, painted hollow metal, glazed or unglazed; Paneled doors, simulated-wood grain painted on metal, glazed or unglazed; Door locksets; Sidelights and transoms associated with doors 10-panel wood doors found on floors 7 and 8
13	1-8	<i>Toilets</i> Marble W.C. stall partitions, hardware, and hollow metal doors; White glazed tile wainscots; Terrazzo floors; Original fixtures, fittings and accessories.
14	1	Room with glazed white tile walls on west wall of light well.
15	B-8	<i>Lighting fixtures</i> Ceiling-mounted fixtures with circular metal bases and white or obscure glass shades; Enameled metal ceiling pendant up-lights (level 6)
16	Lobby (betw. 1 & 2)	<i>Main lobby</i> Wide space and stairs which extend from a higher entrance with metal doors and frames on the west elevation down to a similar entrance on the east elevation, and a south corridor (altered) which extends to a similar lobby entrance at the south elevation. Significant features include coffered plaster ceilings, decorative pendant lighting fixtures, metal railings, stone columns, stone walls, vaulted plaster ceilings with decoratively painted finishes, elevator dial, and an interior bridge which spans the east lobby entrance, connecting the north and south portions of the second floor.
17	1-9	<i>Marble floor bases</i>
18	1- Roof	<i>Light well</i> Rectangular configuration; bisected with corridor at floors 1 to 3; glazed brick walls; steel windows and glazing.
19	7	<i>Decorative iron radiator grilles</i> East wall, under window openings.
20	7-8	<i>Hardwood wall paneling</i> Stained, or stained and subsequently painted.
21	7-8	<i>Courtroom suites</i> The configuration of courtrooms, associated judges chambers, law library space, corridors and stairways leading up to the ninth floor and detention spaces are character-defining.
22	7-8	<i>Decorative plaster ceilings and friezes</i>

ITEM NO.	LEVEL	SPACE OR FEATURE
23	7-8	<i>Decoratively painted walls</i> Plaster walls scored and painted to simulate stone walls.
24	8	<i>Hardwood door with security grille</i> Secure space in southwest quadrant.
25	8	<i>Elevator cabs</i> (parked at level 8) Hardwood paneling; original control hardware, including Llewellen cast iron housing
26	9	<i>Wood and textured glass stairway enclosures</i>
27	9	<i>Holding "tank" space and security bar grilles</i>
28	10	<i>Jail entrance, visitors room, day room for prisoners</i>
29	10-13	<i>Painted plaster scored to resemble brick as in a running bond pattern</i>
30	10-13	<i>Corridors, vestibules, stairs, cells, cell block configuration, bar grilles, cell door controls, original hinged bed frames</i>
31	13	<i>Day room and stairs at southwest corner</i>
32	14	<i>Configuration of corridors, dining rooms, and kitchen</i>
33	14	<i>Solitary cell block (2 cells) in southeast quadrant</i>
34	15	<i>Roof configuration</i>
35	All	Structural system
36	All	Hollow clay tile partitions



Figures 11, 12, and 13: Character-defining features of the Hall of Justice, including a typical multi-paned window, paneled wood door, and elevator cab interior with original operating equipment. (Historic Resources Group, 2001)

V. Project Impacts

The purpose of this section of the report is to analyze in detail whether or not the proposed project would result in a “substantial adverse change” to an “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 an 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.

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

Historic Significance

A building is considered historically significant, and therefore an “historical resource” under CEQA, if it meets the criteria for listing in the California Register of Historical Resources. Buildings formally determined eligible for listing in the National Register of Historic Places are automatically listed in the California Register.¹⁶ The Hall of Justice is therefore considered an “historical resource” under CEQA because it has been determined to be eligible for listing in the National Register of Historic Places.

Determination of Impacts

In determining potential impacts, a “substantial adverse change” means “demolition, destruction, relocation, or alteration of the resource such that the significance of an historical resource would be materially impaired.”¹⁷ The setting of a resource should also be taken into account in that it too may contribute to the significance of the resource, as impairment of the setting could affect the significance of a resource. Material impairment occurs when a project:

1. “Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources; or
2. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to Section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of Section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or

¹⁶ See Cal. Public Resources Code 5024.1(c)

¹⁷ See Cal. Public Resources Code 5020.1(q).

3. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.¹⁸

CEQA regulations identify the Secretary of the Interior's Standards as the measure to be used in determinations of whether or not a project of new development or rehabilitation adversely impacts an "historical resource." Section 15064.5(b)(3) states:

Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource.

Moreover, projects which strictly adhere to the Secretary of the Interior's Standards may be determined categorically exempt in that they have been determined not to have a significant effect on the environment, thus, exempting it from the provisions of CEQA.¹⁹ However, the categorical exemption is not permitted when a project "may cause a substantial change in the significance of a historical resource."²⁰

The Standards are as follows:²¹

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.
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.
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.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
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.
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.

¹⁸ State CEQA Guidelines, 15064.5(b)(2).

¹⁹ State CEQA Guidelines 15300 and 15331.

²⁰ State CEQA Guidelines 15300.2(f).

²¹ Weeks, Kay D. and Anne E. Grimmer. The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, or Reconstructing Historic Buildings. Washington, D.C.: U.S. Department of the Interior, 1995, p.62.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
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.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Therefore, in determining the impact of a project on an "historical resource," CEQA regulations require the application of the Secretary of the Interior's Standards to the question of whether the project demolishes or alters the resource, in particular those physical characteristics of the historical resource that convey its historical significance. The physical characteristics that convey significance are also referred to as the character-defining features of the building.

Proposed Project

The proposed project repairs and rehabilitates some of the character-defining features of the Hall of Justice, but demolishes or alters others. Character-defining features were identified in Table 1 (see Section IV). Table 1 was prepared as part of an independent review of the existing conditions of the Hall of Justice by Historic Resources Group in August 2001. Proposed work items, the presence of character-defining features in the area of work, and potential impacts are identified in Table 2. Table 2 describes the scope of work as summarized in the "Schematic Design Package Project Narrative and Scope of Work prepared by Nadel Architects on January 16, 2004.

Table 2: Proposed Renovation Work, Hall of Justice

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
EXTERIOR WORK			
A-1	Clean, repair, and re-point joints at exterior of building as required: stone, terra cotta, and unreinforced masonry (URM).	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior's Standards.
A-2	Clean and refurbish bronze entry doors and frames at Spring Street, Temple, and Broadway.	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior's Standards.
A-3	Replace broken glass at windows and remove AC units throughout.	<i>Windows</i> Item #2.1	No No impact if work is conducted according to Secretary of the Interior's Standards.
A-4	Refurbish window frames and remove loose flaking lead paint throughout (1 to 14).	<i>Windows</i> Item #2.1	No No impact if work is conducted according to Secretary of the Interior's Standards.

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
A-5	Provide new vision glass at windows on floors 10 through 14. Steel frames and light dividers to remain in present configuration.	<i>Windows</i> Item #2.1	<p>Yes</p> <p>Removal of historic material (obscure glass) identified as character-defining feature of the building.</p> <p>Less impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-6	Provide concealed pin anchors at each piece of stone.	<i>Exterior walls</i> Item #2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-7	Strengthen terra-cotta cornice and repair as required.	<i>Exterior walls</i> Item #2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-8	Clean and repair metal, and re-point stone spandrels at 12 th and 13 th floors as required.	<i>Exterior walls</i> Item #2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-9	Repair URM at light courts.	<i>Light wells</i> Item #2.2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-10	Clean and re-point URM at light courts, as required.	<i>Light wells</i> Item #2.2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-11	Strengthen URM at light courts.	<i>Light wells</i> Item #2.2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
A12	Provide limited exterior building lighting.	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior's Standards.
A-13	Clean and repair existing sloping copper roof. Green patina to remain.	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior's Standards.
INTERIOR			
B-1	Provide new poured-in-place concrete shear wall seismic resisting elements at corners of building. Provide drag struts at interior face of exterior wall between shear walls at each floor slab.	<i>Windows</i> Item #2.1 <i>Floor structures and elevations</i> Item #3 <i>Terrazzo floor finishes</i> Item #9	No No impact if work is conducted according to Secretary of the Interior's Standards.
B-2	Remove all interior partitions including hollow clay tile (HCT) partitions, finished with plaster or other materials, including exterior wall furring throughout the building (except at 2 nd Floor Lobby and First Floor Corridor adjacent to Loggia). Remove all suspended ceilings, flooring, and equipment, except as noted herein.	<i>Corridors</i> Item #10 <i>Elevator Lobbies</i> Item #11 <i>Decorative plaster ceilings and friezes</i> Item #22 <i>Decoratively painted walls</i> Item #23 <i>Hollow clay tile partitions</i> Item #36	Yes Removal of historic material identified as character-defining features of the building.
B-3	Restore, clean, and refurbish 2 nd Floor Grand Lobby/Loggia.	<i>Main Lobby</i> Item #16	No No impact if work is conducted according to Secretary of the Interior's Standards.

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-4	<p>Restore, clean, and refurbish 2nd Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions (except at 2nd Floor Lobby and First Floor Corridor adjacent to Loggia). . Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. All ceilings to be new except at Grand Lobby/Loggia and 1st floor corridor adjacent to Loggia, which is to be restored.</p>	<p><i>Corridors</i> Item #10</p> <p><i>Doors</i> Item #12</p> <p><i>Lighting Fixtures</i> Item #15</p> <p><i>Marble Floor Bases</i> Item #17</p>	<p>Yes</p> <p>Removal of historic material identified as character-defining features of the building and alteration of a historic space.</p>
B-5	<p>Restore, clean, and refurbish 8th Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions. Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. Ceilings to be new compatible.</p>	<p><i>Corridors</i> Item #10</p> <p><i>Doors</i> Item #12</p> <p><i>Lighting Fixtures</i> Item #15</p> <p><i>Marble Floor Bases</i> Item #17</p> <p><i>Hardwood wall paneling</i> Item #20</p> <p><i>Decorative plaster ceilings and friezes</i> Item #22</p> <p><i>Decoratively painted walls</i> Item #23</p> <p><i>Hardwood door with security grille</i> Item #24</p>	<p>Yes</p> <p>Removal of historic material identified as character-defining features of the building and alteration of a historic space.</p>
B-6	<p>Restore and refurbish Room (819) on the 8th Floor. Retain 2-story ceiling and wood wall paneling.</p>	<p><i>Hardwood wall paneling</i> Item #20</p> <p><i>Decorative plaster ceilings and friezes</i> Item #22</p> <p><i>Decoratively painted walls</i> Item #23</p>	<p>Yes</p> <p>Removal of historic material identified as character-defining features of the building. The loss of HCT walls and historic finishes is a significant impact.</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-7	Remove existing suspended plaster and metal lath ceiling on all floors throughout the building, except at 2 nd Floor Grand Lobby/Loggia and 1 st Floor adjacent to Loggia.	<i>Decorative plaster ceilings and friezes</i> Item #22	Yes Removal of historic material identified as character-defining features of the building and alteration of a historic spaces.
B-8	Restore, clean, and refurbish historic stairs. Total of 4 stairs, floors 1 through 9. Remove marble panels, and reinstall marble panels, over metal studs.	<i>Stairwells and stairs</i> Item #7	Yes Removal of historic material identified as character-defining features of the building. The removal of HCT walls is a significant impact.
B-9	Provide new men's and women's toilets using new compatible materials, terrazzo floor, ceramic tile wainscot, marble toilet partitions to match existing, wood toilet partition doors, stone sink counter, and new compatible lighting fixtures. Re-use existing marble toilet partitions where possible.	<i>Toilets</i> Item #13	Yes Removal of historic material identified as character-defining features of the building. Toilet rooms on floors 1 through 8 have been identified as character-defining. Stall partitions, hardware, hollow metal doors, white glazed tile wainscots, terrazzo floors, and original fixtures, fittings, and accessories have been identified as character-defining features.
B-10	Restore, refurbish, and provide new elevator lobbies on each floor. Use existing wainscot at elevator door wall on floors 3 through 8. A combination of new and existing restored and refurbished terrazzo will be provided.	<i>Elevator lobbies</i> Item #11	Yes The removal of the HCT walls will be a significant impact because the HCT is identified as a character-defining feature of the building. The configuration changes of the elevator lobbies will be a significant impact because the original arrangement of the interior space is being changed. Use of some refurbished materials, such as terrazzo, in the manner described may not meet the Secretary of the Interior's Standards.
B-11	Remove, restore, and refurbish wood wall panel interior of 6 passenger elevator cars. Reinstall into new elevator equipment.	<i>Elevator cabs</i> Item #25	Yes Removes historic fabric identified as character-defining features of the building.

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-12	Extend passenger elevator shafts for elevators 2 and 3 from 8 th Floor to existing 14 th Floor. Provide new elevator system, including machines, guide rails, and control system. Elevators will have stops as follows: High Rise Bank Elevator 1: Basement, 1, 2, 8-14; Elevators 2 & 3: 1, 2, 8-14; Low Rise Bank Elevator 4: Basement, 1-8; Elevators 5, 6, & 7: 1-8; Freight Elevator: Basement, 1-14.	<p><i>Floor structures and elevations</i> Item #3</p> <p><i>Corridors and cell block configuration</i> Item #30</p>	<p>Yes</p> <p>Removes historic fabric identified as character-defining features of the building.</p>
B-13	Demolish 11 th and 13 th existing jail floors, and structures at penthouse level.	<p><i>Floor structures and elevations</i> Item #3</p> <p><i>Corridors and cell block configuration:</i> Item #30</p>	<p>Yes</p> <p>Removes character-defining features.</p>
B-14	Provide compatible ceilings, and floor materials throughout.	<p><i>Corridors</i> Item #10</p> <p><i>Marble floor bases</i> Item #17</p> <p><i>Decorative ceilings</i> Item #22</p> <p><i>Corridors and cell block configuration</i> Item #30</p>	<p>Yes</p> <p>Removes historic fabric. Ceilings of corridors that are constructed of plaster and lath have been identified as character-defining features. Less impact if work is conducted according to Secretary of the Interior's Standards.</p>
B-15	Retrofit and refurbish exiting stairs "A" and "B" to comply with Code, and register at each floor.	NONE	No
B-16	Tenant improvement work shall be developed in accordance with the project architectural program completed by the County of Los Angeles Chief Administrative Office (CAO).	<i>Windows</i> Item #2.1	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards. Tenant improvement work should be designed to avoid blocking windows.</p>
B-17	Refurbish/repair existing terrazzo and marble flooring in areas to be retained in their historic configuration, such as corridors on levels 2 and 8, and elevator lobbies.	<i>Terrazzo floor finishes</i> Item #9	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-18	Remove jail cells, partitions and stairs on 10 th , 12 th , and 14th Floors.	<p><i>Stairwells and stairs</i> Item #7</p> <p><i>Jail Entrance, etc.</i> Item #28</p> <p><i>Painted plaster, etc.</i> Item #29</p> <p><i>Corridors, vestibules, stairs, cells, cell block configurations, etc.</i> Item #30</p>	<p>Yes Removes character-defining spaces, features, and materials.</p>
B-19	Demolish existing non-code compliant fire escapes at north and south sides of building.	<p><i>Fire escapes</i> Item #8</p>	<p>Yes Removes character-defining feature.</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
SITE WORK			
C-1	Create Spring Street Plaza in a compatible manner.	<i>Building and setting</i> Item #1	No No impact if work is conducted according to Secretary of the Interior's Standards.
C-2	Maintain existing planter walls at the southeast portion of the site.	<i>Building and setting</i> Item #1	No
C-3	Provide new landscaping and maintain approximately 22 existing trees.	<i>Building and setting</i> Item #1	No No impact if work is conducted according to Secretary of the Interior's Standards.
C-4	Provide new sidewalks and curb cuts.	<i>Building and setting</i> Item #1	No No impact if work is conducted according to Secretary of the Interior's Standards.
PARKING STRUCTURE			
D-1	Provide 1,000 car parking structure in accordance with County standards, 4 ½ levels above grade and 4 ½ levels below grade.	<i>Building and setting</i> Item #1	No No impact if design is compatible according to Secretary of the Interior's Standards (massing, scale, finishes, etc.).
	The exterior building massing of the Parking Structure is designed to not impact the Hall of Justice. The top of the Parking Structure parapet shall not exceed the top of the 4 th Floor stone cornice of the Hall of Justice. The Parking structure is located sixty feet from the Hall of Justice and is designed with an architectural pre-cast concrete skin to be compatible with the exterior of the Hall of Justice.	<i>Building and setting</i> Item #1	No No impact if design is compatible according to Secretary of the Interior's Standards (massing, scale, finishes, etc.).
D-3	Provide loading/delivery area.	<i>Building and setting</i> Item #1	No No impact if design is compatible according to Secretary of the Interior's Standards
D-4	Provide elevators (two), stairs, and ADA parking spaces as required by code.	<i>Building and setting</i> Item #1	No impact if located within new compatible parking structure.

Discussion of Impacts

The proposed work will alter or remove a number of the historic features of the building. In order to determine whether or not these actions constitute an adverse impact on the Hall of Justice, it is necessary to examine the cumulative impact of these changes.

The following work items have been determined to have a potential impact:

- A-5 Provide new vision glass at windows on floors 10 through 14
- B-2 Remove all interior partitions including hollow clay tile (HCT) partitions, finished with plaster or other materials, including exterior wall furring throughout the building (except at 2nd Floor Lobby and First Floor Corridor adjacent to Loggia). Remove all suspended ceilings, flooring and equipment, except as noted herein.
- B-4 Restore, clean, and refurbish 2nd Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions. Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. All ceilings to be new except at Grand Lobby/Loggia and 1st floor corridor adjacent to Loggia, which is to be restored.
- B-5 Restore, clean and refurbish 8th Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions. Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. Ceilings are to be new compatible.
- B-6 Restore and refurbish Room (819) on the 8th Floor. Retain 2-story ceiling and wood wall paneling.
- B-7 Remove existing suspended plaster and metal lath ceiling on all floors throughout the building, except at 2nd Floor Grand Lobby/Loggia and 1st Floor Corridor adjacent to Loggia.
- B-8 Restore, clean, and refurbish historic stairs. Total of 4 stairs, floors 1 through 9. Remove marble panels, and reinstall marble panels, over metal studs.
- B-9 Provide new men's and women's toilets using new compatible materials, terrazzo floor, ceramic tile wainscot, marble toilet partitions to match existing, wood toilet partition doors, stone sink counter, and new contemporary compatible lighting fixtures. Re-use existing marble toilet partitions where possible.
- B-10 Restore, refurbish and provide new elevator lobbies on each floor. Use existing marble wainscot at elevator door wall floors 3 through 8. A combination of new and existing restored and refurbished terrazzo will be provided.
- B-11 Remove, restore and refurbish wood wall panel interior of 6 passenger elevator cars. Reinstall into new elevator equipment.
- B-12 Extend passenger elevator shafts for elevators 2 and 3 from 8th Floor to existing 14th Floor. Provide new elevator system; including machines, guide rails and control system.
- B-13 Demolish 11th and 13th existing jail floors, and structures at penthouse level.
- B-14 Provide compatible ceilings, and floor materials throughout.
- B-18 Remove jail cells, partitions, equipment and stairs on 10, 12, and 14th floors.
- B-19 Demolish existing non-code compliant fire escapes at north and south sides of building.

Of these items, the removal of hollow clay tile partition walls, the demolition of the 11th and 13th floors, and the removal of jail cells and other features from the 10th, 12th, and 14th floors, removal of courtroom suites on the 7th and 8th floors, and the reconfiguration of floors 3 through 7 result in the greatest loss to the historic character of the building. These items are discussed in greater detail below.

Removal of Hollow Clay Tile Partition Walls

The removal of hollow clay tile partition walls from the building causes an adverse effect to the significance of the Hall of Justice because it demolishes original historic material that has been determined to be a character-defining feature. Standards 1, 2, 5, and 6 of the Secretary of the Interior's Standards for Rehabilitation should be considered when evaluating this proposed work:

- 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. (Standard #1)

Removing all or almost all hollow clay tile partitions, a "distinctive" material used throughout the building, does not constitute a "minimal change." Rather, removal of this material is a major change.

Reconfiguring historic spaces by removing historic partition walls alters historic "spaces" and "spatial relationships" to the interior of the building.

- 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. (Standard #2)

Although removal of some hollow clay tile is necessary for seismic strengthening, the proposed work removes hollow clay tile in all or almost all locations independent of structural issues. Therefore the proposed work does not "avoid" the removal of a distinctive building material.

Reconfiguring historic spaces by removing historic partition walls alters the historic character of the property and does not attempt to "avoid" the alteration of "spaces and spatial relationships."

- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved. (Standard #5)

Hollow clay tile is a distinctive material and its use in partition walls is a distinctive construction technique that will not be preserved, except in the second floor lobby area.

- 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. (Standard #6)

Although removal of some hollow clay tile is necessary for seismic strengthening, the proposed work removes hollow clay tile in almost all locations independent of structural issues. Therefore the proposed work replaces rather than repairs "deteriorated historic features."

The proposed work does not meet the Secretary of the Interior's Standards. Based on this analysis, it is determined that the removal of hollow clay tile partition walls "demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources."

Demolition of Floor Structures

The demolition of floor structures 11 and 13 reconfigures the basic floor structure of the building, demolishes historic spaces, and alters other historic spaces. It should also be noted that the removal of corridors, vestibules, stairs, cells, and other features has an additional negative impact (see discussion of the removal of these features on

floors 10, 12, and 14 below). Standards 1 and 2 of the Secretary of the Interior's Standards for Rehabilitation should be considered when evaluating changes to the building structure and floor plans:

- 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. (Standard #1)

Removing two entire floor structures and reconfiguring historic spaces alters historic "spaces" and "spatial relationships" to the interior, and possibly the exterior, of the building.

- 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. (Standard #2)

Reconfiguring historic spaces by removing floor structures alters the historic character of the property and does not attempt to "avoid" the alteration of "spaces and spatial relationships."

The proposed work does not meet the Secretary of the Interior's Standards. Based on this analysis, it is determined that the removal of floor structures 11 and 13 "demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources."

Removal of Jail Cells and Other Features

The removal of jail cells, walls, stairs, and other features from the 10th, 12th, and 14th floors of the building demolishes or alters character-defining features and spaces. Standards 1, 2, and 5 of the Secretary of the Interior's Standards for Rehabilitation should be considered when evaluating this proposed work:

- 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. (Standard #1)

Several "distinctive" materials have been identified as character-defining features on the 10th, 12th, and 14th floors and their removal does not constitute a "minimal change."

The cell block configuration and other aspects of these floors are considered historic "spaces" and the removal of the cells is a major change to a significant area.

- 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. (Standard #2)

The proposed work does not "avoid" the removal of distinctive building materials.

Reconfiguring historic spaces alters the historic character of an area of major significance in the history of the building and does not attempt to "avoid" the alteration of "spaces and spatial relationships."

- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved. (Standard #5)

Distinctive material in the stairwells and stairs, walls, corridors, and elsewhere on these floors will not be preserved.

The proposed work does not meet the Secretary of the Interior's Standards. Based on this analysis, it is determined that the removal of jail cells and other character-defining features "demolishes... physical characteristics of a

historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources.”

Removal of Courtroom Suites

The removal of the courtroom suites on the 7th and 8th floors demolishes or significantly alters character-defining spaces and features of the building. Standards 1, 2, and 5 of the Secretary of the Interior’s Standards for Rehabilitation should be considered when evaluating this proposed work:

- 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. (Standard #1)

Several “distinctive” materials have been identified as character-defining features in the courtroom suites on the 7th and 8th floors and their removal does not constitute a “minimal change.”

Due to their unique spatial configuration and decorative elements, these suites are considered historic “spaces” and their removal is a major change to a significant area.

- 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. (Standard #2)

The proposed work does not “avoid” the removal of distinctive building materials.

Reconfiguring historic spaces alters the historic character of an area of major significance in the history of the building and does not attempt to “avoid” the alteration of “spaces and spatial relationships.”

- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved. (Standard #5)

Distinctive materials in the courtroom suites include wood paneled walls, paneled doors, and decorative ceilings. The majority of these materials will not be preserved.

The proposed work does not meet the Secretary of the Interior’s Standards. Based on this analysis, it is determined that the removal of the courtroom suites on the 7th and 8th floors “demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources.”

Reconfiguration of the 3rd – 7th Floors

The reconfiguration of floors 3 through 7 significantly alters the original floor plan of the building and demolishes historic and character-defining spaces and features. Standards 1 and 2 of the Secretary of the Interior’s Standards for Rehabilitation should be considered when evaluating changes to the configuration of the building floor plan:

- 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. (Standard #1)

Reconfiguring five floors of original spaces alters the historic “spaces” and their “spatial relationships” to the interior.

- 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. (Standard #2)

Altering historic spaces by reconfiguring the floor plan significantly impacts the historic character of the property and does not attempt to “avoid” the alteration of “spaces and spatial relationships.”

The proposed work does not meet the Secretary of the Interior’s Standards. Based on this analysis, it is determined that the reconfiguration of floors 3 through 7 “demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources.”

Mitigation Measures

The proposed project does not meet the Secretary of the Interior’s Standards and “demolishes” and “materially alters” many historically significant, character-defining features of the Hall of Justice. For projects that result in an adverse impact on historic resources, mitigation measures are required.

The following mitigation measures are suggested.

- (1) Rehabilitate the exterior of the building using the Secretary of the Interior’s Standards and Guidelines for Rehabilitation.
- (2) Identify historic elements to be re-used.
- (3) Salvage and store a representative sample of historical elements of value that will not be incorporated into the renovated structure such as the stone wainscot, light fixtures, glazing, and hardware. Salvage and store a representative sample of hollow clay tile material used in partition walls.
- (4) Develop an interpretive plan for the building that includes the use of historic photographs and artifacts, and that highlights the building within the context of the history of Los Angeles County, including the history of the Sheriff’s Department.
- (5) Photograph and document the building according to Historic American Buildings Survey (HABS) Level 2. Incorporate this documentation into the Historic Structures Report at completion of project (see #6 below).
- (6) Complete a Historic Structures Report (HSR) for the building.

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Internet Sources

Map of Los Angeles Civic Center prepared by Public Affairs Office, Chief Administrative Office, revised 3/01
<http://lacounty.info/maps.htm>

Appendix A: Eligibility for the National Register of Historic Places



Federal Emergency Management Agency

Northridge Long-Term Recovery Area Office

FEMA-1008-DR-CA

P.O. Box 6020

Pasadena, CA 91102-6020

Telephone: (626) 431-3510 FAX: (626) 431-3859

November 5, 1997

Mr. Gilbert Najera
Public Assistance Manager, South
Governor's Office of Emergency Services
74 North Pasadena Avenue, 2nd Floor
Pasadena, California 91103

Subject: Los Angeles County, Chief Administrative Office
P.A. I.D. #037-91031
Compliance with Section 106 Review Process, DSR 63077
The Hall of Justice

Dear Mr. Najera,

In accordance with the 1994 Northridge Earthquake Programmatic Agreement (PA), the Federal Emergency Management Agency (FEMA) has determined that the Hall of Justice is eligible for listing in the National Register of Historic Places (NRHP). Accordingly, prior to the start of construction and/or any repair work, FEMA must complete Section 106 review of the National Historic Preservation Act pursuant to the PA.

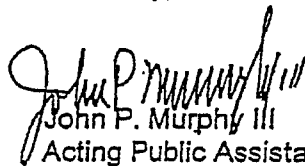
FEMA, in consultation with the California State Historic Preservation Officer (SHPO), has reviewed the scope of work set forth in the Damage Survey Report (DSR) 63077 and the Architectural and Engineering Report (Book #1 through Book #3) dated May 2, 1996, and February 29, 1996, and has applied the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Standards)* for evaluation to the project. Based on this review, the SHPO has provided comments and has requested further information and clarification as described in the attached SHPO letter dated October 9, 1997. Please advise the Subgrantee to incorporate the SHPO comments within the project and to respond to FEMA regarding the above cited request for review and completion of the Section 106 review process.

We recommend that a joint meeting be held with the Subgrantee, the project architect and engineer, OES, SHPO and FEMA, during the early stage of schematic design and planning. The purpose of this meeting will be to discuss the Section 106 review process as it relates to this undertaking, including required data and schedules.

FEMA's participation in the funding of this project, based on the eligible scope of work, is contingent upon completion of the Section 106 review process by FEMA pursuant to the PA. Please advise the Subgrantee that no work, other than planning and design, is to begin prior to notification from FEMA that the Section 106 review process has been completed. Noncompliance with this requirement will jeopardize receipt of federal funds.

This letter does not constitute a determination with regard to eligibility of the scope of work for Federal disaster assistance funding.

Sincerely,

A handwritten signature in black ink, appearing to read "John P. Murphy III". The signature is stylized and cursive.

John P. Murphy III
Acting Public Assistance Officer

Attachment

cc: Cherilyn Widell, SHPO

Appendix B: Photographs



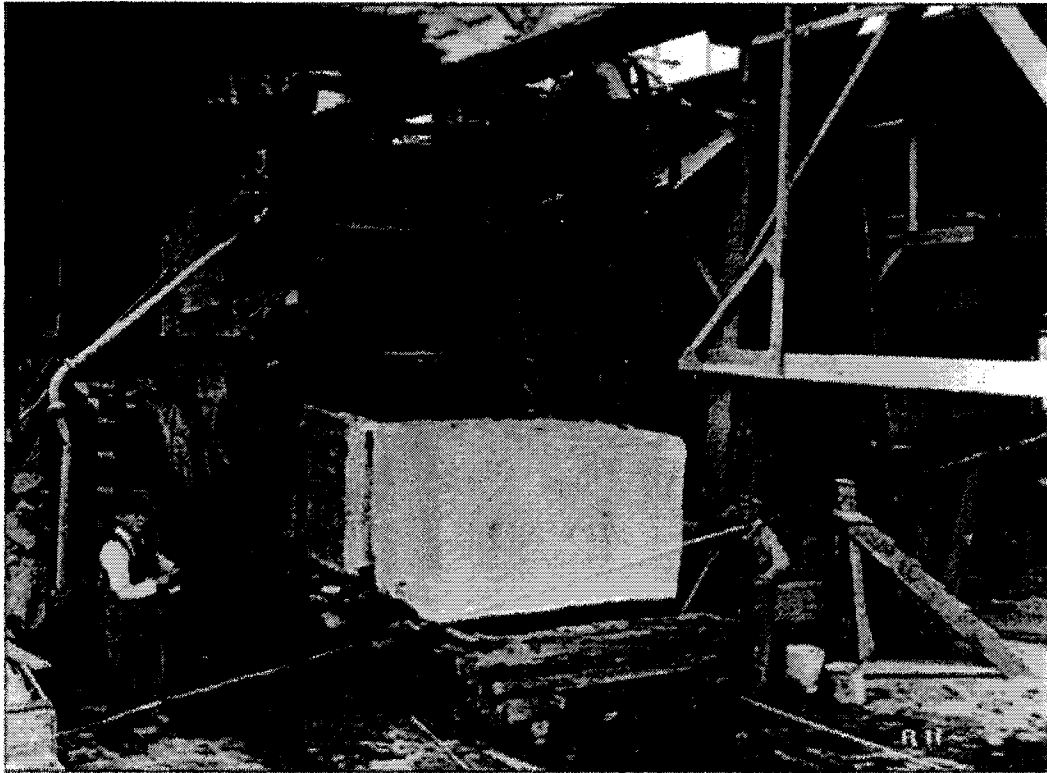


Photo 1: A large piece of granite from the Raymond Granite Company is prepared to be installed in the Hall of Justice. (Los Angeles Public Library Photo Database)

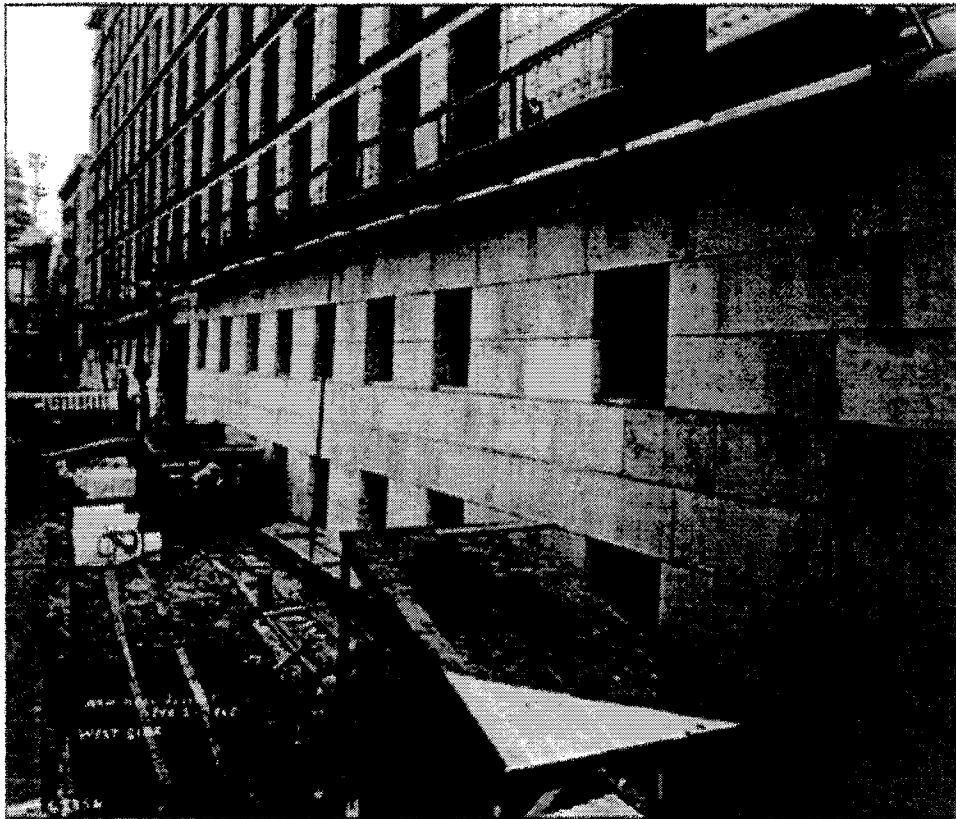


Photo 2: The Hall of Justice under construction, 1925. (Los Angeles Public Library Photo Database)



Photo 3: Securing the Hall of Justice cornerstone, 1925. (Los Angeles Public Library Photo Database)

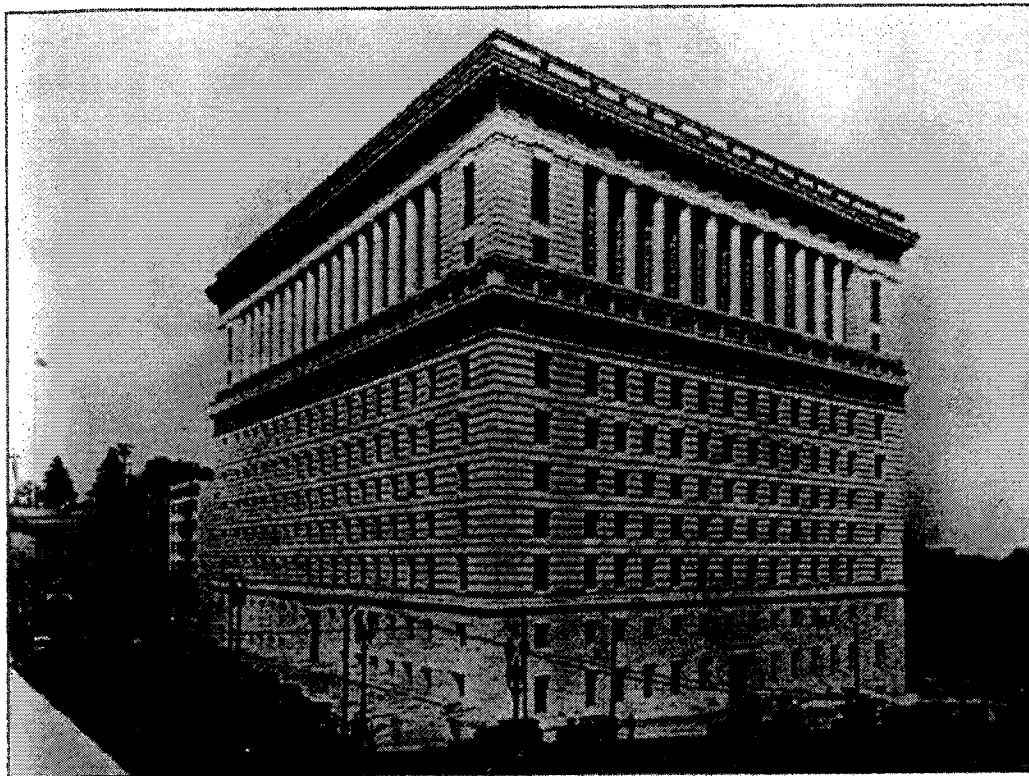


Photo 4: The Hall of Justice in 1926. (Los Angeles Public Library Photo Database)



Photo 5: The Hall of Justice in 1928. (Los Angeles Public Library Photo Database)

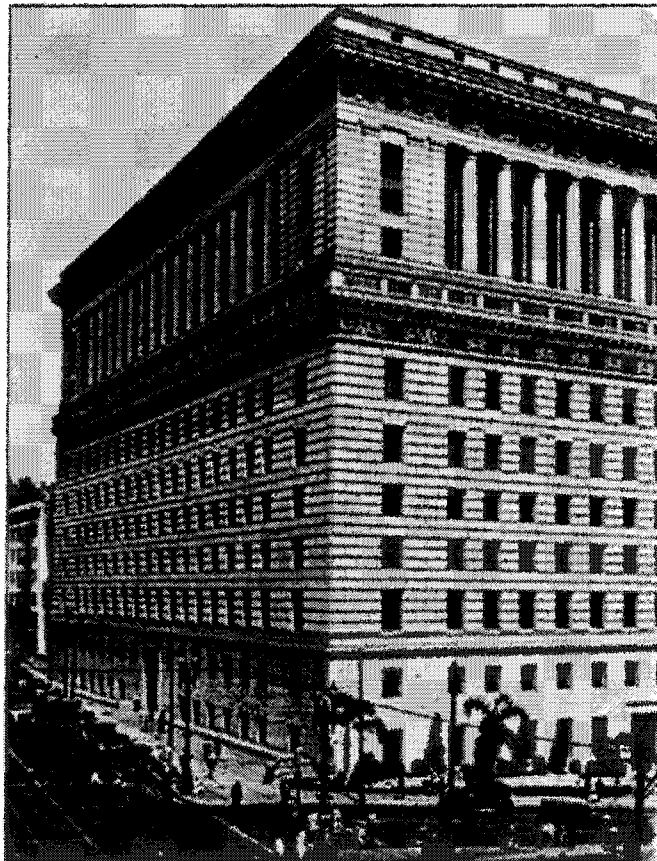


Photo 6: The Hall of Justice in 1931. (Los Angeles Public Library Photo Database)



Photo 7: Aerial view of the Hall of Justice in 1940. (Los Angeles Public Library Photo Database)

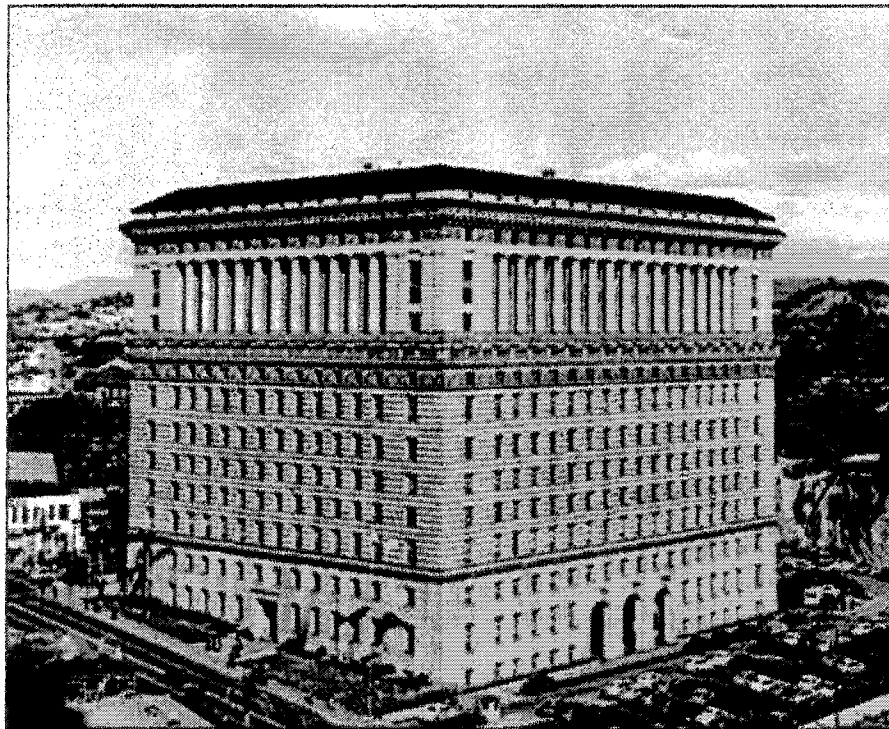


Photo 8: The Hall of Justice in 1947. (Los Angeles Public Library Photo Database)



Photo 9: Picketers in front of the Hall of Justice in 1949. (Los Angeles Library Photo Database)



Photo 10: Aerial view of the Hall of Justice and surrounding area in 1956. (Los Angeles Public Library Photo Database)



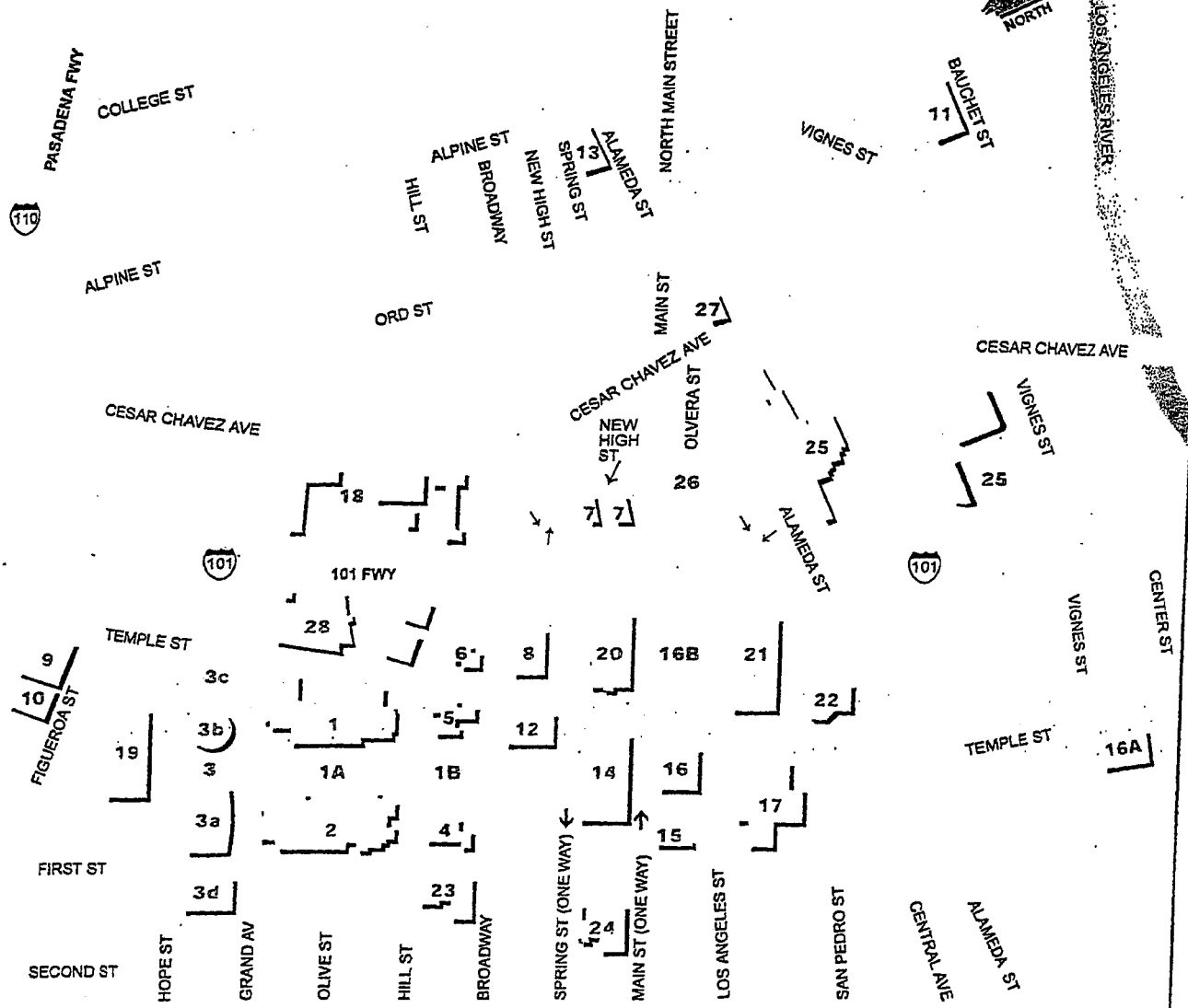
Photo 11: The Hall of Justice in 1962. (Los Angeles Public Library Photo Database)



Photo 12: The Hall of Justice in 1999. (Los Angeles Public Library Photo Database)

Appendix C: Maps

LOS ANGELES CIVIC CENTER



LEGEND

County of Los Angeles

- 1 Kenneth Hahn Hall of Administration
- 1A El Paseo de Los Pobladores de Los Angeles (Mall)
- 1B Court of Flags (Public Parking)
- 2 County Courthouse
- 3 Music Center (Public Parking)
- 3a Dorothy Chandler Pavilion
- 3b Mark Taper Forum
- 3c Ahmanson Theater
- 3d Walt Disney Concert Hall (Under construction)
- 4 County Law Library (Public Parking)
- 5 Hall of Records
- 6 Central Heating & Refrigeration Plant
- 7 Brunswick Buildings
- 8 Hall of Justice

City of Los Angeles

- 9 Health Services Administration Building
- 10 Central Health Center
- 11 Men's Central Jail/Twin Towers
- 12 Criminal Courts Building
- 13 County Alameda Street Garage
- 14 City Hall
- 15 City Hall South
- 16 City Hall East
- 16A City Personnel (Temple & Vignes)
- 16B Los Angeles Mail: (Shops and Parking)
- 17 Police Headquarters/Parker Center
- 18 Board of Education
- 19 Department of Water and Power

Federal

- 20 Federal Courthouse
- 21 Federal Office Building & Post Office
- 22 Edward R. Roybal Center & Federal Building

State of California

- 23 State Office (Junipero Serra) Building
- 24 State Division of Highways

Miscellaneous

- 25 Union Station/Patsaouros Transit Plaza
- 26 Plaza Park
- 27 Terminal Annex/Post Office
- 28 Cathedral of Our Lady of the Angels (Under construction)

