Appendix S

The Convention and Event Center 1201 South Figueroa Street, Los Angeles, CA, Historical Resource Assessment

THE CONVENTION AND EVENT CENTER
1201 SOUTH FIGUEROA STREET, LOS ANGELES, CA
HISTORICAL RESOURCE ASSESSMENT

Prepared by
Chattel Architecture, Planning & Preservation, Inc.

November 30, 2011

TABLE OF CONTENTS

INTRODUCTION

We have been asked to evaluate potential impacts of the Convention Center Modernization and Farmer's Field Project (proposed project) on historical resources. The Project site is located in the South Park neighborhood of downtown Los Angeles and encompasses the area bounded by Chick Hearn Court on the north, Figueroa Street on the east, Venice Boulevard on the south, and the 110 Harbor Freeway on the west. Buildings on the Project site include the Los Angeles Convention Center West Hall (West Hall), completed in 1971; South Hall (South Hall) and Concourse, completed in 1993; the STAPLES center, completed in 1999; as well as a parking structure and a surface parking lot. The proposed project includes three major components: demolition of the West Hall, which will be replaced by a new building; a multi-purpose event center designed to accommodate use as a National Football League (NFL) stadium; and two new parking structures.

Designed by architectural firm Charles Luckman and Associates, the West Hall, located at 1201 South Figueroa Street is the only building proposed for demolition. Thus, as the purpose of this report is to identify whether a historical resource is present for the purposes of CEQA, the focus will be to evaluate the West Hall for eligibility for inclusion in the National Register of Historic Places (National Register), California Register of Historical Resources (California Register), and as a local Los Angeles Historic-Cultural Monument (HCM). As the West Hall is only 40 years old, it has not been previously surveyed as a potential historical resource. This report will also briefly consider the South Hall, designed by the architecture firm Pei Cobb Freed & Partners in collaboration with the architecture firm Gruen Associates.

The following evaluation establishes the regulatory setting, including a summary of historic preservation law and policies at the federal, state and local levels. This is followed by an evaluation of the Convention Center West and South halls and Concourse for national, state, and local designation eligibility. The report concludes that neither the West Hall nor South Hall and Councourse appears eligible for designation at any level. Therefore, as currently conceived, the proposed project would result in a less than significant impact on historical resources.

QUALIFICATIONS

Chattel Architecture, Planning & Preservation, Inc. (Chattel) is a full service historic preservation-consulting firm with statewide practice. Located in Los Angeles, the firm represents governmental agencies and private ventures, successfully balancing project goals with a myriad of historic preservation regulations without sacrificing principles on either side. Comprised of professionals meeting the Secretary of the Interior's Professional Qualifications

Standards (36 CFR Part 61, Appendix A) in architectural history and historic architecture, the firm offers professional services including historic resources evaluation and project effects analysis, and consultation on Federal, state and local historic preservation statutes and regulations.

Staff of the firm engage in a collaborative process and work together as a team on individual projects. For preparation of this report, a team of four professionals within the firm was assembled, with Robert Chattel and Jenna Snow assuming the lead roles for the project and Shannon Ferguson and Shane Swerdlow offering additional support. Robert Chattel, as preservation architect and principal architectural historian was responsible for overseeing the project, conducting the initial on-site assessment of the building, and for editorial review of the completed report. Jenna Snow, an architectural historian, served as project manager and was responsible for directing support staff in the research effort and for writing and assembling the report with staff assistance.

METHODOLOGY

This report represents the first known assessment evaluating the Convention Center West and South halls and Concourse as potential historical resources under federal, state, and local eligibility criteria. Primary documents utilized for this report regarding construction were made available by the Los Angeles Convention Center. These items included a select number of the original drawings for the West Hall by Charles Luckman and Associates, a timeline, and historic photographs. In addition, primary research materials were consulted at the online image collection at the Los Angeles Public Library, the historical *Los Angeles Times* article database, UCLA Air Photo Archives, and Julius Shulman's photographs held at the Getty Research Institute. Building permits were consulted at the Los Angeles Department of Building and Safety. Not available was a complete list of events.

The following sections detail the regulatory setting under which the building is potentially eligible.

REGULATORY SETTING

Federal

National Register of Historic Places

The National Register is the nation's official list of cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, as amended, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect the country's historic and archaeological resources. Properties listed in the National Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archaeology, engineering, and culture. The National Register is administered by the National Park Service (NPS). Currently there are more than 75,000 listings that make up the National Register, including all historic areas in the National Park System, over 2,300 National Historic Landmarks, and properties which have been listed because they are significant to the nation, a state or a community.[1]

As stated in 36 Code of Federal Regulations (CFR) §60.4, in order to be considered for listing in the National Register, a resource must meet the criteria for evaluation:

> The quality of significance in American history, architecture, archaeology, engineering and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:
>
> (a) that are associated with events that have made a significant contribution to the broad patterns of our history; or
>
> (b) that are associated with the lives of persons significant in our past; or
>
> (c) that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
>
> (d) that have yielded, or may be likely to yield, information important in prehistory or history.

The National Register includes only those properties that

[1] <http://www.cr.nps.gov/places.htm>

retain sufficient integrity to accurately convey their physical and visual appearance during their identified period of significance. Integrity is defined in the National Register program as a property's ability to convey its significance. Evaluation of integrity may be a somewhat subjective judgment; however, it must be founded on "an understanding of a property's physical features and how they relate to its significance."[2] While integrity is important in evaluating and determining significance, a property's physical condition, whether it is in a deteriorated or pristine state, has relatively little influence on its significance. A property that is in good condition may lack the requisite level of integrity to convey its significance due to alterations or other factors. Likewise, a property in extremely poor condition may still retain substantial integrity from its period of significance and clearly convey its significance.

The National Register has provisions for evaluating certain kinds of properties not usually considered for listing in the National Register, such as those that have achieved significance within the past 50 years. These properties can be eligible for listing if they meet special requirements, called Criteria Considerations, in addition to meeting the regular requirements (that is, being eligible under one or more of the four Criteria and possessing integrity).[3] One of the Criteria Considerations, Criteria Consideration G, is specifically designed to account for the fact that properties exist across the nation that have achieved significance in the past 50 years and that it is important to properly identify and recognize them prior to their reaching the arbitrary 50 year cut-off for eligibility. For properties that have achieved significance within the last 50 years, National Register guidance states:

> Justifying the importance of properties that have achieved significance in the last fifty years…*The rationale or justification for exceptional importance should be an explicit part of the statement of significance. It should not be treated as self-explanatory…*It

[2] National Park Service, Department of the Interior *How to Apply the National Register Criteria for Evaluation* (Washington, DC 1998) 44.

[3] Part VII of *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* provides guidelines for determining which properties must meet these special requirements and for applying each Criteria Consideration. More thoroughly detailed information regarding the application of Criteria Consideration G is offered in a bulletin specifically dedicated to this kind of property; see National Park Service, *National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties That Have Achieved Significance Within the Last Fifty Years* (Washington D.C.: National Park Service, undated).

> must discuss the context used for evaluating the property. It must demonstrate that the context and the resources associated with it can be judged to be "historic." It must document the existence of sufficient research or evidence to permit a dispassionate evaluation of the resource.[4] (Emphasis theirs).

State

California Register of Historical Resources

The California Register is a state version of the National Register of Historic Places program. The California Register of Historical Resources was enacted in 1992, and its regulations became official January 1, 1998. The California Register is administered by the Office of Historic Preservation (OHP).

The California Register was established to serve as an authoritative guide to the state's significant historical and archaeological resources (California Public Resources Code (PRC) §5024.1). State law provides that in order for a property to be considered eligible for listing in the California Register, it must be found by the State Historical Resources Commission to be significant under any of the following four criteria (which parallel National Register criteria):

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
2. Is associated with the lives of persons important in our past.
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual or possesses high artistic values.
4. Has yielded, or may be likely to yield, information important in prehistory or history.

California Register regulations contained in Title 14, Chapter 11.5 provide in §4852 (c) that "it is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register." OHP has consistently interpreted this to mean that a California Register-eligible property must retain "substantial" integrity. Because California Register regulations do not provide

[4] National Park Service, National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties That Have Achieved Significance Within the Last Fifty Years (Washington D.C.: National Park Service, undated), 9.

substantial written guidance on evaluating integrity, the National Register bulletin, *How to Apply the National Register Criteria for Evaluation*, is used.

The California Register also includes properties which: have been formally *determined eligible for listing in*, or are *listed in* the National Register; are registered State Historical Landmark Number 770, and all consecutively numbered landmarks above Number 770; are points of historical interest, which have been reviewed and recommended to the State Historical Resources Commission for listing; and are city and county-designated landmarks or districts (if criteria for designation are determined by OHP to be consistent with California Register criteria).

California Environmental Quality Act (CEQA)

The purpose of CEQA is to evaluate whether a proposed project may have an adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation. *Guidelines for California Quality Act* (CEQA Guidelines) are the regulations that govern implementation of CEQA. CEQA Guidelines are codified in the California Code of Regulations (CCR), Title 14, Chapter 3, § 15000 et seq. and are binding on state and local public agencies. The basic goal of CEQA is to develop and maintain a high-quality environment now and in the future, while the specific goals of CEQA are for California's public agencies to:

1. Identify the significant environmental effects of their actions; and, either
2. Avoid those significant environmental effects, where feasible; or
3. Mitigate those significant environmental effects, where feasible.[5]

CEQA Statues at §21084.1 define an historical resource as:

> a resource listed in, or determined to be eligible for listing in, the California Register of Historical Resources. Historical resources included in a local register of historical resources as defined in subdivision (k) of Section 5020.1, or deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1, are presumed to be historically or culturally significant for purposes of this section, unless the preponderance of the evidence demonstrates that the resource is not historically or culturally significant. The fact that a resource is not listed in, or determined to be eligible for listing in, the California Register of Historical Resources, not

[5] <http://ohp.parks.ca.gov/default.asp?page_id=21721>

included in a local register of historical resources, or not deemed significant pursuant to criteria set forth in subdivision (g) of Section 5024.1 shall not preclude a lead agency from determining whether the resource may be an historical resource.

CEQA Guidelines at §15064.5(a)(3) also provides additional guidance on this subject:

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 an 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 on the California Register of Historical Resources (Pub. Res. Code §5024.1, Title 14 CCR, Section 4852) including the following:

(A) Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
(B) Is associated with the lives of persons important in our past;
(C) Embodies the distinctive characteristics of type, period, region or method of construction, or represents the work of an important creative individual, or possesses high artistic values; or
(D) Has yielded or may be likely to yield, information important in prehistory or history.

Generally, CEQA utilizes the *Secretary's Standards* as a means of evaluating when proposed projects might be found to have less than significant impacts on historical resources.

Local

City of Los Angeles Cultural Heritage Ordinance

Sec. 22.171.7 of Los Angeles Administrative Code defines criteria for designation of a Historic-Cultural Monument (H-CM). For ease in applying local eligibility, the following numbers are assigned to the criteria, which align to a large degree with National and California register. Eligible for H-CM designation are:

1 Historic structures or sites in which the broad cultural, economic or social history of the nation, state or community is reflected and exemplified; identified with important events in the main currents of national, state, or local history; or

2. Historic structures or sites I identified with personages in the main currents of national, state or local history; or

3. Historic structures or sites whichembodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction or a notable work of a master builder, designer, or architect whose individual genius influenced his age.

HISTORICAL RESOURCE EVALUATION

Historic Context

The following section first provides a brief historical overview of the South Park neighborhood of downtown Los Angeles, followed by a history of the West and South halls and background on the architects Charles Luckman and Pei Cobb Freed & Partners.

South Park

South Park is located in the southwest quadrant of the Central Business District in downtown Los Angeles. The area is generally bounded by Eighth Street to the north, Main Street to the east, the Santa Monica and Harbor freeways to the south and west respectively. Major thoroughfares through the area include Venice, Pico and Olympic boulevards, Grand Avenue, and Figueroa Street. The Blue Line light rail line stops nearby at the Pico/Chick Hearn station.

Prior to 1950, Sanborn Fire Insurance maps show that the South Park district was dominated by auto related businesses, including auto sales, repair and parking lots. Interestingly, there are quite a few flats, apartment buildings, and rooming houses intermixed within auto-related uses (Attachment 1, Figure 1). The area was also home to the California Hospital (established in 1887, now California Hospital Medical Center) located on 15th and South Hope streets, the first physician-owned and operated hospital in Los Angeles. The site where the Convention Center sits had been principally occupied by the former Herald-Express building and Southern California Rapid Transit District bus yard.

In the early 1970s the Committee for Central City Plan published the "Silver Book," which recommended that South Park become an "urban village" with 7,000 housing units. The plan focused on the development of a regional park and lake surrounded by residential towers. According to a report prepared by the Community Redevelopment Agency of Los Angeles (CRA/LA) in 2002, the "Silver Book" plan was characteristic of the urban renewal programs of the 1950s and 1960s, such as had been implemented in the wholesale clearance of Bunker Hill. It was typical of modern urban renewal plans of the era that replaced traditional urban environments with high-rise towers in a park like setting."[6] Implementation of this plan would have had an enormous price tag, requiring acquisition and clearance of large tracts of land and displacement of businesses and residents, as

[6] CRA/LA, Report to Agency Commissioners on South Park Development History and Status Central Bunisess District Redevelopment Project, May 2, 2002.

well as relocation of major thoroughfares. It did not recognize the existing urban fabric and potential historical resources.

In the early 1980s, after construction of the West Hall, South Park was characterized largely by a mixture of older apartment and hotel buildings, industrial activities, and surface parking lots. There were approximately 4,000 housing units in 1980, most of which were apartments and single room occupancy (SRO) hotels that served low income elderly persons, singles or young families.[7] At that time, the area was seen by CRA/LA as having great potential as a new downtown residential community with 6,000 to 7,500 new dwelling units and retention of 2,000 existing dwelling units.[8] While 187 existing apartments and 487 existing SROs were rehabilitated between 1980 and 1988, more than 1,500 dwelling units were demolished due to substandard or unsafe living conditions, allowing for new high density housing and commercial buildings.[9]

In 1983, construction started on the first condominium project, a 200-unit complex called Skyline. In 1985, a 270-unit rental apartment complex, called The Metropolitan, consisting of high and low-rise buildings was constructed. Most of the units were market rate, with just 30 units in these two developments designated for moderate income households. More than 800 market rate apartment units were developed by 1988.[10]

Concurrently, the CRA/LA developed a program to rehabilitate and upgrade the substantial stock of existing low-income rental units in South Park through a series of low interest loans to property owners. In return, property owners signed agreements with the CRA/LA to guarantee the operation of the buildings as low-income housing for a fixed number of years, and to provide safe and secure housing to residents.[11] A number of vacant or underutilized buildings were identified for adaptive reuse to housing or live/work units.

Other improvements to South Park included pedestrian orientated retail on Hope Street to link South Park to the Financial District, street trees, street lights, and pedestrian furniture, all while maintaining the existing street grid. Grand Hope Park, completed in 1993, incorporates a campus for the Fashion Institute of Design and Merchandising (FIDM)

---

[7] CRA/LA, Living Downtown, APA Mobile Workshop, n.d.

[8] CRA/LA, Living Downtown, APA Mobile Workshop, n.d.

[9] CRA/LA, Living Downtown, APA Mobile Workshop, n.d.

[10] CRA/LA, Living Downtown, APA Mobile Workshop, n.d.

[11] CRA/LA, Central Business District Redevelopment Project Biennial Report, April 1986.

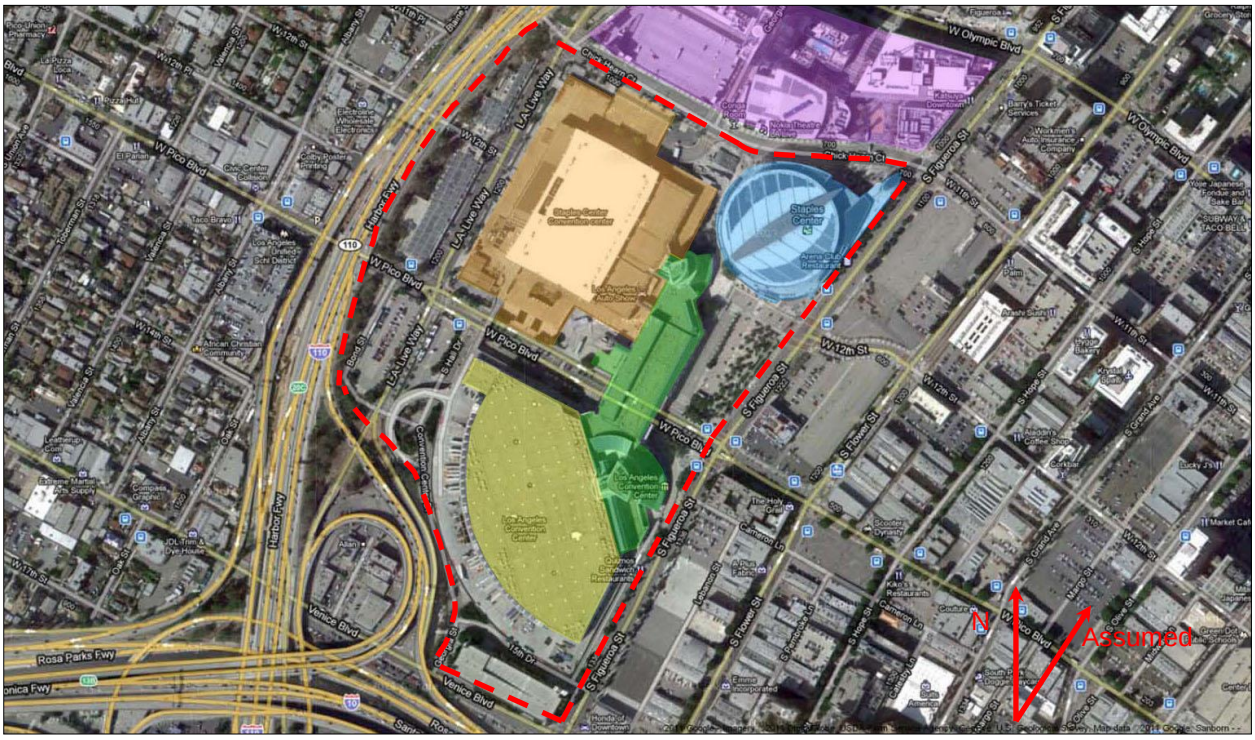
with public open space. Located on the block bounded by 9th, Olympic, Hope and Grand, the 2.5 acre park landscape was designed by landscape architect Lawrence Halprin and articulated locations for public art opportunities. It was the first new major park in downtown Los Angeles in more than a century.[12]

Substantial commercial development also occurred in South Park in the 1980s, including International Tower, Chase Plaza, and the Los Angeles Branch of the Federal Reserve Bank of San Francisco. California Hospital Medical Center also constructed a new 276-bed hospital facility and additional medical offices and related spaces.

In 1999, the company that became Anschutz Entertainment Group (AEG) constructed STAPLES Center, a sporting and entertainment facility, on land owned by the City of Los Angeles. Beginning in 1997, parking for the STAPLES Center was located on land acquired by CRA/LA using eminent domain. Main thoroughfares were occupied by older, low-rise office buildings, multi-tenant retail buildings, gas stations, automotive repair shops, parking lots and budget motels. A mixture of older single and multi-family buildings, parking lots, and light industrial uses lined secondary streets. A specific plan, approved in 2006, established the Los Angeles Sports and Entertainment District, allowing for construction of LA Live.[13]

[12] http://www.publicartinla.com/Downtown/Grandhope/grandhope_history.html. Accessed August 16, 2011/

[13] City of Los Angeles ordinance No. 178134, effective January 27, 2007.



Location map (source: Google Maps, 2011)

Setting, view southwest, Chattel Architecture, Planning, & Preservation, Inc. (Chattel), 2011

Building Description

Setting

The project site is bounded by Chick Hearn Court on the north, Figueroa Street on the east, Venice Boulevard on the south, and the 110 Harbor Freeway on the west (Figure 2). It is located in the midst of an area that contains large, public exhibition spaces. The South Hall is connected to the West Hall by a concourse that spans Pico Boulevard. The STAPLES Center, an indoor sports and entertainment arena, is located directly northeast of West Hall. The LA Live entertainment complex is immediately to the north across Chick Hearn Court. The east side of Figueroa Street consists predominantly of surface parking lots. A plaza and bus terminal fronts the West Hall and adjoining concourse along Figueroa Street with palm trees regularly planted along the street. Ficus trees in tree wells are planted closer to the building (Figures 3-4).

Exterior West Hall

Because of its size, urban location, and surrounding buildings, it is only possible to understand the West Hall from an aerial perspective. Rectangular in plan, it is composed of three distinct levels, stepping up, similar to a ziggurat (Figure 5). The ground level consists of parking; the tall, central, podium level provides access to the interior; and the upper, roof level, encloses the roof trusses. The parking level is generally open, giving the impression the podium is floating. It is possible to circumnavigate the building at the podium level. The roof, set in along east and west elevations, slightly overhangs the podium at the north and south elevations. The building's exterior is expressive of its

West elevation (left) and south elevation (right), view north, (Los Angeles Public Library (lapl), circa 1982)

West elevation, view north, note large freight door (Chattel, 2011)

North elevation, view southeast from the podium (Chattel, 2011)

structure. While there is no fenestration, bays are articulated with columns on the exterior. Walls are clad in porcelain enamel panels, which are corrugated at the podium and smooth above. Light poles located on the podium with four rectangular glass globes, pick up the idiom of corner roof trusses.

The east elevation is almost entirely obscured from the street by the glass and steel Concourse (Figure 6). There is no access to parking and the building mass is generally visible from the podium at this elevation. The elevation is split roughly in half by the concourse addition. Along the south half, two bridges connect the West Hall with the Concourse (Figure 7). An outdoor dining area extends between the two bridges and is accessed by contemporary doors. A contemporary stair also fills the space between the two bridges. Along the north half of the east elevation, single doors fill two bays (Figure 8). Clad in corrugated metal similar to the surrounding bays, banks of doors are camouflaged and difficult to discern along the elevation. An escalator well gives access to the ground level parking (Figure 9).

The south elevation fronts on Pico Boulevard with pedestrian access to the podium from a series monumental steps with runs separated by low shrubbery (Figures 10-11). A canopy, supported by metal piers and covered with porcelain enamel panels is centered along the south elevation and aligns with the monumental steps leading to Pico Boulevard (Figures 12-13). Banks of doors camouflaged with corrugated metal line corner bays, as well as bays under the canopy. A light well in the podium centered along the canopy allows for escalator access to parking (Figures 14-15). The light well is landscaped with jacaranda trees and a regular paving pattern created by concrete and ceramic tile.

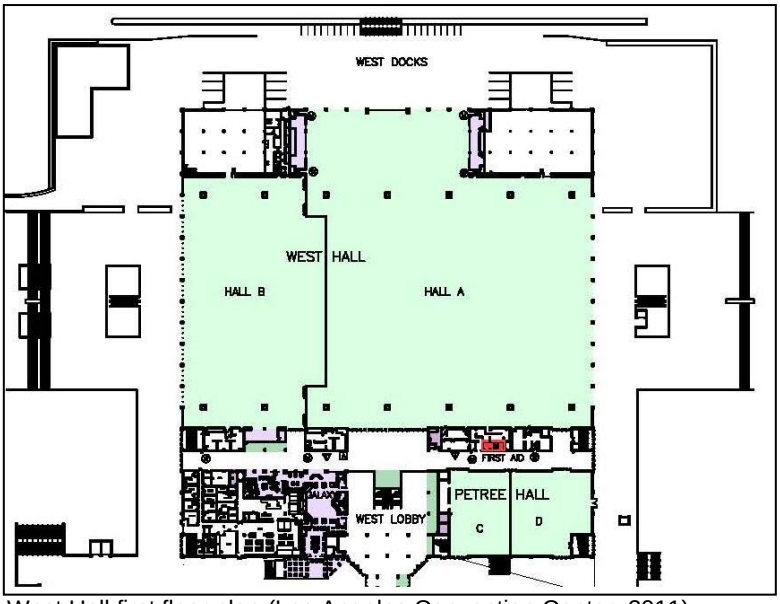
The west elevation has both pedestrian access to the podium, centered on the elevation, as well as vehicle to ground level parking (Figures 16-17). A freight door is centered on this elevation at the podium level (Figure 18). Banks of camouflaged corrugated metal doors fill three bays on either side of the large freight door.

The north elevation mirrors the south elevation with monumental steps leading down from the podium to the sidewalk aligned with a canopy over exit doors and light wells with escalator access to the parking level (Figures 19-21).

Paired glass doors are placed under an additional canopy immediately east of the longer, centered canopy (Figure 22).

A flat roof with a low parapet wall and very little venting covers the upper levels (Figure 23). Mechanical equipment is located in a well on the podium level roof (Figure 24).

Interior, West Hall



West Hall first floor plan (Los Angeles Convention Center, 2011)

The plan of the West Hall is dominated by the Halls A and B with interior circulation spaces arranged roughly as a T to the east, maximizing the flow of people into and through the spaces (Figures 25-26). Halls A and B are high volume spaces, allowing for a second floor along the east. Fronted by the glass and steel addition, the double height west lobby is dominated by an escalator flanked by staircases (Figures 27-28). Concession stands line the south wall of the lobby (Figure 29). A large ceiling panel diffuses light. A long bank of steel and glass doors with full length, wood handles gives access to the main halls (Figure 30). Floors in the first floor corridors are carpeted and low ceilings have undistinguished suspended panels with can lights.

The interiors of Halls A and B contain large open spaces, punctuated by massive square columns along the perimeter (Figures 31-35). Interior ribbon windows run along the second floor of south side of the halls, above the bank of doors. The two halls are separated by a moveable wall that is set on a track. A continuous run of double metal doors that open directly to the exterior are located along the south side of Hall B and north side of Hall A (Figure 33). The floors are polished concrete. With a finished ceiling along the perimeter, the remainder of the ceiling is predominantly open to the roof framing with a series of catwalks


Hall B, view southeast from the control room (Chattel, 2011)


Board room (Chattel, 2011)


Parking garage (Chattel, 2011)

crisscrossing the space. Large, florescent lights illuminate the halls.

Located on the first floor in the northeast corner, the ballroom, called Petree Hall, is an unadorned space with a moveable wall down the middle (Figure 36). Floors are clad with carpet. The suspended ceiling incorporates florescent light panels. An additional band of florescent lights enframe the room.

A kitchen with tile walls, concrete floors, and stainless steel equipment occupies the southeast corner of the first floor (Figures 37-38). The kitchen opens to concession stands, which line the south wall of the West Lobby and also have outdoor seating along the exterior of the south and of the east elevation.

The board room suite, located on the second floor, has ribbon windows opening onto Halls A and B (Figures 39-40). Walls are lined with polished wood. Floors are carpeted and ceilings have suspended ceilings with florescent light panels. Meeting rooms on the second floor are unadorned with simple carpeted floors and suspended ceilings (Figures 41-42).

The catwalk, which is suspended above Halls A and B between steel roof trusses allows for on-going maintenance, are suspended (Figures 43-44).

Several restrooms are located on each floor (Figures 45-46). While some are contemporary, those that have not been altered have brown tile floors in alternating light and dark stripes, one orange and brown tile wall, and metal stalls pained orange.

The open parking garage features a concrete, waffle slab ceiling; regularly spaced round support columns; and a concrete floor (Figures 47-48). A pedestrian path is highlighted with brightly painted support columns and planters. Mechanical systems for Halls A and B run along the ceiling.

South Hall, northwest elevation entry tower, southwest (Chattel, 2011)

South Hall, north and west elevations, view southeast (Chattel, 2011)

Concourse tower, east elevation, view northwest (Chattel, 2011)

Concourse, east elevation, view south (Chattel, 2011)

Exterior, South Hall and Concourse

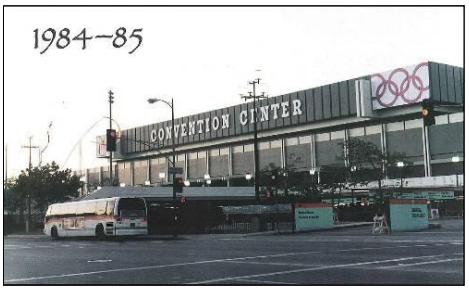
Pie-shaped in plan, the South Hall is set atop a concrete podium and presents windowless elevations above that are clad in square metal panels (Figures 79-81). The curve of the south and west elevations is painted green and follows the line of the adjacent elevated freeway (Figure 82). The roof is generally flat. Concrete stairs along the east elevation provide for exiting.

The entrance is located at the northeast corner of the building and is punctuated by a glass-skinned tower facing the intersection of Pico Boulevard and Figueroa Street (Figure 80). The green tinted glass entry tower appears as a lantern and rises at least twice the height of the building. An internal skeleton of steel pipe columns is visible though the glass, which extends to the exterior to form a canopy in a plaza that fronts the building.

Exterior, Concourse

Extending from the entry tower of the South Hall to the entry of the West Hall, the Concourse spans Pico Boulevard and terminates in a glass-skinned entry tower, mirroring that of the South Hall (Figure 83-85). The Concourse is clad in glass above a solid base along the east elevation, while it presents an elevation composed of square metal panels to the west. A series of four exterior stairs breaks up the otherwise unarticulated east elevation.

East elevation, note fountain view west (LAPL, 1974)



South elevation view northwest (Los Angeles Convention Center, 1985)

Interior lobby, note mirrored glass wall (Los Angeles Convention Center, nd)

Alterations

While there are hundreds of alteration permits for the Convention Center, it appears only minor alterations were made to the West Hall prior to construction of the South Hall and Concourse, which was completed in 1993 (Figures 49-73, Figure 77). Originally painted white and bronze, the West Hall received its distinctive blue color in 1993. While a tornado ripped through downtown Los Angeles in 1983, causing $3 million in damage, the West Hall was repaired without making any significant alterations (Figures 67-70). In addition to removal of the original entrance, significant alterations on the interior of the West Hall include loss of the chandelier in the West Lobby (Figures 74-76). Historic photographs also show a mirrored north wall in the lobby. Other, alterations have been made to accommodate changing requirements and technological improvements over time, including light fixtures in Halls A and B, and alterations to some restrooms.

Construction of the North Hall in 1981 did not materially alter the West Hall (Figure 66). In 1980 three temporary structures, "Bubbles," were added to increase exhibit space. The more permanent North Hall was constructed in 1981 and added 98,500 square feet, the one-story steel structure of the North Hall included exhibition space, food concession, and restrooms.[14] This additional space proved to be insufficient, as only two years later, five additional Bubbles were added.

To keep up with changing needs and stay competitive with other cities, ground was broken in 1989 for the South Hall and Concourse. Completed in 1993, the South Hall and Concourse effectively obscured the view of the West Hall from Figueroa Street while also requiring removal of the fountain and plaza fronting it.

[14] "Convention Center Expands Facilities," *Los Angeles Times*, February 22, 1981, J33.

Future site of the West Hall, (UCLA Air Photo Archives, 1964)

Building History

Planning

Discussions on whether and where to construct a convention center in Los Angeles started in the 1950s. An editorial appearing in the *Los Angeles Times* in 1963 stated, "although such a center is near the top of every public priority list, all previous attempts to get the project started have been unavailing…as in the past, there is a lack of unanimity on just where the center should be and how it should be financed."[15] For many years, there was considerable disagreement on where a convention center should be located. Other sites under discussion were adjacent to Union Station; adjacent to the Civic Center on Bunker Hill south of 1st Street between Olive and Hope streets, which would have included a commercial tower above; adjacent to the Coliseum at Exposition Park where the Coliseum Commission was reportedly willing to construct

[15] "Wanted: A Convention Center," *Los Angeles Times*, September 29, 1963, N6.

Charles Luckman (left) and Mayor Yorty (center and seated) with a model of the West Hall. Flanking towers never constructed (Los Angeles Public Library (LAPL, 1967)

a "modest exhibit center";[16] and Elysian Park near Dodger Stadium. While the Los Angeles City Council approved the Elysian Park site in March 1965, this location was abandoned after opposition fought against use of a public park for commercial purposes. Showing the general exasperation of the community, a letter to the editor published in the *Los Angeles Times* in June 1965 stated, "the Convention Center issue seems to be a paradox as the city officials and civic leaders still can't decide after 20 years whether it is necessary or unnecessary to have one. To my knowledge, Los Angeles is the only major city that cannot offer facilities to convention groups which require accommodations for great numbers of people."[17]

In 1966, the decision for a new convention center came down to the Bunker Hill site and the Pico-Figueroa site. The convention center proposed for the Bunker Hill site was designed by Welton Becket and Associates and would have included an estimated $42 million auditorium, garage and hotel on land owned by the CRA/LA. In contrast, the Pico-Figueroa site, designed by Charles Luckman and Associates, only included an auditorium and garage, for an estimated cost of $22 million.[18] On September 12, 1967, the headline of the *Los Angeles Times* read, "Downtown Convention Center OKd by Council, Pico-Figueroa Site Wins Approval After 25 Years of Talks."[19] Designed by Charles Luckman and Associates with Samuel Moody Burnett (born 1929) as project architect, the City broke ground for the new convention center a year later. A headline declared: "thirty-four years in the talking stage."[20]

History of Convention Centers

Following World War II, public sector involvement in the convention industry increased as a result of tourism growth, increased economic activity, and urban renewal efforts. During this period, the nature of work and leisure time

[16] Ray Hebert, "Pressure Building Up for Convention Center in LA," *Los Angeles Times*, October 7, 1963. Ray Hebert, a reporter for the Los Angeles Times who wrote about urban affairs beginning in 1960, extensively covered planning and execution of the subject building. ("Ray Hebert, 86; Times reporter one of the first to cover city planning," Los Angeles Times, May 12, 2007

[17] Dorothy Beffman, "Convention Needs," *Los Angeles Times*, June 29, 1966.

[18] Times Editorials, "The Convention Center Debate," *Los Angeles Times*, August 5, 1966.

[19] Erwin Baker, "Downtown Convention Center OKd by Council, Pico-Figueroa Site Wins Approval After 25 Years of Talks," *Los Angeles Times*, September 12, 1967, A1.

[20] Dorothy Townsend, "Ground Broken for L.A. Convention Site," *Los Angeles Times*, September 5, 1968, D2A.

Samuel Burnett is included in the AIA's *1970 American Architects Directory*. No additional information could be located.

changed in the United States. As higher education became accessible to a larger percentage of the population, people increasingly assumed service-oriented occupations, which paid higher wages than manufacturing jobs, and the average work week decreased from 51 hours in 1909 to 40.5 hours in 1950.[21] Furthermore, as people became more educated, the notion of broadening one's horizons by experiencing new places increased demand for tourism. Accompanying rising levels of education was growth in the number of corporations with offices in multiple cities. As trade shows and corporate meetings became ubiquitous, demand for convention facilities increased.[22]

In order to attract growing numbers of conventions in the second half of the twentieth century, cities incorporated convention center construction within urban renewal and redevelopment schemes, usually at the edge of core urban areas where space would be available for construction of large buildings with contiguous, flat-floor space.[23] Los Angeles, like many other major cities, used public funds to build convention centers in coordination with redevelopment efforts. Other cities that did the same included Chicago (1960), St. Louis (1977), Baltimore (1979), Pittsburgh (1981), and Philadelphia (1993). Publicly and privately financed suburban convention centers were also constructed, such as King of Prussia, Pennsylvania's Valley Forge Convention Center (1985) and Georgia's Gwinnett Center (1992). Cities and counties with resort oriented economies also invested public funds in convention facilities, including Las Vegas (1958), Honolulu (1964), Anaheim (1967), and Orlando/Orange County (1983).

In a progressively more competitive environment, cities competed with one another to host conventions and major events, seeking to gain advantage by planning for and constructing new facilities. Earliest post-war convention centers featured Modern exterior designs with flexible, high volume interior spaces and moveable walls. Concrete was used extensively in the formal designs of such facilities as San Diego's Community Concourse (1964). Other facilities, including Las Vegas Convention Center (1958), Honolulu International Center (1964), and Anaheim Convention Center (1967), all designed by Adrian Wilson, included campuses with multiple exhibition halls and domed arenas, unified by networks of landscaped pathways with pergolas and colonnades. Similar to Los Angeles Convention Center,

[21] Dimitri Ioannides and Keith G. Debbage, *The Economic Geography of the Tourist Industry* (New York, NY: Routeledge, 1998), 225.

[22] Ioannides and Debbage, 226.

[23] Christopher M. Law, *Urban Tourism: The Visitor Economy and the Growth of Large Cities* (New York, NY: Continuum, 2002), 108.

when constructed in dense, urban areas, convention centers often distinguished themselves as interventions in the built environment with impermeable walls and footprints occupying multiple city blocks.

Between 1964 and 1991, the number of American metropolitan areas with either publicly or privately funded and managed convention facilities increased from 167 to 205, and the number of conventions increased by 78 percent.[24] Accompanying this development was diversification in the types of facilities constructed, including exhibition halls, convention centers, merchandise marts, and multipurpose centers.[25] Exhibition halls generally consist of 50,000 to one million square feet of contiguous flat-floor space. Convention centers feature one or more exhibition halls and numerous, smaller meeting rooms, among other support spaces. Trade centers and merchandise marts include offices, permanent showrooms, and exhibit space for consumer product displays. Multipurpose centers, often located in smaller cities, typically include spaces for exhibitions and public shows on a smaller scale than those events held at convention centers.

Cities have continued to modify convention centers to remain competitive by reconstructing, expanding, and renovating existing facilities to increase useable space, update designs, and better integrate buildings within surrounding environments. To achieve these goals, new facility designs, including additions to existing buildings, frequently incorporate steel and glass, increased fenestration, and multiple levels. Similar to the expansion of the Los Angeles Convention Center, completed in 1993, other prominent examples of convention center expansion include Honolulu's Hawai'i Convention Center (constructed in 1998 as an alternative to Hawai'i International Center), San Francisco's Moscone Center (expanded in 1991 and 2003), San Diego Convention Center (constructed in 1989 as an alternative to San Diego Community Concourse and expanded in 2001), Long Beach Convention Center (expanded in 1994), and the District of Columbia's Walter E. Washington Convention Center (reconstructed in 2003).

Precedent for construction of large convention centers with substantial square footage began in the late 1800s, during which large-scale conventions were held for political parties as well as for common interest groups such as the Writing Paper Manufacturers Association, National Education Association, and American Medical Association.[26]

---

[24] Ioannides and Debbage, 226.

[25] David C. Petersen, *Sports, Convention, and Entertainment Facilities* (Washington, D.C.: The Urban Land Institute, 1996) 11.

[26] Don Jewell, *Public Assembly Facilities: Planning and Management* (New York, NY: John Wiley & Sons, Inc., 1978), 2.

Technological and economic development during the Industrial Revolution contributed to increased demand for conventions.

Expanding companies during the Industrial Revolution, which brought about increased operational efficiency and new products, often hired sales people to market new goods. Companies also organized meetings and conventions to bring widespread staff together to learn about these new products, organizational policies, and promotional strategies.[27] At the same time, trade shows, exhibits, and industrial fairs, including Chicago's World's Columbian Exposition (1893) and St. Louis' Louisiana Purchase Exposition (1904) were organized to showcase innovation. Architect Daniel Burnham's plan for the World's Columbian Exposition exemplified the City Beautiful Movement, which emphasized aesthetic beauty and civic virtue through creation of monumental public buildings. Construction of convention centers aligns with the intent of Burnham's plan for the Chicago's World's Columbian Exposition.[28] As products of collective efforts between municipal agencies and business leaders, these early expositions served to promote host cities and attract new businesses. Such events also exemplified an increasingly competitive environment in which cities vied to host major events, seeking to gain advantage by planning for and constructing new facilities. Expansion of rail networks and completion of the transcontinental railroad in 1869 enabled geographically diverse populations to attend conventions, benefiting such centrally located Midwestern cities as Detroit and Chicago, which both had strong rail infrastructure.[29]

As unemployment rates increased throughout the Panic of the 1890s,[30] civic and business leaders saw conventions as opportunities to improve images of their cities; attract and

---

[27] Robert C. Ford and William C. Peeper, "The Past as Prologue: Predicting the Future of the Convention and Visitor Bureau Industry on the Basis of its History," *Tourism Management*, 28(4): 1104-1114.

[28] Catherine Cocks, *Doing the Town: The Rise of Urban Tourism in the United States, 1850-1915* (Berkeley, CA: University of California Press, 2001) 130.

[29] Ford and Peeper, 1104-1114.

[30] Also called the Depression of 1893, the downturn in the American economy was signaled by a financial panic in 1893 and was one of the worst recessions in American history with the unemployment rate exceeding ten percent for half a decade. Causes of the Panic include deflation dating back to the Civil War, the gold standard and monetary policy, under-consumption, a general economic unsoundness, and government extravagance. (David Whitten, "Depression of 1893". *EH.Net Encyclopedia*, edited by Robert Whaples, August 14, 2001, <http://eh.net/encyclopedia/article/whitten.panic.1893>, site accessed October 24, 2011.)

retain businesses; and improve civic loyalty, leading to a new era of boosterism and culminating in the formation of convention and visitors bureaus throughout the country. In addition to communicating with professional, fraternal, labor, and trade associations, boosters sought opportunities to host large scale events like world's fairs.

Throughout the early 1900s, travel information bureaus were established throughout New England, New York, and the San Francisco Bay Area.[31] Events like the 1912 Travel and Vacation Exhibition in New York further legitimized tourism and convention industries, allowing attendees to discuss techniques for promoting and branding their respective cities while collaborating to perfect the science of attracting and hosting conventions. In 1914, the Association of Convention Secretaries[32] formed to further systemize convention execution.[33]

American social capital[34] was enhanced throughout the early 1900s with the establishment of numerous voluntary, service, and fraternal organizations, including Rotary International (1905), Kiwanis International (1915), and Lions Club International (1917), all of which hosted annual national conventions in different cities each year. Convention and visitor bureaus continued to grow, attracting hotel and restaurant owners who benefited from increased convention-related business. Such organizations also advocated for enlarged government participation in recruiting tourists and for publicly financed construction of buildings specifically designed for conventions and exhibitions.[35] Although most cities hosted conventions in municipal halls and auditoriums, convention center advocates argued that these facilities were too small to host large meetings.[36] Likewise, hotels, such as Los Angeles' Biltmore Hotel (1923), San Francisco's Palace Hotel (1909), Chicago's Palmer House Hotel (1925), and New York's Plaza Hotel (1907), more often than not included meeting facilities. However, these spaces were typically too small to accommodate thousands of delegates attending political and fraternal conventions. Convention

[31] Cocks, 114.

[32] The organization's name was changed to International Association of Convention Bureaus in 1920, International Association of Convention and Visitors Bureaus in 1974, and Destination Marketing Association International in 2005 and continues to be an important organization for sharing convention industry data.

[33] Ioannides and Debbage, 227.

[34] Defined as the connections within and between social networks, social capital is a sociological concept related to Tocqueville's observations of American culture further described in such literature as *Bowling Alone: The Collapse and Revival of America Community* by Robert D. Putnam (New York, NY: Simon & Schuster).

[35] Cocks, 139.

[36] Cocks, 140.

center advocates further argued that the cost of constructing such facilities would be too great for any single private entity or entrepreneur. Despite these advocacy efforts, municipal governments continued to leave tourism and convention concerns in the hands of convention and visitors bureaus.[37]

People associated with the Convention Center

In 1967, the city and county of Los Angeles established the Los Angeles Convention and Exhibit Center Authority, a 15-member commission that managed financing and construction of the Convention Center. Although the commission replaced the non-profit Los Angeles Auditorium Center Lease Co, many of its members were the same. The commission sold 50-year bonds to finance construction of the Convention Center.

Neil Petree (1898-1991), a businessman, was president of both organizations, serving three terms as the commission's president. One of the West Hall's major spaces is named for him. In the late 1930s, Neil Petree was chairman of the Major Highway Development Committee for five years, helping plan the California freeway system. He was later president of the Automobile Club of Southern California. [38] In his professional life, Neil Petree served as president of the Los Angeles-based furniture company Barker Bros. from 1938 to 1960, and as chairman of the executive committee from 1960 until his retirement in 1968.

The Halls A and B were named for Mayor Sam Yorty. Citing his dedication to construction of the Los Angeles Convention Center, the commission's motion read, "during his entire term as mayor, commencing in 1961, Sam Yorty has worked faithfully and effectively to develop the Los Angeles Convention and Exhibition Center and to prepare for its operation."[39] A bronze bust of Sam Yorty sits outside the bank of glass doors.

Completed at a cost of $41.8 million and painted with white and bronze, the West Hall was dedicated July 10, 1971. Opening ceremonies that day included presentations by Mayor Sam Yorty and Bob Hope, culminating in presentation of keys to the Los Angeles City Recreation and Park

[37] Ioannides and Debbage, 222.

[38] Los Angeles Times, "George Gose; Ex-President of Chamber of Commerce" 2 February 1995.

Neil Petree's early business career included merchandising positions at Weinstock-Lubin Co. in Sacramento and at Hale Bros. in San Francisco. He was vice president at Lord & Taylor and president of James McCreery & Co. both in New York.

[39] "Convention Center Hall Named for Yorty," *Los Angeles Times*, June 11, 1971.

Commission, who initially operated the building.[40] Operations of the building soon transferred to a new city agency, the Los Angeles Convention and Exhibition Center Authority, who continues to runs the Convention Center with management by the Los Angeles Convention Center Department Commission. Later in 1971, it was estimated the final cost for the West Hall would be approximately $90 million, which included not only design and construction costs, but also interest on bonds sold and surrounding street improvements.[41]

In 1971, Byron A. Trimble was appointed the first director of the new convention center.[42] He served for two years, handing the position to Dick Walsh (1925-2011) in 1973, who served as general manager of the Los Angeles Convention Center for 23 years. Prior to this position, he was the former Los Angeles Dodger Vice President, Commissioner of the North American Soccer League, General Manager of the California Angels, and General Manager of numerous convention centers.

In 1957 Dodgers President Walter O'Malley named Dick Walsh President of the Pacific Coast League Los Angeles Angels. As a representative of the Dodgers, Walsh played an integral role in the team's arrival in Los Angeles for the 1958 season.[43] In 1960 he was named Dodgers Vice President of Stadium Operations. He is credited with formulating and implementing countless ideas in the development and construction of Dodger Stadium, which opened in 1962. He was in charge of stadium operations through the 1966 season.[44] Walsh became Commissioner of the North American Soccer League in 1966. In 1968 Gene Autry hired Walsh as Executive Vice President and General Manager of the California Angels, a position he held for three seasons.

After leaving his position at the Los Angeles Convention Center, Dick Walsh became the General Manager of the Hawaii Convention Center in 1997. Three years later he was named the senior general manager, overseeing five facilities in Anchorage and Fairbanks, Alaska. Later he was general manager of the Ontario, California Convention Center, retiring in 2005, one month before his 80th birthday.

---

[40] "Gala Opening Ceremonies Set for Convention-Exhibit Center," *Los Angeles Times*, July 9, 1971.

[41] Ray Herbert, "Final Cost $90 Million for Convention Center," *Los Angeles Times*, October 17, 1971, AA.

[42] Paul Houston, "Permanent Director Appointed for L.A. Convention Center," *Los Angeles Times*, June 2, 1971, B1.

[43] "Former Dodgers executive Walsh dies" <http://mlb.mlb.com/news/article.jsp?ymd=20110510&content_id=18894162&vkey=news_la&c_id=la,> site accessed August 18, 2011.

[44] "Former Dodgers executive Walsh dies"

Major Events

The California Gift Show was the first show at the Convention Center, followed by the Southern California Boat Show and WESTEC, a technology exhibition put on by the Society of Mechanical Engineers. Major events that garnered significant amount of press were the Jerusalem Fair in November 1972 in commemoration of Israel's 25th anniversary. The press noted the tight security, mentioning "police in uniform and plain clothes were stationed at strategic points outside the building and near the entrances. Visitors were forced to pass by three metal detectors."[45] During the height of the Cold War in 1977, the Soviet National Exhibition was attended by 310,000 people. The *Los Angeles Times* reported it "was a frank attempt to propagandize Americans about Soviet life and accomplishments and to stimulate trade between the two countries." Concurrently, the Jewish Federation Council of Los Angeles held an exhibit on the second floor depicting the plight of Soviet Jews, which was attended by 62,000 people.[46] Several anti-Soviet demonstrations were held outside the West Hall during the 19-day run of the exhibition. In 1978, the Greater Los Angeles Auto Show moved to the West Hall, becoming the largest annual consumer show, attracting huge crowds and national media. In 1987, an article appearing in the *Los Angeles Times* reported, "the Greater Los Angeles Auto Show that today begins an eight-day run at the Convention Center is rapidly accelerating to a unique status among the major auto expositions… only the Los Angeles showcase, say car industry watchers, can claim a make-it-or-break-it influence on sales."[47] In 1984, the West Hall served as the Main Press Headquarters for 8,000 journalists covering the Games of the XXIII Olympiad. During this time, the West Hall was fully staffed round the clock, 24 hours a day.

Other interesting events included an auction in 1983 where Christie's sold 140 vintage toy cars and 39 collector's cars over two days.[48] IBM held their annual meeting in 1984 at the West Hall, where John R. Opel, chairman, acknowledged Apple Computer success in the personal computer market and announced improvements in their product.[49] Christie's

[45] "Jerusalem Fair opens with tight security measures," *Los Angeles Times*, November 24, 1972, 3

[46] Ed Meagher, "Russian National Exhibition Concludes 19-day LA Run," *Los Angeles Times*, November 30, 1977, OC10.

[47] Paul Dean, "Honk if You're Going to L.A. Auto Show," *Los Angeles Times*, January 3, 1987, 1

[48] Rita Reif, "Antiques View; race car rarities," *New York Times*, April 3, 1983, 26.

[49] Thomas C. Hayes, "I.B.M. Plans New Features for PCjr," *New York Times*, May 1, 1984, 5.

held another auction in 1987 of Liberace's personal effects, including custom cars, mirrored pianos, and gold candelabrum. Hillary A. Holland, vice president of Christie's said, "It will be an extravaganza, an event just as spectacular and exciting as the man himself."[50] The National Education Association, the nation's largest teachers' union, held their annual convention in 1987, where Mary Hatwood Futrell was elected to an unprecedented third term as president of the organization.[51] Finally, in a mass swearing-in ceremony, 1,300 ethnic Chinese became U.S. citizens on December 16, 1988, commemorating 200 years of immigration from Asia. "Never before…had so many people of a single ethnicity become American citizens at the same time in the same place."[52]

After construction of the South Hall and Concourse in 1993, it is difficult to determine the location where specific events were held.

Criticism

It was hoped that the West Hall would "serve as a catalyst for other downtown developments."[53] In 1967, Charles Luckman said, "In 10 years, there would be a complete face-lifting. You would see new office buildings, hotels, restaurants and high rise apartments."[54] Development did not occur quickly enough. According to the CRA/LA, "surrounding land uses were not visitor-related, so the West Hall lacked the support of nearby hotels, restaurants and entertainment. As a result, the West Hall was not an appealing venue and lost potential large conventions to other cities with more convention-adjacent amenities."[55]

Shortly after the West Hall was completed, John Pastier, the *Los Angeles Times* architectural critic, derided it, writing,

> Despite the overkill of inaugural press-angentry, our convention center cannot be considered remarkable at this time in America…The Convention Center apparently

---

[50] "Liberace's pianos, cars up for auction," USA Today, June 25, 1987, 2.

[51] "NEA President Wins a 3rd Term," *Los Angeles Times,* July 4, 1987, 3.

[52] Howard Blume, "A Rite of Passage; 1,300 New Citizens Follow a Tradition from East to West," *Los Angeles Times*, December 16, 1988, 3.

[53] Ray Herbert, "L.A. Convention Center Grows," *Los Angeles Times*, May 25, 1970, B1.

[54] "New Life for Depressed Area? Center Seen as Blight Cure," *Los Angeles Times,* September 10, 1967, M1.

[55] CRA/LA, Case Study use of Condemnation Authority STAPLES Center and LA Sports and Entertainment District Downtown Los Angeles, June 2006, 5

> was intended to be merely adequate and efficient as architecture. It lacks the sense of scale, quality of interior space, structural expression and feeling for materials that are necessary to great architecture…Ultimately, however, it is a building of no special or consistent character…Too much attention has been given to the package, and not enough to the product...Ever since the London Crystal Palace of 1851, great exhibition halls have achieved their distinction by merging space and structure into a single resonant expression. No such confident wedding of art and technology is evident in the Los Angeles Convention Center.[56]

In a follow-up article, John Pastier observes the West Hall emphasizes its relationships with automobiles. He writes that "it is a monument to the automobile as its 12-lane neighbor." With twice the number of code-required parking spaces, one source of revenue for financing the West Hall was parking fees. As a result of its emphasis on the automobile, the West Hall "tends to fragment and distend the city's core."[57]

Charles Luckman never claimed to have created a masterpiece of architecture. Rather, he claims the firm "focused our creative efforts on the inside of the building and how it would function."[58] Charles Luckman and his research team studied large convention centers and exhibit halls across the country and discovered that it took eight days to set up the exhibit and seven days to tear it down for every ten days that the exhibit was open. Their solution cut exhibit set up and tear down time to eight days instead of fifteen in order to maximize profits. To accomplish this, 25-foot wide automatic garage doors were installed at the exhibit floor, allowing trucks to drive directly onto the ground floor. In addition, the steel truss system enabled the main halls to have an almost column-free interior, which increased the rentable space by 34 percent. This usable space could be divided by motorized sliding walls into separate smaller spaces to house two or more smaller exhibits simultaneously. Windowless, solid walls were designed for the building because exhibitors complained that sunlight coming in through glass facades interfered with exhibit

---

[56] John Pastier, "Convention Center: Able but Uninspired Job of Packaging," *Los Angeles Times*, July 25, 1971, I1.

[57] John Pastier, "Convention Center Puts Emphasis on Auto Convenience," *Los Angeles Times*, August 1, 1971, I1

[58] Charles Luckman, *Twice in a Lifetime: From Soap to Skyscrapers* (New York: W.W. Norton & Company, 1988), 359.

displays. Windows were only used in the executive offices.[59] The exterior plaza with a 60-foot wide circular fountain and Venetian glass chandelier in the West Lobby were among the only concessions to decoration.

Charles Luckman (1909-1999)

Trained as an architect at University of Illinois at Champaign/Urbana, Charles Luckman is best known as president of Pepsodent, one of the most popular toothpaste brands prior to the 1950s that was brought about by his aggressive advertising campaigns. Charles Luckman's aspirations were focused on architecture at an early age, influenced by the Muehleback Hotel in his hometown of Kansas City, Missouri.

Charles Luckman began his professional life after graduating from the university during the depths of the Great Depression. Unable to find work as an architect, he took a job in the advertising department of the Colgate-Palmolive-Peet Company in 1931. Shortly thereafter he was transferred to the sales department selling Palmolive soap. He achieved impressive gains in sales of the company's soap on Chicago's South Side, which earned him a reputation as a superb salesman.

His success at Colgate led to an offer from the Pepsodent Company, which he joined as sales manager in 1935. His marketing techniques at Pepsodent were credited with quadrupling the company's profits.[60] Charles Luckman quickly climbed the corporate ladder at Pepsodent, becoming vice-president in charge of sales in 1936, promoted to executive vice-president in 1941, and finally president in 1943. By the end of 1943, Pepsodent announced an annual gross income of $3 million, boasting the largest sales of toothpaste in the United States.[61] Charles Luckman salary was the remarkable sum for that time of $100,000 per year, in addition to holding ten percent of Pepsodent's stock.[62]

Success of Pepsodent is credited to Charles Luckman's keen understanding and manipulation of advertising. Among his advertising campaigns, Pepsodent sponsored the radio

---

[59] Charles Luckman, *Twice in a Lifetime: From Soap to Skyscrapers* (New York: W.W. Norton & Company, 1988), 359-361.

[60] Herbert Muschap, "Charles Luckman, Architect Who Designed Penn Station's Replacement, Dies at 89," *New York Times*, 28 January 1999.

[61] Charles Luckman, *Twice in a Lifetime: From Soap to Skyscrapers* (New York: W.W. Norton & Company, 1988), 170.

[62] Charles Luckman Biography, LMU/LA, <http://library.lmu.edu/specialcollections/CSLA_Research_Collection/Charles_Luckman_Papers/Charles_Luckman_Biography.htm> (accessed July 31, 2011).

show Amos 'n Andy, even holding a baby-naming contest for Amos' wife Ruby, which prompted sales of Pepsodent to jump 21 percent.[63]

In 1944 Lever Brothers acquired Pepsodent for $15 million. Charles Luckman received $1,500,000 (after taxes) for his stock in the deal, continuing in his role as president and becoming vice-president of Lever Brothers, the United States branch of the international corporation Unilever.[64] Just two years later, he became president of Lever Brothers in the United States with a salary of $300,000.[65] At the age of 37, Charles Luckman was now the head executive of one the country's largest corporations, and one of the country's youngest.[66] He was nationally recognized for his mercurial rise with a feature on the cover of *Time Magazine* as the "Boy Wonder of American industry."

While at Lever Brothers, Charles Luckman orchestrated to move company headquarters from Cambridge, Massachusetts to Midtown Manhattan. As his pet project, Charles Luckman hired Gordon Bunshaf from the Chicago architectural firm of Skidmore, Owings and Merrill to design a 24-story, glass curtain wall building in the International Style, called Lever House. Completed in 1952, it was the first curtain wall skyscraper in New York City, paving the way for other corporate headquarters nearby on Park Avenue. Charles Luckman credits himself for directing the architects to make the entire ground-floor area of the building an open, public, landscaped plaza, a novel idea at the time because it meant losing profitable revenue from retail space.[67] Both the glass curtain wall and setting within a landscaped plaza established a trend for virtually all skyscrapers that followed.

Charles Luckman did not see completion of Lever House in 1952. In a move that made headline news, he resigned from Lever Brothers in 1950 after a meeting with the directors of Unilvever, the parent company, in which they had a

---

[63] Luckman, *Twice in a Lifetime: From Soap to Skyscrapers, 132.*

Charles Luckman also hired Raymond Loewy, known as the father of industrial design, to design Pepsodent's logo, packaging, and a toothbrush. Raymond Loewy also designed glass display cases instead of wood so customers could see the merchandise more easily. The company offered the displays free of charge to drugstores. (Luckman, *Twice in a Lifetime: From Soap to Skyscrapers,* 170*.)*

[64] "Corporations: Old Empire, New Prince" *Time Magazine* (1946), <http://www.time.com/time/magazine/article/0,9171,793010-2,00.html> (accessed July 31, 2011); Luckman, *Twice in a Lifetime: From Soap to Skyscrapers,* 189.

[65] "Corporations: Old Empire, New Prince".

[66] Charles Luckman Biography; Luckman, *Twice in a Lifetime: From Soap to Skyscrapers,* 189.

[67] Luckman, *Twice in a Lifetime: From Soap to Skyscrapers, 242.*

disagreement over production of a synthetic soap.

Following his resignation, Charles Luckman received an invitation from William Pereira, his former classmate at University of Illinois, to form a Los Angeles-based architecture firm. Charles Luckman's renewed interest in architecture was stimulated, in part, by his participation in the design and construction of Lever House.[68] Although the partnership lasted less than a decade, the architectural firm, Pereira & Luckman, was quite successful, due in part to Charles Luckman's understanding of marketing techniques. Charles Luckman writes in his memoir, "I thought that Bill and I would have something unique to sell to clients: the partnership of an architect and a businessman. As a former top executive, I could talk to clients on their level, and Bill as a first-rate architect could deliver what I could sell."[69] Pereira & Luckman rapidly grew to national stature with offices in both Los Angeles and New York. By 1955, Pereira & Luckman had 400 employees and more than $500 million in projects in progress.[70] With promises that projects would always come in within budget, Pereira & Luckman are responsible for the designs of CBS Television City in the Fairfax neighborhood of Los Angeles (1952), Robinson's Department Store in Beverly Hills (1952), Disneyland Hotel (1958), the "Theme Building" at Los Angeles International Airport (with others, 1958, HCM #570), United States Air Force and Naval Base in Cadiz, Spain (1956), and Nellis Air Force Base in Las Vegas (1957).

William Pereira and Charles Luckman split in 1958 over a disagreement between approaches in architectural and marketing practices. William Pereira said afterward, "the businessman who hires us doesn't need another businessman to do the work; he needs an architect. It was like working in a factory… I just know I wasn't doing my best."[71]

Charles Luckman reorganized his firm as Charles Luckman Associates (CLA). By 1968 CLA had become one of the five largest architectural firms in the United States, with offices in New York, Los Angeles, and Phoenix.[72] Its work included master planning, engineering and architecture. Projects

---

[68] Luckman, *Twice in a Lifetime: From Soap to Skyscrapers, 275;* Charles Luckman Biography.

[69] Luckman, *Twice in a Lifetime: From Soap to Skyscrapers, 277.*

[70] Steele, James, *William Pereira* (Los Angeles: Architectural Guild Press, 2002), 18.

[71] Steele, James, *William Pereira* (Los Angeles: Architectural Guild Press, 2002), 18.

[72] Luckman, *Twice in a Lifetime: From Soap to Skyscrapers*, 372.

included Boston's Prudential Center (1960-1964), NASA's manned flight center in Houston (1962-1963), and Madison Square Garden in New York (1968). Charles Luckman is infamous for his work at Madison Square Garden as the site was then occupied by Pennsylvania Station, which spurred protests from the nascent architectural preservation movement. In southern California, CLA was responsible for the designs of the Los Angeles Zoo (1966), Arco Center Towers in Long Beach (1983), the Forum in Inglewood (1967), as well as the West Hall (1971). In 1977, Luckman retired and direction of the firm passed to his son, James Luckman, although Charles Luckman continued to be an active presence. The firm was reorganized into an employee-owned partnership and became known as the Luckman Partnership, with a single head office in Los Angeles.

Charles Luckman had his architectural critics. Reflecting his strong business background, he marketed his firm as one that would design projects to suit the client's tastes and needs, rather than create designs based only on the vision of the architect.[73]

Charles Luckman brought to architecture his business acumen and flair for showmanship. He once told a writer for *The New Yorker*, "I am firm in my belief that architecture is a business and not an art." This was music to the ears of corporate executives, government officials, and civic leaders more accustomed to dealing with businessmen than sparring with the artistically committed leaders of the Modern movement.[74]

An active supporter of public education, he served on the California State University Board of Trustees from 1960 through 1982, twice serving as chair of the board. Notable during this tenure was his strong stand against campus unrest of the 1960s. He also established teaching awards at different universities. In 1994 Luckman donated $2.1 million to establish the Charles and Harriet Luckman Fine Arts Complex at California State University, Los Angeles.

James Freed

James Ingo Freed (1930-2005) joined the firm that became known as Pei Cobb Freed & Partners in 1956,[75] only three years after completing his architectural degree at the Illinois Institute of Technology. Prior to joining the firm where he was to work for the remainder of his career, Freed briefly

[73] Charles Luckman Biography.

[74] Herbert Muschap, "Charles Luckman, Architect Who Designed Penn Station's Replacement, Dies at 89," *New York Times*, 28 January 1999.

[75] The firm was known as I.M. Pei & Partners prior to 1989.

worked in the office of Ludwig Mies van der Rohe, where he contributed to the Seagram Building in Midtown Manhattan. In addition to the Los Angeles Convention Center South Hall and Concourse, Freed's major works include the United States Holocaust Memorial Museum on the Mall in Washington, D.C. (1993); the Ronald Reagan Building and International Trade Center, also in Washington (1998); the Jacob K. Javits Convention Center in New York (1986); and the San Francisco Main Public Library (1996).

Freed did not have a specific style and it was not uncommon for Pei to take credit for his designs in the press. As noted in his obituary in the *New York Times*, "Freed took a singular approach to each project. The ethereal Air Force memorial is as distinct in style from the brooding Holocaust museum as these memorials are from the intricately faceted Javits Center, which differs, in turn, from the Beaux-Arts solidity of the San Francisco Main Public Library."[76]

Freed's reputation for designing convention centers was solidified with his innovative design for the Javits Convention Center, which "transformed the traditional notion of a convention center from a large windowless box" to one sheathed in glass.[77] Architectural critic Paul Goldberger compared the Javits Convention Center to "the great crystal palaces of the 19th century, those vast piles that were at once larger than anything else around them and lighter in appearance than a small cottage."[78] Freed translated a similar idiom to his design of the South Hall and Concourse, using glass towers to bring light into what typically is a closed box. A critique in the *Los Angeles Times*, shortly after the South Hall and Concourse were completed, stated, "These lobby towers also serve to articulate the Convention Center's long, low frontage on Figueroa. Flanked by external fire escape stairs enclosed in nautical railings, the towers look rather like the smokestacks of an ocean liner docked alongside the street."[79]

Significance evaluation

Neither the West Hall nor South Hall nor Concourse appears individually eligible for listing in the National Register,

---

[76] David W. Dunlop, "James Ingo Freed, 75, Dies; Designed Holocaust Museum," *New York Times*, December 17, 2005, <http://www.nytimes.com/2005/12/17/arts/design/17freed.html?pagewanted=1&ei=5090&en=5e393a0a11adba55&ex=1292475600>.

[77] Pei Cobb Freed & Partners, "Jacob K. Javits Convention Center and Plaza," <http://www.pcf-p.com/a/p/7917/s.html>.

[78] Paul Goldberger, "Javits Center: Noble Ambition Largely Realized," *New York Times*, March 31, 1986, B1.

[79] Leon Whiteson, "Where Bigger is Better Convention Center's Expansion Succeeds," *Los Angeles Times*, December 12, 1993, K1.

California Register or local designation under any criteria. As described above, the West Hall has not been demonstrated to be associated with events that have made a significant contribution to the broad patterns of our history (criterion A/1/1). While the West Hall hosts and has hosted many events each year since 1971, none appear to rise to a level of significance. Exhibits such as the Soviet National Exhibition, and events, such as the swearing-in ceremony of 1,300 ethnic Chinese are interesting, but they reflected, rather than influenced, broad patterns of history. Furthermore, completed in 1971, the building was not one of the first or one of the largest post World War II convention centers; it simply reflected the trend in major cities in the United States to construct large, open flexible space to serve the growing convention trend.

The West Hall has not been demonstrated to be associated with lives of persons important in our past (criterion B/2/2). The West Hall is closely associated with both Neil Petree and Dick Walsh. However, neither man appears to rise to the level of importance to warrant eligibility under criterion B/2/2. While Halls A and B are named for Mayor Sam Yorty, the West Hall is not the location most closely associated with him.

The West Hall does not embody the distinctive characteristics of a type, period, region, or method of construction, nor does it represent the work of an important creative individual (C/3/3). Even when it was built, architectural critics described the West Hall as “a building of no special or consistent character.” Designed in the mid-1960s, the architectural style is unoriginal and commonplace. The only distinctive feature of the building is its large size. And even its size has been diminished over the years with construction of adjacent buildings, such as the South Hall and Concourse, the STAPLES Center, and most recently, LA Live.

In addition, it has not been shown that Charles Luckman, or his firm, were significant architects. Like the West Hall, their oeuvre is derivative and uninspired. It could be argued that Charles Luckman’s most important work was Lever House in New York. As the design for Lever House is attributed to Gordon Bunshaf, it is unclear what contribution Charles Luckman made to it. Generally lacking in imagination, CLA designs can only be characterized by following trends of popular architectural styles of their time. In fact, most of CLA designs appear to be stuck in the same era when Lever House was designed. No additional information could be located on Samuel Moody Burnett, the project architect for the West Hall. It can be inferred that he spent his life working in large architectural firms.

Finally, the West Hall cannot be reasonably expected to

yield information important in prehistory or history (criterion D/4). Historic photographs of its construction show the site has been redeveloped numerous times.

As the South Hall and Concourse are significantly less than 50 years of age, they must be evaluated under the special consideration of properties that have achieved significance within the past 50 years (Criteria Consideration G in the National Register).[80] National Register guidance states, "A case can more readily be presented and accepted for a property that has achieved significance within the past 50 years if the type of architecture or the historic circumstances with which the property is associated have been the object of scholarly evaluation."[81] Furthermore, California Office of Historic Preservation (OHP) Technical Assistance Series #7, "How to Nominate a Resource to the California Register of Historical Resources" states that "In order to understand the historic importance of a resource, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource".[82]

It does not appear sufficient time has passed nor has there been scholarly evaluation of the South Hall and Concourse. While reviews appeared in scholarly journals at the time the South Hall and Concourse were completed, no scholarly articles have appeared since that time. Furthermore, there has been no critical retrospective of James Freed's work since his death and therefore it is not possible to determine his importance to twentieth century American architecture. The South Hall and Concourse has not been demonstrated to be associated with events that have made a significant contribution to the broad patterns of our history (criterion A/1/1). No events stand out as exceptionally significant and 18 years is too short a time to provide sufficient historic perspective. Likewise, the South Hall and Concourse has not been demonstrated to be associated with lives of persons important in our past (criterion B/2/2). Based on design concepts explored at the Javits Center, the South

[80] At 40 years of age, the West Hall is not considered under Criteria Consideration G as it is nearing the minimum age requirement of the National Register. It is common to consider properties 45 years of age for National Register eligibility.

[81] Marcella Sherfy and W. Ray Luce, National Register Bulletin, "Guidelines for Evaluating and Nominating Properties that Have Achieved Significance within the Past Fifty Years," U.S. Department of the Interior, National Park Service, 1990, <www.cr.nps.gov/nr/publications/bulletins/nrb22/>, accessed on December 4, 2006.

[82] California Office of Historic Preservation, Technical Assistance Series #7, "How to Nominate a Property to the California Register of Historical Resources," <ohp.parks.ca.gov/pages/1069/files/07%20cal%20reg%20how%20to%20nominate.pdf>, accessed on December 1, 2006.

Hall and Concourse does not develop any of these ideas further. James Freed, while a partner in an important architecture firm, is best known for his designs of the Javits Center and United States Holocaust Memorial Museum. Therefore, the South Hall and Concourse does not does not possess high artistic value nor represent the work of a of a master (criterion C/3/3). Finally, the South Hall and Concourse cannot be reasonably expected to yield information important in prehistory or history (criterion D/4).

Integrity

Generally, integrity is not assessed without first establishing historical significance for either an individual building or potential historic district under one of the four basic criteria. An assessment of integrity is included here to further demonstrate that the West Hall, South Hall and Concourse do not appear eligible for listing at any level – federal, state, or local – under any criteria. As described above, for a property to be eligible for listing in the National or California registers, it must retain several, and usually most, of its seven aspects of integrity.

Although the West Hall retains integrity of *location* and *association*, its integrity of *design* has been greatly compromised by construction of the Concourse, specifically the tower, which completely obscured the main entrance and east elevation. The *setting*, which is defined in part as relationships between buildings and other features or open space, was also compromised when the fountain and plaza fronting the West Hall was replaced with construction of the Concourse.

Integrity of *materials*, the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration, and *workmanship,* or evidence of artisans' labor and skill in constructing or altering a building, have also been compromised by the Concourse. Because of these changes, the *feeling,* or presence of physical features that, taken together, convey the area's original character, is no longer present. Therefore, even if the West Hall were found to be significant, it does not retain integrity due to construction of the South Hall and Concourse.

Conclusion

As described above, the West Hall, South Hall and Concourse do not appear eligible for inclusion in the National Register, California Register, or as a local HCM under any criteria. As no significance has been established, there is no need to apply the exceptional significance criteria. Based on results of the Historical Resources Assessment, demolition of the West Hall to accommodate construction of a new Events Center would not result in a significant impact to historical resources under CEQA.

However, it is possible a commission with jurisdiction, such as the California State Historical Resources Commission or the Los Angeles Cultural Heritage Commission, could determine the West Hall eligible for the California Register, the National Register or as a local HCM. Such commission would also have to conclude that the despite that the fact that it is not 50 years old, the property is of exceptional importance. If these determinations were to be made, demolition of the West Hall would be considered a significant adverse impact.

Attachment 1: Figures

Figure 1: Sanborn map showing future site of Los Angeles Convention Center (Sanborn Fire Insurance map, updated to 1951)

Figure 2: Location map (source: Google Maps, 2011)

Figure 3: Setting, view southwest, (Chattel Architecture, Planning, & Preservation, Inc. (Chattel), 2011)

Figure 4: Setting, view northwest, (Chattel, 2011)

Figure 5: West elevation (left) and south elevation (right), view north, (Los Angeles Public Library (lapl), circa 1982)

Figure 6: East elevation, view west, (Chattel, 2011)

Figure 7: South half of east elevation, view north, (Chattel, 2011)

Figure 8: North half of east elevation, view south (Chattel, 2011)

Figure 9: North half of east elevation, detail of elevator well (Chattel, 2011)

Figure 10: South elevation, view northeast (Chattel, 2011)

Figure 11: South elevation, view northwest (Chattel, 2011)

Figure 12: South elevation, view northeast (Chattel, 2011)

Figure 13: South elevation, view northeast (Chattel, 2011)

Figure 14: South elevation light well to parking level, view southeast (Chattel, 2011)

Figure 15: South elevation light well to parking level, view (Chattel, 2011)

Figure 16: West elevation, view southeast (Chattel, 2011)

Figure 17: West elevation, view east (Chattel, 2011)

Figure 18: West elevation, view north (Chattel, 2011)

Figure 19: North elevation, view northwest from the parking level (Chattel, 2011)

Figure 20: North elevation, view west from the podium (Chattel, 2011)

Figure 21: Light well at north elevation, view west from the podium (Chattel, 2011)

Figure 22: North elevation, view south (Chattel, 2011)

Figure 23: Upper level roof, view north (Chattel, 2011)

Figure 24: Mechanical well at podium level (Chattel, 2011)

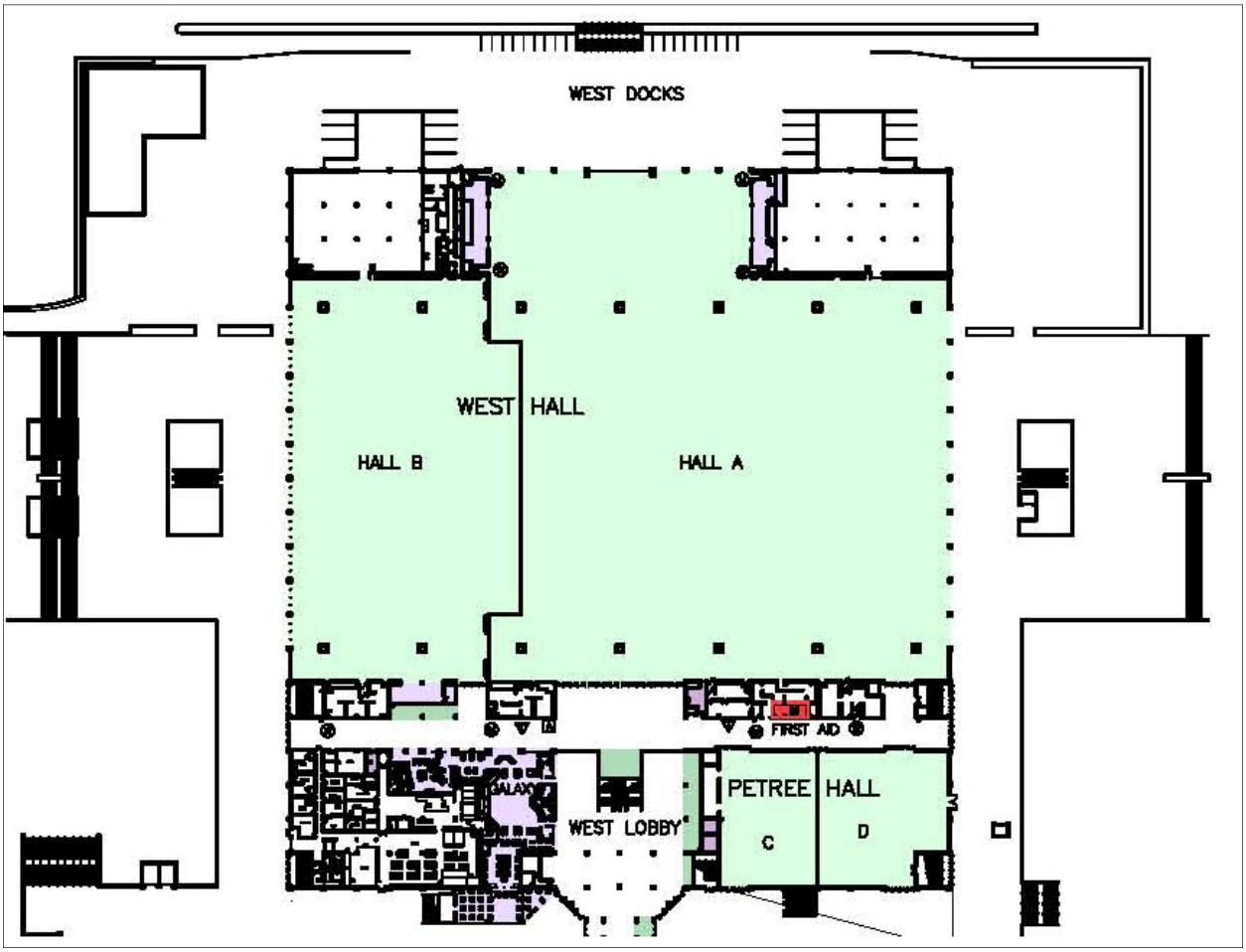


Figure 25: West Hall first floor plan (Los Angeles Convention Center, 2011)

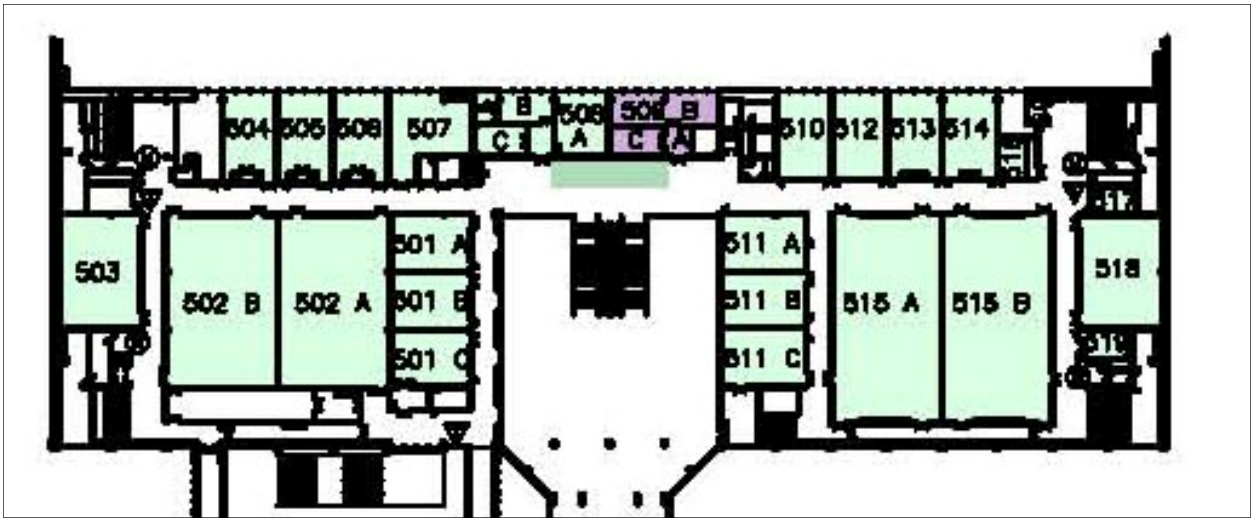


Figure 26: West Hall second floor plan (Los Angeles Convention Center, 2011)

Figure 27: West lobby, view southeast (Chattel, 2011)

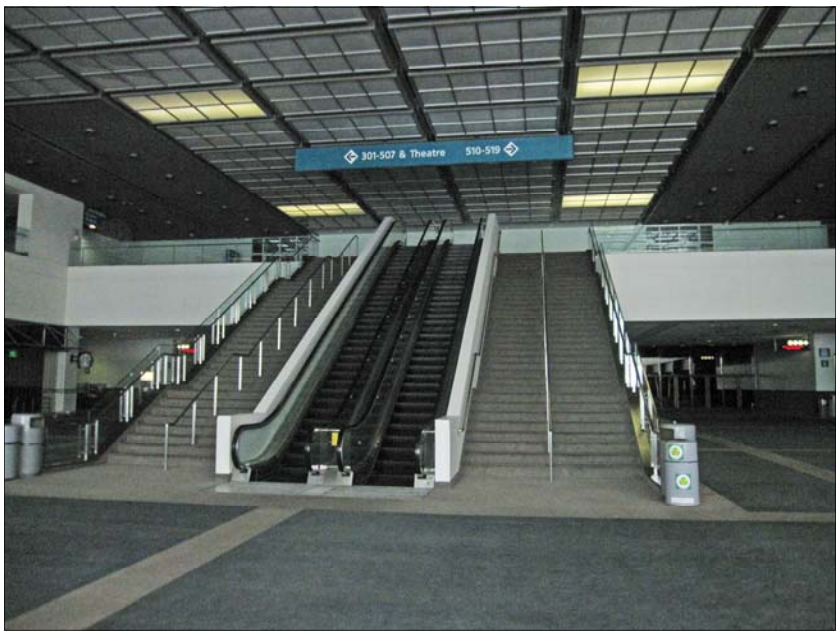


Figure 28: West lobby, view southwest (Chattel, 2011)

Figure 29: First floor corridor, view south (Chattel, 2011)

Figure 30: Entrance doors to main halls, view southwest (Chattel, 2011)

Figure 31: Hall A, view northeast (Chattel, 2011)

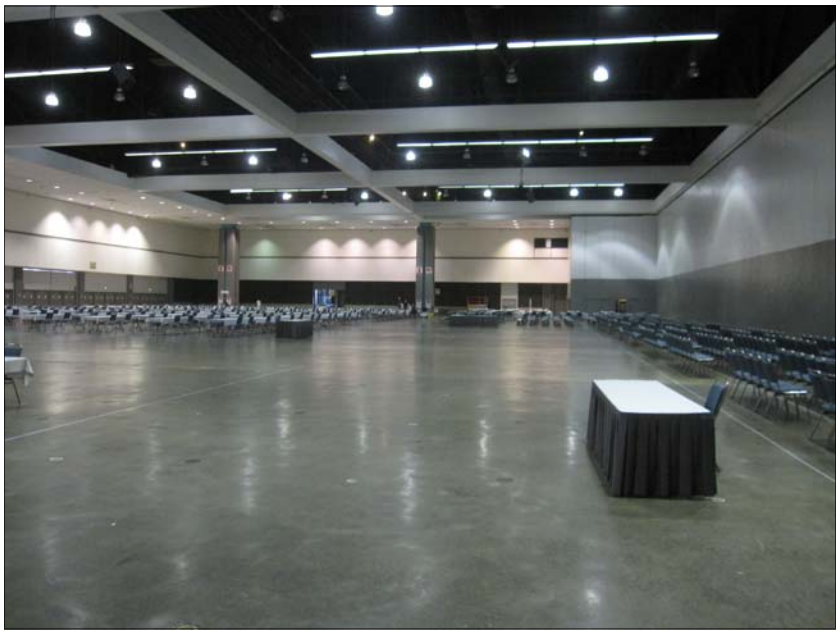


Figure 32: Hall B, view west (Chattel, 2011)

Figure 33: Hall B, view southwest (Chattel, 2011)

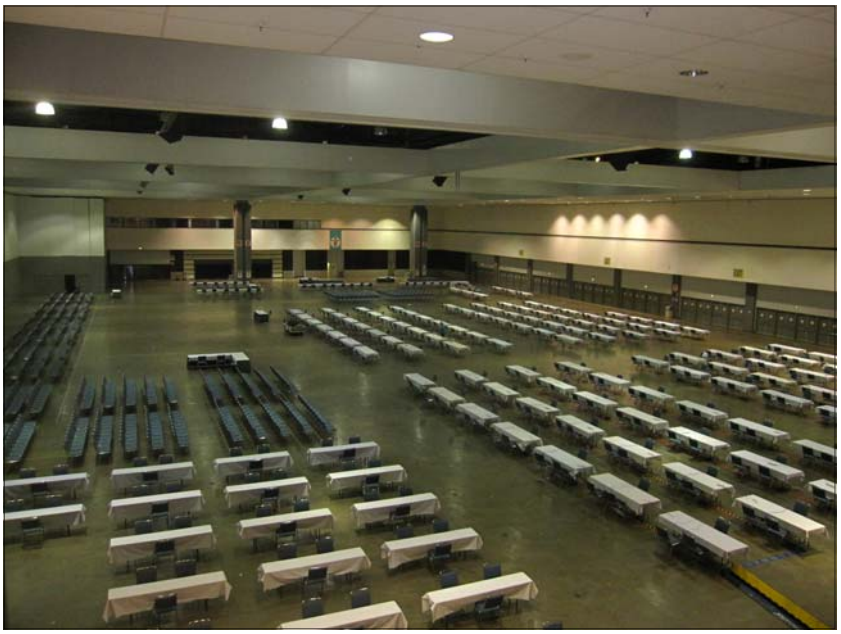


Figure 34: Hall B, view southeast from the control room (Chattel, 2011)

Figure 35: Hall B, view southeast from the catwalk (Chattel, 2011)

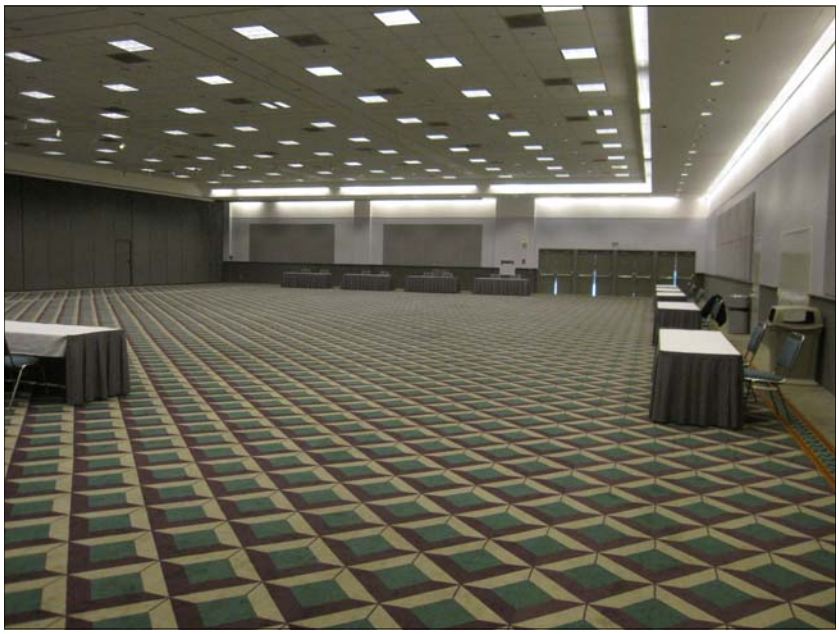


Figure 36: Petree Hall, view northeast (Chattel, 2011)

Figure 37: Kitchen (Chattel, 2011)

Figure 38: Kitchen (Chattel, 2011)

Figure 39: Board room (Chattel, 2011)

Figure 40: Board room (Chattel, 2011)

Figure 41: Typical meeting room (Chattel, 2011)

Figure 42: Typical meeting room (Chattel, 2011)

Figure 43: Catwalk (Chattel, 2011)

Figure 44: Catwalk (Chattel, 2011)

Figure 45: Typical men's restroom (Chattel, 2011)

Figure 46: Typical women's restroom (Chattel, 2011)

Figure 47: Parking garage (Chattel, 2011)

Figure 48: Parking garage (Chattel, 2011)

Figure 49: Future site of LACC West Hall, (UCLA Air Photo Archives, 1964)

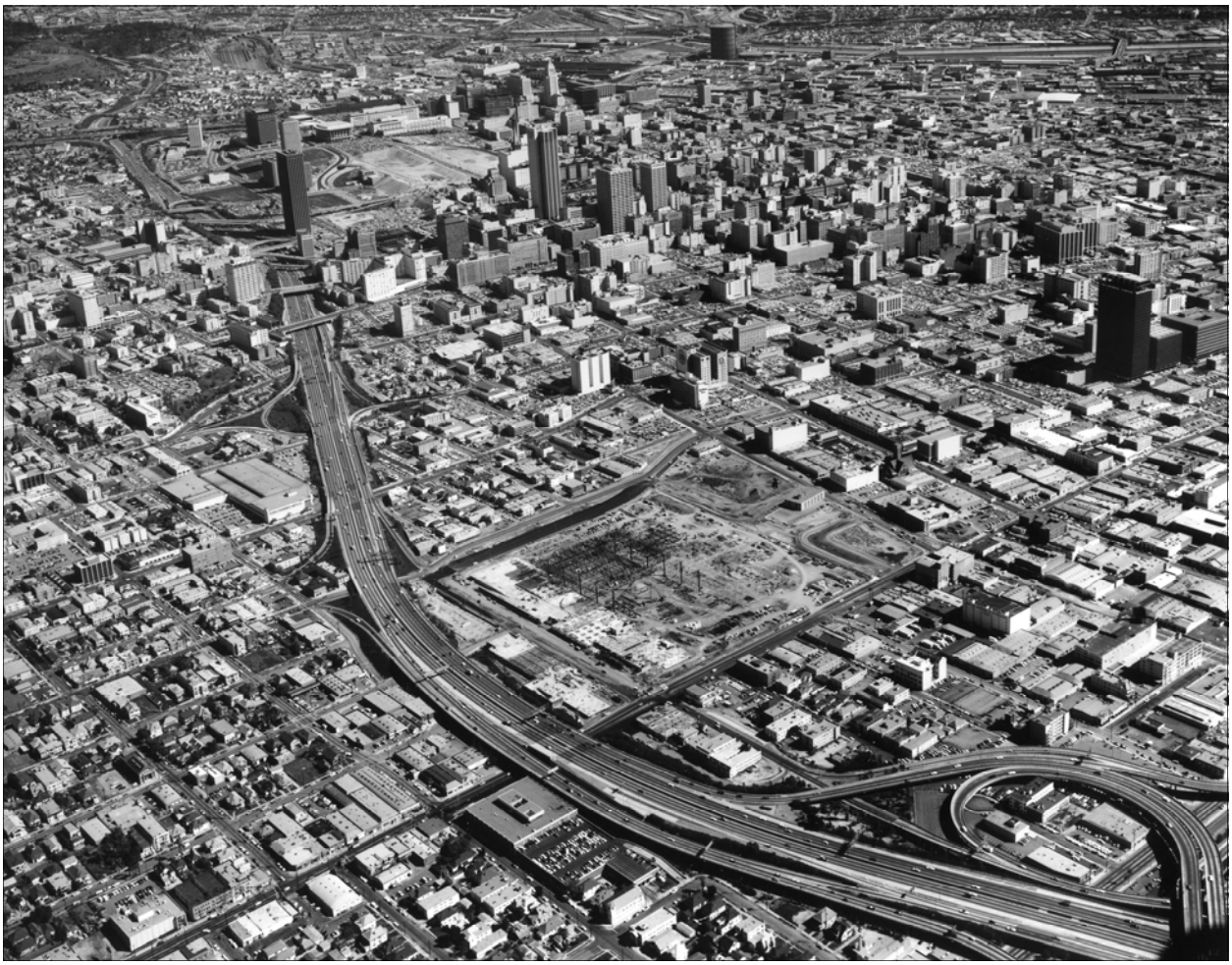


Figure 50: Aerial photo showing location of LACC West Hall under construction, (UCLA Air Photo Archives, 1970)

Figure 51: LACC West Hall under construction (UCLA Air Photo Archives, 1970)

Figure 52: LACC West Hall under construction (Los Angeles Convention Center, c. 1970)

Figure 53: LACC West Hall under construction (Los Angeles Public Library (LAPL), 1970)

Figure 54: LACC West Hall under construction (LAPL, 1970)

Figure 55: LACC West Hall under construction, east elevation, view southwest (LAPL, c. 1970)

Figure 56: LACC West Hall entrance, east elevation, view west, 1971, (© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10))

Figure 57: Entrance fountain, east elevation, view northwest, 1971, (© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10))

Figure 58: LACC West Hall , west elevation, view northeast, 1971, (© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10))

Figure 59: LACC West Hall, west elevation, view north, 1971, (© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10))

Figure 60: LACC West Hall, west elevation, view south, 1971, (© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10))

Figure 61: East elevation, note fountain view west (LAPL, 1974)

Figure 62: East elevation, view northwest (LAPL, 1972)

Figure 63: South elevation at podium (LAPL, nd)

Figure 64: Aerial view of the West Hall, view northeast (Los Angeles Convention Center, nd)

Figure 65: East elevation, view south along Figueroa (LAPL, 1974)

Figure 66: Aerial view of the West Hall, view northeast (Los Angeles Convention Center, 1987)

Figure 67: South elevation, tornado damage (Los Angeles Convention Center, 1983)

Figure 68: South elevation, tornado damage (Los Angeles Convention Center, 1983)

Figure 69: South elevation, tornado damage, (Los Angeles Convention Center, 1983)

Figure 70: South elevation, tornado damage (Los Angeles Convention Center, 1983)

Figure 71: South elevation view northwest, note white and bronze color scheme (Los Angeles Convention Center, 1985)

Figure 72: Podium (Los Angeles Convention Center, nd)

Figure 73: Podium (Los Angeles Convention Center, nd)

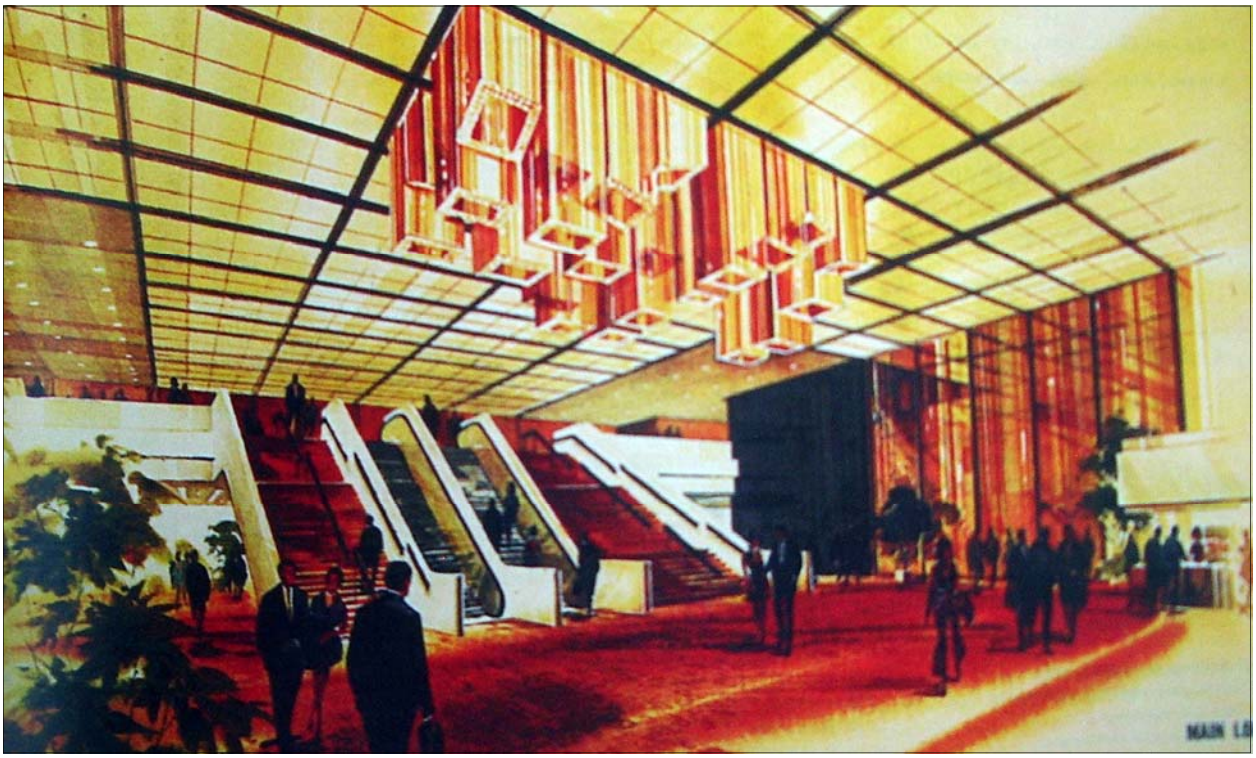


Figure 74: Interior lobby rendering (Los Angeles Convention Center, c. 1970)

Figure 75: Interior lobby (Los Angeles Convention Center, c. 1970)

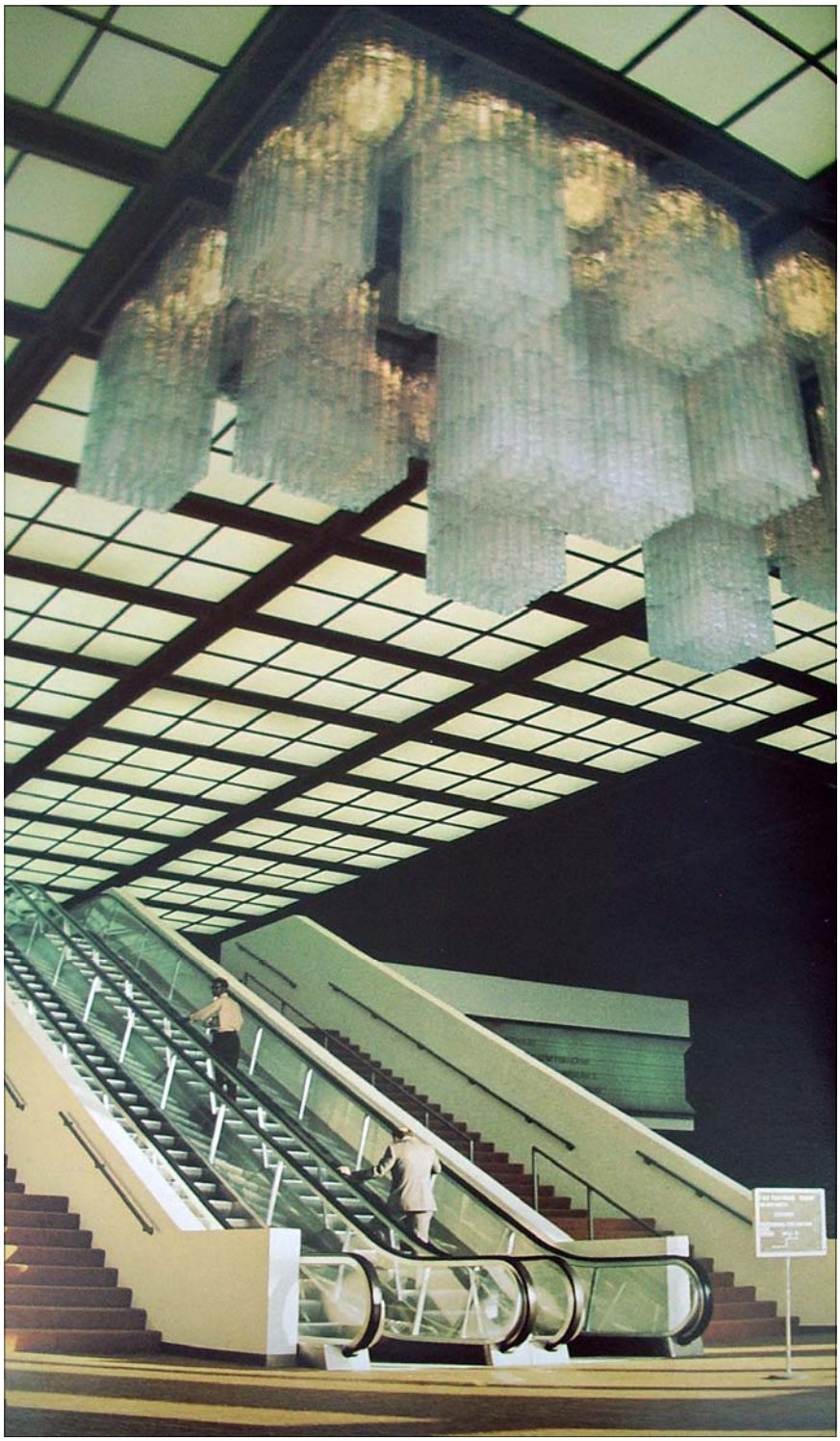


Figure 76: Interior lobby, note Venetian glass chandelier (Los Angeles Convention Center, nd)

Figure 77: Interior convention space, view east, 1971, (© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10))

Figure 78: Interior convention space, interior, view north, 1971, (© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10))

Figure 79: South Hall, northwest elevation entry tower, view southwest (Chattel, 2011)

Figure 80: South Hall, detail entry tower, view southwest (Chattel, 2011)

Figure 81: South Hall, east elevation, view north (Chattel, 2011)

Figure 82: South Hall, north and west elevations, view southeast (Chattel, 2011)

Figure 83: Concourse, east elevation, view south (Chattel, 2011)

Figure 84: Concourse tower, east elevation, view northwest (Chattel, 2011)

Figure 85: New Concourse addition, LACC West Hall beyond at right, view west (LAPL, 1999)