

APPENDIX A

Historic Resource Assessment Report



California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building Historic Resource Assessment Report

Prepared for:

California State University, Long Beach | Office of Physical Planning and Sustainability
Long Beach, CA

Prepared by:



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1. Introduction

1.1. Executive Summary

At the request of California State University, Long Beach, Architectural Resources Group (ARG) has prepared this Historic Resource Assessment Report for the California State University, Long Beach (CSULB) Housing Expansion Phase 1 – Housing Admissions and Commons Building Project (the Project). The Project site is located at Hillside College, a residential complex comprising eleven buildings: two three-story residence halls (Los Alamitos Hall, Los Cerritos Hall, 1959), six two-story residence halls (Residence Halls A, B, C, D, E, and F, 1969), a one-story commons/office (1969), a one-story dining hall (1969), and a two-story residence hall geared toward international students (International House, 1987). The complex also includes a number of associated site and landscape features.

The focus of this analysis is a specific area of Hillside College that was originally known as Residence Hall Development Program Phase II. This includes the portion of the complex that was planned and constructed between 1966 and 1969; it consists of Residence Hall Buildings A, B, C, D, E, and F, the commons/office, the dining hall, and associated site and landscape features. The scope of this analysis pertains only to the historic built environment. Matters related to archaeological resources are addressed in a separate report pertaining to cultural resources (AECOM, 2020).

Residence Hall Development Program Phase II is the focus of this analysis. Los Cerritos and Los Alamitos Halls (1959) and the International House (1987) were not a part of the planned Phase II development, and therefore are not addressed in this analysis. Potential indirect impacts resulting from the Project are unlikely to affect historical resources that are not within the immediate viewshed; therefore, the scope of this study is limited to buildings within the immediate vicinity of the Phase II development.

The Project includes the demolition of the existing 5,700 square foot (ft²) commons/office building and the construction of two new buildings in its place: a two-story, 8,000 ft² commons building, and a one-story, 4,500 ft² Housing and Residence Life (HRL) office building. The new buildings would include offices, common spaces, and housing units. More information about the Project is included in *Section 2.2. Project Description*.

The purpose of this report is to fulfill the requirements of the California Environmental Quality Act (CEQA) as they relate to historical resources. CEQA states that “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.”¹ An evaluation of potential impacts under CEQA includes both a determination of whether, and the extent to which, historical resources as defined by CEQA are present at the Project site and, if so, the identification of potential impacts to historical resources caused by the Project.

Plans for Hillside College were developed in 1966, and the complex was constructed between 1967-1969. All buildings within the complex were designed by architects Neptune & Thomas and Associates of Pasadena, with oversight by campus consulting architect Killingsworth, Brady and Associates of Long

¹ California Public Resources Code, Section 21084.1.

Beach; the landscape was designed by landscape architect Edward R. Lovell, also of Long Beach. The buildings are designed in an institutional derivative of the Mid-Century Modern style that ascribes to the prevailing architectural vocabulary for the university that was codified in its 1963 Master Plan.

In summary, ARG arrives at the following conclusions:

- Hillside College (excluding Los Cerritos and Los Alamitos Halls, and the International House) is eligible for listing in the National Register of Historic Places and the California Register of Historical Resources as a historic district, and is thus considered to be a historical resource for purposes of CEQA. All eight buildings within the district – including Residence Hall Buildings A, B, C, D, E, and F, the commons/office, and the dining hall, in addition to the associated designed landscape – are contributing elements of the historic district.
- Demolition of the existing commons/office building and construction of a new, larger pair of buildings in its place constitutes a substantial adverse impact to the historic district that cannot be mitigated to a level of less-than-significant, and diminishes the integrity of the district to the extent that it is no longer eligible for listing in the National Register or California Register.

The following sections provide a contextual basis for analysis and a discussion of how this determination was made.

1.2. Field and Research Methods

Preparation of this report included the following tasks related to research, documentation, and analysis:

- Visited Hillside College on July 18, 2019 and August 13, 2019 to assess existing conditions and document all buildings and site/landscape features with digital photographs;
- Reviewed pertinent federal and state technical bulletins and other reference materials related to the evaluation of historical resources for the purposes of CEQA;
- Reviewed applicable background materials including a citywide historic context statement for Long Beach (Sapphos Environmental, Inc., 2009) and building records and construction documents for Hillside College, provided by the CSULB Office of Physical Planning and Sustainability;
- Conducted supplemental research to glean additional information about Hillside College’s development history, design, occupancy, and potential historical significance;
- Identified applicable historic contexts and themes;
- Evaluated Hillside College against eligibility criteria for the National Register of Historic Places and the California Register of Historical Resources;² and

² The City of Long Beach also administers a local program for designating historic resources; however, since CSULB is an entity of the state, it is not subject to local land use controls.

- Reviewed the Project and evaluated its potential to impact historical resources under CEQA.

Research materials were culled from the following sources: the CSULB Library, including its Special Collections and University Archives; the Long Beach Public Library; the Los Angeles Public Library; the archives of the *Press-Telegram*, the *Los Angeles Times*, and other local periodicals; archived building records and construction documents provided by the CSULB Office of Physical Planning and Sustainability; technical bulletins published by the National Park Service (NPS) and the California Office of Historic Preservation (OHP); various online repositories; and ARG's in-house collection of architectural books and reference materials. A complete list of sources is included in *Section 9: Bibliography* of this report.

1.3. Preparer Qualifications

This report was prepared by Katie E. Horak, Principal, and Andrew Goodrich, AICP, Associate, both Architectural Historians and Preservation Planners. Ms. Horak and Mr. Goodrich meet the *Secretary of the Interior's Professional Qualifications Standards*, 36 CFR Part 61, in the discipline of Architectural History.

2. Project Summary

2.1 Project Location and General Description of Existing Improvements

The Project site is located on the CSULB campus, which is located in the eastern portion of Long Beach, California. The City of Long Beach is surrounded by Paramount and Lakewood to the north; Hawaiian Gardens, Cypress, Los Alamitos, Rossmoor, and Seal Beach to the east; the Pacific Ocean to the south; and Los Angeles, Carson, and Compton to the west. The CSULB campus spans 322 acres and is bounded by East Atherton Street to the north, Palo Verde Avenue to the east, East 7th Street to the south, and Bellflower Boulevard to the west (Figure 1). Primary vehicular access to the campus is provided via Earl Warren Drive and Merriam Way from East Atherton Street, State University Drive from Palo Verde Avenue, West Campus Drive and East Campus Drive from East 7th Street, and Beach Drive from Bellflower Boulevard. Interstate 405 (I-405) runs east-to-west north of the campus and provides regional access to the campus via access ramps at Palo Verde Avenue and Bellflower Boulevard. State Route 22 (SR-22) provides direct access to East 7th Street just southeast of the campus. Interstate 605 (I-605) terminates at I-405 and SR-22 approximately one mile east of campus.

The Project site is centrally located within the Hillside College complex (Figure 2). Hillside College is bounded by the campus border with the Veterans Affairs (VA) complex to the south, Earl Warren Drive to the west, the campus's Parking lot G4 and the Bouton Creek channel to the north, and Merriam Way and Student Health Services to the east. Merriam Way provides vehicular access to the Hillside College surface parking lot from the east. Earl Warren Drive is a two-lane road that provides primary north-south vehicular access to the campus. The portion of Earl Warren Drive fronting Hillside College contains a fire lane and a stop for the campus Beachside Shuttle.

What is now known as Hillside College was constructed in multiple phases:

- 1959: Construction of Los Cerritos Hall and Los Alamitos Hall
- 1966-1969: Construction of Residence Hall Development Program Phase II, including Residence Halls A, B, C, D, E, and F, an office/commons (referred to herein as Building G), and a dining hall (referred to herein as Building H)
- 1987: Construction of International House

Hillside College encompasses a 21-acre site that slopes generally downhill from south to north. Photos of existing conditions at Hillside College are included in *Section 3: Physical Description*.

The Project site encompasses the existing Hillside Office/Commons building (Building G), which faces Earl Warren Drive and is generally bounded by a surface parking lot (Lot G2) to the west; Residence Hall Buildings D and A to the north and south, respectively; and the dining hall (Building H) to the east. The one-story subject building was constructed in 1969 as part of the Residence Hall Development Program Phase II. Its design reflects a derivative of the Mid-Century Modern style that was replicated across the CSULB campus during its formative period of development, and is predicated on the prevailing campus architectural vocabulary that was codified in the 1963 campus master plan.

The existing Hillside Office/Commons building serves as a Central Customer Services Office and common space for Hillside College residents. The office provides services including mail distribution and the checkout of games, vacuums, and recreational equipment, and contains a large, quiet study area for use by residents during regular office hours. The Hillside Office/Commons building also has two single apartments for Housing and Residential Life (HRL) staff.



Source: Esri, 2019.

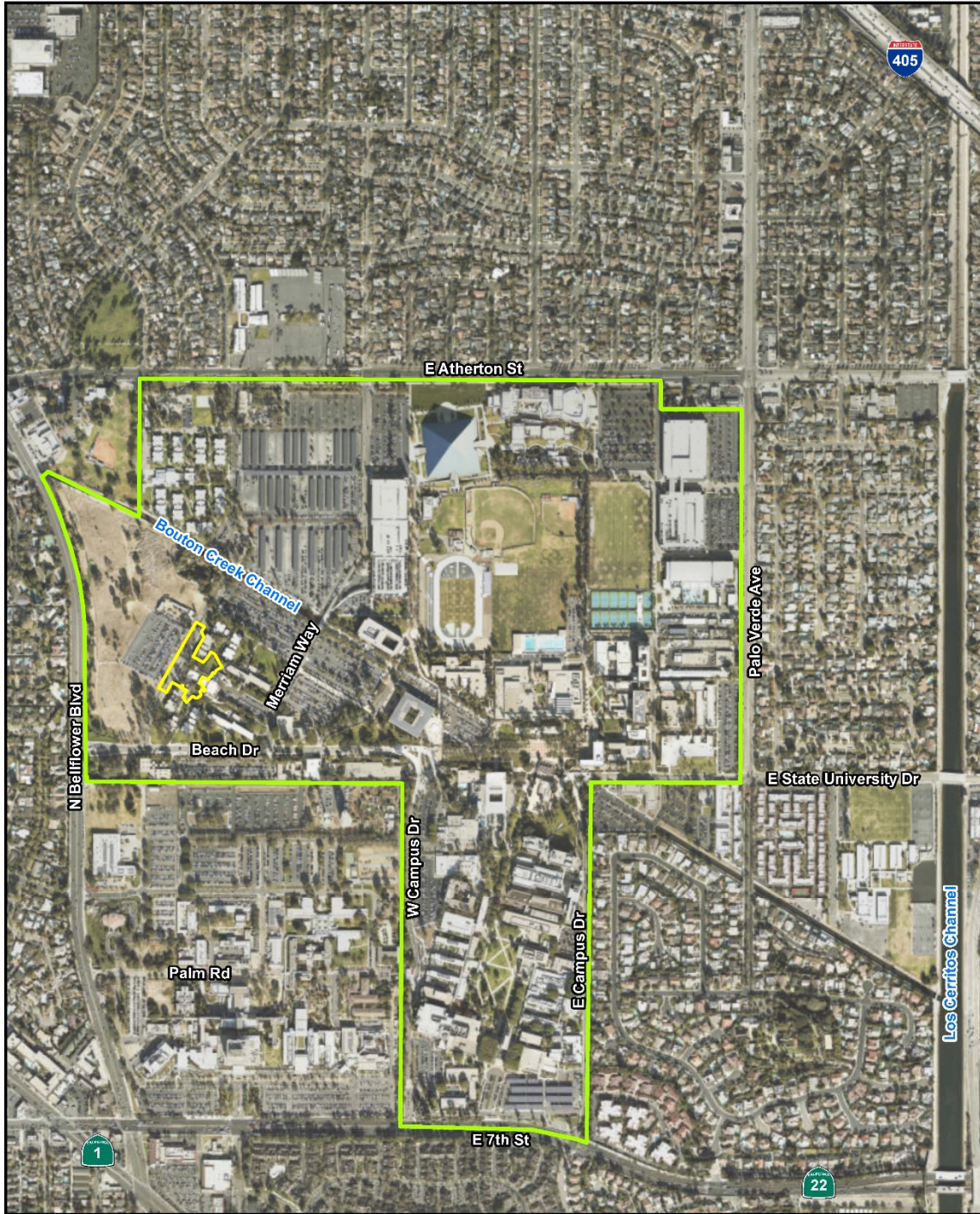


0 1,500 3,000 Feet

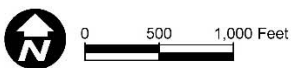
- Project Boundary
- CSULB Boundary

Figure 1
Regional Map

Figure 1. Regional map, depicting the general location of the CSULB campus (courtesy of AECOM).



Source: Esri, 2020.



- CSULB Boundary
- Project Site

Figure 2
California State University,
Long Beach Campus

Figure 2. Boundaries of the CSULB campus and the Project Site (courtesy of AECOM).

2.2 Project Description

The Project proposes to demolish the existing 5,700-ft² Hillside Office/Commons building and construct in its place a new two-story, 8,000 ft² commons building and a new one-story, 4,500 ft² HRL office building. The commons building would be a maximum of 38 feet tall, and the HRL building would be a maximum of 26 feet tall. The proposed buildings have been designed in accordance with the CSULB 2008 Master Plan site and architectural guidelines. The proposed buildings would feature massing and use contemporary building materials, which would be a departure from the existing traditional brick and concrete palette of the existing historic district. The design of the proposed buildings would allow for more sustainable construction in the use of recycled and higher performing building materials and systems, as well creating a more inviting look through the use of warmer tones that was considered important for a modern HRL facility. The proposed commons building elevator tower, visible from other buildings within the existing Hillside College Complex, would create a visual tie to the brick walls and concrete bands of the existing surrounding buildings. The tower would provide a new visual focal point within the district to identify and draw focus to the proposed commons building as a central gateway and commons facility. The main entrances to the buildings would face each other and would be located along a canopy-covered central courtyard that would support both buildings. Five one- and two-bedroom apartments would be included on the second floor of the commons building to replace two one-bedroom apartments in the existing building. The commons building would be ADA accessible and include an elevator in the northeastern portion of the building, as well as two staircases on the east and west sides of the building. The new commons building would replace the commons area in the existing building and would serve a similar purpose, providing study and recreational areas for students. Approximately 400 solar photovoltaic (PV) panels would be installed on the roofs of both buildings, as well as the central courtyard canopy, to generate approximately 89 kilowatts of energy in support of the net zero energy design. Existing building-serving utilities, including storm drain, electrical, and water and wastewater, would be removed and replaced to appropriately serve the new buildings. Up to 55 landscape trees would be removed with the Project to allow for construction. New landscaping would also be installed as part of the Project. CSULB's "Campus Forest" initiative aims to replace trees on at least a one-for-one basis either within the Project site or elsewhere on campus, and therefore up to 55 trees would be planted as part of the project.

3. Physical Description

3.1. General Setting and Site Plan

As noted, the focus of this analysis is the area of Hillside College that was historically known as Residence Hall Development Program Phase II (referred to hereafter as the “Hillside College Residence Hall Complex”). It is limited to the portion of the complex that was constructed between 1966 and 1969 and excludes Los Cerritos and Los Alamitos halls (1959) and International House (1987), as they were not part of the planned Phase II development. The Study Area is bounded by Beach Drive to the south, Earl Warren Drive to the west, and a surface parking lot (Lot G4) to the north; the east boundary follows an irregular course along the rear of the buildings comprising the complex.

The Hillside College Residence Hall Complex comprises eight detached buildings, all of which were constructed between 1967-1969 and ascribe to a cohesive architectural vocabulary. The buildings are generally identified by letter. Buildings A, B, D, and E, which are used as residence halls, are large, dumbbell-shaped buildings with bilateral symmetry. Buildings C (also called Naomi Rainey House) and F are also used as residence halls but have smaller, asymmetrical footprints. They anchor the north and south ends of the complex. Buildings G and H are located at the center of the complex and have irregular footprints; Building G is occupied by offices and common spaces, and Building H is used as a dining hall. The buildings are all minimally altered with the exception of Building H, which received additions to its east and west elevations in 2001 and 2015, respectively. The 2015 additions significantly augmented the footprint and square footage of the building. All eight of the buildings are oriented around a central designed landscape that transects the complex and provides it with visual cohesion.



Source: Esri, 2019.



- Project Site
- Existing Hillside Office/Commons Building
- Hillside Residential College Boundary

Figure 3
Project Location Map

Figure 3. Project location map, depicting the boundaries of Hillside College, the boundaries of the Project Site, and the footprint of the existing commons/office building slated for demolition (courtesy of AECOM).

CSU Long Beach | Hillside College Residence Hall Development Program Phase II



Figure 4. Map depicting the boundaries of the portion of Hillside College comprising Residence Hall Development Program Phase II (“Hillside College Residence Hall Complex”), which is the focus of this analysis (ARG).

3.2. Architectural Description

Buildings A, B, D, and E

Buildings A, B, D, and E, which frame the east and west edges of the Hillside College Residence Hall Complex, are identical to one another in plan and appearance. All are used as residence halls and rise two stories in height. Each building has a complex, irregular footprint that resembles the shape of a dumbbell, with a central volume connected to two large, peripheral volumes by way of narrow hyphens. Each is constructed of concrete and sits on a concrete foundation. Roofs are flat, sheathed in a composition membrane, and spanned by continuous concrete bands that read as abstracted cornices. Most exterior walls are clad with a Norman brick veneer, though sections are finished in painted concrete.

The far ends of each building are anchored by exterior stair corridors, which feature concrete-and-metal balustrades and are partially enclosed by Norman brick-clad walls. These exterior stair corridors lead to building entrances that consist of glazed metal doors. Fenestration consists of flush-mounted, fixed and operable metal windows that are set within tall, narrow vertical channels. All of the windows on Buildings A, B, and E were replaced with compatible metal windows between 2002-03; those on Building D appear to be original. Decorative details include small, wall-mounted sconces and building signage.



Figure 5. Building A as seen from Earl Warren Drive, view northeast (ARG, 2019).



Figure 6. Building A as seen from interior landscape, view north (ARG, 2019).



Figure 7. Building B as seen from Beach Drive, view north (ARG, 2019).



Figure 8. Building B, view northeast (ARG, 2019).



Figure 9. Building D as seen from Earl Warren Drive, view northeast (ARG, 2019).



Figure 10. Building D as seen from interior landscape, view north (ARG, 2019).



Figure 11. Building E as seen from Parking Lot G4, view south (ARG, 2019).



Figure 12. Building E as seen from interior landscape, view northeast (ARG, 2019).

Buildings C (Naomi Rainey House) and F

Buildings C and F, which frame the north and south edges of the Hillside College Residence Hall Complex, are also identical to one another in plan and appearance. They are very similar in appearance to the aforementioned Buildings A, B, D, and E, but have smaller footprints and lack the bilateral symmetry of their larger counterparts. Buildings C and F are also used as residence halls. Like other buildings in the complex, they are constructed of cast concrete and sit on poured concrete foundations. Roofs are flat, sheathed in composition membranes, and spanned by continuous concrete bands that read as abstracted cornices. Exterior walls are clad with a mix of Norman brick veneer and painted concrete.

One end of each building is anchored by an exterior stair corridor that is framed by concrete-and-metal balustrades and Norman brick-clad walls. These stair corridors provide ingress to each building. On the opposite end of each building is a recessed entrance comprising a single, glazed metal door that is surmounted by a fixed metal window. The door and window are set within a vertical channel. Decorative details are minimal and are limited to small, wall-mounted sconces and building signage.

In 2012, Building C was christened the Naomi Rainey House to commemorate the achievements and contributions of Naomi Rainey-Pierson, an alumna and benefactor of CSULB who resided in Building C as an undergraduate.³ The Naomi Rainey House provides accommodations to LGBTQ students and allies.⁴



Figure 13. Building C/Naomi Rainey House as seen from Beach Drive, view northeast (ARG, 2019).



Figure 14. Building C/Naomi Rainey House as seen from Earl Warren Drive, view northeast (ARG, 2019).

³ "Residence Hall 'Naomi Rainey House' in Honor of Alumna, *Inside CSULB*, Nov. 30, 2012, accessed Sept. 2019.

⁴ California State University, Long Beach, "CSULB Resident Handbook 2019-20," 7.



Figure 15. Building F as seen from Earl Warren Drive, view northeast (ARG, 2019).



Figure 16. Building F as seen from Parking Lot G4, view west (ARG, 2019).

Building G (Hillside Office/Commons)

Building G, also referred to as the Hillside Office/Commons, is located near the center of the Hillside College Residence Hall Complex and anchors its western edge. This building reads as the public face of the residential complex as it is approached from the west on Earl Warren Drive. Like the other buildings within the Hillside Housing complex, Building G has an irregular footprint, is constructed of cast concrete, and sits on a poured concrete foundation, though it is smaller in size than the other buildings and is one story instead of two. It is capped by a flat roof with composition membrane sheathing and an abstracted concrete cornice, and exterior walls are clad with a combination of Norman brick veneer and painted concrete.

This building's primary elevation faces west, toward Earl Warren Drive. Features on this elevation are balanced and symmetrical. The most visually prominent element is a large, projecting central volume that is framed by four squared columns that are clad with Norman brick. These columns collectively read as an abstracted colonnade. Recessed within this abstracted colonnade is the primary entrance to the building, which consists of paired, glazed metal doors flanked by fixed metal sidelights. This entrance is approached by a concrete path with inset bricks that align with the axes of the columns. There are several additional entrances to the building on secondary elevation, which also consist of glazed metal doors. Fenestration consists of floor-to-ceiling metal windows. Consistent with the other buildings at Hillside College, decorative details are kept at a minimum and consist of lighting and building signage.

Appended to the rear/east elevation of Building G is a breezeway, which is capped by a cast concrete roof and supported by squared columns that are clad with Norman brick veneer. This structure provides a sheltered pedestrian connection between the subject building (Building G) and the adjacent Dining Hall (Building H), which together constitute the social core of Hillside College.



Figure 17. Building G, Hillside Office/ Commons from Earl Warren Drive, view southeast (ARG, 2019).



Figure 18. Building G, Hillside Office/ Commons, rear (east) elevation, view southwest (ARG, 2019).



Figure 19. Building G, Hillside Office/ Commons, south elevation, view north (ARG, 2019).



Figure 20. Building G, Hillside Office/ Commons, north elevation and breezeway, view southwest (ARG, 2019).

Building H (Hillside Dining)

Building H, also referred to as Hillside Dining, is located to the east of Building G, Hillside Office/ Commons. This building is irregular in plan and is oriented to the south. Like others in the complex, it is built of cast concrete, sits on a poured concrete foundation, and is capped by a flat roof with composition membrane sheathing and an abstracted cornice. Exterior walls are clad with Norman brick veneer and painted concrete. The building's primary (south) and east elevations are divided into a series of deeply recessed vertical bays, delineated by Norman brick fins. Ingress is provided by several sets of glazed metal doors, which are set within these recessed bays. Fenestration consists of fixed floor-to-ceiling metal windows, also set within these recessed bays. Decorative details are limited to lighting and signage. The aforementioned breezeway, which originates at Building G, extends over to the west elevation of the subject building, terminating at a secondary entrance to the dining hall that faces north.

Much of the east elevation, which faces Parking Lot R1 and Los Alamitos Hall, approaches back-of-house spaces for the dining hall and is more utilitarian in appearance than the rest of the building. The north end of the east elevation is approached by a service yard and loading dock and features a pair of glazed doors. A small volume that projects out toward the loading dock was added in 2001.⁵ A small, brick-clad ancillary structure is located to the east of Building H. It is used for storage and was constructed in 1998.

The west elevation of Building H has been modified. In 2015, a 2,010- ft² addition was appended to this elevation to accommodate a semi-enclosed dining patio. The patio is capped by an overhead trellis that is finished in corrugated metal. The west end of the dining patio is anchored by a solid wall clad with small gray hexagonal tiles; the north and south ends feature patio walls composed of horizontal wood boards and stretched canvas. Doors are incorporated into the patio walls. Also in 2015, a second, 620- ft² addition was appended to the north end of the west elevation to accommodate interior restrooms and lockers for employees. This addition projects from the face of the building, is capped by a flat roof, and features enameled wall panels and clerestory style metal windows.



Figure 21. Building H/Hillside Dining, primary (south) elevation, view northwest (ARG, 2019).

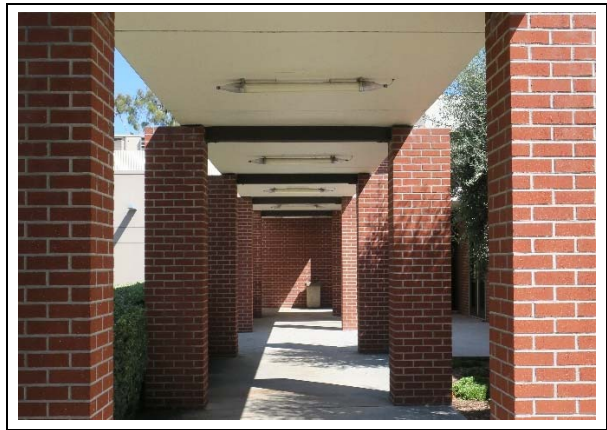


Figure 22. Detail of breezeway, with Building H/Hillside Dining at rear, view southeast (ARG, 2019).



Figure 23. Building H/Hillside Dining, west elevation, view northeast. Note dining patio addition in foreground (ARG, 2019).



Figure 24. Building H/Hillside Dining, view south. Note addition with enameled panels in foreground (ARG, 2019).

⁵ The dates of construction listed here were gleaned from archival construction drawings, accessed Sept. 2019 and provided by the CSULB Office of Physical Planning and Sustainability.

3.3. Site and Landscape Features

Hillside College is extensively landscaped. All eight of its buildings open onto a central designed landscape that transects the complex and responds to its subtle changes in grade. This landscape is defined by wide expanses of grass, mature trees, and shrubs and groundcover around the perimeters of buildings and along the contours of small hills, resulting in an exceptionally lush, parklike setting and a prevailing sense of visual cohesion. Various types of trees are found throughout the landscape though lemon scented gums, flowering pears, and jacarandas are the most common species.

The landscape is bisected by a network of curvilinear footpaths that are finished in concrete and facilitate pedestrian circulation throughout the complex. Some of the footpaths are periodically punctuated by concrete steps and galvanized metal handrails where they approach changes in elevation. Low concrete retaining walls and stair walls are found at the rear (east) of Building G. The southeast corner of Building H features an exterior patio framed by concrete buffer walls.



Figure 25. Landscape, view northwest, with Building H pictured at right (ARG, 2019).



Figure 26. Landscape, view northeast, with Buildings D and E at left and right, respectively (ARG, 2019).



Figure 27. Landscape as seen from Earl Warren Drive, view northeast. Note mature lemon scented gum trees in foreground (ARG, 2019).



Figure 28. Landscape as seen from center of complex, view northeast. Note mature flowering pear trees in foreground (ARG, 2019).



Figure 29. Landscape as seen from center of complex, view northwest. Note lushly planted lawn (ARG, 2019).

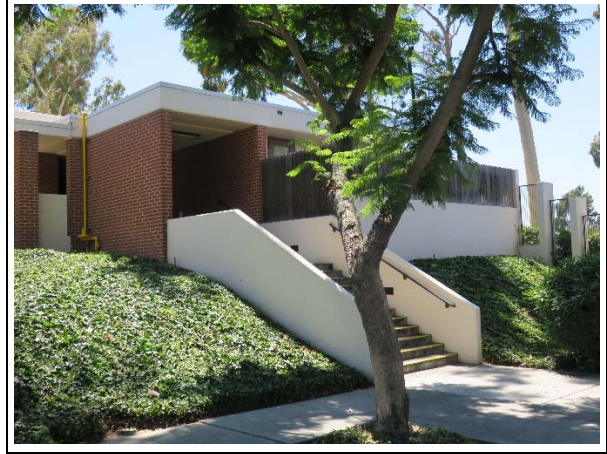


Figure 30. Detail of stair wall adjacent to Building G/Hillside Office, view southwest. Note jacaranda tree and groundcover in foreground (ARG, 2019).

4. Development Chronology and Alterations

4.1. Development Chronology

The following development chronology summarizes key events in the development history of Hillside College between its conception and the present day. The information herein was developed by reviewing historical construction documents provided by the CSULB Office of Physical Planning and Sustainability, and was augmented by additional sources of information including historical photos and aerial images; historic contexts for the CSULB campus; photo collections maintained by the CSULB Library, the Los Angeles Public Library, and other pertinent repositories; and other archival materials.

1966	Original plans submitted for the Residence Hall Development Program Phase II, which later became known as the “Residence Housing and Commons” and then as “Hillside College.” The plans called for the construction of a residential college comprising six residence halls, one office/commons building, and one dining hall, all oriented around a central landscape. Neptune and Thomas and Associates of Pasadena is listed as the architect; Killingsworth-Brady and Associates of Long Beach is listed as consulting architect; and Edward Lovell, also of Long Beach, is listed as landscape architect.
1969	Construction of the buildings and landscape comprising Hillside College.
1980	Plans submitted to replace exterior lighting on all Hillside College buildings (Buildings A-H), as well as on the adjacent Los Alamitos and Los Cerritos Halls. No contractor/consultant is listed.
1995	Plans submitted to perform various HVAC upgrades to Buildings G (Commons/Office) and H (Dining Hall). In addition to interior systems upgrades, this scope resulted in the installation of rooftop equipment. PSI Engineers of Long Beach is listed as the contractor.
1997	Plans submitted to renovate the exterior patio at the southeast corner of Building H (Dining Hall). The project entailed the construction of new retaining walls, and the addition of new brick pavers, new trees and shrubs, a handicapped-accessible ramp, and lighting. Lawrence R. Moss and Associates of Glendale is listed as the landscape architect. Plans submitted to perform miscellaneous upgrades to the residence halls (Buildings A-F) including the replacement of existing ceilings, light fixtures, and carpet/floor coverings. No contractor/consultant is listed.
1998	Plans submitted to construct a new, detached ancillary structure (44’ x 24’) to the east of Building H (Dining Hall). It is a diminutive, vernacular structure that is used for housing storage. Killingsworth, Stricker, Lindgren, Wilson and Associates is listed as the architect.
2001	Plans submitted to add a new freezer storage room to the east side of Building H (Dining Hall). In addition to interior modifications, this project entailed the construction of a small addition (7’ x 26’9”) to the east elevation of Building H, the insertion of a new entrance, and the modification of an existing loading dock. John Wesley Killen of Manhattan Beach is listed as the architect; P2S Engineering of Long Beach is listed as engineering consultant.

2001	Plans submitted to repair and reinforce the concrete floor slab on Building H (Dining Hall). The project entailed localized cleaning and repairs to address issues related to spalling, and the installation of new steel framing for purposes of structural support. Myers Houghton and Partners of Long Beach is listed as the structural engineer.
2002	<p>Plans submitted to perform miscellaneous plumbing and mechanical upgrades to Buildings B and E, including asbestos abatement. P2S Engineering of Long Beach is listed as engineering consultant; Cape Environmental Management, Inc. of Santa Ana is listed as managing asbestos abatement.</p> <p>Plans submitted to replace all existing windows on Buildings B and E, including asbestos abatement. John Wesley Killen of Manhattan Beach is listed as the architect; Cape Environmental Management, Inc. of Santa Ana is listed as managing asbestos abatement.</p> <p>Plans submitted to replace the underground natural gas line and the main sewer line for Hillside College. P2S Engineering of Long Beach is listed as engineering consultant for the gas line replacement; no consultant is listed for the sewer line replacement.</p>
2003	<p>Plans submitted to replace boilers in Building A. P2S Engineering of Long Beach is listed as engineering consultant.</p> <p>Plans submitted to replace all existing windows on Building A. No architect/contractor/consultant is listed on the plans.</p>
2015	Plans submitted to renovate the interior of Building H (Dining Hall), and construct two additions to the west side of the building: a 2,010- ft ² semi-enclosed dining patio, and a 620- ft ² addition to accommodate employee restrooms and lockers. The dining patio addition resulted in the removal of a small existing sunken patio between Buildings H (Dining Hall) and G (Commons/Office), and the addition of new landscaping around the perimeter of Building H. A.C. Martin of Los Angeles is listed as the architect.

4.2. Alterations

The following alterations to Hillside College were gleaned from reviewing historical construction documents and corroborated during site visits conducted by ARG on July 18, 2019 and August 13, 2019. When known, the year that each alteration took place is listed parenthetically.

BUILDING/FEATURE	ALTERATION
A	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980) • All windows have been replaced (2003)
B	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980) • All windows have been replaced (2003)
C (Naomi Rainey)	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980)
D	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980)
E	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980) • All windows have been replaced (2003)
F	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980)
G (Commons)	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980) • Mechanical equipment has been installed atop the roof (1995)
H (Dining Hall)	<ul style="list-style-type: none"> • Exterior light fixtures have been replaced (1980) • Mechanical equipment has been installed atop the roof (1995) • A small freezer room addition has been added to the east elevation. Construction of this addition entailed modification of the loading dock and insertion of a new entrance (2001) • A 2,010- ft² dining patio addition has been added to the west elevation (2015) • A 620- ft² addition has been added to the west elevation, to accommodate employee restrooms and locker facilities (2015) • The exterior patio at the southeast corner of the building has been altered. Modifications including the addition of new landscape features, paving, and perimeter walls (1997)
Site and Landscape	<ul style="list-style-type: none"> • An ancillary structure, used for housing storage, has been added to the east of Building H/Dining Hall (1998) • An original sunken patio between Building G/Commons and Building H/Dining Hall was removed to accommodate the dining patio addition on the west elevation on Building H (2015) • New plantings and landscape features have been added to the perimeter of Building H/Dining Hall, where additions were built (2015)

The above-listed items reference projects that have changed the appearance of the buildings in a consequential way. Other permits have been issued over the years for minor modifications including systems upgrades and interior renovation projects that did not affect the exterior of the buildings.

Generally, Hillside College and its requisite buildings and landscape/site features have experienced few alterations over time. Exterior alterations to the six residence halls (Buildings A-F) are relatively minor in scope, and are limited to the replacement of original windows and light fixtures, and have not resulted in substantial changes to these buildings' appearance. To date, most exterior alterations at the complex have been confined to Building H. Most notably, this building has experienced three additions – one on the east elevation (2001), and two on the west elevation (2015). These additions have substantially augmented the square footage of this building, and have modified its original plan and configuration. These additions have also changed the way in which Building H spatially relates to the other buildings and site features at Hillside College, particularly with the adjacent Building G.

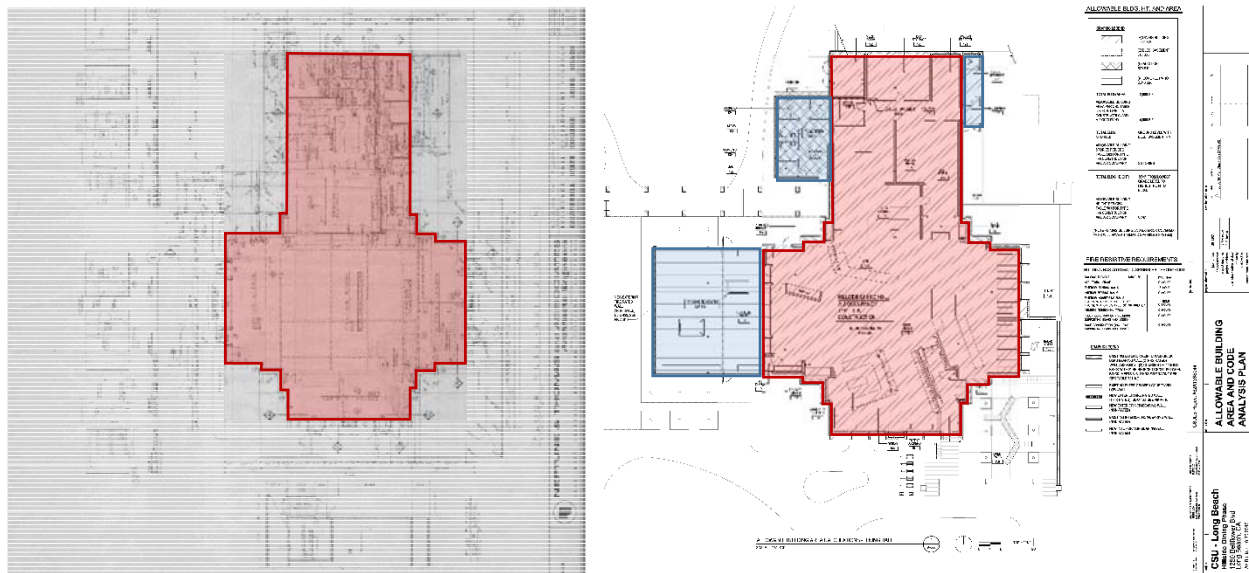


Figure 31. Comparison of 1966 (left) and 2015 (right) as-built drawings for Building H, Dining Hall. The area shaded red depicts the original footprint; areas shaded blue depict later additions and the expanded footprint (drawings by Neptune and Thomas and Associates, AC Martin, accessed via CSULB Office of Physical Planning and Sustainability).



Figure 32. Rendering of Residence Hall Development Program Phase II (ca. 1966), Neptune and Thomas & Associates. The complex was re-named Hillside College (CSULB Library Special Collections and University Archives).



Figure 33. Hillside College (1969), shortly after completion. Pictured are the landscape, and Buildings G, Commons (left) and H, Dining Hall (right) (CSULB Library Special Collections and University Archives).



Figure 34. Building G, Commons (1972), view west. Note sunken plaza in foreground, which has since been removed (CSULB Library Special Collections and University Archives).

5. Historic Contexts

5.1. Institutional Development: Origins and Growth of CSU

Institutional Origins

The present-day California State University (CSU) is the descendent of an early institution known as the Minns' Evening Normal School. Lawyer-turned-educator George Washington Minns founded the normal school in 1857 to provide job training for public school teachers.⁶ Under Minns' tutelage, the school turned out 54 graduates, "all of whom were women."⁷ In 1862, the State of California acquired Minns' vocational academy for the purpose of training new teachers for the public elementary schools of the state. The institution was re-named the California State Normal School, and in 1871 the school was moved from its original location in San Francisco to a new campus in the community of San Jose.

Other branches of the California State Normal School were subsequently opened to keep pace with California's growing population and the demand imposed on public education. In 1882, a branch of the State Normal School opened in Los Angeles to serve California's southern tier, originally sited atop a hill in Downtown Los Angeles before moving to a new site in the Hollywood area many years later. "Tuition was free, and the three-year course of study included courses in penmanship, botany, and vocal music."⁸ Other branches of the State Normal School were opened in the communities of Chico (1887) and San Diego (1897). While the normal schools all fell under the umbrella of the state and all served the same objective of training future teachers, the campuses did not collectively operate as an integrated system, but rather, were still a loosely associated network of semi-autonomous institutions.

At about the same time, the State of California had been working on creating a new public university for the people of California. Originally known as the Agriculture, Mining, and Mechanical Arts College, the institution existed only on paper for many years as the state assembled the land and other resources needed to get the university up and running. The institution was named the University of California (UC), and a permanent campus opened in the community of Berkeley, across the Bay from San Francisco, in 1873.⁹ The UC differed from the State Normal School in that it provided a broad, liberal arts-based curriculum, whereas the latter focused solely on vocational training.

The purview of California's State Normal Schools necessarily evolved as these institutions matured. As part of a comprehensive reform package for California's education system, the State Normal Schools were re-branded as "State Teacher's Colleges" in 1921.¹⁰ This name change reflected how many of these institutions had evolved from normal schools, whose primary focus was imparting basic literacy skills to children, into teacher's colleges, which provided a broader-based and more robust curriculum that drew upon various disciplines in the liberal arts. Over time, the primary focus of State Teacher's Colleges

⁶ State of California, "Twentieth Biennial Report of the Superintendent of Public Instruction for the School Years Ending June 30, 1901, and June 30, 1902," transmitted to the Governor, Sept. 15, 1902, 61.

⁷ Ibid.

⁸ Nathan Masters, "CityDig: When UCLA was a Downtown Teaching College," *Los Angeles Magazine*, Mar. 5, 2013.

⁹ UC Berkeley, "History and Discoveries," accessed Feb. 2020.

¹⁰ The California State University, "About the CSU: History," accessed Mar. 2020.

shifted further away from pure vocational training in favor of a well-rounded, liberal arts-oriented education. In 1935, the institutions were once again re-branded, this time as “State Colleges.”¹¹

The evolution of these campuses led to some confusion about the organization and governance of public education in California. As the state colleges broadened their purview and focused increasingly on the liberal arts, the distinction between these institutions and the University of California – whose purpose was to provide a liberal arts-based education – was muddled. Many UC administrators looked at the state colleges with disdain for “intruding” upon what they saw as their institution’s liberal arts prerogative. To address these concerns and provide some clarity, state officials hired the Carnegie Foundation for the Advancement of Teaching to review the organization of California’s public institutions of higher learning. In 1932, its findings were synthesized into a report that “provided a long list of recommendations to bring greater coherence and efficiency” to the system.¹² The report included “the recommendation that the UC Regents absorb the state colleges”; however, this suggestion was resolutely rejected by administrators and faculty of the state colleges, who saw it as a power grab and rallied, successfully, to maintain their independence from the UC Regents.¹³

Tensions between UC and state colleges were compounded by the fact that not one, but two state colleges defected from the system to become a part of the University of California. The first instance involved the state normal school at Los Angeles, which in 1919 was transferred to the UC Regents by state law and became the University of California, Los Angeles (UCLA). The second instance took place in 1944, when state legislators and California Governor Earl Warren adopted legislation allowing the UC Regents to take over the operations of Santa Barbara City College and re-open it as UC Santa Barbara.

Considerable strain was placed on all of California’s public colleges and universities after World War II. The state’s population was steadily growing and showed no signs of slowing down; military veterans who returned home from World War II were reaping the education benefits provided to them by the G.I. Bill; and the “Baby Boomers,” which, at the time, was the largest generation in American history, was about to come of college age. Amid this period of remarkable growth, a number of new state colleges were founded to accommodate the scores of Californians desirous of a post-secondary education. These new campuses were sited in areas of the state that bore the brunt of population growth including Los Angeles (1947), Sacramento (1947), and Long Beach (1949). An additional seven campuses were authorized between 1957 and 1960.¹⁴ Unlike the University of California, which was overseen by the Board of Regents, these state colleges continued to operate as independent entities and did not fall under the umbrella of a central agency.

Efforts were undertaken to systematize the disparate elements of the state college and university systems in the late 1950s. Developing a more structured and coherent framework, argued proponents, was needed to ensure that the quality of public education would be maintained in the face of rising demand. These efforts culminated in a policy document known as the California Master Plan for Higher Education, which divided the state’s public colleges and universities into a three-tiered system consisting

¹¹ Ibid; “The History and Future of the California Master Plan for Education,” accessed Feb. 2020.

¹² Ibid; “State Higher Education in California: Report of the Carnegie Foundation for the Advancement of Teaching,” printed by the State Printer of California, 1932.

¹³ “The History and Future of the California Master Plan for Education,” accessed Feb. 2020.

¹⁴ The California State University, “About the CSU: History,” accessed Mar. 2020.

of the University of California (UC), the California State Colleges (CSC), and the California Community Colleges.¹⁵ Tiers were assigned differential function in terms of the degrees awarded and the types of programs sponsored, by the level of applicants in their high school graduating class, and by the mission embodied in the population of learners that each was intended to service. The Plan also championed the idea that all qualified California residents should be able to attend a public institution free of tuition expense, and would only be responsible for paying fees not directly related to instruction.¹⁶

The Plan stipulated that state colleges would be teaching institutions that provided “instruction for undergraduates and graduate students, through the Master’s degree, in the liberal arts and sciences, in applied fields and in the professions.”¹⁷ State colleges, then, struck a sort of middle ground between the prestigious University of California, which was designated as “the primary state-supported academic agency for research” and the sole issuer of doctoral, law, and medicine degrees, and the more accessible community colleges, which offered general education courses and vocational and technical curricula.¹⁸ Students at community colleges were primed to transfer to a UC or CSC campus after two years of study.

Many provisions of the Plan were codified by the State Legislature in a bill known as the Donahoe Higher Education Act, which followed the recommendations of "A Master Plan for Higher Education in California, 1960-1975" and was signed into law by California Governor Edmund G. (Pat) Brown in 1960.¹⁹ Named for state assemblywoman Dorothy Donahoe, who played an instrumental role in steering the Master Plan for Higher Education, as it became known, through the legislative process, the bill was touted by Governor Brown as “the most significant step California has ever taken in the planning for the education of our youth.”²⁰ Adoption of the bill effectively marked the birth of the present-day CSU system by taking the individual state colleges that had been founded across the state and bringing them together as a single, unified entity known as the California State Colleges (CSC), and broadened the primary functions of the system to include undergraduate and graduate instruction in liberal arts and sciences, applied fields, and the professions, and authorized doctoral degrees when offered jointly with the UC.²¹ The Master Plan for Higher Education also centralized the operations of the state colleges by authorizing the appointment of a Board of Trustees and a Chancellor, who would preside over the entire CSC system.

The centralization of state colleges under the 1960 Master Plan for Higher Education brought a sense of order to what had historically been a loosely organized and somewhat incongruent network of institutions. Reinforcing the CSC’s overarching purpose as a four-year teaching institution (as opposed to the research functions of the UC, or the vocational training provided by community colleges), adopting uniform admission standards, and streamlining curricular requirements permitted campuses within the CSC system to accommodate more new students without compromising the quality of education. CSCs

¹⁵ University of California Office of the President, “Major Features of the California Master Plan for Higher Education,” accessed Feb. 2020

¹⁶ Ibid.

¹⁷ Neil J. Smelser and Gabriel Almond, eds., *Public Higher Education in California* (Berkeley: University of California Press, 1974), 28.

¹⁸ Smelser and Almond (1974), 28-29.

¹⁹

²⁰ Kevin Starr, *Golden Dreams: California in an Era of Abundance, 1950-1963* (New York: Oxford University Press, 2009).

²¹ The California State University, “About the CSU: History,” accessed Mar. 2020.

were an attractive option for students who either lacked the qualifications to be admitted into a UC school, or were more interested in a liberal arts-based education than one in academia or the “elite” pursuits of law or medicine. In 1972, the CSC was designated the “The California State University and Colleges”, and in 1973 the “Consortium of The California State University and Colleges” was established and promoted as the “1,000-Mile College” to reflect the geographic reach of its campuses throughout the length of the state. In 1982, the Consortium was renamed the California State University or CSU, and remains so named to this day.²²

Associated Trends in Campus Planning and Architecture

As the CSU system (as it will henceforth be called for the sake of simplicity) experienced swift and steady growth in the early postwar period, existing campuses grew and expanded and new campuses were added to the system, administrators of the CSC adopted a largely systematized approach to design and development at its campuses. Under this approach, the California State Division of Architecture was tasked with designing new buildings and facilities at CSU campuses. Like all public institutions, the CSU was constrained by finite resources and meager capital construction budgets. As a result, buildings designed by the State Division of Architecture tended to be based on simple, prototypical designs that were adapted to multiple campuses and failed to take into consideration the unique attributes of each campus and the architectural vernacular of the communities in which each campus was located.

Simply stated, the issue of managing campus development was approached through a wide-reaching, one-size-fits-all approach that met the immediate demands imposed by rapid institutional growth and sated capacity issues, but was criticized as being bland and banal. This became a sticking point at CSULB. Almost all of the buildings and facilities that were constructed at the CSULB campus during the 1950s – amid its first wave of sustained growth – were designed by the State Division of Architecture using standardized design prototypes. By 1960, nearly \$31 million in improvements had been made to the campus, but administrators, students, and other campus affiliates were greatly dissatisfied with the environment imposed by the State Division of Architecture. Administrators grouched “that buildings must not only be cheap to build but must look cheap as well. There was a real fear that the public of the State of California would be very upset if any building on a college campus was in the least attractive” (Tyndall 1970: 1-2). Students were similarly dissatisfied and referred to the campus buildings as “San Quentin Modern,” a derisive reference to the notoriously banal state prison near San Francisco (Ibid). This sentiment was shared at many other campuses within the CSU system that were quickly assembled in the early postwar period to keep pace with increased demand imposed by a growing state population.

This led to a change in the way that campus growth and development were managed. In 1961, the Board of Trustees for the State College system became so dissatisfied with the standardization and poor quality of the State Division of Architecture campus design at all state colleges that they discontinued using the State Division for future building projects. Instead, administrators decided on a new approach wherein private practice architects were selected to oversee the design at each CSU campus. Typically, these architects were prominent practitioners in their respective communities and were intimately familiar with the architectural vernacular of those communities, as well as with the opportunities and

²² The California State University, “About the CSU: History,” accessed Mar. 2020.

constraints presented by the campus settings. Rather than imposing systematized buildings and facilities across all campuses, CSU's new approach gave each individual campus a degree of free reign, whereby they could develop customized planning programs and architectural vocabularies suited to the unique conditions of their respective community – although planning and development at each campus would be overseen by a campus consulting architect appointed by CSU administrators. Consequently, by the early 1960s, each CSU campus was planned and developed quasi-independently at the campus level.

Edward Killingsworth – a renowned local practitioner with deep roots in Long Beach and a pedigreed reputation within the local community – was selected to serve as consulting architect for the CSULB campus. Killingsworth was appointed to this role in 1962, created an updated master plan for the campus that was adopted in 1963, and developed an architectural vocabulary for the campus that was codified by 1966. The vocabulary that Killingsworth developed for the CSULB campus was predicated on his approach to Mid-Century Modern architecture and planning, and incorporated design features that characterized the dialect of postwar Modernism that was applied in Southern California – and specifically in and around Long Beach – at this time.

Killingsworth's impact on the planning and design of the CSULB campus was of great importance. Beginning in the 1960s, he presided over a sea change in the CSU's traditional approach to the development of a campus; the new approach sharply veered away from uniform, systematized planning and architecture templates and toward a framework that was deliberately intended to respond to the unique conditions of the Long Beach community. Under Killingsworth's tenure, a more deliberate and locally sensitive approach to landscaping was also implemented. In the early 1960s, Edward Lovell – a locally acclaimed landscape architect and frequent collaborator of Killingsworth – was retained as consulting landscape architect for the CSULB campus. In this role, Lovell devised and implemented a campus landscape plan that complemented the architectural vernacular developed by Killingsworth, and utilized Helen Borcher peach trees and other species that were well suited to, and commonly found in Long Beach (see Section 5.4, Architects and Designers, for detailed discussion of Lovell and Killingsworth) Thus, CSULB was designed by a team of Long Beach practitioners for the Long Beach community and using approaches to architecture and planning that were specific to Long Beach (see Section 5.3, Mid-Century Modern Architecture, for detailed discussion of these approaches).

Other contemporaneously developed CSU campuses, including CSU Dominguez Hills (A. Quincy Jones, campus architect; c. 1964), CSU San Bernardino (A.C. Martin, campus architect. C. 1965), and CSU Fullerton (Howard B. Van Heuklyn, campus architect, c. 1960), were likewise planned and designed by master architects in a manner that reflected the unique conditions of their respective environs.

For the Dominguez Hills campus, architect A. Quincy Jones drew upon his extensive experience at integrating structures and landscapes to create a campus environment that made the most of the local topography and climate. The campus core was “planned as an integrated combination of mainly 3-story buildings accessed by a walkway system at the second floor...this unusual design was created to adjust the plan to the prevailing topography and to visually isolate the campus from the development that surrounded it at the time: fields of oil wells, scattered industrial uses and high voltage power lines.”²³ Buildings that were erected at the campus in the 1960s and '70s, under Jones's direction, made frequent

²³ California State University Dominguez Hills, “Guidelines for 2018 Master Plan,” 29.

use of flat roofs with continuous overhangs, extensive use of glass, and vertical window fins for light regulation – all features that were intended to make “the rolling topography and mild outdoor climate part of the campus.”²⁴ The prevailing architectural vocabulary at the Dominguez Hills campus is best described as a blend of Brutalism and New Formalism – resulting in a collection of buildings that were more staid and imposing than the lighter, tauter brick-clad buildings at CSULB that were erected at the same time and reflected the whims of Killingsworth.

A.C. Martin and Associates, a noted architectural firm in Los Angeles, was retained to develop the master plan and direct the early development of CSU San Bernardino. The master plan called for a cohesive architectural vocabulary that would be replicated across the campus, and would help to tie its buildings and facilities together as a unified whole.²⁵ Campus President John M. Pfau described the architectural vision for the campus in 1964, before any buildings or site improvements had been built. “We want a softer feeling to blend the college into the mountain background...[and] we’re trying to stay away from shiny, glossy, metallic materials.”²⁶ Poured concrete was selected as the basic material that would be incorporated into all campus and would act as the fundamental element of its architecture.²⁷ Concrete was selected, in large part, because it was a durable material that would withstand the test of time and stand up to the area’s notorious winds; it also commanded a sense of respect that was seen as appropriate for an institution seeking to assert itself as a institutional hub of the San Bernardino Valley.

At the Fullerton campus, architect Howard Van Heuklyn developed a master plan and associated architectural vocabulary that drew upon his own interest in expressionistic design, and was intended to complement the Modern identity of the Fullerton community. During the 1960s, Van Heuklyn presided over the construction of new campus buildings and facilities that together represented a particularly bold, expressionistic dialect of the New Formalist style and “gave the grounds striking, advanced engineering.”²⁸ Buildings that were erected at the Fullerton campus in the 1960s all ascribe to a unifying aesthetic that is arguably more futuristic, and more visually and structurally expressive, than those of other CSU campuses in Southern California that were developing during the same general time.

Comparative analysis of the CSULB, CSUDH, CSUSB, and CSUF campuses demonstrates how each individual campus within the CSU system attained a unique visual identity that reflected the whims of its respective architect and was tailored to the context and setting of its respective community. As a result, CSULB bears little in common with the above-listed CSU campuses in terms of campus layout, landscape setting, or architectural design.

²⁴ Los Angeles Conservancy, “California State University, Dominguez Hills,” accessed Mar. 2020.

²⁵ California State University, San Bernardino, “CSUSB Campus Master Plan 2016,” 16-18.

²⁶ Harvey Feit, “New State College Seen as Area’s ‘Showplace,’” *San Bernardino Daily Sun*, Oct. 15, 1964.

²⁷ *Ibid.*

²⁸ California State University Fullerton, “California State University Portal/CSUF Portal,” accessed Mar. 2020.

5.2. Origins and Development of Student Housing at CSULB

The essential physical characteristics that define the Hillside College Residence Hall complex – notably, its general location, site plan, architectural vocabulary, and symbiotic relationship between buildings and landscape – reflect concerted efforts at campus master planning for CSULB that were implemented in the 1950s and substantially amended in the 1960s. These master planning efforts laid the blueprint for all development at CSULB and played a significant role in shaping the campus’s built environment.

What is now known as CSULB was established amid a period of intensive growth in California. Faced with unprecedented population growth and rapid suburbanization in the years after World War II, California’s public colleges and universities struggled to keep pace with staggering increases in student enrollment. New campuses were founded at locations across the state that were witnessing significant increases in population. In the CSU system, new campuses were founded at Los Angeles (1947), Sacramento (1947), and Long Beach (1949).²⁹ Yet more campuses were added in subsequent years at Fullerton (1957), Hayward (1957), Stanislaus (1957), Northridge (1958), Sonoma (1960), San Bernardino (1960), and Dominguez Hills (1960).³⁰ The growth of California’s system of public colleges and universities eventually led to the development of the Donahoe Higher Education Act of 1960, which codified the recommendations of the California Master Plan for Higher Education and assigned different functions to each of California’s three institutions of higher learning: the University of California (UC), the California State College system (CSC, later re-branded as CSU), and the California Community College system.³¹

Conceived in 1949, CSULB originated within this context of swift and steady institutional growth. That year, the California legislature passed Assembly Bill 8, which allocated \$125,000 to establish a new four-year state college campus to serve the residents of southeast Los Angeles and Orange counties – two areas that were witnessing exceptionally swift growth after World War II.³² Initially known as the Los Angeles-Orange County State College, the new institution opened in the fall of 1949, with 160 students and nineteen faculty members.³³ At this time, a site had not been selected for the new college, and the institution lacked permanent facilities; it initially operated out of a recently built apartment complex at 5401 East Anaheim Street that had been converted into a makeshift campus.³⁴ Living rooms passed as lecture halls, bedrooms were used as offices, and garages were used for more intensive purposes like art studios and science labs.³⁵

Meanwhile, administrators were seeking a site for a permanent campus. Fullerton, Santa Ana, Lakewood, and Long Beach had all expressed interest in hosting the campus; in 1950 officials settled on a large, 320-acre swath of land on the eastern flank of Long Beach, much of which was owned by the

²⁹ The California State University, “History,” accessed Feb. 2020.

³⁰ Ibid.

³¹ Ibid.

³² David Bernstein and Kaye Briegel, “California State University, Long Beach – A Historical Overview: 1949-1989,” 1989, accessed Sept. 2019 via the CSULB Special Collections and University Archives, 1.

³³ Ibid, 3.

³⁴ “Long Beach Posts Sign on Site of its College,” *Los Angeles Times*, Jun. 9, 1950.

³⁵ Bernstein and Briegel (1989), 2-4.

Bixby family.³⁶ The site comprised a large, T-shaped area that was punctuated by gently rolling hills and anchored by present-day Seventh (south) and Atherton (north) streets. Bisecting the center of the site was Anaheim Street, which charted a north-south course along the transect of the “T” and divided the campus into two halves: north (Lower Campus) and south (Upper Campus). By 1951, student enrollment had increased significantly, and as a result the apartments could no longer adequately accommodate the needs of the growing institution. Dozens of temporary, wood-frame structures that resembled army barracks were erected at the east end of Lower Campus while a permanent campus was realized.³⁷

The seeds of a permanent campus were sown in October 1950, when noted Long Beach architect Hugh Gibbs was selected to develop the institution’s first-ever master plan. The master plan was envisioned as a blueprint that would guide the college’s physical development in a cogent and cohesive manner, accommodating its programmatic needs while also working within the fiscal parameters set forth by the state. Toward this end, Gibbs developed a master plan that was rooted in the following core principles:

It was determined that the overall feeling of the design should stress simplicity without bleakness, dignity without sternness, be straight-forward, emanating a feeling of warmth and friendliness through the use of color and texture in the materials of construction. This approach dares not to be a timid one if it is to serve as an environmental influence in encouraging the students to constructive thought and action. In like manner, if a proper character and atmosphere can be developed on the campus, it will contribute immeasurably to the creative and cultural development of the students.³⁸

The Gibbs master plan laid the groundwork for the physical form of the CSULB campus as it is experienced today. Specifically, it called for all buildings to be constructed of reinforced concrete, a durable material that was intended to evince a sense of permanence. Exterior walls would consist of exposed concrete and would be periodically accentuated by brick, plaster, terra cotta, and metal to add texture and visual interest. Emphasis was placed on orienting classrooms so that they would optimize natural light, and on enhancing the pedestrian experience through features like covered breezeways and integral landscaping. Gibbs called for most development to be located in the Upper Campus, around a central quadrangle whose axis was tilted to make the most of natural light and topographic conditions.³⁹

Gibbs’s master plan for the campus was approved in 1953.⁴⁰ Construction of the first permanent buildings began shortly thereafter, with several completed in 1955; others were subsequently added as schedules and funding permitted. While a few of these early buildings were designed by Gibbs himself, most were designed by staff architects employed by the State Division of Architecture, using standardized designs that were replicated across the CSU system as a way of keeping construction costs down. The central quad also began to take shape at this time. Consistent with Gibbs’s vision, most campus development was concentrated in the area to the south of Anaheim Street (Upper Campus);

³⁶ Ibid, 4; “Long Beach Takes Steps to Buy Site for College,” *Los Angeles Times*, Feb. 25, 1950.

³⁷ Bernstein and Briegel (1989), 4.

³⁸ “LBSC Proposed Campus, Hugh Gibbs, AIA,” n.d., accessed Sept. 2019 via the CSULB Special Collections and University Archives.

³⁹ Ibid.

⁴⁰ Ibid, 22.

Lower Campus remained sparsely developed at this time apart from physical education facilities, athletic fields, and remnants of the temporary structures that supported the institution in its nascence.⁴¹

Implementation of the Gibbs master plan represented a giant leap forward in the quest to develop a permanent campus. However, there were problems with the Gibbs master plan that became evident not long after it was implemented. Most pressing were issues related to capacity. Per the direction of administrators, Gibbs had developed the master plan to accommodate 5,000 full-time students, but student enrollment significantly surpassed early projections and swelled to 10,000 by the fall of 1960.⁴² Issues also arose with the college's reliance on the State Division of Architecture to execute Gibbs's vision. Specifically, administrators and students expressed dissatisfaction with the buildings designed by the State Division of Architecture, with many grouching that these buildings were bland and ubiquitous.

The Gibbs plan also did not include any provisions for student housing, which became a sticking point as student enrollment increased. In response, two dormitories – Los Alamitos and Los Cerritos halls – were constructed in 1959, in a peripheral area to the north and west of the academic core. These, too, were designed by the State Division of Architecture, and almost immediately fell short of meeting demand.

These issues underscored the pressing need for a new path forward. In 1961, the Board of Trustees for the CSU system had grown so dissatisfied with the quality of design at its campuses that it decided to discontinue using the State Division of Architecture and instead recruit private practice architects to oversee matters related to design and construction. At the Long Beach campus, the noted local architectural firm of Killingsworth-Brady-Smith and Associates was retained in 1962 to serve as consulting campus architect – a role that the firm, and specifically Killingsworth continuously filled until he eventually retired in 2001. Killingsworth's long tenure provided the Long Beach campus with a characteristically cohesive aesthetic that is not found at many other campuses within the CSU system.

Killingsworth's first order of business was to revise the master plan for the campus, incorporating successful elements of the previous (Gibbs) plan but also accounting for its shortcomings. Toward this end a new master plan, developed by Killingsworth, was adopted in January 1963.⁴³ It aspired "to recognize the many fine features of the original campus...[so that the completed college] will have the appearance of a total building program rather than one of parts."⁴⁴ The 1963 master plan was decidedly more forward-reaching than its forebear, introducing a number of new design ideas that improved the student experience and continue to wield influence over the physical form of the campus to this day. The 1963 master plan was developed to accommodate an eventual campus population of 20,000 full-time students – far more enrollees than were planned for in the previous iteration of the master plan.

Key elements of Killingsworth's master plan included a new monumental entrance that approached the campus from the south, via Seventh Street; a formal plaza at the terminus of this entrance, dominated by a commanding, nine-story "theme building" that would showcase the campus's prevailing style of architecture; a three-story student union that would be tucked into a hillside site to preserve important

⁴¹ "Projected Master Plan for Long Beach State College," prepared by Killingsworth-Brady-Smith & Associate, 1963, accessed Sept. 19 via the Long Beach Special Collections and University Archives, 2.

⁴² Ibid.

⁴³ "Campus Master Plan OK'd at Long Beach," *Los Angeles Times*, Jan. 27, 1963.

⁴⁴ "Projected Master Plan for Long Beach State College" (1963), 7.

views; and additional parking. The plan also called for the closure of Anaheim Road (now State College Drive), eliminating automobile traffic from the campus core, and laid the groundwork for an architectural vocabulary that would be applied across the campus and improve its quality of design.⁴⁵

The symbiotic relationship between buildings, landscapes, and site features was a resonant theme in Killingsworth's master plan. Notably, the plan called for the incorporation of sculpture, pools, fountains, and artwork throughout the central quadrangle "to create visual excitement and stimulation," the planting of trees and vines to counterbalance the rigidity of buildings, and the platting of a 60-foot-wide axial promenade between the Library (south) and the Physical Education building (north) to enhance the pedestrian experience.⁴⁶ To Killingsworth, landscaping played just as much a role in shaping the campus's character as did its building program, and contributed to establishing a sense of place. A considerable number of the campus's landscapes were designed by landscape architect Edward "Ed" Lovell of Long Beach, who in 1964 was selected by the college to collaborate with Killingsworth.

Killingsworth's master plan also addressed a wide void in the previous iteration of the master plan: student housing. It specifically called for the construction of a new dormitory complex to the northwest of the academic core, where Hillside College is located today. As described in the master plan:

Housing in dormitories is planned for 5,000 students on the west portion of the lower campus. This housing will be medium high rise structures with the primary concern directed towards making the living personal and warm. The buildings are set on a residential type street which is separated from the academic life of the campus and directly connected to the cooperative housing [Los Cerritos/Los Alamitos Halls] so that there will be an interaction between these two areas. Food Services are in a separate building located just north of the existing dormitories.⁴⁷

This vision, as articulated in the master plan, eventually gave impetus to the development of what is now known as Hillside College. In 1965, campus administrators announced plans to construct a new residence hall complex at the west end of Lower Campus and adjacent to Los Alamitos and Los Cerritos Halls, in the approximate location that Killingsworth had specified in the master plan. In its nascence the project was officially known as "Residence Hall Development Program, Phase II," indicating that the two existing dormitory buildings constituted Phase I and that additional phases were yet to come. Conceptual plans for the buildings and landscape features were developed in 1966, and state funding for construction of the complex was appropriated shortly thereafter, in 1967-1968.⁴⁸

⁴⁵ More information about the architectural vocabulary developed by Killingsworth is provided in the *Architecture and Design* context of this document.

⁴⁶ "Projected Master Plan for Long Beach State College" (1963), 9-11.

⁴⁷ *Ibid*, 13.

⁴⁸ Gleaned from construction documents provided by the CSULB Office of Physical Planning and Sustainability.



Figure 35. Rendering of Killingsworth’s master plan (1963). A concept of his vision for a new residence hall complex is indicated in yellow (annotation added by ARG). Note that the original plans, which called for mid-rise dormitories, were later scaled back, likely due to limited funding (1963 Master Plan, accessed via CSULB Library Special Collections and University Archives).

In his role as consulting campus architect, Killingsworth appears to have been more involved in the oversight of architectural endeavors than in the design of buildings themselves. Under this arrangement, private practice architects would design new buildings, and would then submit the plans to Killingsworth for his input and approval. The new residence hall complex was designed in this vein. The Pasadena-based architectural firm of Neptune and Thomas and Associates was hired to design the complex in consultation with Killingsworth. Their design consisted of six residence halls, a central commons/office, and a dining hall, all of which were oriented around a central landscape that was designed by consulting campus landscape architect Ed Lovell.⁴⁹ Rising between one and two stories, all of the buildings were domestic in scale and evince the “personal and warm” atmosphere described in the 1963 master plan.

Neptune and Thomas’s design deviated from the master plan with respect to scale; whereas the plan had envisioned multiple mid-rise buildings to accommodate 5,000 students, the actual design comprised one and two-story buildings that would house 450 students.⁵⁰ The reason for this sharp reduction in scale is not clear, but was most likely due to constraints in state funding – a recurrent issue in the development history of state universities and other public institutions. However, with respect to

⁴⁹ Lovell’s involvement in the project was gleaned from construction documents dated 1966 and accessed Sept. 2019 via the CSULB Office of Physical Planning and Sustainability.

⁵⁰ Gleaned from comparison of the 1963 Master Plan, developed by Killingsworth, and the design and construction documents for Residence Hall Development Program Phase II, developed by Neptune and Thomas.

concept Neptune and Thomas’s design reflected essential tenets of the master plan. Specifically, it was located at the west end of the Lower Campus, was geographically removed from the academic core, directly interacted with the two existing dormitory buildings, was oriented around an internal circulation network with a residential character, and evinced a sense of community. It also embodied the integral relationship between buildings and site that was such a pivotal tenet of the plan.

Construction of the complex began in 1967 and was completed by 1969.⁵¹ Along with the adjacent Los Cerritos and Los Alamitos Halls, it remained the center of residential life at the CSULB campus until additional residence halls – Parkside College and the International House – were built in the 1980s.

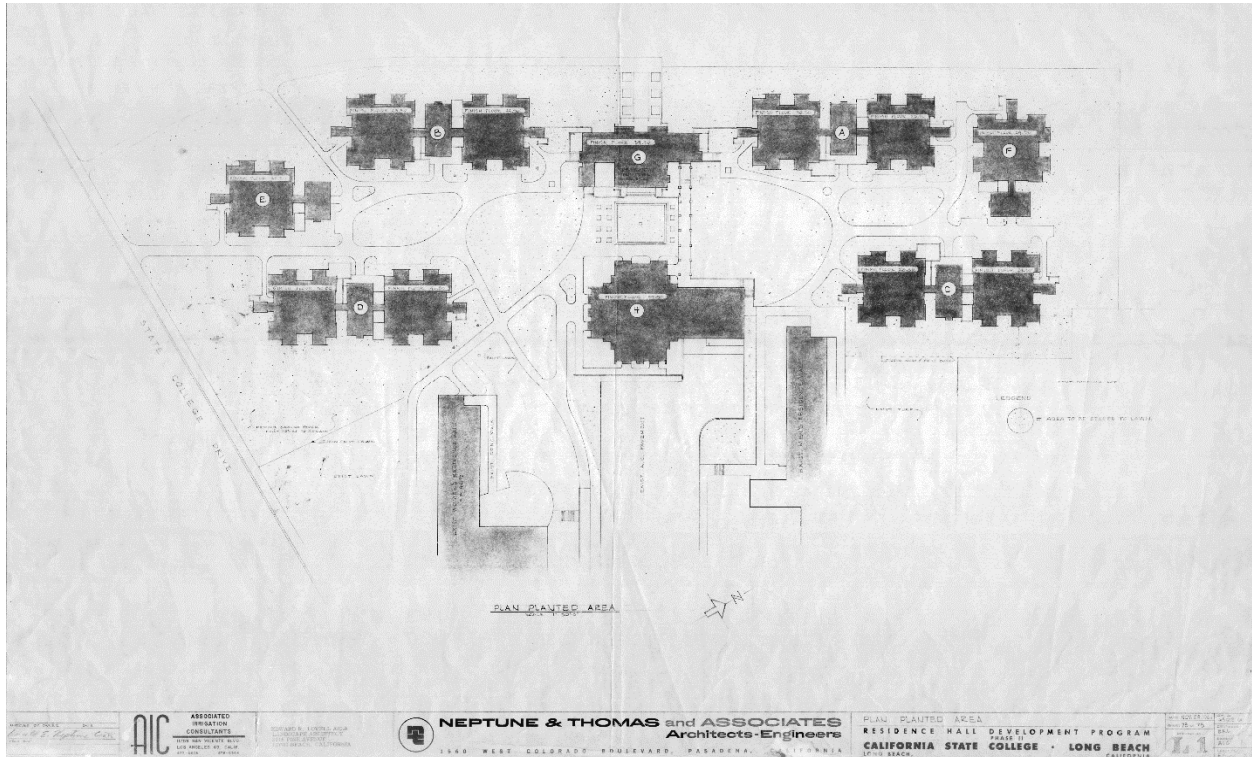


Figure 36. Original site plan, developed by Neptune and Thomas & Associates in 1966. Note that the naming/lettering convention for some buildings later changed (CSULB Office of Physical Planning and Sustainability).

5.3. Mid-Century Modern Architecture

The Hillside College Residence Hall complex is designed in an institutional derivative of the Mid-Century Modern style unique to the CSULB campus, which was applied throughout the campus during its formative years. Conceived by Hugh Gibbs and honed by Ed Killingsworth and the private practice architects with whom he collaborated, this dialect of Modernism provided the campus with a strong

⁵¹ “CSULB Campus Building Starts, Completions, and Dedications,” accessed Sept. 2019 via the CSULB Library Special Collections and University Archives.

sense of aesthetic cohesion and a discernible architectural identity that is rooted in the tenets of the Modern movement.

“Mid-Century Modern” is a broad term that is used to describe the various derivatives of Modern architecture that flourished in the post-World War II period. These include post-war adaptations of the chaste and machined International Style, the rational aesthetic associated with post-and-beam construction, and more organic and expressive interpretations of the Modern architectural movement. Mid-Century Modernism was popular between the mid-1940s and early 1970s.⁵² It proved to be a remarkably versatile idiom that was expressed through a wide variety of property types ranging from single residences, to large-scale housing tracts, to commercial buildings, and to institutional properties and college campuses. Its aesthetic was deftly incorporated into both high-style buildings and the local vernacular, and was employed by architects, developer-builders, and lay contractors alike.

Various experiments in Modern architecture that were introduced in the early twentieth century lent impetus to the Mid-Century Modern style. The International Style, which came out of Europe in the 1920s, introduced a cogent, straightforward approach to design that was characterized by simple geometries, smooth wall surfaces, the honest expression of structure and materials, and the absence of superfluous ornament.⁵³ International Style buildings were characteristically lithe, airy, “gleaming and seemingly machine-made.”⁵⁴ At about the same time, a group of maverick American architects including Frank Lloyd Wright and Irving J. Gill were also working with experimental new forms, methods, and materials in their quest to develop a truly indigenous style of American architecture.⁵⁵

Mid-Century Modernism draws upon these earlier paradigms, and is emblematic of how the Modern movement was adapted to the conditions of post-World War II life. Over time, architects took the basic tenets of the International Style and similar experiments in domestic Modernism and modulated them into new dialects of Modernism that were both rational and sensitive to their respective physical and cultural contexts. In Southern California, this was manifest in an architectural vocabulary defined by structural and material expression, wide expanses of glass, and open, free-flowing interior plans.⁵⁶ Some architects, captivated by the movement’s emphasis on freedom of form and structural innovation, also incorporated sweeping forms and expressionistic elements into Mid-Century Modern design, referencing the organic and sculptural tendencies of architects like Frank Lloyd Wright and John Lautner.

Arguably more than anywhere else, Southern California was a locus of innovation with respect to post-war Modernism. In large part, this can be attributed to the advent of *Arts & Architecture* magazine’s Case Study House Program, an internationally recognized showcase of residential design that was commissioned by the magazine’s forward-reaching editor, John Entenza. Commencing in 1945 and continuing until 1966, the program publicized a total of thirty-six prototypical dwellings that were designed by a cadre of progressive architects, many of whom who would go on to become some of the

⁵² SurveyLA, Citywide Historic Context Statement Summary Tables, “Architecture and Engineering, 1850-1980.”

⁵³ Natalie W. Shivers, “Architecture: A New Creative Medium,” in *LA’s Early Moderns: Art/Architecture/ Photography* (Los Angeles: Balcony Press, 2003), 132.

⁵⁴ Mark Rozzo, “Architect Dion Neutra, Who Fought to Save His Father’s Iconic Buildings, Dies,” *Los Angeles Times*, Nov. 25, 2019.

⁵⁵ *Ibid.*, 124.

⁵⁶ SurveyLA, Citywide Historic Context Statement Summary Tables, “Architecture and Engineering, 1850-1980.”

region's foremost exponents of postwar Modernism.⁵⁷ Entenza foresaw the extraordinary demand for new housing that affected American society after World War II, and intended for the program to showcase, in real time, how modern materials and methods could be applied to produce high-quality dwellings that were suited to mass production and attainable to the burgeoning middle class.⁵⁸

Different variants of the Mid-Century Modern style emerged as the movement gained traction and became more mainstream. The style was favored by large-scale institutional properties such as colleges and universities, which were tasked with developing large, dense, multimodal campuses to accommodate the droves of incoming students seeking higher education in the postwar period. Mid-Century Modernism's emphasis on rational, economic buildings that could be produced en masse lent themselves especially well to these institutions, which needed to expand quickly and within the confines of capital construction budgets. In contrast to the extravagantly ornamented Gothic Revival and Romanesque Revival styles that had previously been favored by institutions of higher learning in earlier decades, Mid-Century Modernism utilized materials that were generally more cost effective and readily available. Industrial materials like cast concrete, steel structural frames, and laminated beams were used in lieu of structural brick, terra cotta, or stone, significantly reducing construction costs.⁵⁹

The group of architects who shaped and melded the CSULB campus during its formative years developed a variant of Modernism that was applied across the campus and provided it with its characteristically unified aesthetic. This visual vocabulary was set into motion by original master plan architect Hugh Gibbs, who in 1953 established the prevailing scale and dominant material types for all new campus buildings. In the 1960s, Killingsworth took these design principles a step further, transposing them into a codified architectural vocabulary that was intended to bridge existing buildings with new construction and ensure that all development on campus was orderly and cohesive. Per Killingsworth, all buildings were to be constructed of concrete; roofs were to be flat; exterior walls were to be finished in slender Norman bricks, painted concrete, and/or textured plaster; windows were to be metal sash and, when applicable, covered with aluminum sunscreens finished in bronze tones; and building and site features would ascribe to a neutral color palette based on the Plochere Color System.

Generally, the Mid-Century Modern style, expressed in the context of public institutional architecture and the architecture of CSULB, exhibits the following character-defining features:

- Simple, geometric building forms
- Concrete, steel, and glass construction (larger buildings); wood construction (smaller buildings)
- Direct expression of the structural system
- Flat roofs, with or without eaves
- Flush-mounted metal frame windows (often expressed as curtain walls in larger buildings)
- Metal window screens (*brise soleil*), often comprising geometric patterns or motifs
- Minimal surface ornament and decorative details
- Integrated landscapes, often expressed as courtyards or plazas

⁵⁷ "National Register of Historic Places Multiple Property Documentation Form, The Case Study House Program: 1945-1966," prepared Dec. 2012, revised Mar. 2013.

⁵⁸ John Entenza, "Announcement: The Case Study House Program," *Arts and Architecture* (Jan. 1945), 37-39.

⁵⁹ *Ibid.*

5.4. Architects and Designers

The design of the Hillside College Residence Hall Complex is attributed to three firms that worked in collaboration: Neptune and Thomas and Associates of Pasadena, who served as the project architects; Killingsworth-Brady and Associate of Long Beach, who served as the campus's consulting architect, overseeing and approving the design developed by Neptune and Thomas; and Edward Lovell, who served as the campus's consulting landscape architect and designed the complex's landscape scheme.

Neptune and Thomas and Associates, Project Architect

Neptune and Thomas and Associates was a prolific architecture, engineering, and interior design firm that designed numerous civic and institutional buildings in the post-World War II era. The firm was headed by architects Donald E. Neptune, FAIA and Joseph F. Thomas, FAIA. Reared in San Diego, Neptune (1916-2009) studied architecture at the University of California, Berkeley and received a B.Arch degree in 1940. He became a licensed architect in 1948, after a four-year enlistment in the Navy.⁶⁰ Early in his career, Neptune worked as a draftsman for Los Angeles architects Vincent Palmer, Russell Collins, and Ralph Flewelling. For a period he was also employed by California's State Division of Architecture.⁶¹

Thomas (1915-2019) was born in West Virginia, and his early life followed a similar course to that of his future partner. He received a B.Arch degree from Carnegie-Mellon University in 1938, worked for several small architectural firms in Virginia and Tennessee, and enlisted in the Navy in 1943.⁶² After his naval service Thomas moved to Southern California. He worked as a draftsman for the noted architectural firm Wurdeman and Becket and was then employed by the State Division of Architecture.⁶³ It was at the State Division that Thomas became acquainted with fellow architect Donald Neptune.

Neptune and Thomas entered into partnership in 1953.⁶⁴ While the firm designed some custom residences in its formative years, most of its output consisted of institutional commissions for both civic and private clients – no doubt a result of the expertise and relationships its partners had cultivated while employed at the State Division. Neptune and Thomas quickly grew from a small local practice into a large, multidisciplinary firm with a regional reach. In 1956, a structural engineering department was added, and eventually the firm also offered interior design services.⁶⁵ By the 1970s Neptune and Thomas had a staff of 50 and operated out of three offices in Pasadena, Irvine, and San Diego. Neptune and Thomas both retired from practice in 1978, though they continued to play an active role in professional development.⁶⁶ The firm remained in business and later merged with Davis-Duhaime Associates in 1989.

⁶⁰ "Cultural Resources of the Recent Past Historic Context Report," prepared by Historic Resources Group and Pasadena Heritage for the City of Pasadena, Oct. 2007, 91.

⁶¹ Ibid; Pacific Coast Architecture Database, "Donald E. Neptune (Architect)," accessed Sept. 2019.

⁶² "Joseph Thomas, 1915-2019," *Pasadena Star-News*, Feb. 19, 2019.

⁶³ Pacific Coast Architecture Database, "Joseph F. Thomas (Architect)," accessed Sept. 2019.

⁶⁴ "Architects Turn Over Firm to Other Principals," *Los Angeles Times*, Feb. 12, 1978.

⁶⁵ "New Service of Firm Told," *Los Angeles Times*, Feb. 5, 1956.

⁶⁶ "Architects Turn Over Firm to Other Principals," *Los Angeles Times*, Feb. 12, 1978; "Cultural Resources of the Recent Past Historic Context Report" (2007), 91-99.

Throughout Southern California, Neptune and Thomas was known as an exponent of prominent, large-scale institutional projects including schools, churches, hospitals, banks, and civic buildings. The firm also designed large commercial office buildings. Notable commissions include the Marine Corps Training Facility in Twenty-Nine Palms (1952); public high school campuses in Fontana (1954), Upland (1955), and Azusa (1956); the Methodist Hospital of Southern California in Arcadia (1957); West Covina City Hall (1969); and the Pacific Telephone Building in Pasadena (1974).⁶⁷ Neptune and Thomas's familiarity with the institutional landscape resulted in the firm developing a niche for the design of buildings at college and university campuses. The firm notably designed buildings at Citrus College in Azusa, including its Brutalist-style Haugh Performing Arts Center (1971); the Los Angeles College of Optometry; UCLA; UC San Diego; and the California Institute of Technology. The firm developed plans for Hillside College at CSULB in 1966, just as it was honing its reputation as an expert in large-scale institutional design.

Over the years, Neptune and Thomas received numerous awards and commendations for their contributions to postwar institutional design. Notably, in 1971 the American Institute of Architects (AIA) gave Donald Neptune and Joseph Thomas a Triennial Honor Award for their design of Hillside College.⁶⁸

Killingsworth-Brady and Associates, Consulting Architect

Based in Long Beach, Killingsworth-Brady and Associates was the second iteration of the renowned Southern California architectural practice headed by Edward Killingsworth. Born in Taft, California, Edward Abel Killingsworth (1917-2004) was raised in Long Beach and attended the University of Southern California. In his youth, he exhibited a passion for the fine arts and aspired to be a painter or sculptor – “I would rather paint than eat,” he once said – but eventually turned his attention to architecture, earning his B.Arch degree in 1940.⁶⁹ Killingsworth served as a captain in the U.S. Army Corps of Engineers during World War II; after his military service, he returned to Southern California. He settled in Long Beach and secured a job as a designer in the office of architect Kenneth S. Wing.⁷⁰

Jules Brady (1908-1996) and Waugh Smith (1917-2010) also worked as designers in Wing's office at this time. Like Killingsworth, Brady had received an architecture degree from the University of Southern California in 1940. Smith received an architecture degree from UC Berkeley, also in 1940.⁷¹

In 1951, while still working for Wing, Killingsworth designed his first solo project: a 743- ft² combination office-dwelling for his in-laws in Los Alamitos, which he designed in a Post-and-Beam style.⁷² The directness and simplicity of this small edifice caught the attention of *Arts and Architecture* editor and Modernism devotee John Entenza, who featured it in the magazine's January 1952 issue.⁷³ The opportunity to be featured in such a prominent publication lent momentum to Killingsworth's career; in

⁶⁷ Pacific Coast Architecture Database, “Neptune and Thomas, Architects, AIA (Partnership),” accessed Mar. 2020.

⁶⁸ “Architecture Honors Given to Six Firms,” *Los Angeles Times*, Nov. 21, 1971.

⁶⁹ Elaine Woo, “Edward Killingsworth, 86: Case Study Architect,” *Los Angeles Times*, Jul. 14, 2004.

⁷⁰ Ibid.

⁷¹ Los Angeles Conservancy, “Killingsworth, Brady and Smith,” accessed Sept. 2019.

⁷² Woo (2004).

⁷³ Ibid.

1953, he and fellow designers Jules Brady and Waugh Smith left Wing's office and established their own architectural practice, which was named Killingsworth-Brady-Smith and Associates.⁷⁴

Though all three architects contributed to the firm's overall output and growth, its prevailing design aesthetic was predominantly influenced by Killingsworth's signature Post-and-Beam style. Killingsworth's style was defined by such features as "spacious interior courtyards containing water features and secluded patios; tall doors and entry spaces; flat roof structures; open, light-filled rooms aided by large quantities of floor-to-ceiling windows and walls; and a seemly interplay" between buildings and their sites.⁷⁵ These qualities coincided with the core objectives of the Case Study House Program, and so Killingsworth was tapped by John Entenza to design six houses for inclusion in *Arts and Architecture* magazine. Of the six Case Study prototypes developed by Killingsworth, four were completed; three are located in La Jolla, and the fourth – the Eddie Frank House, or Case Study House No. 25 – is located on Naples Island. Built in 1962, Case Study House No. 25 was lauded by the eminent architectural photographer Julius Shulman as "the most successful of all the Case Study houses."⁷⁶ It cemented the firm's reputation as a leading exponent of high quality, custom residential architecture.

It was residential design that thrust Killingsworth into the national spotlight, but his firm also designed projects in the commercial and institutional realms. Prominent commissions include the firm's own offices in North Long Beach (1957), the campus of Alondra Junior High School in Paramount (1959), and several notable buildings within the Long Beach Civic Center including the Long Beach County Building (1960) and the Long Beach Public Safety Building (1960).⁷⁷ In 1960, the firm designed an office building in Bixby Hills for the Cambridge Investment Corporation, which was subsequently recognized by an international design exhibition "not only as one of the eighteen best buildings in the United States, but as the top-designed commercial structure in the world."⁷⁸ These projects, among others, demonstrated Killingsworth's deft in designing buildings whose elegance and grace were derived from their simplicity.

Unlike many of his Case Study peers, who generally transitioned into academic and critical roles, Killingsworth's commercial career remained remarkably successful after the program was completed.⁷⁹ By the 1960s he and his firm had carved out a new niche in the design of hotels, and particularly luxury hotels. Large-scale hotel projects like the El Paso Hilton Inn in Texas (1959), the Kahala Hilton in Honolulu (1964), and the Kapalua Bay Hotel in Maui (1977) increasingly sustained his architectural practice and defined the later chapters of his vast annals of work.⁸⁰ Killingsworth-designed hotels were built around the world in such exotic locales as Guam, Japan, South Korea, Malaysia, and Indonesia.⁸¹

One especially important moment in Killingsworth's post-residential career came in 1962, when his firm was retained by CSULB to serve as the campus's consulting architect. In addition to revising the

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Woo (2004).

⁷⁷ Ibid.

⁷⁸ Los Angeles Conservancy, "Bayfront Youth and Family Services," accessed Sept. 2019.

⁷⁹ National Register of Historic Places Registration Form, "Killingsworth Brady & Smith (KBS) Building," prepared by KSM Architecture, Inc. and SWCA Environmental Consultants, Jan. 9, 2009, 8-10.13.

⁸⁰ Woo (2004).

⁸¹ Terence M. Green, "An Artist in Architecture: Edward Killingsworth of Long Beach is Known Worldwide," *Los Angeles Times*, May 1, 1983.

campus's master plan, the firm – and specifically Killingsworth – was tasked with overseeing the design of new campus buildings and facilities to ensure that development of the campus remained orderly and cohesive. Waugh Smith left the firm shortly thereafter, in 1962, and the practice, previously known as Killingsworth-Brady-Smith and Associates, was re-named Killingsworth-Brady and Associates (KBA).⁸² Killingsworth's role as CSULB's consulting architect appears to have been largely advisory; he helped select private practice architects to design new buildings and facilities on campus, and then worked with these architects to ensure that their designs conformed to the campus's master plan and prevailing architectural vocabulary. Killingsworth's firm did design a handful of buildings on the campus including a remodel and expansion of the campus bookstore (1966) and the University Student Union (1972), in addition to some later building projects.⁸³

In 1982, Jules Brady retired from KBA, and Killingsworth subsequently entered into partnership with architects Larry Stricker, Ron Lindgren, and Robert Wilson, all of whom had worked in his office. The firm was thereafter re-named Killingsworth, Stricker, Lindgren, Wilson and Associates.⁸⁴ Ed Killingsworth continued to serve as CSULB's consulting campus architect until retiring in 2001. He died in 2004.

Edward R. Lovell, Landscape Architect

Edward Raymond Lovell (1918-2008) was born in Washington but moved to Long Beach with his family at age four. He attended Woodrow Wilson High School, where he was acquainted with fellow student and future collaborator Ed Killingsworth.⁸⁵ During World War II he enlisted in the Army; after his military service he attended the University of Oregon to pursue a graduate degree in landscape architecture. Lovell, now with wife and child, returned to Long Beach in 1950 and obtained his license as a landscape architect. He was inducted into the American Society of Landscape Architects (ASLA) in 1953.⁸⁶

Lovell worked in private practice for the next half century, designing landscapes and gardens for an array of residential and institutional clients. He often worked in collaboration with local architects Hugh Gibbs and Ed Killingsworth developing landscape schemes that complemented the Modern buildings and structures designed by the two firms. Much of Lovell's output appears to have consisted of small-scale commissions, including the design of gardens for private homeowners in Long Beach and other nearby communities. He also designed landscapes for some commercial and institutional clients.⁸⁷

In 1964, Lovell was retained as the consulting landscape architect for CSULB. This has been described in retrospectives of Lovell's life as the most significant commission of his career. In this role, Lovell played a significant role in developing a cohesive landscape scheme for the campus that complemented its Mid-Century Modern architecture and gave physical form to many of the programmatic concepts articulated in Killingsworth's 1963 master plan. Notable endeavors on the CSULB campus that are attributed to

⁸² Los Angeles Conservancy, "Killingsworth, Brady and Smith," accessed Sept. 2019.

⁸³ Gleaned from construction documents provided by the CSULB Office of Physical Planning and Sustainability.

⁸⁴ "Killingsworth, Brady & Associates Changes Name of Architect Firm," *Los Angeles Times*, Jan. 24, 1982.

⁸⁵ "Edward Raymond Lovell," *Long Beach Press-Telegram*, May 31, 2008.

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*

Lovell include the planting of 3,000 Helen Borchers peach trees in 1965, and the design of the 1.3-acre Earl Burns Miller Japanese Garden in 1981.⁸⁸ In 1966 he designed Hillside College’s landscape, which functions as the complex’s proverbial spine and contributes to its physical character.

In addition to his ongoing work at CSULB, Lovell was involved in the design of landscapes and gardens at several other Long Beach institutions, albeit in a more limited capacity. Specifically, he designed projects at Long Beach Memorial Hospital, Long Beach Community Hospital, the Virginia Country Club, and several local churches.⁸⁹ Lovell appears to have continued working in a consulting role at CSULB up until he retired from private practice in 1990. He died in Long Beach in 2008.⁹⁰

⁸⁸ Gleaned from construction documents provided by the CSULB Office of Physical Planning and Sustainability.

⁸⁹ “Edward Raymond Lovell,” *Long Beach Press-Telegram*, May 31, 2008.

⁹⁰ Pamela Hale-Burns, “Edward Lovell Created CSULB’s Japanese Gardens,” *Long Beach Press-Telegram*, Apr. 24, 2009.

6. Regulatory Environment

6.1. National Register of Historic Places

The National Register of Historic Places (National Register) is the nation’s master inventory of known historic resources. Established under the auspices of the National Historic Preservation Act of 1966, the National Register is administered by the National Park Service (NPS) and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Eligibility for in the National Register is addressed in National Register Bulletin (NRB) 15: *How to Apply the National Register Criteria for Evaluation*. NRB 15 states that in order to be eligible for the National Register, a resource must both: (1) be historically significant, and (2) retain sufficient integrity to adequately convey its significance.

Significance is assessed by evaluating a resource against established eligibility criteria. A resource is considered significant if it satisfies any one of the following four National Register criteria:⁹¹

- Criterion A (events): associated with events that have made a significant contribution to the broad patterns of our history;
- Criterion B (persons): associated with the lives of significant persons in our past;
- Criterion C (architecture): embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represents a significant and distinguishable entity whose components may lack individual distinction;
- Criterion D (information potential): has yielded or may be likely to yield, information important in prehistory or history.

Once significance has been established, it must then be demonstrated that a resource retains enough of its physical and associative qualities – or *integrity* – to convey the reason(s) for its significance. Integrity is best described as a resource’s “authenticity” as expressed through its physical features and extant characteristics. Generally, if a resource is recognizable as such in its present state, it is said to retain integrity, but if it has been extensively altered then it does not. Whether a resource retains sufficient integrity for listing is determined by evaluating the seven aspects of integrity defined by NPS:

- Location (the place where the historic property was constructed or the place where the historic event occurred);
- Setting (the physical environment of a historic property);
- Design (the combination of elements that create the form, plan, space, structure, and style of a property);

⁹¹ Some resources may meet multiple criteria, though only one needs to be satisfied for National Register eligibility.

- Materials (the physical elements that were combined or deposited during a particular period of time and in a particular manner or configuration to form a historic property);
- Workmanship (the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory);
- Feeling (a property’s expression of the aesthetic or historic sense of a particular period of time);
- Association (the direct link between an important historic event/person and a historic property).

Integrity is evaluated by weighing all seven of these aspects together and is ultimately a “yes or no” determination – that is, a resource either retains sufficient integrity, or it does not.⁹² Some aspects of integrity may be weighted more heavily than others depending on the type of resource being evaluated and the reason(s) for the resource’s significance. Since integrity depends on a resource’s placement within a historic context, integrity can be assessed only after it has been concluded that the resource is in fact significant.

6.2. California Register of Historical Resources

The California Register of Historical Resources (California Register) is an authoritative guide used to identify, inventory, and protect historical resources in California. Established by an act of the State Legislature in 1998, the California Register program encourages public recognition and protection of significant architectural, historical, archeological, and cultural resources; identifies these resources for state and local planning purposes; determines eligibility for state historic preservation grant funding; and affords certain protections under the California Environmental Quality Act (CEQA).

The structure of the California Register program is similar to that of the National Register, though the former more heavily emphasizes resources that have contributed specifically to the development of California. To be eligible for the California Register, a resource must first be deemed significant under one of the following four criteria, which are modeled after the National Register criteria listed above:

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

⁹² Derived from NRB 15, Section VIII: “How to Evaluate the Integrity of a Property.”

Mirroring the National Register, the California Register also requires that resources retain sufficient integrity to be eligible for listing. A resource's integrity is assessed using the same seven aspects of integrity used for the National Register. However, since integrity thresholds associated with the California Register are generally less rigid than those associated with the National Register, it is possible that a resource may lack the integrity required for the National Register but still be eligible for listing in the California Register.

Certain properties are automatically listed in the California Register, as follows:⁹³

- All California properties that are listed in the National Register;
- All California properties that have formally been determined eligible for listing in the National Register (by the State Office of Historic Preservation);
- All California Historical Landmarks numbered 770 and above; and
- California Points of Historical Interest which have been reviewed by the State Office of Historic Preservation and recommended for listing by the State Historical Resources Commission.

Resources may be nominated directly to the California Register. State Historic Landmarks #770 and forward are also automatically listed in the California Register. There is no prescribed age limit for listing in the California Register, although guidelines state that sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with a resource.

6.3. California Historical Landmark

California Historical Landmarks (CHLs) are "sites, buildings, features, or events that are of statewide significance and have anthropological, cultural, military, political, architectural, economic, scientific or technical, religious, experimental, or other value."⁹⁴ To be eligible as a CHL, a resource must demonstrate statewide (as opposed to local) significance, and must meet one of the following criteria:⁹⁵

- The property is the first, last, only, or most significant historical property of its type in the state or within a larger geographic region (Northern, Central, or Southern California);
- The property is associated with an individual or group having a profound influence on the history of California;
- The property is a prototype of, or an outstanding example of, a period, style, architectural movement or construction, or is one of the more notable works or the best surviving works in a region of a pioneer architecture, designer or master builder. OHP further notes that an architectural landmark must have excellent physical integrity, including integrity of location."⁹⁶

⁹³ California Public Resources Code, Division 5, Chapter 1, Article 2, § 5024.1.

⁹⁴ California Office of Historic Preservation, "California Historical Landmarks Registration," accessed Nov. 2019.

⁹⁵ California Public Resources Code, Division 5, Chapter 1, Article 3, § 5031.

⁹⁶ California Office of Historic Preservation, "California Historical Landmarks Registration," accessed Nov. 2019.

In addition to meeting at least one of the above-listed criteria, a resource must also satisfy the following conditions to merit consideration as a CHL:

- The resource must be 50 years of age or older; resources less than 50 years of age will be considered for designation only if they possess exceptional design merit or historical significance that transcends the fifty-year age requirement; and
- The resource must be visibly accessible (not necessarily physically accessible – CHL status does not require public access to the property) from a public thoroughfare; and
- Nomination of the resource as a CHL must have written consent from the property owner.

The CHL program is administered independent of the California Register of Historical Resources, through there is some overlap between the two programs. As noted in Section 6.2, all CHLs numbered 770 and above are automatically listed in the California Register. Resources numbered 1-669 are not automatically listed in the California Register. Not all resources that are listed in the California Register are necessarily eligible for listing as CHLs, though in some cases both sets of criteria may be satisfied.

6.4. City of Long Beach Local Criteria

In addition to federal and state programs, the City of Long Beach administers a local historic preservation program for historic and cultural resources within the city limits. This program includes mechanisms for designating individual properties (Historic Landmarks) and concentrations of resources (Historic Districts) at the local level. While CSULB is located within the Long Beach city limits, it is an entity of the state and is not subject to local land use controls. For this reason, ARG did not evaluate Hillside College against local criteria.

6.5. CEQA and Historical Resources

CEQA Thresholds

Enacted in 1970, the California Environmental Quality Act (CEQA) is the principal statute mandating environmental assessment of land use and development projects in California. The primary goal of CEQA is to (1) evaluate a project's potential to have an adverse impact on the environment, and (2) minimize these impacts to the greatest extent feasible through the analysis of project alternatives and, if needed, implementation of mitigation measures.

Historical resources are considered to be a part of the environment and are thereby subject to review under CEQA. Section 21084.1 of the California Public Resources Code states that for purposes of CEQA, "a project that may cause a substantial adverse change in the significance of a historical resource is a

project that may have a significant effect on the environment.”⁹⁷ This involves a two-part inquiry. First, it must be determined whether the project involves a historical resource. If it does, then the second part involves determining whether the project may result in a “substantial adverse change in the significance” of the historical resource.

To address these issues, guidelines relating to historical resources were formally codified in October, 1998 as Section 15064.5 of the CEQA Guidelines. The guidelines state that for purposes of CEQA compliance, a “historical resource” shall be defined as any one of the following:⁹⁸

- A resource listed in, or determined to be eligible by the State Historical Resources Commission for listing in, the California Register of Historical Resources.
- A resource included in a local register of historical resources, or identified as significant in a qualified historical resource survey, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrate that it is not historically or culturally significant.
- Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be a historical resource, provided the lead agency’s determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be “historically significant” if the resource meets the criteria for listing in the California Register of Historical Resources.

Once it has been determined that a historical resource is present, it must then be determined whether the project may result in a “substantial adverse change” to that resource. Information about what constitutes a “substantial adverse change” is addressed in Section 8: Impacts Analysis of this report.

CEQA requires a lead agency to identify measures to mitigate significant adverse impacts to historical resources. The CEQA Guidelines state that “the lead agency shall ensure that any adopted measures to mitigate or avoid significant adverse changes are fully enforceable through permit conditions, agreements, or other measures” deemed prudent and feasible.⁹⁹

⁹⁷ California Code of Regulations, Title 14, Chapter 3, Section 15064.5.

⁹⁸ Ibid.

⁹⁹ Ibid.

Secretary of the Interior's Standards

Projects that conform to the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (“the Standards”) are generally treated as projects that will not result in a substantial adverse change to historical resources. The *Standards* are widely used to guide federal, state, and local agencies as they carry out their historic preservation programs and responsibilities.

The National Park Service (NPS) identifies four approaches to the treatment of historic properties: preservation, rehabilitation, restoration, and reconstruction. Rehabilitation is the treatment approach most applicable to a public university campus such as UC San Diego. Rehabilitation is defined as “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural value.”¹⁰⁰ Rehabilitation also “acknowledges the need to alter or add to a historic property to meet continuing uses while retaining the property’s historic character.”¹⁰¹

The *Secretary of the Interior's Standards for Rehabilitation* are:

1. A property shall be used for its historic purpose or to be placed in a new use that requires minimal change to the defining characteristics of the buildings and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property will be avoided.
3. Each property shall 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 architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

¹⁰⁰ National Park Service, “The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings,” 1995.

¹⁰¹ Ibid.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall 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.

In most instances, if it can be demonstrated that a project meets the *Standards*, then that project is considered to be categorically exempt from further review under CEQA.¹⁰²

¹⁰² California Office of Historic Preservation, "Technical Assistance Series: California Environmental Quality Act (CEQA) and Historical Resources," Mar. 2001, 9; derived from California Code of Regulations, 14 CCR Section 15331.

7. Evaluation of Significance

7.1. Previous Evaluations

Hillside College has not previously been evaluated for historical significance. It is not listed in the California Historical Resource Inventory (HRI) database. The complex was less than 50 years of age at the time the current iteration of the Campus Master Plan was prepared (2008), so it was not evaluated for historical significance at that time.

7.2. Evaluation of Eligibility

National Register and California Register

ARG concludes that the Hillside College Residence Hall complex (excluding Los Alamitos Hall, Los Cerritos Hall, and International House) is eligible for listing in the National Register of Historic Places and the California Register of Historical Resources as a historic district under Criterion C/3, at the local level of significance. The complex, in its entirety, embodies the distinctive characteristics of a historic type and period as an intact concentration of buildings and site planning/landscape features that together convey the architectural principles that were rooted in the postwar Modern movement and so strongly influenced the built environment of the CSULB campus in its formative period of development. Additionally, the complex, in its entirety, is significant as a notable example of collaborative work between master plan architect Edward Killingsworth, project architects Neptune and Thomas, and landscape architect Edward Lovell.

The district is limited to the portion of the complex that was planned, designed, and built as a singular unit between 1966 and 1969 and was historically known as “Residence Hall Development Program Phase II.” Los Cerritos Hall and Los Alamitos Hall are dormitory buildings that sit adjacent to the district, but these two buildings were constructed well before the rest of the district and do not share the same architectural and contextual characteristics from which the district’s significance is derived. Moreover, although these buildings fall outside the geographical scope of this analysis, they do not appear to be eligible for listing in the National Register or California Register.

International House (1987) is also adjacent to the district, but its construction significantly post-dates the district. Like Los Cerritos and Los Alamitos Halls, International House was planned, designed, and built independently of the historic district and reads as such. It has a relatively late construction date (1987), and there is insufficient evidence to indicate that it has “exceptional importance” as enumerated by National Register Criterion Consideration G. It is also not a part of the district, and does not appear to be eligible for listing in the National Register or California Register.

Following is a discussion of the basis for this determination.

National/California Register Criterion A/1: associated with events that have made a significant contribution to the broad patterns of history.

The development of Hillside College in the 1960s is generally associated with broad patterns of institutional development and growth of the CSU system after World War II. At this time, California was amid a period of extraordinary population growth, leading to a significant expansion of its public institutions of higher learning and the consolidation of what was historically a disparate collection of state colleges into a single system known as the California State College system (later renamed California State University, or CSU). In the 1940s and '50s, CSU administrators attempted to manage rapid institutional growth by tasking the California State Division of Architecture with developing standardized building templates that could be uniformly applied across its various campuses. However, by the 1960s this system proved problematic, as the specific needs and unique context of each institution was not adequately accounted for. This systematic approach drew widespread criticism from campus affiliates.

Instead, by 1961 CSU had created a new system wherein each campus was appointed a consulting architect who was familiar with its respective local vernacular and theoretically more attuned to its specific needs. It represented a much more individualized approach to campus growth and development. Phase II of the Residence Hall Development Program at CSULB (comprising the District) developed within this context. Planned, designed, and constructed between 1966 and 1969, it is representative of this new paradigm in managing campus growth and development in the thick of rapid postwar growth, specifically related to the context of on-campus housing. Rather than relying on the State Division of Architecture to plan and build on-campus housing using standardized designs – as had been done for the adjacent Los Cerritos and Los Alamitos Halls (1959) – Hillside College represented an approach to institutional growth that was ascribed to a more individualized template. The buildings and landscape comprising the complex were very deliberately designed to conform to the master planning framework and distinctively local dialect of Modern architecture for the campus, and were developed by consulting campus architect Edward Killingsworth, who had been appointed to this role in 1962, as previously discussed in *Section 5.0, Historic Context*.

National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation provides guidance related to the evaluation of resources for their association with events or patterns of events. It specifically states that “mere association with historic events or trends is not enough, in and of itself, to qualify under Criterion A: the property’s specific association must be considered important as well.”¹⁰³

Taking this guidance into account, the District appears to be more representative of these broad patterns of institutional development than it is exemplary. It should be noted that these same development patterns related to the institutional growth of the CSULB campus are also conveyed by virtually every other extant building on campus that date to this same period of development. The same can be said when the complex is placed within the context of the CSU system at large at this time. Virtually every CSU campus that was in a heavily populated area was grappling with the same issues of how to adequately house the glut of incoming students while working within the notoriously limited

¹⁰³ National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, (Washington, D.C.: United States Department of the Interior, 1990, revised 1991, 1995, 1997), 12.

confines of state-mandated capital construction budgets. Within this context, Hillside College is one of numerous student housing developments that were constructed in the postwar years in response to a housing shortage systemwide.

Other campuses within the CSU system that grew contemporaneously also subscribed to this prevailing model of individualized growth management. For instance, A. Quincy Jones was retained as the consulting architect for CSU Dominguez Hills; A.C. Martin for CSU San Bernardino; and Howard B. Van Heuklyn for CSU Fullerton. Like CSULB, each of these architects developed on-campus housing development programs that were tailored to the specific needs of the respective campus and incorporated elements of the local architectural vernacular. They similarly developed in ways that expressed a high degree of sensitivity to their context and environs. In this context, the development of student housing at Hillside College is representative of prevailing approaches to campus development in the CSU system during the 1960s, but there does not appear to be anything particularly noteworthy or distinctive about CSULB's student housing development that would render it historically significant in the spirit of this criterion. Applying the language from NRB 15, Hillside College appears to bear a "mere association" with events and trends of the era in which it was developed, which is not enough to justify significance. These on-campus residential complexes represented a common solution to a common problem.

Los Cerritos and Los Alamitos Hall, which are adjacent to the District, were constructed in 1959. These buildings were not associated with the master planning efforts and architectural prescriptions that dictated the form and design of the District; in contrast, they were constructed prior to CSU implementing a more individualized approach to managing campus growth in the early 1960s. These buildings' simple, standardized design (by the State Division of Architecture), lack of sensitivity to setting and architectural context, and hasty construction absent a concerted planning framework are representative of why CSULB and other CSU campuses voiced such strong dissatisfaction with efforts to standardize development across campuses prior to the early 1960s. They are not associated with broad patterns of institutional development that merit recognition under Criterion A/1. These buildings are also not associated with the same broad patterns of institutional development underpinning the District.

There is insufficient evidence to demonstrate that the complex is associated with a singular event that is considered to be significant to history. Research about the housing complex suggests that since its construction, it has functioned in a very typical manner and has not been the site of any notable events.

For these reasons, the Hillside College Residence Hall Complex is not associated with events that have made a significant contribution to broad patterns of history, and does not satisfy National/California Register Criterion A/1.

National/California Register Criterion B/2: associated with the lives of persons significant in our past.

Typical of a student dormitory complex, Hillside College has been inhabited by a revolving door of individuals since its construction in the late 1960s. The many students who have resided here have been transient, short-term tenants, typically moving into their dormitories at the beginning of the school year and then moving out once they have completed their coursework.

It is customary for dormitories to be loosely associated with an array of people, as they are quasi-public buildings that are intended to provide temporary living quarters for students while they are pursuing their degrees. Some, and perhaps all of the students who resided at Hillside College while they were CSULB students went on to become successful in their respective lines of work; this is certainly true of Naomi Rainey-Pearson, who lived at Hillside College as an undergraduate and later went on to become a distinguished educator and advocate for racial equality. In 2012, Building C – where Rainey-Pearson lived as an undergraduate – was re-named the Naomi Rainey House to honor her accomplishments and her legacy. However, the association between the dormitory and the alumna is commemorative only; the noted contributions to education and social justice for which she is known came later in life, well after her student years and tenure of residency in Building C.

National Register Bulletin (NRB) 15: How to Apply the National Register Criteria for Consideration, explains that in order to be eligible for its association with an individual, a property must illustrate – not merely commemorate – a historic individual’s significant contributions. Per the bulletin, “properties eligible under Criterion B are usually those associated with a person’s productive life, reflecting the time period when he or she achieved significance...properties that pre- or post-date an individual’s significant accomplishments are usually not eligible.”¹⁰⁴ Within this framework, there is insufficient evidence to demonstrate that there exists a direct and meaningful association between an individual and the Hillside College complex in a manner that would merit consideration under this criterion.

For this reason, the Hillside College Residence Hall Complex does not appear to be associated with the lives of persons important to local, state, or national history. Therefore, the District does not satisfy National/California Register Criterion B/2.

National/California Register Criterion C/3: embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

Together, the buildings, site features, and landscape features comprising Hillside College are an excellent example of the Mid-Century Modern architectural and planning principles that dictated the built form of the CSULB campus amid its formative period of development. Its buildings, site features, and landscape features have a synergistic relationship with one another, working in tandem to create a cohesive environment whose whole is greater than the sum of its parts. Through its physical features – including its architectural attributes and its site and landscape feature – the complex is an excellent example of the relationship between architecture and site planning that defined the essence of planning and construction at CSULB, and lent impetus to its physical form and distinctive sense of place.

Buildings within the Hillside College Residence Hall Complex embody the distinctive dialect of Mid-Century Modern architecture that was codified as the prevailing architectural vocabulary of the CSULB campus in the 1963 master plan. This architectural vocabulary was developed by master plan architect Killingsworth to ensure that new development on campus was carried out in a manner that was orderly

¹⁰⁴ National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, (Washington, D.C.: United States Department of the Interior, 1990, revised 1991, 1995, 1997), 15.

and cohesive, with the broad goal of creating and nurturing a sense of place. Character-defining features of this dialect of Mid-Century Modern architecture that are expressed in the buildings at the Hillside College Residence Hall Complex include concrete construction; flat roofs; exterior walls composed of Norman face brick, painted concrete, and textured plaster; metal sash windows; covered breezeways between buildings with squared columns and flat roofs (between Buildings G/Commons and H/Dining Hall); and adherence to a neutral color palette defined by muted shades of cream (referencing the use of concrete/plaster) and red (referencing the use of Norman brick).

All of the buildings open onto a central designed landscape, designed by Edward Lovell, which complements their essential scale, massing, form, and materials. This landscape is a harmonizing element that creates a sense of aesthetic continuity throughout the complex. As such, it underscores the inextricable relationship between buildings and landscape that so strongly characterized Mid-Century Modern architecture and planning, and played a central role in the 1963 campus master plan. It bears mentioning that while the landscape is supportive of the overall setting of the district, it does not, in and of itself, appear to merit consideration as a developed cultural landscape. Its significance is derived from its supporting role in the larger context of the district, not as a resource with significance in its own right.

Finally, the complex is notable as a successful example of the collaboration between three notable practitioners/firms – Neptune and Thomas and Associates (project architect), Killingsworth-Brady and Associates (consulting architect), and Edward Lovell (landscape architect). The architectural and landscape features that define the complex represent a meeting of the minds between these three practitioners/firms, showing how they demonstrated mastery in their respective practice areas and created an environment that satisfied the key objectives of the 1963 master plan and embodied the aesthetic values of Mid-Century Modern architecture and planning. The complex also won recognition from others within the architectural profession, speaking to the quality of its design. In 1971, shortly after the completion of Hillside College, project architects Donald Neptune and Joseph Thomas were awarded the American Institute of Architects (AIA)'s prestigious Triennial Honor Award for excellence of design for their contributions to the design of Hillside College.

As noted, Los Cerritos Hall and Los Alamitos Hall are adjacent to the district, but these buildings are not considered to be a part of the district. Los Cerritos Hall and Los Alamitos Hall were constructed in 1959 and were designed in a utilitarian derivative of the Mid-Century Modern style. These buildings were constructed several years before Killingsworth took the helm as campus architect and developed a uniform architectural vocabulary for the campus, and because of this they lack many of the distinguishing characteristics that tie all of the other buildings in the district together and render them a unified whole. With respect to aesthetics, they read as vaguely associated with the rest of the Hillside College complex, but they are generally lacking in articulation and notable features. Los Cerritos and Los Alamitos Halls also lack the pedigree of all of the other buildings in the district. Both buildings were designed by the California State Division of Architecture – which was often criticized in the campus's formative years for their lackluster approach to design. Buildings designed by the State Division tended to ascribe to standardized design templates that were replicated at institutions across the state, lacked articulation and notable architectural features, and did not exhibit a sensitivity to the unique conditions of their environs. It was because of buildings such as Los Cerritos and Los Alamitos Halls that the CSU

system decided to recruit and retain locally known practitioners like Killingsworth, Lovell, and Neptune and Thomas to develop visual vocabularies for its campuses that were more contextually sensitive and compatible with the local vernacular. For these reasons, neither Los Cerritos nor Los Alamitos Halls appear to be significant for their architecture. They do not share enough physical and contextual qualities with the rest of the district to be considered contributing features of the district, and also do not look to be individually eligible because of their architecture or physical design.

For the above-stated reasons, the Hillside College Residence Hall Complex is an excellent example of a period and type, as a cohesive collection of buildings and landscape features that express the values underpinning Mid-Century Modern architecture and planning. Therefore, the District meets National/California Register Criterion C/3.

National/California Register Criterion D/4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

An archaeological assessment was not conducted as part of this study.

Level of Significance

The District appears to be eligible for the National/California Register at the local level of significance.

The District was planned, designed and constructed amid a period of change in the CSU system generally, and the CSULB campus specially, with respect to campus development. Prior to 1961, campus buildings and facilities were generally designed by the California State Division of Architecture, using standardized architectural templates that were replicated across campuses in an effort to keep design and construction costs low. However, by the early 1960s the Board of Trustees for the State College system became so dissatisfied with the poor quality of the State Division of Architecture campus design at all state colleges that they discontinued using the State Division for future building projects. Instead, by 1961 CSU administrators decided on a new approach in which private practice architects were selected to oversee the design at each CSU campus. Typically, these architects were prominent practitioners in their respective community and were intimately familiar with the community's architectural vernacular. Rather than trying to impose systematized buildings and facilities across all campuses, CSU's new approach essentially gave each individual campus a degree of free reign in which they could develop their own planning programs and architectural vocabularies that were suited to the unique conditions of their respective community – though planning and development at each campus would be overseen by a campus consulting architect appointed by CSU administrators.

Consistent with this trend, the locally renowned Edward Killingsworth was selected to serve as consulting architect for the CSULB campus. Killingsworth was appointed to this role in 1962, created an updated master plan for the campus that was adopted in 1963, and developed an architectural vocabulary for the campus that was codified by 1966. The vocabulary that Killingsworth developed for the CSULB campus was predicated on his approach to Mid-Century Modern architecture and planning,

and incorporated design features that characterized the dialect of postwar Modernism that was applied in Southern California – and specifically in and around Long Beach – at this time.

Planned, designed, and constructed, between 1966 and 1969, the District (“Residence Hall Development Program, Phase II” of Hillside College) is a manifestation of the individualized approach to campus planning and development that took root in the 1960s. The buildings and associated landscape were carefully designed to conform to the architectural vocabulary and master planning principles prescribed by campus architect Ed Killingsworth. The significance of this District is unique to the context of the CSULB campus and the Long Beach community, and does not appear to extend beyond the geographical reach of the community. It has thereby been determined that the District is significant at the local level.

California Historical Landmark

ARG concludes that the District is not eligible for listing as a California Historical Landmark (CHL). The CHL program is intended to recognize resources of superlative significance and with a wide geographic reach; Hillside College, while meeting the National Register/California Register criterion listed above, does not appear to rise to the level of significance needed to justify eligibility as a CHL, as follows:

CHL Criterion 1: the property is the first, last, only, or most significant historical property of its type in the state or within a larger geographic region (Northern, Central, or Southern California).

Hillside College was developed within the broad context of public institutional growth in California. Faced with swift growth and student enrollment that far surpassed initial projections, a great number of California’s public colleges and universities incorporated on-campus student housing into their capital improvement programs in the post-World War II period. Similar to Hillside College, these on-campus residential complexes were often designed in an iteration of the Mid-Century Modern style – a reflection of prevailing trends in architecture and development at this moment in time. Analogues to the relationship of the Hillside College Historic District to CSULB can be found at a number of other campuses within the California State University system that witnessed rapid growth in the postwar era.

As described above in the evaluation against National Register/California Register criteria, Hillside College satisfies the conditions of Criterion C/3, as an excellent example of a historic period and type. However, there is insufficient evidence to indicate that Hillside College was “the first, last, only or most significant historical property of its type” within California or the Southern California region. For these reasons, the resource does not appear to rise to the level of significance needed to merit eligibility as a CHL under Criterion 1.

CHL Criterion 2: the property is associated with an individual or group having a profound influence on the history of California.

As described above in the evaluation against National Register/California Register Criterion B/2, Hillside College does not appear to bear a direct and meaningful association with the lives of persons important

to local, state, or national history. For these same reasons, the resource does not appear to merit eligibility as a CHL under Criterion 2.

CHL Criterion 3: *the property is a prototype of, or an outstanding example of, a period, style, architectural movement, or construction, or is one of the more notable works or the best surviving works in a region of a pioneer architecture, designer or master builder.*

For the reasons stated in the evaluation against National Register/California Register Criterion C/3, Hillside College is eligible under this criterion as an excellent example of a historical period and type, and also as a notable work of architects Neptune and Thomas, Killingsworth-Brady and Associates, and Edward Lovell. However, the resource does not appear to rise to the level of significance needed to justify eligibility as a CHL for its architectural merit. There is ample evidence indicating that the resource is significant on the merits of its design, but insufficient evidence to demonstrate that its significance is somehow extraordinary. There is insufficient evidence indicating that Hillside College served as an architectural prototype, or that its architectural significance is “outstanding” and contributes to an understanding of Mid-Century Modern architecture and planning in a manner that is not also conveyed by other significant examples of Mid-Century Modern resources in California, Southern California, and Long Beach. In Long Beach and elsewhere across Southern California, there are other extant examples of resources designed by Neptune and Thomas, Killingsworth-Brady and Associates, and Edward Lovell, many of which are significant in their own right, so as a result there is insufficient evidence to conclude that Hillside College “is one of the more notable works or the best surviving works” of these three firms. For these reasons, the resource does not appear to rise to the level of significance needed to merit eligibility as a CHL under Criterion 3.

Local Eligibility

As noted, the City of Long Beach administers its own program for designating resources at the local level; however, since CSULB is an entity of the state, it is not subject to local land use controls. For this reason, ARG did not evaluate the District against local criteria.

7.3. Evaluation of Integrity

Integrity is the ability of a property to convey its significance, and is defined by the National Park Service (NPS) as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”¹⁰⁵ NPS identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Each of these aspects is described below in the context of Hillside College. Both the National Register and California Register enumerate that a resource must retain sufficient integrity to be eligible for listing.

Following is an integrity analysis for the Hillside College Historic District:

- **Location:** the District remains on its original site and therefore retains integrity of location.
- **Design:** the District has experienced some alterations since its construction in 1969. Generally, these alterations have been minor in scope and have not significantly modified the appearance of the buildings and site. These include the replacement of exterior light fixtures and some windows, the installation of rooftop mechanical equipment, and minor modifications to site and landscape features.

There have been multiple additions made to Building H/Dining Hall that have affected the District’s overall design intent. The construction of a 2,010- ft² dining patio (2015) and 620-ft² employee restroom/locker facilities (2015) augmented the building, modified its plan and configuration, and altered its essential visual and spatial relationship with the rest of the complex. Specifically, construction of the dining patio addition required the removal of an original sunken patio between the complex’s two “public” buildings: G/Commons and H/Dining Hall. This sunken patio, though perhaps unremarkable on its own volition, was an important interstitial space that allowed these two buildings to communicate with one another and also preserved sightlines across the complex, reinforcing its sense of cohesion and identity as a unified whole. Its removal, and the construction of the patio addition in its place, has disrupted these visual relationships.

However, as a whole the district continues to retain its essential scale, massing, and architectural character and can adequately convey its original design intent. It thus retains integrity of design.

- **Setting:** the immediate setting of the District has remained largely unchanged since its construction. The designed central landscape has matured, creating tree canopies that were not yet fully realized when these features were planted, but it otherwise continues to exude the domestic scale and sense of community that dictated its original design. For these reasons, the District retains integrity of setting.
- **Materials:** while some new materials have been introduced to the district upon the construction of contemporary additions to Building H/Dining Hall, most of the original materials comprising the district remain intact. Windows have been replaced on several of the residence hall buildings,

¹⁰⁵ U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.

but these new windows are visually and materially compatible with the original windows that they replaced. The district retains integrity of materials.

- Workmanship: distinguishing characteristics that provide the District with its distinctive visual and architectural character, as well as details that express the skill belying the design of its buildings and landscape, remain largely intact. Therefore, the district continues to convey the physical evidence of technological practices and aesthetic principles from its 1966-69 date of construction. For this reason, it retains integrity of workmanship.
- Feeling: the District is readily recognizable as a post-World War II student residence complex. It has experienced relatively few substantive alterations and continues to express the aesthetic and historic sense of its 1960s period of development. The District retains integrity of feeling.
- Association: the District retains the distinctive look and feel of a post-World War II student residence complex, and retains a strong, palpable link to the planning and architectural principles from which its significance is derived. Therefore, it retains integrity of association.

7.4. Period of Significance

Historical resources are assigned one or more periods of significance. According to the NPS, “period of significance refers to the span of time during which significant events and activities occurred. Events and associations with historic properties are finite; most properties have a clearly identifiable period of significance.”¹⁰⁶ The period of significance for the Hillside College Residence Hall Complex begins in 1966, when its plan was conceived, and ends in 1969 when construction was complete. This accounts for the period during which its essential planning, architectural, and site/landscape features were developed and came to fruition.

¹⁰⁶ Ibid, 42.

8. Impacts Analysis

8.1. Summary of Historical Resource Findings

The Project is located within Hillside College, and specifically near the center of the Residence Hall Development Program Phase II portion of the complex, constructed 1966-1969. Hillside College has not previously been identified as eligible against local, state, and/or federal criteria in any previous historic resources survey or analysis.

As part of this Historic Resources Assessment, ARG finds that the 1966-1969 Hillside College Residential Hall complex is eligible for listing in the National Register of Historic Places and California Register of Historical Resources under Criterion C/3, respectively. Thus, it meets the definition of a historical resource for the purposes of CEQA. All eight buildings comprising the complex – including the six residence halls, the commons/office, and the dining hall – as well as its integral designed landscape, are contributing elements to the historic district.

The larger Hillside College complex also includes Los Alamitos Hall and Los Cerritos Hall (1959) and International House (1987). Los Alamitos Hall and Los Cerritos Hall were constructed as part of an earlier phase of development and represent the work of different architects and landscape architects, and ARG did not find that it was appropriate to include them in the Hillside College Residence Hall Complex historic district. International House is only 32 years of age at the time of this study and is geographically removed from the rest of the Project area; therefore, it was not evaluated as part of this assessment.

8.2. Significance Threshold

According to CEQA Guidelines, a project has the potential to impact a historical resource when the project involves a “substantial adverse change” in the resource’s significance. Substantial adverse change is defined as “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource will be materially impaired.”¹⁰⁷

The significance of a historical resource is materially impaired when a project:

- a) Demolishes or materially alters in an adverse manner those physical characteristics of an historical resources that convey its historical significance and that justify its inclusion in, or eligibility for, the California of Historical Resources; or
- b) 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 (PRC) of its identification in an historical resources survey meeting the requirements of section 5024.1(g) of the PRC, unless the public agency reviewing the effects of

¹⁰⁷ Title 14 CCR, Section 15064.5

the project established by a preponderance of evidence that the resource is not historically or culturally significant; or

- c) 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 the purposes of CEQA.

A project that has been determined to conform with the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (the Standards) shall generally be considered to be a project that will not cause a significant impact on a historical resource (Title 14 CCR, Section 15064.5(b)(3)).

Furthermore, under PRC 5024:

- f) Each state agency shall submit to the State Historic Preservation Officer for comment documentation for any project having the potential to affect historical resources listed in or potentially eligible for inclusion in the National Register of Historic Places or registered as or eligible or registration as a state historical landmark.

8.3. Discussion of Potential Impacts

The Project proposes to demolish the existing 5,700 ft² Hillside office/commons building and construct in its place a new two-story, 8,000 ft² commons building and a new one-story, 4,500 ft² HRL office building. The commons building would be a maximum of 38 feet tall and the HRL building would be a maximum of 26 feet tall. The main entrances to the buildings would face each other and would be located along a canopy-covered central courtyard that would support both buildings. The proposed buildings have been designed in accordance with the CSULB 2008 Master Plan site and architectural guidelines, but would feature massing and use contemporary building materials to allow for more sustainable construction and the creation of a more inviting look. Five one- and two-bedroom apartments would be included on the second floor of the commons building to replace two one-bedroom apartments in the existing building. Existing building-serving utilities would be removed and replaced to appropriately serve the new buildings. Up to 55 landscape trees would be removed with the Project to allow for construction. New landscaping would also be installed as part of the Project. CSULB's "Campus Forest" initiative aims to replace trees on at least a one-for-one basis either within the Project site or elsewhere on campus, and therefore up to 55 trees would be planted as part of the project.

As previously described, the Hillside Residential Hall Complex is eligible for listing in the National Register of Historic Places and California Register of Historical Resources. All eight of its buildings, including the office/commons building to be demolished, are contributors to the historic district, as are the site and landscape features that are integral to the complex.

In consideration of the eligible historic district and its contributing features, the following Project components would collectively result in a substantial adverse change to the significance of historical resources under CEQA:

- **Demolition of the office/commons building** and removal of original hardscape, including concrete paths immediately adjacent to the office/commons building. Removal of 27 landscape trees and other low-lying vegetation within the Project site
- **Construction of a new two-story, 8,000 ft² commons building and a new one-story, 4,500 ft² HRL office building** in place of the demolished office/commons building. Installation of new landscape and hardscape in front of and around the new commons building complex

Demolition of the Office/Commons Building

Demolition of a single contributor in a historic district does not always constitute a significant and unavoidable impact to a historical resource. A district may contain non-contributing features and elements and still convey its significance, as long as the integrity of the district as a whole is uncompromised. However, in this instance, the demolition of the office/commons building represents the removal of a unique and prominent contributor to the district that is essential in conveying its significance.

The Hillside College Residential Hall complex comprises eight contributing buildings. Six of these buildings, residence hall buildings A, B, C, D, E, and F, are nearly identical in appearance and share the same program. The office/commons and dining hall buildings are unique in their appearance and program and sit at the center of the complex, providing services to its student residents. The office/commons in particular is centrally and prominently located at the front of the complex, facing Earl Warren Drive, and in this way serves as the face of the complex. It is a symmetrical building fronted by a shallow, landscaped entrance court.

The demolition of the office/commons building will remove a prominent contributor that is visually and programmatically unique among the other contributors of the Hillside College Residence Hall complex, while also visually and architecturally congruent.

Construction of a New Commons Building and a New HRL Office Building

In addition to removing the office/commons building, a unique and prominent contributor in the district, the Project will also construct in its place a new two-story, 8,000 ft² commons building and a new one-story, 4,500 ft² HRL office building. This will effectively create a new, contemporary face of the complex fulfilling the programmatic needs for residential life within Hillside College.

The existing office/commons building is a relatively low-lying building (17 feet tall at its highest point) characterized by its symmetrical massing of a taller central volume flanked by two slightly shorter and set back wings. It has the same brick and plaster material palette as all other contributors in the district. The Project calls for the replacement of this single building with two new buildings, one at a maximum of 38 feet tall (commons building) and the other at 26 feet tall (HRL office building). The entrances to the building will face one another within a central courtyard that will be covered with a canopy that extends

from the eave line of the commons building, at a height of approximately 25 feet. The materials of the new buildings are generally steel, glass, rainscreen cladding, brick, and cement plaster.

The construction of these two new buildings in place of the existing office/commons building materially impairs the significance of the district by introducing larger and visually incompatible buildings at the front, center of the complex. The orientation of the new buildings, consisting of two buildings facing a central courtyard, changes the spatial qualities and circulation patterns of the original complex. The massing of the new buildings is asymmetrical, with a two-story building next to a one-story building with a canopy connecting them, changing the axial symmetry of the complex. Furthermore, the materials of the new buildings, consisting most visibly of steel, glass, and rainscreen cladding, are contemporary in appearance and do not maintain the brick and plaster palette of the rest of the complex.

For these reasons, removal of the office/commons building and its replacement with a new commons building and HRL office building will diminish the integrity of the historic district in such a way that it will no longer be eligible for listing in the National Register of Historic Places or California Register of Historical Resources. The historic district will no longer retain its overall integrity of design, setting, feeling, or association, thus causing material impairment to the significance of the historic district.

Material impairment of the significance of a historical resource constitutes a “substantial adverse change,” and is considered a significant effect on the environment that cannot be mitigated to a level of less than significant. However, CEQA requires that all feasible mitigation be undertaken even if it does not mitigate below a level of significance.

8.4. Mitigation Measures

The following mitigation measures are recommended only after thorough consideration of a reasonable range of Project alternatives what would lessen impacts to historical resources in an Environmental Impact Report (EIR). Implementation of the following mitigation measures will not reduce impacts below a level of significance.

Mitigation Measure 1. Documentation

Prior to Project commencement and the demolition of any buildings or site features within the eligible historic district, CSULB shall ensure that documentation of the property is completed in the form of a Historic American Building Survey (HABS)-like documentation that shall comply with the *Secretary of the Interior's Standards for Architectural and Engineering Documentation* (NPS 1990). The documentation should generally follow the HABS Level III requirements and include digital photographic recordation of the Hillside College Residence Hall complex, a detailed historic narrative report, and compilation of historic research. As part of this process, the as-built plans and associated documents that remain on the property shall be scanned digitally and incorporated into the final documentation package. Photographic documentation shall include:

- General views of the site and landscape as a whole

- Photographs of each exterior elevation of all eight buildings in the complex
- Photographs of the interior of the building to be demolished (Hillside office/commons)

The documentation should be completed by a qualified architectural historian or historian who meets the Secretary of the Interior’s Professional Qualification Standards for History and/or Architectural History (NPS 1983). The original archival-quality documentation shall be offered as donated material to the following entities: South Central Coastal Information Center at CSU Fullerton, CSULB Special Collections and University Archives, UCSB Special Collections, Long Beach Heritage, and the Los Angeles Conservancy. Completion of this mitigation measure shall be monitored and enforced by the lead agency.

Mitigation Measure 2. Interpretation/Commemoration

CSULB shall prepare and implement an interpretive program for the Hillside College Historic District. The interpretive program shall focus on the historic district’s architectural and developmental legacy, and shall feature interpretative/commemorative materials:

- On-site display of historic photographs, historic architectural plans and drawings, historic narrative, and other interpretive materials as available and deemed appropriate. These materials will be installed in a publicly-accessible space in the new HRL office or commons building.
- Online display of historic photographs, historic architectural plans and drawings, historic narrative, and other interpretive materials as available and deemed appropriate. These materials will be publicly accessible on the CSULB website, on an existing page dedicated to the history of the University.
- Incorporation of commemorative materials and historical information into regular on-campus orientation and tours for educational purposes.

Completion of this mitigation measure shall be overseen by a qualified architectural historian or historian who meets the Secretary of the Interior’s Professional Qualification Standards for History and/or Architectural History (NPS 1983), and monitored and enforcement by the lead agency.

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PRIMARY RECORD

Primary # _____

HRI _____

Trinomial # _____

NRHP Status Code 3S, 3CS

Other Listings Review Code _____ Reviewer _____ Date _____

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*Resource Name or # (Assigned by recorder) Residence Hall Development Program Phase II

P1. Other Identifier: Hillside College

*P2. Location: Not for Publication Unrestricted *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ 1/4 of _____ 1/4 of Sec _____ ; B.M.

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) NE corner of Beach Dr/Earl Warren Dr

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Residence Hall Development Program Phase II is near the western edge of the campus of California State University, Long Beach (CSULB). The historic district comprises a portion of Hillside College, a residence hall complex that was developed between 1959 and 1987; it includes a portion of the complex that was developed as a singular unit between 1966-1969. This portion of the complex is defined by a common architectural vocabulary and corresponding designed landscape, all of which contribute to its distinctive visual character. The district comprises eight buildings: six two-story residence halls, one single-story office/commons building, and one single-story dining hall. All are designed in an institutional derivative of the Mid-Century Modern style and exhibit a common cadre of characteristics including flat roofs, exterior walls clad with Norman brick and painted concrete, metal doors and windows, and a dearth of applied ornament. The buildings are oriented around a central designed landscape that transects the district. The landscape is especially verdant and is planted with mature trees, shrubs, groundcover, and lawn. Its design corresponds to the site's gentle slope and subtle variations in topography. With the exception of the dining hall, which features multiple additions, the buildings and features comprising the historic district are largely unaltered. Alterations are generally limited to in-kind window replacements.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building; HP29. Landscape Architecture

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.):

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Hillside College, context/setting, view northwest (ARG, 2019)

*P6. Date Constructed/Age and

Sources: Historic Prehistoric Both

1966-1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address:

The California State University

401 Golden Shore

Long Beach, CA 90802

*P8. Recorded by: Name,

affiliation, and address) _____

Andrew Goodrich, AICP

Architectural Resources Group

360 E. 2nd Street, Suite 225

Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)

Intensive

Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photographic Record Other (List) _____

D1. Historic Name: Residence Hall Development Program Phase II D2. Common Name: Hillside College

*D3. **Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of the district.):

The historic district comprises the portion of Hillside College that was originally known as "Residence Hall Development Program Phase II." It is limited to the portion of the complex that was constructed between 1966 and 1969 and excludes Los Cerritos and Los Alamitos halls (1959) and International House (1987), as they were not part of the planned Phase II development.

The district comprises eight buildings, all of which were planned and constructed between 1966-1969. The buildings are generally identified by letter. Buildings A, B, D, and E, which are used as residence halls, are large, dumbbell-shaped buildings with bilateral symmetry. Buildings C and F are also used as residence halls but have smaller, asymmetrical footprints. They anchor the north and south ends of the complex. Buildings G and H are located at the center of the complex and have irregular footprints; Building G houses offices/student commons, and Building H is used as a dining hall. Each of the buildings ascribes to a common architectural vocabulary that is an institutional derivative of the Mid-Century Modern style, which was codified in the 1963 master plan for CSU Long Beach developed by consulting campus architect Edward Killingsworth. Common architectural features include horizontal massing, concrete structural systems, flat roofs, exterior walls that are clad with a Norman brick veneer and painted concrete, and metal windows that are generally set within tall, narrow vertical channels. Consistent with the Mid-Century Modern style, the buildings are devoid of applied ornament.

(continued on page 3)

*D4. **Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The historic district is bounded by Beach Drive to the south, Earl Warren Drive to the west, and a surface parking lot (Lot G4) to the north; the east boundary follows an irregular course along the rear of the buildings comprising the complex.

*D5. **Boundary Justification:**

The boundaries of the identified historic district correspond with those of Residence Hall Development Program Phase II, which was planned and constructed as a singular unit between 1966 and 1969. Two adjacent buildings, Los Cerritos Hall/Los Alamitos Hall were not included in the district boundary because these buildings were constructed in 1959, well before the rest of the district; were constructed prior to the development of Edward Killingsworth's master plan and associated architectural vocabulary for the CSULB campus that is manifest in the District's contributing buildings and features. Additional discussion toward this end is included in the evaluation of the District against National Register criteria.

*D6. **Significance:** Theme Campus Planning; Architecture and Design Area Long Beach

Period of Significance: 1966-1969 Applicable Criteria: C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Historic Contexts

Historic Context: Institutional Development: Origins and Growth of CSU

Institutional Origins:

The present-day California State University (CSU) is the descendent of an early institution known as the Minns' Evening Normal School. Lawyer-turned-educator George Washington Minns founded the normal school in 1857 to provide job training for public school teachers. Under Minns' tutelage, the school turned out 54 graduates, "all of whom were women." In 1862, the State of California acquired Minns' vocational academy for the purpose of training new teachers for the public elementary schools of the state. The institution was re-named the California State Normal School, and in 1871 the school was moved from its original location in San Francisco to a new campus in the community of San Jose.

Other branches of the California State Normal School were subsequently opened to keep pace with California's growing population and the demand imposed on public education. In 1882, a branch of the State Normal School opened in Los Angeles to serve California's southern tier, originally sited atop a hill in Downtown Los Angeles before moving to a new site in the Hollywood area many years later. "Tuition was free, and the three-year course of study included courses in penmanship, botany, and vocal music." Other branches of the State Normal School were opened in the communities of Chico (1887) and San Diego (1897). While the normal schools all fell under the umbrella of the state and all served the same objective of training future teachers, the campuses did not collectively operate as an integrated system, but rather, were still a loosely associated network of semi-autonomous institutions.

(continued on page 3)

*D7. **References** (Give full citations including the names and addresses of any informants, where possible.):

(see Page 18)

*D8. **Evaluator:** Andrew Goodrich, AICP **Date:** 3/9/2020

Affiliation and Address: Architectural Resources Group, 360 E. 2nd Street, Suite 225, Los Angeles, CA 90012

CONTINUATION SHEET

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***D3. Detailed Description** (continued from page 2):

The buildings are all minimally altered with the exception of Building H, which received additions to its east and west elevations in 2001 and 2015, respectively. The 2015 additions significantly augmented the footprint and square footage of the building

The district is extensively landscaped. Each building opens onto a central landscape that transects the complex and responds to its subtle changes in grade. This landscape is defined by expanses of grass, mature trees, and shrubs and groundcover around the perimeters of buildings and along the contours of small hills, resulting in an exceptionally lush, parklike setting and a prevailing sense of visual cohesion. Various types of trees are found throughout the landscape though lemon scented gums, flowering pears, and jacarandas are the most common species. The landscape is bisected by a network of curvilinear footpaths that are finished in concrete and facilitate pedestrian circulation throughout the complex. Some of the footpaths are periodically punctuated by concrete steps and galvanized metal handrails. Other hardscape features within the complex include low concrete retaining walls and stair walls.

***D6. Significance** (continued from page 2):

At about the same time, the State of California had been working on creating a new public university for the people of California. Originally known as the Agriculture, Mining, and Mechanical Arts College, the institution existed only on paper for many years as the state assembled the land and other resources needed to get the university up and running. The institution was named the University of California (UC), and a permanent campus opened in the community of Berkeley, across the Bay from San Francisco, in 1873. The UC differed from the State Normal School in that it provided a broad, liberal arts-based curriculum, whereas the latter focused solely on vocational training.

The purview of California's State Normal Schools necessarily evolved as these institutions matured. As part of a comprehensive reform package for California's education system, the State Normal Schools were re-branded as "State Teacher's Colleges" in 1921. This name change reflected how many of these institutions had evolved from normal schools, whose primary focus was imparting basic literacy skills to children, into teacher's colleges, which provided a broader-based and more robust curriculum that drew upon various disciplines in the liberal arts. Over time, the primary focus of State Teacher's Colleges shifted further away from pure vocational training in favor of a well-rounded, liberal arts-oriented education. In 1935, the institutions were once again re-branded, this time as "State Colleges."

The evolution of these campuses led to some confusion about the organization and governance of public education in California. As the state colleges broadened their purview and focused increasingly on the liberal arts, the distinction between these institutions and the University of California – whose purpose was to provide a liberal arts-based education – was muddled. Many UC administrators looked at the state colleges with disdain for "intruding" upon what they saw as their institution's liberal arts prerogative. To address these concerns and provide some clarity, state officials hired the Carnegie Foundation for the Advancement of Teaching to review the organization of California's public institutions of higher learning. In 1932, its findings were synthesized into a report that "provided a long list of recommendations to bring greater coherence and efficiency" to the system. The report included "the recommendation that the UC Regents absorb the state colleges;" however, this suggestion was resolutely rejected by administrators and faculty of the state colleges, who saw it as a power grab and rallied, successfully, to maintain their independence from the UC Regents.

Tensions between UC and state colleges were compounded by the fact that not one, but two state colleges defected from the system to become a part of the University of California. The first instance involved the state normal school at Los Angeles, which in 1919 was transferred to the UC Regents by state law and became the University of California, Los Angeles (UCLA). The second instance took place in 1944, when state legislators and California Governor Earl Warren adopted legislation allowing the UC Regents to take over the operations of Santa Barbara City College and re-open it as UC Santa Barbara.

Considerable strain was placed on all of California's public colleges and universities after World War II. The state's population was steadily growing and showed no signs of slowing down; military veterans who returned home from World War II were reaping the education benefits provided to them by the G.I. Bill; and the "Baby Boomers," which, at the time, was the largest generation in American history, was about to come of college age. Amid this period of remarkable growth, a number of new state colleges were founded to accommodate the scores of Californians desirous of a post-secondary education. These new campuses were sited in areas of the state that bore the brunt of population growth including Los Angeles (1947), Sacramento (1947), and Long Beach (1949). An additional seven

(continued on page 4)

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***D6. Significance** (continued from page 3):

campuses were authorized between 1957 and 1960. Unlike the University of California, which was overseen by the Board of Regents, state colleges continued to operate as independent entities and did not fall under the umbrella of a central agency.

Efforts were undertaken to systematize the disparate elements of the state college and university systems in the late 1950s. Developing a more structured and coherent framework, argued proponents, was needed to ensure that the quality of public education would be maintained in the face of rising demand. These efforts culminated in a policy document known as the California Master Plan for Higher Education, which divided the state's public colleges and universities into a three-tiered system consisting of the University of California (UC), the California State Colleges (CSC), and the California Community Colleges. Tiers were assigned differential function in terms of the degrees awarded and the types of programs sponsored, by the level of applicants in their high school graduating class, and by the mission embodied in the population of learners that each was intended to service. The Plan also championed the idea that all qualified California residents should be able to attend a public institution free of tuition expense, and would only be responsible for paying fees not directly related to instruction.

The Plan stipulated that state colleges would be teaching institutions that provided "instruction for undergraduates and graduate students, through the Master's degree, in the liberal arts and sciences, in applied fields and in the professions." State colleges, then, struck a sort of middle ground between the prestigious University of California, which was designated as "the primary state-supported academic agency for research" and the sole issuer of doctoral, law, and medicine degrees, and the more accessible community colleges, which offered general education courses and vocational and technical curricula. Students at community colleges were primed to transfer to a UC or CSC campus after two years of study.

Many provisions of the Plan were codified by the State Legislature in a bill known as the Donahoe Higher Education Act, which followed the recommendations of "A Master Plan for Higher Education in California, 1960-1975" and was signed into law by California Governor Edmund G. (Pat) Brown in 1960. Named for state assemblywoman Dorothy Donahoe, who played an instrumental role in steering the Master Plan for Higher Education, as it became known, through the legislative process, the bill was touted by Governor Brown as "the most significant step California has ever taken in the planning for the education of our youth." Adoption of the bill effectively marked the birth of the present-day CSU system by taking the individual state colleges that had been founded across the state and bringing them together as a single, unified entity known as the California State Colleges (CSC), and broadened the primary functions of the system to include undergraduate and graduate instruction in liberal arts and sciences, applied fields, and the professions, and authorized doctoral degrees when offered jointly with the UC. The Master Plan for Higher Education also centralized the operations of the state colleges by authorizing the appointment of a Board of Trustees and a Chancellor, who would preside over the entire CSC system.

The centralization of state colleges under the 1960 Master Plan for Higher Education brought a sense of order to what had historically been a loosely organized and somewhat incongruent network of institutions. Reinforcing the CSC's overarching purpose as a four-year teaching institution (as opposed to the research functions of the UC, or the vocational training provided by community colleges), adopting uniform admission standards, and streamlining curricular requirements permitted campuses within the CSC system to accommodate more new students without compromising the quality of education. CSCs were an attractive option for students who either lacked the qualifications to be admitted into a UC school, or were more interested in a liberal arts-based education than one in academia or the "elite" pursuits of law or medicine. In 1972, the CSC was designated the "The California State University and Colleges", and in 1973 the "Consortium of The California State University and Colleges" was established and promoted as the "1,000-Mile College" to reflect the geographic reach of its campuses throughout the length of the state. In 1982, the Consortium was renamed the California State University or CSU, and remains so named to this day.

Associated Trends in Campus Planning and Architecture:

As the CSU system (as it will henceforth be called for the sake of simplicity) experienced swift and steady growth in the early postwar period, existing campuses grew and expanded and new campuses were added to the system, administrators of the CSC system adopted a largely systematized approach to design and development at its campuses. Under this approach, the California State Division of Architecture was tasked with designing new buildings and facilities at CSU campuses. Like all public institutions, the CSU was constrained by finite resources and meager capital budgets. As a result, buildings designed by the State Division of Architecture tended to be based on simple, prototypical designs that were adapted to multiple campuses and failed to take into consideration the unique attributes of each campus and the architectural vernacular of the communities in which each campus was located.

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Simply stated, the issue of managing campus development was approached through a wide-reaching, one-size-fits-all approach that met the immediate demands imposed by rapid institutional growth and sated capacity issues, but was criticized as being bland and banal. This became a sticking point at CSULB. Almost all of the buildings and facilities that were constructed at the CSULB campus during the 1950s – amid its first wave of sustained growth – were designed by the State Division of Architecture using standardized design prototypes. By 1960, nearly \$31 million in improvements had been made to the campus, but administrators, students, and other campus affiliates were greatly dissatisfied with the environment imposed by the State Division of Architecture. Administrators grouched “that buildings must not only be cheap to build but must look cheap as well. There was a real fear that the public of the State of California would be very upset if any building on a college campus was in the least attractive.” Students were similarly dissatisfied and referred to the campus buildings as “San Quentin Modern,” a derisive reference to the notoriously banal state prison near San Francisco (Ibid). This sentiment was shared at many other campuses within the CSU system that were quickly assembled in the early postwar period to keep pace with increased demand imposed by a growing state population.

This led to a change in the way that campus growth was managed. In 1961, the Board of Trustees for the State College system became so dissatisfied with the standardization and poor quality of the State Division of Architecture campus design at all state colleges that they discontinued using the State Division for future building projects. Instead, administrators decided on a new approach wherein private practice architects were selected to oversee the design at each CSU campus. Typically, these architects were prominent practitioners in their respective communities and were intimately familiar with the architectural vernacular of those communities, as well as with the opportunities and constraints presented by the campus settings. Rather than imposing systematized buildings and facilities across all campuses, CSU’s new approach gave each individual campus a degree of free reign, whereby they could develop customized planning programs and architectural vocabularies suited to the unique conditions of their respective community – although planning and development at each campus would be overseen by a campus consulting architect appointed by CSU administrators. Consequently, by the early 1960s, each CSU campus was planned and developed quasi-independently at the campus level.

Edward Killingsworth – a renowned local practitioner with deep roots in Long Beach and a pedigreed reputation within the local community – was selected to serve as consulting architect for the CSULB campus. Killingsworth was appointed to this role in 1962, created an updated master plan for the campus that was adopted in 1963, and developed an architectural vocabulary for the campus that was codified by 1966. The vocabulary that Killingsworth developed for the CSULB campus was predicated on his approach to Mid-Century Modern architecture and planning, and incorporated design features that characterized the dialect of postwar Modernism that was applied in Southern California – and specifically in and around Long Beach – at this time.

Killingsworth’s impact on the planning and design of the CSULB campus was of great importance. Beginning in the 1960s, he presided over a sea change in the CSU’s traditional approach to the development of a campus; the new approach sharply veered away from uniform, systematized planning and architecture templates and toward a framework that was deliberately intended to respond to the unique conditions of the Long Beach community. Under Killingsworth’s tenure, a more deliberate and locally sensitive approach to landscaping was also implemented. In the early 1960s, Edward Lovell – a locally acclaimed landscape architect and frequent collaborator of Killingsworth – was retained as consulting landscape architect for the CSULB campus. In this role, Lovell devised and implemented a campus landscape plan that complemented the architectural vernacular developed by Killingsworth, and utilized Helen Borcher peach trees and other species that were well suited to, and commonly found in Long Beach (see Section 5.4, Architects and Designers, for detailed discussion of Lovell and Killingsworth) Thus, CSULB was designed by a team of Long Beach practitioners for the Long Beach community and using approaches to architecture and planning that were specific to Long Beach (see Section 5.3, Mid-Century Modern Architecture, for detailed discussion of these approaches).

Other contemporaneously developed CSU campuses, including CSU Dominguez Hills (A. Quincy Jones, campus architect; c. 1964), CSU San Bernardino (A.C. Martin, campus architect. c. 1965), and CSU Fullerton (Howard B. Van Heuklyn, campus architect, c. 1960), were likewise planned and designed by master architects in a manner that reflected the unique conditions of their respective environs.

For the Dominguez Hills campus, architect A. Quincy Jones drew upon his extensive experience at integrating structures and landscapes to create a campus environment that made the most of the local topography and climate. The campus core was “planned as an integrated combination of mainly 3-story buildings accessed by a walkway system at the second floor...this unusual design was created to adjust the plan to the prevailing topography and to visually isolate the campus from the development that surrounded it at the time: fields of oil wells, scattered industrial uses and high voltage power lines.” Buildings that were erected at the campus in the 1960s and ‘70s, under

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1960s and '70s, under Jones's direction, made frequent use of flat roofs with continuous overhangs, extensive use of glass, and vertical window fins for light regulation – all features that were intended to make “the rolling topography and mild outdoor climate part of the campus.” The prevailing architectural vocabulary at the Dominguez Hills campus is best described as a blend of Brutalism and New Formalism – resulting in a collection of buildings that were more staid and imposing than the lighter, tauter brick-clad buildings at CSULB that were erected at the same time and reflected the whims of Killingsworth.

A.C. Martin and Associates, a noted architectural firm in Los Angeles, was retained to develop the master plan and direct the early development of CSU San Bernardino. The master plan called for a cohesive architectural vocabulary that would be replicated across the campus, and would help to tie its buildings and facilities together as a unified whole. Campus President John M. Pfau described the architectural vision for the campus in 1964, before any buildings or site improvements had been built. “We want a softer feeling to blend the college into the mountain background...[and] we're trying to stay away from shiny, glossy, metallic materials.” Poured concrete was selected as the basic material that would be incorporated into all campus and would act as the fundamental element of its architecture. Concrete was selected, in large part, because it was a durable material that would withstand the test of time and stand up to the area's notorious winds; it also commanded a sense of respect that was seen as appropriate for an institution seeking to assert itself as an institutional hub of the San Bernardino Valley.

At the Fullerton campus, architect Howard Van Heuklyn developed a master plan and associated architectural vocabulary that drew upon his own interest in expressionistic design, and was intended to complement the Modern identity of the Fullerton community. During the 1960s, Van Heuklyn presided over the construction of new campus buildings and facilities that together represented a particularly bold, expressionistic dialect of the New Formalist style and “gave the grounds striking, advanced engineering.” Buildings that were erected at the Fullerton campus in the 1960s all ascribe to a unifying aesthetic that is arguably more futuristic, and more visually and structurally expressive, than those of other CSU campuses in Southern California that were developing during the same general time.

Comparative analysis of the CSULB, CSUDH, CSUSB, and CSUF campuses demonstrates how each individual campus within the CSU system attained a unique visual identity that reflected the whims of its respective architect and was tailored to the context and setting of its respective community. As a result, CSULB bears little in common with the above-listed CSU campuses in terms of campus layout, landscape setting, or architectural design.

Historic Context: Origins and Development of Student Housing at CSULB

The essential physical characteristics that define the Hillside College Residence Hall complex – notably, its general location, site plan, architectural vocabulary, and symbiotic relationship between buildings and landscape – reflect concerted efforts at campus master planning for CSULB that were implemented in the 1950s and substantially amended in the 1960s. These master planning efforts laid the blueprint for all development at CSULB and played a significant role in shaping the campus's built environment.

What is now known as CSULB was established amid a period of intensive growth in California. Faced with unprecedented population growth and rapid suburbanization in the years after World War II, California's public colleges and universities struggled to keep pace with staggering increases in student enrollment. New campuses were founded at locations across the state that were witnessing significant increases in population. In the CSU system, new campuses were founded at Los Angeles (1947), Sacramento (1947), and Long Beach (1949). Yet more campuses were added in subsequent years at Fullerton (1957), Hayward (1957), Stanislaus (1957), Northridge (1958), Sonoma (1960), San Bernardino (1960), and Dominguez Hills (1960). The growth of California's system of public colleges and universities eventually led to the development of the Donahoe Higher Education Act of 1960, which codified the recommendations of the California Master Plan for Higher Education and assigned different functions to each of California's three institutions of higher learning: the University of California (UC), the California State College system (CSC, later re-branded as CSU), and the California Community College system.

Conceived in 1949, CSULB originated within this context of swift and steady institutional growth. That year, the California legislature passed Assembly Bill 8, which allocated \$125,000 to establish a new four-year state college campus to serve the residents of southeast Los Angeles and Orange counties – two areas that were witnessing exceptionally swift growth after World War II. Initially known as the Los Angeles-Orange County State College, the new institution opened in the fall of 1949, with 160 students and nineteen faculty members. At this time, a site had not been selected for the new college, and the institution lacked permanent facilities; it initially operated out of a recently built apartment complex at 5401 East Anaheim Street that had been converted into a makeshift campus. Living rooms

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passed as lecture halls, bedrooms were used as offices, and garages were used for more intensive purposes like art studios and science labs.

Meanwhile, administrators were seeking a site for a permanent campus. Fullerton, Santa Ana, Lakewood, and Long Beach had all expressed interest in hosting the campus; in 1950 officials settled on a large, 320-acre swath of land on the eastern flank of Long Beach, much of which was owned by the Bixby family. The site comprised a large, T-shaped area that was punctuated by gently rolling hills and anchored by present-day Seventh (south) and Atherton (north) streets. Bisecting the center of the site was Anaheim Street, which charted a north-south course along the transect of the "T" and divided the campus into two halves: north (Lower Campus) and south (Upper Campus). By 1951, student enrollment had increased significantly, and as a result the apartments could no longer adequately accommodate the needs of the growing institution. Dozens of temporary, wood-frame structures that resembled army barracks were erected at the east end of Lower Campus while a permanent campus was realized.

The seeds of a permanent campus were sown in October 1950, when noted Long Beach architect Hugh Gibbs was selected to develop the institution's first-ever master plan. The master plan was envisioned as a blueprint that would guide the college's physical development in a cogent and cohesive manner, accommodating its programmatic needs while also working within the fiscal parameters set forth by the state. Toward this end, Gibbs developed a master plan that was rooted in the following core principles:

It was determined that the overall feeling of the design should stress simplicity without bleakness, dignity without sternness, be straight-forward, emanating a feeling of warmth and friendliness through the use of color and texture in the materials of construction. This approach dares not to be a timid one if it is to serve as an environmental influence in encouraging the students to constructive thought and action. In like manner, if a proper character and atmosphere can be developed on the campus, it will contribute immeasurably to the creative and cultural development of the students.

The Gibbs master plan laid the groundwork for the physical form of the CSULB campus as it is experienced today. Specifically, it called for all buildings to be constructed of reinforced concrete, a durable material that was intended to evince a sense of permanence. Exterior walls would consist of exposed concrete and would be periodically accentuated by brick, plaster, terra cotta, and metal to add texture and visual interest. Emphasis was placed on orienting classrooms so that they would optimize natural light, and on enhancing the pedestrian experience through features like covered breezeways and integral landscaping. Gibbs called for most development to be located in the Upper Campus, around a central quadrangle whose axis was tilted to make the most of natural light and topographic conditions.

Gibbs's master plan for the campus was approved in 1953. Construction of the first permanent buildings began shortly thereafter, with several completed in 1955; others were subsequently added as schedules and funding permitted. While a few of these early buildings were designed by Gibbs himself, most were designed by staff architects employed by the State Division of Architecture, using standardized designs that were replicated across the CSU system as a way of keeping construction costs down. The central quad also began to take shape at this time. Consistent with Gibbs's vision, most campus development was concentrated in the area to the south of Anaheim Street (Upper Campus); Lower Campus remained sparsely developed at this time apart from physical education facilities, athletic fields, and remnants of the temporary structures that supported the institution in its nascence.

Implementation of the Gibbs master plan represented a giant leap forward in the quest to develop a permanent campus. However, there were problems with the Gibbs master plan that became evident not long after it was implemented. Most pressing were issues related to capacity. Per the direction of administrators, Gibbs had developed the master plan to accommodate 5,000 full-time students, but student enrollment significantly surpassed early projections and swelled to 10,000 by the fall of 1960. Issues also arose with the college's reliance on the State Division of Architecture to execute Gibbs's vision. Specifically, administrators and students expressed dissatisfaction with the buildings designed by the State Division of Architecture, with many grousing that these buildings were bland and ubiquitous.

The Gibbs plan also did not include any provisions for student housing, which became a sticking point as student enrollment increased. In response, two dormitories – Los Alamitos and Los Cerritos halls – were constructed in 1959, in a peripheral area to the north and west of the academic core. These, too, were designed by the State Division of Architecture, and almost immediately fell short of meeting demand.

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These issues underscored the pressing need for a new path forward. In 1961, the Board of Trustees for the CSU system had grown so dissatisfied with the quality of design at its campuses that it decided to discontinue using the State Division of Architecture and instead recruit private practice architects to oversee matters related to design and construction. At the Long Beach campus, the noted local architectural firm of Killingsworth-Brady-Smith and Associates was retained in 1962 to serve as consulting campus architect – a role that the firm, and specifically Killingsworth continuously filled until he eventually retired in 2001. Killingsworth’s long tenure provided the Long Beach campus with a characteristically cohesive aesthetic that is uniquely suited to its setting and environs.

Killingsworth’s first order of business was to revise the master plan for the campus, incorporating successful elements of the previous (Gibbs) plan but also accounting for its shortcomings. Toward this end a new master plan, developed by Killingsworth, was adopted in January 1963. It aspired “to recognize the many fine features of the original campus...[so that the completed college] will have the appearance of a total building program rather than one of parts.” The 1963 master plan was decidedly more forward-reaching than its forebear, introducing a number of new design ideas that improved the student experience and continue to wield influence over the physical form of the campus to this day. The 1963 master plan was developed to accommodate an eventual campus population of 20,000 full-time students – far more enrollees than were planned for in the previous iteration of the master plan.

Key elements of Killingsworth’s master plan included a new monumental entrance that approached the campus from the south, via Seventh Street; a formal plaza at the terminus of this entrance, dominated by a commanding, nine-story “theme building” that would showcase the campus’s prevailing style of architecture; a three-story student union that would be tucked into a hillside site to preserve important views; and additional parking. The plan also called for the closure of Anaheim Road (now State College Drive), eliminating automobile traffic from the campus core, and laid the groundwork for an architectural vocabulary that would be applied across the campus and improve its quality of design.

The symbiotic relationship between buildings, landscapes, and site features was a resonant theme in Killingsworth’s master plan. Notably, the plan called for the incorporation of sculpture, pools, fountains, and artwork throughout the central quadrangle “to create visual excitement and stimulation,” the planting of trees and vines to counterbalance the rigidity of buildings, and the platting of a 60-foot-wide axial promenade between the Library (south) and the Physical Education building (north) to enhance the pedestrian experience. To Killingsworth, landscaping played just as much a role in shaping the campus’s character as did its building program, and contributed to establishing a sense of place. A considerable number of the campus’s landscapes were designed by landscape architect Edward “Ed” Lovell of Long Beach, who in 1964 was selected by the college to collaborate with Killingsworth.

Killingsworth’s master plan also addressed a wide void in the previous iteration of the master plan: student housing. It specifically called for the construction of a new dormitory complex to the northwest of the academic core, where Hillside College is located today. As described in the master plan:

Housing in dormitories is planned for 5,000 students on the west portion of the lower campus. This housing will be medium high rise structures with the primary concern directed towards making the living personal and warm. The buildings are set on a residential type street which is separated from the academic life of the campus and directly connected to the cooperative housing [Los Cerritos/Los Alamitos Halls] so that there will be an interaction between these two areas. Food Services are in a separate building located just north of the existing dormitories.

This vision, as articulated in the master plan, eventually gave impetus to the development of what is now known as Hillside College. In 1965, campus administrators announced plans to construct a new residence hall complex at the west end of Lower Campus and adjacent to Los Alamitos and Los Cerritos Halls, in the approximate location that Killingsworth had specified in the master plan. In its nascence the project was officially known as “Residence Hall Development Program, Phase II,” indicating that the two existing dormitory buildings constituted Phase I and that additional phases were yet to come. Conceptual plans for the buildings and landscape features were developed in 1966, and state funding for construction of the complex was appropriated shortly thereafter, in 1967-1968.

In his role as consulting campus architect, Killingsworth appears to have been more involved in the oversight of architectural endeavors than in the design of buildings themselves. Under this arrangement, private practice architects would design new buildings, and would then submit the plans to Killingsworth for his input and approval. The new residence hall complex was designed in this vein. The Pasadena-based architectural firm of Neptune and Thomas and Associates was hired to design the complex in consultation with Killingsworth. Their design consisted of six residence halls, a central commons/office, and a dining hall, all of which were oriented

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around a central landscape that was designed by consulting campus landscape architect Ed Lovell. Rising between one and two stories, all of the buildings were domestic in scale and evince the “personal and warm” atmosphere described in the 1963 master plan.

Neptune and Thomas’s design deviated from the master plan with respect to scale; whereas the plan had envisioned multiple mid-rise buildings to accommodate 5,000 students, the actual design comprised one and two-story buildings that would house 450 students. The reason for this sharp reduction in scale is not clear, but was most likely due to constraints in state funding – a recurrent issue in the development history of state universities and other public institutions. However, with respect to concept Neptune and Thomas’s design reflected essential tenets of the master plan. Specifically, it was located at the west end of the Lower Campus, was geographically removed from the academic core, directly interacted with the two existing dormitory buildings, was oriented around an internal circulation network with a residential character, and evinced a sense of community. It also embodied the integral relationship between buildings and site that was such a pivotal tenet of the plan.

Construction of the complex began in 1967 and was completed by 1969. Along with the adjacent Los Cerritos and Los Alamitos Halls, it remained the center of residential life at the CSULB campus until additional residence halls – Parkside College and the International House – were built in the 1980s.

Historic Context: Mid-Century Modern Architecture

The Hillside College Residence Hall complex is designed in an institutional derivative of the Mid-Century Modern style unique to the CSULB campus, which was applied throughout the campus during its formative years. Conceived by Hugh Gibbs and honed by Ed Killingsworth and the private practice architects with whom he collaborated, this dialect of Modernism provided the campus with a strong sense of aesthetic cohesion and a discernible architectural identity that is rooted in the tenets of the Modern movement.

“Mid-Century Modern” is a broad term that is used to describe the various derivatives of Modern architecture that flourished in the post-World War II period. These include post-war adaptations of the chaste and machined International Style, the rational aesthetic associated with post-and-beam construction, and more organic and expressive interpretations of the Modern architectural movement. Mid-Century Modernism was popular between the mid-1940s and early 1970s. It proved to be a remarkably versatile idiom that was expressed through a wide variety of property types ranging from single residences, to large-scale housing tracts, to commercial buildings, and to institutional properties and college campuses. Its aesthetic was deftly incorporated into both high-style buildings and the local vernacular, and was employed by architects, developer-builders, and lay contractors alike.

Various experiments in Modern architecture that were introduced in the early 20th century lent impetus to the Mid-Century Modern style. The International Style, which came out of Europe in the 1920s, introduced a cogent, straightforward approach to design that was characterized by simple geometries, smooth wall surfaces, the honest expression of structure and materials, and the absence of superfluous ornament. International Style buildings were characteristically lithe, airy, “gleaming and seemingly machine-made.” At about the same time, a group of maverick American architects including Frank Lloyd Wright and Irving Gill were also working with experimental new forms, methods, and materials in their quest to develop a truly indigenous style of American architecture.

Mid-Century Modernism draws upon these earlier paradigms, and is emblematic of how the Modern movement was adapted to the conditions of post-World War II life. Over time, architects took the basic tenets of the International Style and similar experiments in domestic Modernism and modulated them into new dialects of Modernism that were both rational and sensitive to their respective physical and cultural contexts. In Southern California, this was manifest in an architectural vocabulary defined by structural and material expression, wide expanses of glass, and open, free-flowing interior plans. Some architects, captivated by the movement’s emphasis on freedom of form and structural innovation, also incorporated sweeping forms and expressionistic elements into Mid-Century Modern design, referencing the organic and sculptural tendencies of architects like Frank Lloyd Wright and John Lautner.

Arguably more than anywhere else, Southern California was a locus of innovation with respect to post-war Modernism. In large part, this can be attributed to the advent of *Arts & Architecture* magazine’s Case Study House Program, an internationally recognized showcase of residential design that was commissioned by the magazine’s forward-reaching editor, John Entenza. Commencing in 1945 and continuing until 1966, the program publicized a total of thirty-six prototypical dwellings that were designed by a cadre of progressive architects, many of whom would go on to become some of the region’s foremost exponents of postwar Modernism. Entenza foresaw the extraordinary demand for new housing that affected American society after World War II, and intended for the

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program to showcase, in real time, how modern materials and methods could be applied to produce high-quality dwellings that were suited to mass production and attainable to the burgeoning middle class.

Different variants of the Mid-Century Modern style emerged as the movement gained traction and became more mainstream. The style was favored by large-scale institutional properties such as colleges and universities, which were tasked with developing large, dense, multimodal campuses to accommodate the droves of incoming students seeking higher education in the postwar period. Mid-Century Modernism's emphasis on rational, economic buildings that could be produced en masse lent themselves especially well to these institutions, which needed to expand quickly and within the confines of capital construction budgets. In contrast to the extravagantly ornamented Gothic Revival and Romanesque Revival styles that had previously been favored by institutions of higher learning in earlier decades, Mid-Century Modernism utilized materials that were generally more cost effective and readily available. Industrial materials like cast concrete, steel structural frames, and laminated beams were used in lieu of structural brick, terra cotta, or stone, significantly reducing construction costs.

The group of architects who shaped and melded the CSULB campus during its formative years developed a variant of Modernism that was applied across the campus and provided it with its characteristically unified aesthetic. This visual vocabulary was set into motion by original master plan architect Hugh Gibbs, who in 1953 established the prevailing scale and dominant material types for all new campus buildings. In the 1960s, Killingsworth took these design principles a step further, transposing them into a codified architectural vocabulary that was intended to bridge existing buildings with new construction and ensure that all development on campus was orderly and cohesive. Per Killingsworth, all buildings were to be constructed of concrete; roofs were to be flat; exterior walls were to be finished in slender Norman bricks, painted concrete, and/or textured plaster; windows were to be metal sash and, when applicable, covered with aluminum sunscreens finished in bronze tones; and building and site features would ascribe to a neutral color palette based on the Plochere Color System.

Generally, the Mid-Century Modern style, expressed in the context of public institutional architecture and the architecture of CSULB, exhibits the following character-defining features:

- Simple, geometric building forms
- Concrete, steel, and glass construction (larger buildings); wood construction (smaller buildings)
- Direct expression of the structural system
- Flat roofs, with or without eaves
- Flush-mounted metal frame windows (often expressed as curtain walls in larger buildings)
- Metal window screens (*brise soleil*), often comprising geometric patterns or motifs
- Minimal surface ornament and decorative details
- Integrated landscapes, often expressed as courtyards or plazas

Historic Context: Architects and Designers

The design of the Hillside College Residence Hall Complex is attributed to three firms that worked in collaboration: Neptune and Thomas and Associates of Pasadena, who served as the project architects; Killingsworth-Brady and Associate of Long Beach, who served as the campus's consulting architect, overseeing and approving the design developed by Neptune and Thomas; and Edward Lovell, who served as the campus's consulting landscape architect and designed the complex's landscape scheme.

Neptune and Thomas and Associates, Project Architect

Neptune and Thomas and Associates was a prolific architecture, engineering, and interior design firm that designed numerous civic and institutional buildings in the post-World War II era. The firm was headed by architects Donald E. Neptune, FAIA and Joseph F. Thomas, FAIA. Reared in San Diego, Neptune (1916-2009) studied architecture at the University of California, Berkeley and received a B.Arch degree in 1940. He became a licensed architect in 1948, after a four-year enlistment in the Navy. Early in his career, Neptune worked as a draftsman for Los Angeles architects Vincent Palmer, Russell Collins, and Ralph Flewelling. For a period he was also employed by California's State Division of Architecture.

Thomas (1915-2019) was born in West Virginia, and his early life followed a similar course to that of his future partner. He received a B.Arch degree from Carnegie-Mellon University in 1938, worked for several small architectural firms in Virginia and Tennessee, and enlisted in the Navy in 1943. After his naval service Thomas moved to Southern California. He worked as a draftsman for the noted architectural firm Wurdeman and Becket and was then employed by the State Division of Architecture. It was at the State Division that Thomas became acquainted with fellow architect Donald Neptune.

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***D6. Significance** (continued from page 10):

Neptune and Thomas entered into partnership in 1953. While the firm designed some custom residences in its formative years, most of its output consisted of institutional commissions for both civic and private clients – no doubt a result of the expertise and relationships its partners had cultivated while employed at the State Division. Neptune and Thomas quickly grew from a small local practice into a large, multidisciplinary firm with a regional reach. In 1956, a structural engineering department was added, and eventually the firm also offered interior design services. By the 1970s Neptune and Thomas had a staff of 50 and operated out of three offices in Pasadena, Irvine, and San Diego. Neptune and Thomas both retired from practice in 1978, though they continued to play an active role in professional development. The firm remained in business and later merged with Davis-Duhaime Associates in 1989.

Throughout Southern California, Neptune and Thomas was known as an exponent of prominent, large-scale institutional projects including schools, churches, hospitals, banks, and civic buildings. The firm also designed large commercial office buildings. Notable commissions include the Marine Corps Training Facility in Twenty-Nine Palms (1952); public high school campuses in Fontana (1954), Upland (1955), and Azusa (1956); the Methodist Hospital of Southern California in Arcadia (1957); West Covina City Hall (1969); and the Pacific Telephone Building in Pasadena (1974). Neptune and Thomas’s familiarity with the institutional landscape resulted in the firm developing a niche for the design of buildings at college and university campuses. The firm notably designed buildings at Citrus College in Azusa, including its Brutalist-style Haugh Performing Arts Center (1971); the Los Angeles College of Optometry; UCLA; UC San Diego; and the California Institute of Technology. The firm developed plans for Hillside College at CSULB in 1966, just as it was honing its reputation as an expert in large-scale institutional design.

Over the years, Neptune and Thomas received numerous awards and commendations for their contributions to postwar institutional design. Notably, in 1971 the American Institute of Architects (AIA) gave Donald Neptune and Joseph Thomas a Triennial Honor Award for their design of Hillside College.

Killingsworth-Brady and Associates, Consulting Architect

Based in Long Beach, Killingsworth-Brady and Associates was the second iteration of the renowned Southern California architectural practice headed by Edward Killingsworth. Born in Taft, California, Edward Abel Killingsworth (1917-2004) was raised in Long Beach and attended the University of Southern California. In his youth, he exhibited a passion for the fine arts and aspired to be a painter or sculptor – “I would rather paint than eat,” he once said – but eventually turned his attention to architecture, earning his B.Arch degree in 1940. Killingsworth served as a captain in the U.S. Army Corps of Engineers during WWII; after his military service, he returned to California. He settled in Long Beach and secured a job as a designer in the office of architect Kenneth S. Wing.

Jules Brady (1908-1996) and Waugh Smith (1917-2010) also worked as designers in Wing’s office at this time. Like Killingsworth, Brady had received an architecture degree from the University of Southern California in 1940. Smith received an architecture degree from UC Berkeley, also in 1940.

In 1951, while still working for Wing, Killingsworth designed his first solo project: a 743- ft² combination office-dwelling for his in-laws in Los Alamitos, which he designed in a Post-and-Beam style. The directness and simplicity of this small edifice caught the attention of *Arts and Architecture* editor and Modernism devotee John Entenza, who featured it in the magazine’s January 1952 issue. The opportunity to be featured in such a prominent publication lent momentum to Killingsworth’s career; in 1953, he and fellow designers Jules Brady and Waugh Smith left Wing’s office and established their own architectural practice, which was named Killingsworth-Brady-Smith and Associates.

Though all three architects contributed to the firm’s overall output and growth, its prevailing design aesthetic was predominantly influenced by Killingsworth’s signature Post-and-Beam style. Killingsworth’s style was defined by such features as “spacious interior courtyards containing water features and secluded patios; tall doors and entry spaces; flat roof structures; open, light-filled rooms aided by large quantities of floor-to-ceiling windows and walls; and a seemly interplay” between buildings and their sites. These qualities coincided with the core objectives of the Case Study House Program, and so Killingsworth was tapped by John Entenza to design six houses for inclusion in *Arts and Architecture* magazine. Of the six Case Study prototypes developed by Killingsworth, four were completed; three are located in La Jolla, and the fourth – the Eddie Frank House, or Case Study House No. 25 – is located on Naples Island. Built in 1962, Case Study House No. 25 was lauded by the eminent architectural photographer Julius Shulman as “the most successful of all the Case Study houses.” It cemented the firm’s reputation as a leading exponent of high quality, custom residential architecture.

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***D6. Significance** (continued from page 11):

It was residential design that thrust Killingsworth into the national spotlight, but his firm also designed projects in the commercial and institutional realms. Prominent commissions include the firm's own offices in North Long Beach (1957), the campus of Alondra Junior High School in Paramount (1959), and several notable buildings within the Long Beach Civic Center including the Long Beach County Building (1960) and the Long Beach Public Safety Building (1960). In 1960, the firm designed an office building in Bixby Hills for the Cambridge Investment Corporation, which was subsequently recognized by an international design exhibition "not only as one of the eighteen best buildings in the United States, but as the top-designed commercial structure in the world." These projects, among others, demonstrated Killingsworth's deft in designing buildings whose elegance and grace were derived from their simplicity.

Unlike many of his Case Study peers, who generally transitioned into academic and critical roles, Killingsworth's commercial career remained remarkably successful after the program was completed. By the 1960s he and his firm had carved out a new niche in the design of hotels, and particularly luxury hotels. Large-scale hotel projects like the El Paso Hilton Inn in Texas (1959), the Kahala Hilton in Honolulu (1964), and the Kapalua Bay Hotel in Maui (1977) increasingly sustained his architectural practice and defined the later chapters of his vast annals of work. Killingsworth-designed hotels were built around the world in such exotic locales as Guam, Japan, South Korea, Malaysia, and Indonesia.

One especially important moment in Killingsworth's post-residential career came in 1962, when his firm was retained by CSULB to serve as the campus's consulting architect. In addition to revising the campus's master plan, the firm – and specifically Killingsworth – was tasked with overseeing the design of new campus buildings and facilities to ensure that development of the campus remained orderly and cohesive. Waugh Smith left the firm shortly thereafter, in 1962, and the practice, previously known as Killingsworth-Brady-Smith and Associates, was re-named Killingsworth-Brady and Associates (KBA). Killingsworth's role as CSULB's consulting architect appears to have been largely advisory; he helped select private practice architects to design new buildings and facilities on campus, and then worked with these architects to ensure that their designs conformed to the campus's master plan and prevailing architectural vocabulary. Killingsworth's firm did design a handful of buildings on the campus including a remodel and expansion of the campus bookstore (1966) and the University Student Union (1972), in addition to some later building projects.

In 1982, Jules Brady retired from KBA, and Killingsworth subsequently entered into partnership with architects Larry Stricker, Ron Lindgren, and Robert Wilson, all of whom had worked in his office. The firm was thereafter re-named Killingsworth, Stricker, Lindgren, Wilson and Associates. Ed Killingsworth continued to serve as CSULB's consulting campus architect until retiring in 2001. He died in 2004.

Edward R. Lovell, Landscape Architect

Edward Raymond Lovell (1918-2008) was born in Washington but moved to Long Beach with his family at age four. He attended Woodrow Wilson High School, where he was acquainted with fellow student and future collaborator Ed Killingsworth. During World War II he enlisted in the Army; after his military service he attended the University of Oregon to pursue a graduate degree in landscape architecture. Lovell, now with wife and child, returned to Long Beach in 1950 and obtained his license as a landscape architect. He was inducted into the American Society of Landscape Architects (ASLA) in 1953. Lovell worked in private practice for the next half century, designing landscapes and gardens for an array of residential and institutional clients. He often worked in collaboration with local architects Hugh Gibbs and Ed Killingsworth developing landscape schemes that complemented the Modern buildings and structures designed by the two firms. Much of Lovell's output appears to have consisted of small-scale commissions, including the design of gardens for private homeowners in Long Beach and other nearby communities. He also designed landscapes for some commercial and institutional clients.

In 1964, Lovell was retained as the consulting landscape architect for CSULB. This has been described in retrospectives of Lovell's life as the most significant commission of his career. In this role, Lovell played a significant role in developing a cohesive landscape scheme for the campus that complemented its Mid-Century Modern architecture and gave physical form to many of the programmatic concepts articulated in Killingsworth's 1963 master plan. Notable endeavors on the CSULB campus that are attributed to Lovell include the planting of 3,000 Helen Borchers peach trees in 1965, and the design of the 1.3-acre Earl Burns Miller Japanese Garden in 1981. In 1966 he designed Hillside College's landscape, which functions as the complex's proverbial spine and contributes to its physical character.

In addition to his ongoing work at CSULB, Lovell was involved in the design of landscapes and gardens at several other Long Beach institutions, albeit in a more limited capacity. Specifically, he designed projects at Long Beach Memorial Hospital, Long Beach

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***D6. Significance** (continued from page 12):

Community Hospital, the Virginia Country Club, and several local churches. Lovell appears to have continued working in a consulting role at CSULB up until he retired from private practice in 1990. He died in Long Beach in 2008.

Evaluation of Significance

Previous Evaluations

Hillside College has not previously been evaluated for historical significance. It is not listed in the California Historical Resource Inventory (HRI) database. The complex was less than 50 years of age at the time the current iteration of the Campus Master Plan was prepared (2008), so it was not evaluated for historical significance at that time.

Summary Statement of Significance: National Register/California Register

ARG concludes that the Hillside College Residence Hall complex (excluding Los Alamitos Hall, Los Cerritos Hall, and International House) is eligible for listing in the National Register of Historic Places and the California Register of Historical Resources as a historic district under Criterion C/3, at the local level of significance. The complex, in its entirety, embodies the distinctive characteristics of a historic type and period as an intact concentration of buildings and site planning/landscape features that together convey the architectural principles that were rooted in the postwar Modern movement and so strongly influenced the built environment of the CSULB campus in its formative period of development. Additionally, the complex, in its entirety, is significant as a notable example of collaborative work between master plan architect Edward Killingsworth, project architects Neptune and Thomas, and landscape architect Edward Lovell.

The district is limited to the portion of the complex that was planned, designed, and built as a singular unit between 1966 and 1969 and was historically known as "Residence Hall Development Program Phase II." Los Cerritos Hall and Los Alamitos Hall are dormitory buildings that sit adjacent to the district, but these two buildings were constructed well before the rest of the district and do not share the same architectural and contextual characteristics from which the district's significance is derived. Moreover, although these buildings fall outside the geographical scope of this analysis, they do not appear to be eligible for listing in the National Register or California Register.

International House (1987) is also adjacent to the district, but its construction significantly post-dates the district. Like Los Cerritos and Los Alamitos Halls, International House was planned, designed, and built independently of the historic district and reads as such. It has a relatively late construction date (1987), and there is insufficient evidence to indicate that it has "exceptional importance" as enumerated by National Register Criterion Consideration G. It is also not a part of the district, and does not appear to be eligible for listing in the National Register or California Register.

Following is a discussion of the basis for this determination.

National/California Register Criterion A/I:

The development of Hillside College in the 1960s is generally associated with broad patterns of institutional development and growth of the CSU system after World War II. At this time, California was amid a period of extraordinary population growth, leading to a significant expansion of its public institutions of higher learning and the consolidation of what was historically a disparate collection of state colleges into a single system known as the California State College system (later renamed California State University, or CSU). In the 1940s and '50s, CSU administrators attempted to manage rapid institutional growth by tasking the California State Division of Architecture with developing standardized building templates that could be uniformly applied across its various campuses. However, by the 1960s this system proved problematic, as the specific needs and unique context of each institution was not adequately accounted for. This systematic approach drew widespread criticism from campus affiliates.

Instead, by 1961 CSU had created a new system wherein each campus was appointed a consulting architect who was familiar with its respective local vernacular and theoretically more attuned to its specific needs. It represented a much more individualized approach to campus growth and development. Phase II of the Residence Hall Development Program at CSULB (comprising the District) developed within this context. Planned, designed, and constructed between 1966 and 1969, it is representative of this new paradigm in managing campus growth and development in the thick of rapid postwar growth, specifically related to the context of on-campus housing. Rather than relying on the State Division of Architecture to plan and build on-campus housing using standardized designs – as had been done for the adjacent Los Cerritos and Los Alamitos Halls (1959) – Hillside College represented an approach to institutional growth that was ascribed to a more individualized template. The buildings and landscape comprising the complex were

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***D6. Significance** (continued from page 13):

very deliberately designed to conform to the master planning framework and distinctively local dialect of Modern architecture for the campus, and were developed by consulting campus architect Edward Killingsworth, who had been appointed to this role in 1962, as previously discussed.

National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation provides guidance related to the evaluation of resources for their association with events. It specifically states that “mere association with historic events or trends is not enough, in and of itself, to qualify under Criterion A: the property’s specific association must be considered important as well.”

Taking this guidance into account, the District appears to be more representative of these broad patterns of institutional development than it is exemplary. It should be noted that these same development patterns related to the institutional growth of the CSULB campus are also conveyed by virtually every other extant building on campus that date to this same period of development. The same can be said when the complex is placed within the context of the CSU system at large at this time. Virtually every CSU campus that was in a heavily populated area was grappling with the same issues of how to adequately house the glut of incoming students while working within the notoriously limited confines of state-mandated capital construction budgets. Within this context, Hillside College is one of numerous student housing developments that were constructed in the postwar years in response to a housing shortage systemwide.

Other campuses within the CSU system that grew contemporaneously also subscribed to this prevailing model of individualized growth management. For instance, A. Quincy Jones was retained as the consulting architect for CSU Dominguez Hills; A.C. Martin for CSU San Bernardino; and Howard B. Van Heuklyn for CSU Fullerton. Like CSULB, each of these architects developed on-campus housing development programs that were tailored to the specific needs of the respective campus and incorporated elements of the local architectural vernacular. They similarly developed in ways that expressed a high degree of sensitivity to their context and environs. In this context, the development of student housing at Hillside College is representative of prevailing approaches to campus development in the CSU system during the 1960s, but there does not appear to be anything particularly noteworthy or distinctive about CSULB’s student housing development that would render it historically significant in the spirit of this criterion. Applying the language from NRB 15, Hillside College appears to bear a “mere association” with events and trends of the era in which it was developed, which is not enough to justify significance. These on-campus residential complexes represented a common solution to a common problem.

Los Cerritos and Los Alamitos Hall, which are adjacent to the District, were constructed in 1959. These buildings were not associated with the master planning efforts and architectural prescriptions that dictated the form and design of the District; in contrast, they were constructed prior to CSU implementing a more individualized approach to managing campus growth in the early 1960s. These buildings’ simple, standardized design (by the State Division of Architecture), lack of sensitivity to setting and architectural context, and hasty construction absent a concerted planning framework are representative of why CSULB and other CSU campuses voiced such strong dissatisfaction with efforts to standardize development across campuses prior to the early 1960s. They are not associated with broad patterns of institutional development that merit recognition under Criterion A/1. These buildings are also not associated with the same broad patterns of institutional development underpinning the District.

There is insufficient evidence to demonstrate that the complex is associated with a singular event that is considered to be significant to history. Research about the housing complex suggests that since its construction, it has functioned in a very typical manner and has not been the site of any notable events.

For these reasons, the Hillside College Residence Hall Complex is not associated with events that have made a significant contribution to broad patterns of history, and does not satisfy National/California Register Criterion A/1.

National/California Register Criterion B/2:

Typical of a student dormitory complex, Hillside College has been inhabited by a revolving door of individuals since its construction in the late 1960s. The many students who have resided here have been transient, short-term tenants, typically moving into their dormitories at the beginning of the school year and then moving out once they have completed their coursework.

It is customary for dormitories to be loosely associated with an array of people, as they are quasi-public buildings that are intended to provide temporary living quarters for students while they are pursuing their degrees. Some, and perhaps all of the students who resided at Hillside College while they were CSULB students went on to become successful in their respective lines of work; this is certainly

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***D6. Significance** (continued from page 14):

true of Naomi Rainey-Pearson, who lived at Hillside College as an undergraduate and later went on to become a distinguished educator and advocate for racial equality. In 2012, Building C – where Rainey-Pearson lived as an undergraduate – was re-named the Naomi Rainey House to honor her accomplishments and her legacy. However, the association between the dormitory and the alumna is commemorative only; the noted contributions to education and social justice for which she is known came later in life, well after her student years and tenure of residency in Building C.

National Register Bulletin (NRB) 15: How to Apply the National Register Criteria for Consideration, explains that in order to be eligible for its association with an individual, a property must illustrate – not merely commemorate – a historic individual’s significant contributions. Per the bulletin, “properties eligible under Criterion B are usually those associated with a person’s productive life, reflecting the time period when he or she achieved significance...properties that pre- or post-date an individual’s significant accomplishments are usually not eligible.” Within this framework, there is insufficient evidence to demonstrate that there exists a direct and meaningful association between an individual and the Hillside College complex in a manner that would merit consideration under this criterion.

For this reason, the Hillside College Residence Hall Complex does not appear to be associated with the lives of persons important to local, state, or national history. Therefore, the District does not satisfy National/California Register Criterion B/2.

National/California Register Criterion C/3:

Together, the buildings, site features, and landscape features comprising Hillside College are an excellent example of the Mid-Century Modern architectural and planning principles that dictated the built form of the CSULB campus amid its formative period of development. Its buildings, site features, and landscape features have a synergistic relationship with one another, working in tandem to create a cohesive environment whose whole is greater than the sum of its parts. Through its physical features – including its architectural attributes and its site and landscape feature – the complex is an excellent example of the relationship between architecture and site planning that defined the essence of planning and construction at CSULB, and lent impetus to its physical form and distinctive sense of place.

Buildings within the Hillside College Residence Hall Complex embody the distinctive dialect of Mid-Century Modern architecture that was codified as the prevailing architectural vocabulary of the CSULB campus in the 1963 master plan. This architectural vocabulary was developed by master plan architect Killingsworth to ensure that new development on campus was carried out in a manner that was orderly and cohesive, with the broad goal of creating and nurturing a sense of place. Character-defining features of this dialect of Mid-Century Modern architecture that are expressed in the buildings at the Hillside College Residence Hall Complex include concrete construction; flat roofs; exterior walls composed of Norman face brick, painted concrete, and textured plaster; metal sash windows; covered breezeways between buildings with squared columns and flat roofs (between Buildings G/Commons and H/Dining Hall); and adherence to a neutral color palette defined by muted shades of cream (referencing the use of concrete/plaster) and red (referencing the use of Norman brick).

All of the buildings open onto a central designed landscape, designed by Edward Lovell, which complements their essential scale, massing, form, and materials. This landscape is a harmonizing element that creates a sense of aesthetic continuity throughout the complex. As such, it underscores the inextricable relationship between buildings and landscape that so strongly characterized Mid-Century Modern architecture and planning, and played a central role in the 1963 campus master plan. It bears mentioning that while the landscape is supportive of the overall setting of the district, it does not, in and of itself, appear to merit consideration as a developed cultural landscape. Its significance is derived from its supporting role in the larger context of the district, not as a resource with significance in its own right.

Finally, the complex is notable as a successful example of the collaboration between three notable practitioners/firms – Neptune and Thomas and Associates (project architect), Killingsworth-Brady and Associates (consulting architect), and Edward Lovell (landscape architect). The architectural and landscape features that define the complex represent a meeting of the minds between these three practitioners/firms, showing how they demonstrated mastery in their respective practice areas and created an environment that satisfied the key objectives of the 1963 master plan and embodied the aesthetic values of Mid-Century Modern architecture and planning. The complex also won recognition from others within the architectural profession, speaking to the quality of its design. In 1971, shortly after the completion of Hillside College, project architects Donald Neptune and Joseph Thomas were awarded the American Institute of Architects (AIA)’s prestigious Triennial Honor Award for excellence of design for their contributions to the design of Hillside College.

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***D6. Significance** (continued from page 15):

National/California Register Criterion D/4:

An archaeological assessment was not conducted as part of this study.

Level of Significance:

The District appears to be eligible for the National/California Register at the local level of significance.

The District was planned, designed and constructed amid a period of change in the CSU system generally, and the CSULB campus specially, with respect to campus development. Prior to 1961, campus buildings and facilities were generally designed by the California State Division of Architecture, using standardized architectural templates that were replicated across campuses in an effort to keep design and construction costs low. However, by the early 1960s the Board of Trustees for the State College system became so dissatisfied with the poor quality of the State Division of Architecture campus design at all state colleges that they discontinued using the State Division for future building projects. Instead, by 1961 CSU administrators decided on a new approach in which private practice architects were selected to oversee the design at each CSU campus. Typically, these architects were prominent practitioners in their respective community and were intimately familiar with the community's architectural vernacular. Rather than trying to impose systematized buildings and facilities across all campuses, CSU's new approach essentially gave each individual campus a degree of free reign in which they could develop their own planning programs and architectural vocabularies that were suited to the unique conditions of their respective community – though planning and development at each campus would be overseen by a campus consulting architect appointed by CSU administrators.

Consistent with this trend, the locally renowned Edward Killingsworth was selected to serve as consulting architect for the CSULB campus. Killingsworth was appointed to this role in 1962, created an updated master plan for the campus that was adopted in 1963, and developed an architectural vocabulary for the campus that was codified by 1966. The vocabulary that Killingsworth developed for the CSULB campus was predicated on his approach to Mid-Century Modern architecture and planning, and incorporated design features that characterized the dialect of postwar Modernism that was applied in Southern California – and specifically in and around Long Beach – at this time.

Planned, designed, and constructed, between 1966 and 1969, the District (“Residence Hall Development Program, Phase II” of Hillside College) is a manifestation of the individualized approach to campus planning and development that took root in the 1960s. The buildings and associated landscape were carefully designed to conform to the architectural vocabulary and master planning principles prescribed by campus architect Ed Killingsworth. The significance of this District is unique to the context of the CSULB campus and the Long Beach community, and does not appear to extend beyond the geographical reach of the community. It has thereby been determined that the District is significant at the local level.

Summary Statement of Significance: California Historical Landmark

ARG concludes that the District is not eligible for listing as a California Historical Landmark (CHL). The CHL program is intended to recognize resources of superlative significance and with a wide geographic reach; Hillside College, while meeting the National Register/California Register criterion listed above, does not appear to rise to the level of significance needed to justify eligibility as a CHL, as follows.

CHL Criterion 1:

Hillside College was developed within the broad context of public institutional growth in California. Faced with swift growth and student enrollment that far surpassed initial projections, a great number of California's public colleges and universities incorporated on-campus student housing into their capital improvement programs in the post-World War II period. Similar to Hillside College, these on-campus residential complexes were often designed in an iteration of the Mid-Century Modern style – a reflection of prevailing trends in architecture and development at this moment in time. Analogues to the relationship of the Hillside College Historic District to CSULB can be found at a number of other campuses within the California State University system that witnessed rapid growth in the postwar era.

As described above in the evaluation against National/California Register criteria, Hillside College satisfies the conditions of Criterion C/3, as an excellent example of a historic period and type. However, there is insufficient evidence to indicate that Hillside College was “the first, last, only or most significant historical property of its type” within California or the Southern California region. For these reasons, the resource does not appear to rise to the level of significance needed to merit eligibility as a CHL under Criterion 1.

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***D6. Significance** (continued from page 16):

CHL Criterion 2:

As described above in the evaluation against National Register/California Register Criterion B/2, Hillside College does not appear to bear a direct and meaningful association with the lives of persons important to local, state, or national history. For these same reasons, the resource does not appear to merit eligibility as a CHL under Criterion 2.

CHL Criterion 3:

For the reasons stated in the evaluation against National Register/California Register Criterion C/3, Hillside College is eligible under this criterion as an excellent example of a historical period and type, and also as a notable work of architects Neptune and Thomas, Killingsworth-Brady and Associates, and Edward Lovell. However, the resource does not appear to rise to the level of significance needed to justify eligibility as a CHL for its architectural merit. There is ample evidence indicating that the resource is significant on the merits of its design, but insufficient evidence to demonstrate that its significance is somehow extraordinary. There is insufficient evidence indicating that Hillside College served as an architectural prototype, or that its architectural significance is "outstanding" and contributes to an understanding of Mid-Century Modern architecture and planning in a manner that is not also conveyed by other significant examples of Mid-Century Modern resources in California, Southern California, and Long Beach. In Long Beach and elsewhere across Southern California, there are other extant examples of resources designed by Neptune and Thomas, Killingsworth-Brady and Associates, and Edward Lovell, many of which are significant in their own right, so as a result there is insufficient evidence to conclude that Hillside College "is one of the more notable works or the best surviving works" of these three firms. For these reasons, the resource does not appear to rise to the level of significance needed to merit eligibility as a CHL under Criterion 3.

Local Eligibility:

As noted, the City of Long Beach administers its own program for designating resources at the local level; however, since CSULB is an entity of the state, it is not subject to local land use controls. For this reason, ARG did not evaluate the District against local criteria.

Evaluation of Integrity:

Integrity is the ability of a property to convey its significance, and is defined by the National Park Service (NPS) as the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period." NPS identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Each of these aspects is described below in the context of Hillside College. Both the National Register and California Register enumerate that a resource must retain sufficient integrity to be eligible for listing.

Following is an integrity analysis for the Hillside College Historic District:

- Location: the District remains on its original site and therefore retains integrity of location.
- Design: the District has experienced some alterations since its construction in 1969. Generally, these alterations have been minor in scope and have not significantly modified the appearance of the buildings and site. These include the replacement of exterior light fixtures and some windows, the installation of rooftop mechanical equipment, and minor modifications to site and landscape features.

There have been multiple additions made to Building H/Dining Hall that have affected the District's overall design intent. The construction of a 2,010- ft² dining patio (2015) and 620-ft² employee restroom/locker facilities (2015) augmented the building, modified its plan and configuration, and altered its essential visual and spatial relationship with the rest of the complex. Specifically, construction of the dining patio addition required the removal of an original sunken patio between the complex's two "public" buildings: G/Commons and H/Dining Hall. This sunken patio, though perhaps unremarkable on its own volition, was an important interstitial space that allowed these two buildings to communicate with one another and also preserved sightlines across the complex, reinforcing its sense of cohesion and identity as a unified whole. Its removal, and the construction of the patio addition in its place, has disrupted these visual relationships.

However, as a whole the District continues to retain its essential scale, massing, and architectural character and can adequately convey its original design intent. It thus retains integrity of design.

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***D6. Significance** (continued from page 17):

- **Setting:** the immediate setting of the District has remained largely unchanged since its construction. The designed central landscape has matured, creating tree canopies that were not yet fully realized when these features were planted, but it otherwise continues to exude the domestic scale and sense of community that dictated its original design. For these reasons, the District retains integrity of setting.
- **Materials:** while some new materials have been introduced to the district upon the construction of contemporary additions to Building H/Dining Hall, most of the original materials comprising the district remain intact. Windows have been replaced on several of the residence hall buildings, but these new windows are visually and materially compatible with the original windows that they replaced. The District retains integrity of materials.
- **Workmanship:** distinguishing characteristics that provide the District with its distinctive visual and architectural character, as well as details that express the skill belying the design of its buildings and landscape, remain largely intact. Therefore, the district continues to convey the physical evidence of technological practices and aesthetic principles from its 1966-69 date of construction. For this reason, it retains integrity of workmanship.
- **Feeling:** the District is readily recognizable as a post-World War II student residence complex. It has experienced relatively few substantive alterations and continues to express the aesthetic and historic sense of its 1960s period of development. The District retains integrity of feeling
- **Association:** the District retains the distinctive look and feel of a post-World War II student residence complex, and retains a strong, palpable link to the planning and architectural principles from which its significance is derived. Therefore, it retains integrity of association

Period of Significance:

Historical resources are assigned one or more periods of significance. According to the NPS, "period of significance refers to the span of time during which significant events and activities occurred. Events and associations with historic properties are finite; most properties have a clearly identifiable period of significance." The period of significance for the Hillside College Residence Hall Complex begins in 1966, when its plan was conceived, and ends in 1969 when construction was complete. This accounts for the period during which its essential planning, architectural, and site/landscape features were developed and came to fruition.

***D7. References** (continued from page 2):

Books, Journals, Reports, and Other Published Materials:

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Page 19 of 23

Recorded By: Architectural Resources Group ***Resource Name or #** (Assigned by recorder) Residence Hall Development Program Phase II
Date: 3/9/2020 Continuation Update

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Page 20 of 23

Recorded By: Architectural Resources Group ***Resource Name or #** (Assigned by recorder) Residence Hall Development Program Phase II
Date: 3/9/2020 Continuation Update

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Recorded By: Architectural Resources Group ***Resource Name or #** (Assigned by recorder) Residence Hall Development Program Phase II
Date: 3/9/2020 Continuation Update



Image 2. Hillside College setting, view northeast (ARG, 2019).



Image 3. Hillside College setting, view northeast (ARG, 2019).



Image 4. Hillside College setting, view northwest (ARG, 2019).



Image 5. Hillside College setting, view northeast (ARG, 2019).



Image 6. Rendering of Residence Hall Dev. Program Phase II, ca. 1966 (CSULB Library Special Collections & University Archives).



Image 7. Residence Hall Development Program Phase II, 1969 (CSULB Library Special Collections and University Archives).

LOCATION MAP

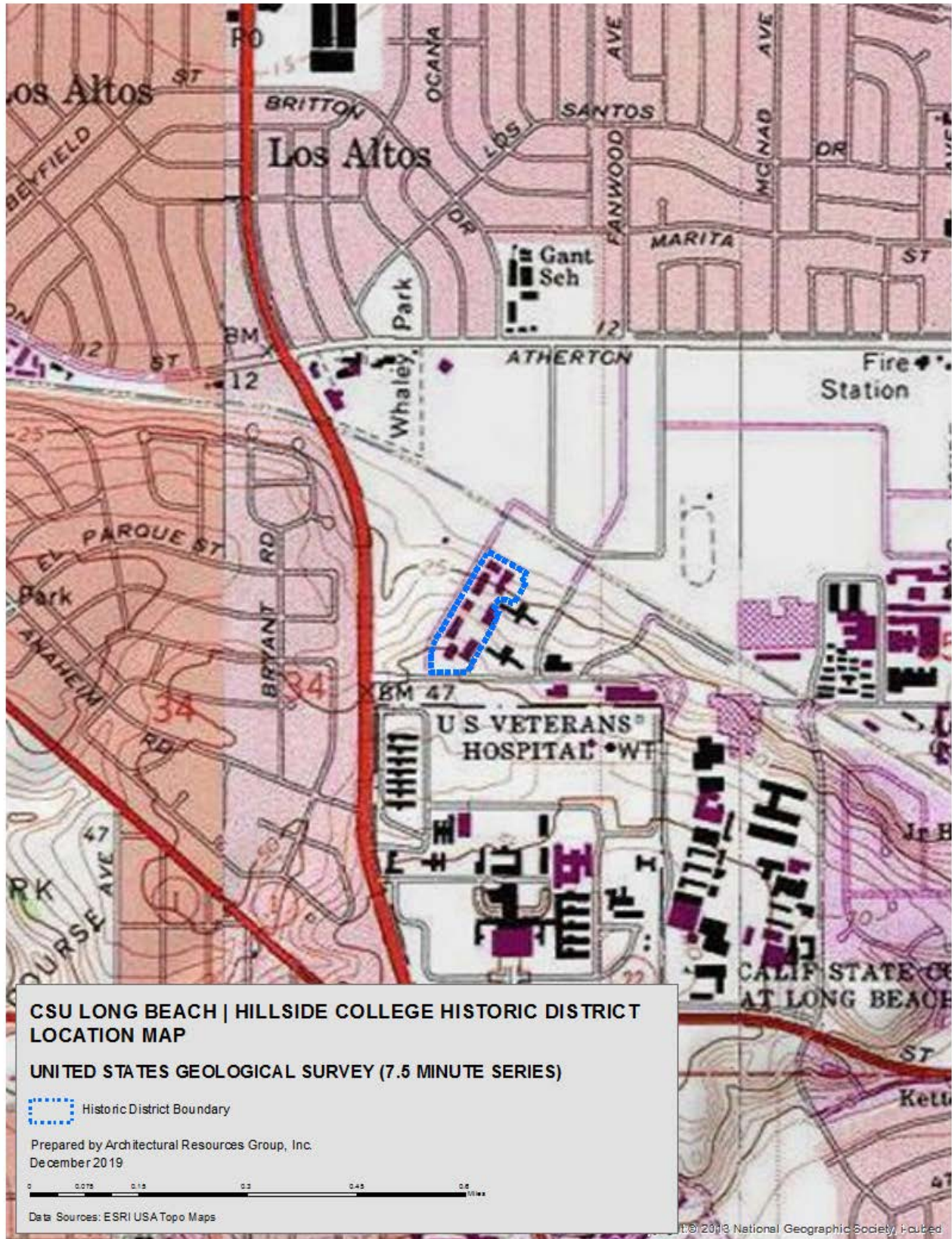
Page 22 of 23

*Resource Name or # (Assigned by recorder) Residence Hall Development Program Phase II

*Map Name: Location Map

*Scale: See scale bar

*Date of Map: 3/9/2020



LOCATION MAP

Page 23 of 23

*Resource Name or # (Assigned by recorder) Residence Hall Development Program Phase II
*Map Name: District Contributor Map *Scale: See scale bar *Date of Map: 3/9/2020



PRIMARY RECORD

Page 1 of 1

*Resource Name or # (Assigned by recorder) Residence Hall Building A

P1. Other Identifier: _____

*P2. Location: **Not for Publication** **Unrestricted** *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; % of _____ % of Sec _____ ; B.M. _____

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Residence Hall Building A is located at the west end of the district and fronts onto Earl Warren Dr. It is identical in plan and appearance to Buildings B, D, and E, which are also used as residence halls. Building A is two stories in height and exhibits bilateral symmetry. It has a complex, irregular footprint that resembles the shape of a dumbbell, with a central volume connected to two large, peripheral volumes by way of narrow hyphens. The building is constructed of concrete and sits on a concrete foundation. It is capped by a flat roof sheathed in a composition membrane, and is spanned by a continuous concrete band that reads as an abstracted cornice. Exterior walls are generally clad with a Norman brick veneer, though sections are finished in painted concrete. The north and south ends of the building are anchored by exterior stair corridors, which feature concrete-and-metal balustrades and are partially enclosed by Norman brick-clad walls. These corridors lead to building entrances comprising glazed metal doors. Fenestration consists of fixed and operable metal windows set within tall, narrow channels. Decorative details include small, wall-mounted sconces and signage.

The building has been minimally altered. Alterations include the replacement of all original exterior light fixtures (1980), and the replacement of all original windows with compatible metal windows (2003). The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.): _____

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Residence Hall Building A, view northeast (ARG, 2019)

*P6. Date Constructed/Age and Sources: Historic Prehistoric Both
1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address:
The California State University
401 Golden Shore
Long Beach, CA 90802

*P8. Recorded by: Name, affiliation, and address)
Andrew Goodrich, AICP
Architectural Resources Group
360 E. 2nd Street, Suite 225
Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)
 Intensive Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photographic Record Other (List) _____

PRIMARY RECORD

Primary # _____
HRI _____

Trinomial # _____
NRHP Status Code 3D; 3CD

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 1

*Resource Name or # (Assigned by recorder) Residence Hall Building B

P1. Other Identifier: _____

*P2. Location: **Not for Publication** **Unrestricted** *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; % of _____ % of Sec _____ ; B.M. _____

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Residence Hall Building B is located at the east end of the district, adjacent to Los Cerritos Hall. It is identical in plan and appearance to Buildings A, D, and E, which are also used as residence halls. Building B is two stories in height and exhibits bilateral symmetry. It has a complex, irregular footprint that resembles the shape of a dumbbell, with a central volume connected to two large, peripheral volumes by way of narrow hyphens. The building is constructed of concrete and sits on a concrete foundation. It is capped by a flat roof sheathed in a composition membrane, and is spanned by a continuous concrete band that reads as an abstracted cornice. Exterior walls are generally clad with a Norman brick veneer, though sections are finished in painted concrete. The north and south ends of the building are anchored by exterior stair corridors, which feature concrete-and-metal balustrades and are partially enclosed by Norman brick-clad walls. These corridors lead to building entrances comprising glazed metal doors. Fenestration consists of fixed and operable metal windows that are set within tall, narrow channels. Decorative details include small, wall-mounted sconces and signage.

The building has been minimally altered. Alterations include the replacement of all original exterior light fixtures (1980), and the replacement of all original windows with compatible metal windows (2003). The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.): _____

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Residence Hall Building B, view north (ARG, 2019)

*P6. Date Constructed/Age and

Sources: Historic Prehistoric Both

1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address:

The California State University

401 Golden Shore

Long Beach, CA 90802

*P8. Recorded by: Name, affiliation, and address)

Andrew Goodrich, AICP

Architectural Resources Group

360 E. 2nd Street, Suite 225

Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)

Intensive

Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion

Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photographic Record Other (List) _____

PRIMARY RECORD

Primary # _____
HRI _____

Trinomial # _____
NRHP Status Code 3D; 3CD

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 1

*Resource Name or # (Assigned by recorder) Residence Hall Building C

P1. Other Identifier: Naomi Rainey House

*P2. Location: Not for Publication Unrestricted *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; 1/4 of _____ 1/4 of Sec _____ ; B.M.

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Residence Hall Building C (also called Naomi Rainey House) anchors the south end of the district. It is identical in plan and appearance to Building F, which is also used as a residence hall. Building C is also similar in appearance to Buildings A, B, D, and E, but has a smaller footprint and lacks the bilateral symmetry of its larger counterparts. The building is constructed of concrete and sits on a concrete foundation. It is capped by a flat roof sheathed in a composition membrane, and is spanned by a continuous concrete band that reads as an abstracted cornice. Exterior walls are generally clad with a Norman brick veneer, though sections are finished in painted concrete. The south end of the building is anchored by an exterior stair corridor that is framed by concrete-and-metal balustrades and Norman brick-clad walls. This corridor provides ingress to the building. On the north end of the building is a recessed entrance comprising a single, glazed metal door that is surmounted by a fixed metal window. Fenestration consists of fixed and operable metal windows that are set within tall, narrow channels. Decorative details include small, wall-mounted sconces and signage.

The building has been minimally altered. Alterations include the replacement of all original exterior light fixtures (1980). In 2012, the building was re-named the Naomi Rainey House to commemorate Naomi Rainey-Pierson, an alumna and benefactor of CSULB who resided in Building C as an undergraduate. The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.):

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Residence Hall Building C/Naomi Rainey House, view northeast (ARG, 2019)

*P6. Date Constructed/Age and Sources: Historic Prehistoric Both
1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address:
The California State University
401 Golden Shore
Long Beach, CA 90802

*P8. Recorded by: Name, affiliation, and address)
Andrew Goodrich, AICP
Architectural Resources Group
360 E. 2nd Street, Suite 225
Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)
 Intensive Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photographic Record Other (List) _____

PRIMARY RECORD

Primary # _____

HRI _____

Trinomial # _____

NRHP Status Code 3D; 3CD

Other Listings Review Code _____ Reviewer _____ Date _____

Page 1 of 1

*Resource Name or # (Assigned by recorder) Residence Hall Building D

P1. Other Identifier: _____

*P2. Location: **Not for Publication** **Unrestricted** *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; % of _____ % of Sec _____ ; B.M. _____

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Residence Hall Building D is located at the west end of the district and fronts onto Earl Warren Dr. It is identical in plan and appearance to Buildings A, B, and E, which are also used as residence halls. Building D is two stories in height and exhibits bilateral symmetry. It has a complex, irregular footprint that resembles the shape of a dumbbell, with a central volume connected to two large, peripheral volumes by way of narrow hyphens. The building is constructed of concrete and sits on a concrete foundation. It is capped by a flat roof sheathed in a composition membrane, and is spanned by a continuous concrete band that reads as an abstracted cornice. Exterior walls are generally clad with a Norman brick veneer, though sections are finished in painted concrete. The north and south ends of the building are anchored by exterior stair corridors, which feature concrete-and-metal balustrades and are partially enclosed by Norman brick-clad walls. These corridors lead to entrances comprising glazed metal doors. Fenestration consists of fixed and operable metal windows that are set within tall, narrow channels. Decorative details include small, wall-mounted sconces and signage.

The building has been minimally altered. Alterations include the replacement of all original exterior light fixtures (1980). The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.): _____

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Residence Hall Building D, view northeast (ARG, 2019)

*P6. Date Constructed/Age and Sources: Historic Prehistoric Both

1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address:

The California State University
401 Golden Shore
Long Beach, CA 90802

*P8. Recorded by: Name, affiliation, and address)

Andrew Goodrich, AICP
Architectural Resources Group
360 E. 2nd Street, Suite 225
Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)
 Intensive Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photographic Record Other (List) _____

PRIMARY RECORD

Primary # _____
HRI _____

Trinomial # _____
NRHP Status Code 3D; 3CD

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 1

*Resource Name or # (Assigned by recorder) Residence Hall Building E

P1. Other Identifier: _____

*P2. Location: **Not for Publication** **Unrestricted** *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; % of _____ % of Sec _____ ; B.M. _____

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Residence Hall Building E is located at the east end of the district, adjacent to Los Alamitos Hall. It is identical in plan and appearance to Buildings A, B, and D, which are also used as residence halls. Building E is two stories in height and exhibits bilateral symmetry. It has a complex, irregular footprint that resembles the shape of a dumbbell, with a central volume connected to two large, peripheral volumes by way of narrow hyphens. The building is constructed of concrete and sits on a concrete foundation. It is capped by a flat roof sheathed in a composition membrane, and is spanned by a continuous concrete band that reads as an abstracted cornice. Exterior walls are generally clad with a Norman brick veneer, though sections are finished in painted concrete. The north and south ends of the building are anchored by exterior stair corridors, which feature concrete-and-metal balustrades and are partially enclosed by Norman brick-clad walls. These corridors lead to building entrances comprising glazed metal doors. Fenestration consists of fixed and operable metal windows that are set within tall, narrow channels. Decorative details include small, wall-mounted sconces and signage.

The building has been minimally altered. Alterations include the replacement of all original exterior light fixtures (1980) and the replacement of all original windows with compatible metal windows (2003). The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.): _____

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Residence Hall Building E, view south (ARG, 2019)

*P6. Date Constructed/Age and Sources: Historic Prehistoric Both
1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address:
The California State University
401 Golden Shore
Long Beach, CA 90802

*P8. Recorded by: Name, affiliation, and address)
Andrew Goodrich, AICP
Architectural Resources Group
360 E. 2nd Street, Suite 225
Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)
 Intensive Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photographic Record Other (List) _____

PRIMARY RECORD

Primary # _____
HRI _____

Trinomial # _____
NRHP Status Code 3D; 3CD

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 1

*Resource Name or # (Assigned by recorder) Residence Hall Building F

P1. Other Identifier: _____

*P2. Location: **Not for Publication** **Unrestricted** *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; 1/4 of _____ 1/4 of Sec _____ ; B.M. _____

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Residence Hall Building F anchors the north end of the district. It is identical in plan and appearance to Building C/Naomi Rainey House, which is also used as a residence hall. Building F is also similar in appearance to Buildings A, B, D, and E, but has a smaller footprint and lacks the bilateral symmetry of its larger counterparts. The building is constructed of concrete and sits on a concrete foundation. It is capped by a flat roof sheathed in a composition membrane, and is spanned by a continuous concrete band that reads as an abstracted cornice. Exterior walls are generally clad with a Norman brick veneer, though sections are finished in painted concrete. The north end of the building is anchored by an exterior stair corridor that is framed by concrete-and-metal balustrades and Norman brick-clad walls. This corridor provides ingress to the building. On the south end of the building is a recessed entrance comprising a single, glazed metal door that is surmounted by a fixed metal window. Fenestration consists of fixed and operable metal windows that are set within tall, narrow channels. Decorative details include small, wall-mounted sconces and signage.

The building has been minimally altered. Alterations include the replacement of all original exterior light fixtures (1980). The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.): _____

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Residence Hall Building F, view northeast (ARG, 2019)

*P6. Date Constructed/Age and Sources: Historic Prehistoric Both
1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address:
The California State University
401 Golden Shore
Long Beach, CA 90802

*P8. Recorded by: Name, affiliation, and address)
Andrew Goodrich, AICP
Architectural Resources Group
360 E. 2nd Street, Suite 225
Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)
 Intensive Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photographic Record Other (List) _____

PRIMARY RECORD

Primary # _____
HRI _____

Trinomial # _____
NRHP Status Code 3D; 3CD

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 1

*Resource Name or # (Assigned by recorder) Office/Commons Building G

P1. Other Identifier: Hillside Office/Commons

*P2. Location: Not for Publication Unrestricted *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; 1/4 of _____ 1/4 of Sec _____ ; B.M. _____

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Building G, also known as the Hillside Office/Commons, is located near the center of the district, with frontage on Earl Warren Dr. This building reads as the public face of the residential complex as it is approached from the west on Earl Warren Drive. Like the other buildings within the district, Building G has an irregular footprint, is constructed of concrete, and sits on a concrete foundation, though it is smaller in size than the other buildings and is one story instead of two. It is capped by a flat roof with composition membrane sheathing and an abstracted concrete cornice. Exterior walls are clad with Norman brick veneer and painted concrete.

Features on the primary (west) elevation are balanced and symmetrical. At the center of this elevation is a large, projecting volume that is framed by four squared columns that are clad with Norman brick. These columns collectively read as an abstracted colonnade. Recessed within this colonnade is the primary entrance to the building, which consists of paired, glazed metal doors flanked by fixed metal sidelights. There are several additional entrances to the building on secondary elevation, which also consist of glazed metal doors. Fenestration consists of floor-to-ceiling metal windows that are set within tall, narrow channels. Decorative details include small, wall-mounted sconces and signage. Appended to the east elevation is a breezeway that is connected to Building H/Dining Hall.

The building has been minimally altered. Alterations include the replacement of all original exterior light fixtures (1980) and the installation of rooftop mechanical equipment (1995). The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.): _____

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Building G/

Hillside Office/Commons, view

Southeast (ARG, 2019)

*P6. Date Constructed/Age and

Sources: Historic

Prehistoric Both

1969 (CSULB Office of Physical

Planning and Sustainability)

*P7. Owner and Address:

The California State University

401 Golden Shore

Long Beach, CA 90802

*P8. Recorded by: Name,

affiliation, and address) _____

Andrew Goodrich, AICP

Architectural Resources Group

360 E. 2nd Street, Suite 225

Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe)

Intensive

Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion

Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photographic Record Other (List) _____

PRIMARY RECORD

Primary # _____

HRI _____

Trinomial # _____

NRHP Status Code 3D; 3CD

Other Listings Review Code _____ Reviewer _____ Date _____

Page 1 of 1

*Resource Name or # (Assigned by recorder) Dining Hall Building H

P1. Other Identifier: Hillside Dining

*P2. Location: Not for Publication Unrestricted *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; 1/4 of _____ 1/4 of Sec _____ ; B.M. _____

c. Address 1250 N. Bellflower Boulevard City Long Beach Zip 90840

d. UTM: (Give more than one for large and/or linear resources) Zone _____ ; _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) _____

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Building H, also known as Hillside Dining, is located near the center of the district and sits adjacent to Building G/Commons. It is used as a dining hall. This building is one story in height, irregular in plan, and oriented to the south. It is constructed of concrete, sits on a concrete foundation, and is capped by a flat roof with composition membrane sheathing and an abstracted cornice. Exterior walls are clad with Norman brick veneer and painted concrete. The primary (south) and east elevations are divided into recessed vertical bays that are delineated by Norman brick fins. Ingress is provided by several sets of glazed metal doors that are set within these recessed bays. Fenestration consists of fixed floor-to-ceiling metal windows, which are also set within these recessed bays. Decorative details include small, wall-mounted sconces and signage. A breezeway that originates at Building G extends over to the west elevation of the subject building, terminating at a secondary entrance to the dining hall that faces north. Much of the east elevation comprises back-of-house spaces and is utilitarian in appearance; the north end of this elevation is approached by a service yard and loading dock.

Alterations include the replacement of all original exterior light fixtures (1980), modification of the exterior patio at the southeast corner of the building (1997), and installation of rooftop mechanical equipment (1995). A small, 189-ft² addition was appended to the east elevation (2001). Two larger additions were appended to the west elevation: a 2,010-ft² addition for use as a dining patio and a 620-ft² addition to accommodate restrooms/lockers (2015). The building is a contributor to the historic district.

*P3b. Resource Attributes: (List attributes and codes) HP15. Educational Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.): _____

*P5a. Photograph or Drawing (Photograph required for buildings, structures or objects)



P5b. Description of Photo: (view, date, accession #) Building H/ Hillside Dining, view northwest (ARG, 2019)

*P6. Date Constructed/Age and Sources: Historic Prehistoric Both 1969 (CSULB Office of Physical Planning and Sustainability)

*P7. Owner and Address: The California State University
401 Golden Shore
Long Beach, CA 90802

*P8. Recorded by: Name, affiliation, and address) Andrew Goodrich, AICP
Architectural Resources Group
360 E. 2nd Street, Suite 225
Los Angeles, CA 90012

*P9. Date Recorded: 3/9/2020

*P10. Survey Type: (Describe) Intensive Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") California State University, Long Beach Housing Expansion Phase 1 – Housing Administration and Commons Building, Historic Resource Assessment Report (ARG, 2020)

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure & Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record Artifact Record Photographic Record Other (List) _____